NINETEENTH-CENTURY STAGE ADAPTATIONS OF THE WORKS OF SIR WALTER SCOTT ON THE SCOTTISH STAGE: 1810-1900

3 VOLUMES - VOLUME 1

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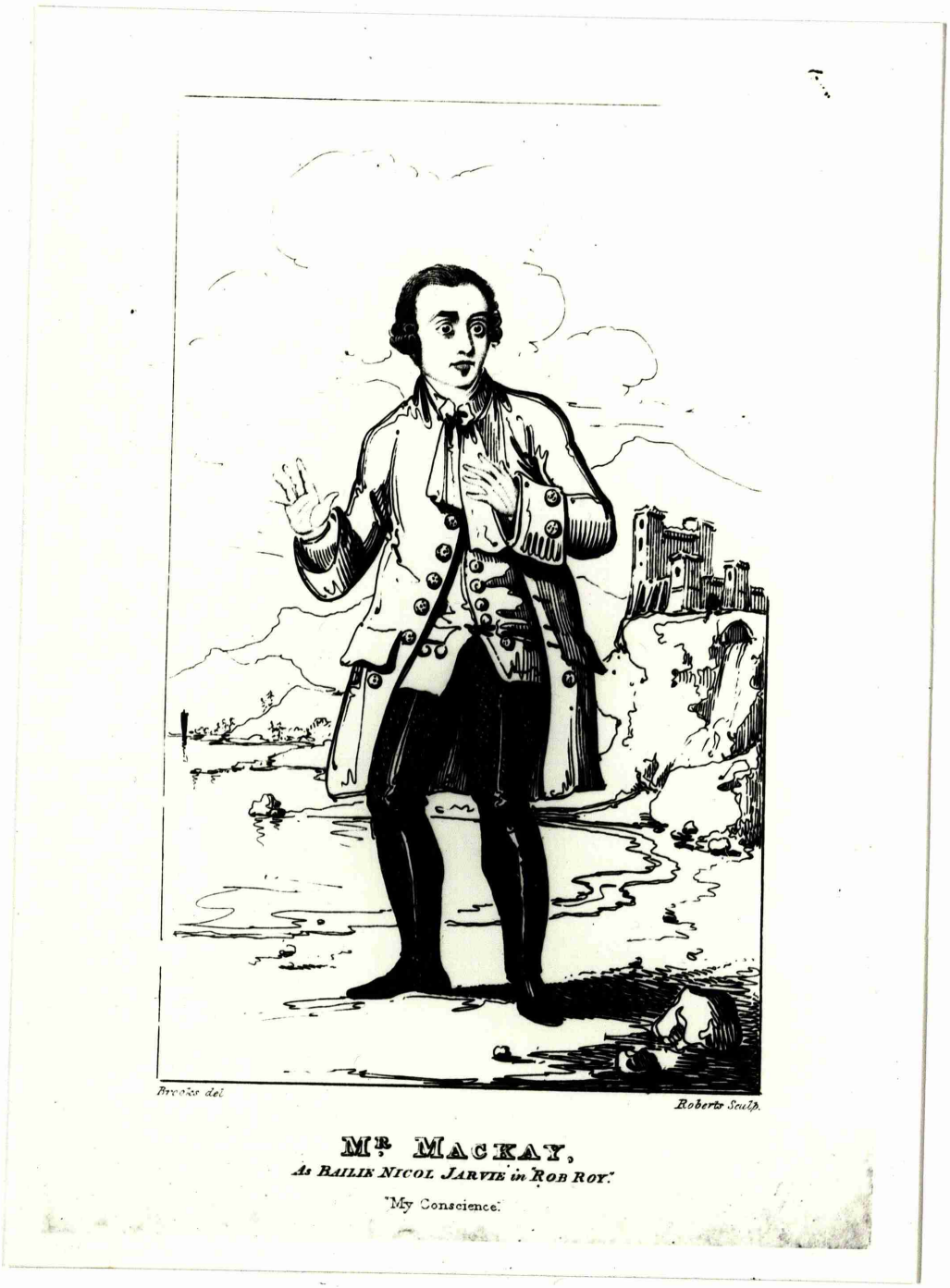
Charles Mackay as Bailie Nicol Jarvie

(Folger Shakespeare Library, Washington D.C.)



ABSTRACT

This study sets out to prove the thesis that *the dramas derived from the writings of Sir Walter Scott enjoyed a far more complex relationship with the nineteenth-century Scottish theatre than has been formerly supposed.* It challenges the accepted view of these dramas as simply being more "popular" in Scotland and in so doing it creates an extensive listing of performances of 'Scott' dramas on the nineteenth-century Scottish stage, structured in such a way as to isolate and illuminate the position of the plays in the overall nineteenth-century theatrical repertoire. The study is divided into four chapters, with three large and three small Appendixes, in three volumes.

Chapter 1 is a Review of the Critical Literature which traces the path of scholarly thinking on the subject to date and identifies areas of difficulty, caused in many cases by the reliance of scholars on subjective source materials. Chapter 2, the Methodology, sets out a solution to the problem of the source materials which bases the model of the 'Scott' dramas on the nineteenth-century Scottish stage on a concrete foundation of statistical information taken from the surviving playbills of the period. The section then outlines the techniques which will be employed to handle and process the information from thousands of playbills and introduces the two 'controls' - the Henderson/Waverley (Appendix 3) and Henderson/Scottish (Appendix 4), collections of bills.

Chapter 3 is the Main Catalogue Listing containing 3605 entries for 'Scott' drama, which is bound separately as Volume 2. Chapter 4 is the Breakdown and Analysis which compares and contrasts the contents of the Main Catalogue Listing with Appendixes 3 and 4 focussing, in separate sections, on The National Drama pre-Scott; the Development of the 'Scott' dramas; a textual comparison of adaptations of *The Heart of Mid-Lothian* seen in parallel with its stage history; the theatrical history of plays from *Rob Roy, Guy Mannering, The Abbot and The Bride of Lammermoor;* a breakdown of coded information contained in the entries, covering management techniques and audience attitudes revealed in such items as the use of the 'Scott' dramas for benefits, in compressed or truncated versions, patronage, the investment of money in new scenery, the presence and usage of guest artists.

The 'Scott' dramas are revealed to have had a complex and highly specialised place in the nineteenth-century Scottish theatre. The Conclusion briefly considers the implications of the study for future research in the area.

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INTRODUCTION

Certain stylistic conventions have been established for use in this study.

1) Because the materials used in this study include novels and poems, plays and characters with the same name, for example, Rob Roy, the following conventions will apply:-

i) Books will be in italics - *Rob Roy*
Within the linking passages between the individual sections of Chapter 4, entitled "Breakdown and Analysis," which are wholly in italics, book titles will be in plain script.
ii) Titles of plays will be underlined - Rob Roy
iii) The names of characters will begin with capitals - Rob Roy

2) Curved brackets "( )" will contain page numbers and the numbers of endnotes. Square brackets "[ ]" will denote editorial interpolation.

3) In instances where the location of a particular entry in the main catalogue or the Appendices is not made obvious in the text, for example, by the quotation of a complete date, curled brackets "{ }" will contain the code numbers in the main catalogue listing and the Appendices, which apply to the entries being described.

{xxxx} - main catalogue listing
{Wx;xx} - Henderson/Waverley Appendix 3
{Scx;xx} - Henderson/Scottish Appendix 4

In addition, certain entries whose dates have been given, but whose contents might be of particular interest to a reader as examples of specific trends, eg. "Grand National Nights," will have code numbers inserted after the date for additional ease of location. If three or more entries are being referred to then an endnote will be inserted. In the case of long runs the first entry will be given

4) The nature of this study, which applies new techniques of investigation to a large body of material, has necessitated some modification to the traditional stylistic conventions which normally apply to studies in the arts. Therefore the analysis of the materials contained in the main catalogue listing and in the Appendices is conducted in the present tense in accordance with the conventions employed in scientific studies.

5) In order to clarify the use of the coded material in the main catalogue listing, and to familiarise the reader with the coded words and "tags" employed, explained below in the Methodology,pp.34-47, when they occur in context within the main body of the text, after p.42, they will be in capital letters.

For example "it was the MAIN piece"
but not " the main street"
Also "the SUPPorting piece"
but not "wrote a letter supporting the action."

6) In order to avoid any possible confusion between the original works of Sir Walter Scott and their stage adaptations with Scott's own dramatic output, the plays which are the subject of this study will be known as 'Scott' dramas, so as to emphasise that they are from, rather than by, Sir Walter Scott.

7) All quotations from original materials such as playbills, as far as possible, employ the spelling and punctuation of the original, for example,

Guy Mannering; or, the Gipsy's Prophecy
Guy Mannering, or the Gypsey's Prophecy
Guy Mannering Or The Gipsies' Prophecy
Guy Mannering; or, the Gipsey's Prophecy

GLOSSARY

In addition to the terms used within the main catalogue listing, which are explained in the Methodology, pp.34-47, there are two terms which are used in this study which require explanation.

1) "hits" - are nights of performance at a particular theatre for which a playbill has been located and on which a play or other material, derived in some way from the works of Sir Walter Scott was performed. Therefore the figures, such as figure 10, which illustrates the percentage of "hits" given over to dramatisations, etc. of the novel of *Rob Roy,* show the percentage of the total number of nights featuring Scott material, found to have *Rob Roy* material performed on them. Similarly, figure 8, which illustrates the percentage of "hits" to nights located, shows the number of 'Scott' nights in comparison to the total number of theatrical nights located.

2) "profile breakdowns" - are breakdowns of the usage of an individual Scott original by the nineteenth-century Scottish stage into some of its component parts. The profile breakdowns concentrate on the place of the 'Scott' material in the hierarchy of the evening ie., whether it was the main piece of the evening, or was to be seen in a supporting role as an afterpiece or a curtain raiser.

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A Review of the Critical Literature*

This study, focussing on the place of nineteenth-century stage adaptations of the works of Sir Walter Scott on the nineteenth-century Scottish stage, might at first sight, appear to have a broad body of literature upon which to draw. There is a large quantity of surviving contemporary newspaper and journal criticism, as well as three major scholarly studies, with two more on the way, and a number of other books and articles which either make comment, or have some bearing, upon the subject.

The works fall into a regular pattern; contemporary journal criticism gives way to nineteenth-century biographies and memoirs of the people and theatres which performed the 'Scott' dramas, such as Dibdin's *Annals of the Edinburgh Stage*, (1) written in 1888. The plays are still being performed on the Scottish stage during this period, so that these first comments, written largely by theatre professionals such as Walter Baynham (2) in Glasgow, or amateur enthusiasts, either Scots or with close Scottish connections, are written from a standpoint informed by personal experience. These studies are in turn superceded by the first works of scholarly criticism specifically devoted to the subject, written after the First World War by an American, H.A. White, (3) and a Canadian, W.G. Dustan. (4) Dr. White's study, prior to its publication, was a Ph.D. thesis submitted to Yale University (5) and many of the problems which arise in the work, stem from his having been unable to examine material at first hand, instead relying on a researcher to read material located in Britain. By contrast, Dr. Dustan's Ph.D. thesis for Edinburgh University benefits from the first hand access that he was able to gain to the holdings in the Edinburgh Public Library. Around this time also appears the first major overall analysis of the nineteenth-century British theatre, Allardyce Nicoll's seminal study entitled *A History of Early Nineteenth Century Drama 1800-1850.* (6) Professor Nicoll places the 'Scott' dramas within a broad context, largely centred on the work of the London stage. Thirty years later, the works of George Rowell (7) and Professor Booth (8) seek to refine the theories about the nature of nineteenth-century drama and theatre first put forward by Nicoll. The most recent study, Richard Ford's bibliographical catalogue of dramatisations from the novels of Scott, gives lists of reviews, surviving manuscripts and printed playtexts. (9)

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* Endnotes for this chapter begin on page 213.

However, it is only when an examination of that sweep of critical literature is undertaken, that its uneven quality and relevance to the present study can properly be seen.

The original newspaper and journal criticism was largely concerned with reviewing the individual play, production or actor's performance, rather than anxious to assess the overall impact of the 'Scott' dramas on the theatre in Scotland. Also, from the point of view of this study which seeks to identify and account for patterns of performance, the information contained within them is an unreliable guide in comparison to concrete performance details and figures taken from playbills, in that their subjective nature makes their conclusions suspect. Critics occasionally lavished praise on a drama which failed at the box office, but more often damned a piece which found favour with the audience and with theatre managers, whose preferences are of more importance to this study, and whose adulterated tastes the critics also did not hesitate to condemn. However, these same critics often provide the only surviving first hand accounts of the plays, so that their comments can considerably illuminate dry figures and bare statistics. As an illustration of the value of such commentaries, there are two particular notices which are worth quoting here for the way in which they point up, what was to become an important strand within the critical response to the 'Scott' dramas, namely, the attitude of the commentators towards Scott himself.

On 22 August 1823, the critic for the *Edinburgh Dramatic Review,* (10) sickened by the constant repetition of Rob Roy at the Theatre Royal, delivered himself of a tirade against the piece and its supporters.

> The obscure adventures of a robber, at first sight, seem to present very slender materials for a national drama... The popularity of *Rob Roy* appears to us to be a stigma, not only upon the national taste, but upon the national character. It is odd enough, that the genius of *Sir Walter Scott* should have drooped in contemplating the glories of *Bannockburn* , and have been kindled into fire by brooding over the adventures of the lawless *Macgregor.* But that the inhabitants of the *Scottish* [sic] metropolis should be forgetful of such heroes as *Bruce* and *Wallace* and concentrate their *whole* patriotism upon a cattle-stealer, is equally marvellous and mortifying.

The critic betrays both an acknowledgement of Rob Roy as a particular kind of play

which his readers will recognise by the name of "national drama" and he is definite in naming Scott as the author of the novel four years before the writer actually publicly owned the Waverley Novels. (11)

Some twenty years later, the *Glasgow Dramatic Review* of 18 December 1844, (12) was stung into comment by the appearance of J.H. Alexander in various Scott characters, in an article which, besides criticising Alexander and some other managers fiercely for their playing of the pieces, attempted to say something about their overall impact on an audience.

> Wonderful are those Waverley novels! Whether we regard them as additions to the literature of our country, or as conveying true pictures of our national peculiarities to half the world, or as giving a breathing form and a spirit to the episodes in our history as a people - they stand alone and unequalled...Were we to estimate the claim of the Waverley Novels to popularity, from the series of stage representations known by the name of the Waverley Dramas, we should certainly fall wide of the mark...And yet no plays are more popular in Scotland: because all have read the originals, and are pleased to see, even the faintest image of what gave them so much pleasure. Were it not from their causing a running commentary to fill the mind as we witness them, they would be hooted from the stage, as disjointed fragments of an imperfectly told tale.

Although these comments are very different in tone, they demonstrate a common fundamental acknowledgement of the literary powers and influence of Sir Walter Scott, as a towering figure of national importance in Scotland. This unspoken assumption, common amongst virtually all the nineteenth-century commentators, allowed them to concentrate fully on the subject in hand, but was to prove a problem for later critics.

The Nineteenth Century was probably the first great age of theatrical biography, changes in demography, printing techniques, literacy and the social position of professional theatre people, bringing a flood of biographies, autobiographies and memoirs from, and about, actors, playwrights, managers *et al.* And it must say something for the 'Scott' dramas that there can hardly be a volume of the sort, which does not contain mention of one of them. The most celebrated of the 'Scott' dramas, Rob Roy Macgregor, even spawned a biography of its own. (13)

Most of the biographies of actors make no attempt at analysing the

nineteenth-century repertoire, beyond saying that this or that play was a "favourite" drama or could be relied upon for a good house, so that conclusions have to be drawn rather from the incidence of 'Scott' dramas within an account and any additional information that can be gleaned by careful reading, rather than taken from direct quotation. A particularly interesting work in this context is *The Autobiography of Mr. James Houston, Scotch Comedian*, which was published in 1889. (14)

Houston was a Scottish comedian in the modern sense of the term in that he first made his name, and his principal employment continued to be, as a "delineator of Scotch character" on the concert platform, indeed a good half of the book is made up of his own comic sketches, stories and songs. Yet the preface to Houston's autobiography begins "My conscience, it's no possible! James Houston, our popular *Bailie Nicol Jarvie*, has written his Autobiography." Although he had been an amateur actor in his youth, and gives an interesting account of the amateurs in Glasgow around mid-century, Houston had never stood on a theatre stage as a professional actor when some twenty years later, Messrs. Knapp and Glover of the Glasgow Theatre Royal asked him to play the Bailie "knowing I was very popular as a Scotch story teller." (p.66) Knapp and Glover had decided to produce the piece on a "magnificent scale" and as far as they were concerned Houston's ease in the national character and accent were more important than his acting abilities or experience. Houston seems, from the press comments he inserts, to have made a great hit in the part; he certainly played it again on numerous occasions, including one seven-month run with a touring company. However, he is anxious to let us know that he has other characters, and mentions specifically Allan Bane in *The Lady of the Lake*, Dandie Dinmont in *Guy Mannering* and the Laird of Dumbiedykes from *The Heart of Mid-Lothian*, of a play from which novel he adds "Mr. Knapp used to say Jeanie Deans [sic] was always a trump card." (p.78) Houston's eager adoption of the honorary title of the "Bailie" illustrates a trend which surfaced early on in the emergence of the National Drama and which was to strengthen and continue throughout the century. The leading roles in the National Drama, of which the 'Scott' dramas provided the major part, became a kind of benchmark for good Scottish acting, amongst audience and actors alike. It was not unknown for a visiting guest artist who had successfully run through all his or her celebrated roles to accede to the requests of a section of the audience and attempt a national character. Before the rise of the National Drama, Scottish audiences, particularly the occasional, rather than the regular playgoers, had had to look to the works of their

other great favourite, Shakespeare, to find something against which to judge a performance. Now they could add to Shakespeare, a genre peculiarly their own in character and sentiment, the truth of which they could be absolutely confident of their ability to judge. Given these circumstances it is small wonder that Knapp and Glover, determined to put on Rob Roy on the grand scale and as accurately as possible, (15) waived aside the consideration of Houston's scant experience, in the face of his other attributes so likely to outweigh that disadvantage, certainly in the eyes of the audience.

The theatrical biographies and memoirs of playwrights and critics, tend to be more reflective than those of the performers, and one influential example is worth mentioning here for the light it throws on more recent criticism. J.R. Planché published his memoirs in 1872, (16) some seventeen years before Houston's account left the presses and Planché's work offered, alongside a detailed account of the playwright's own career, his opinions on subjects as various as the actions of the Lord Chamberlain's Office, the dubious morality of "sensation drama," the relationship of the novel to the stage and the impetus behind the shift in theatrical setting and costuming towards greater realism and historical accuracy. The credit for the last mentioned, Planché places firmly at the feet of Scott. Speaking of antiquarian research, he says

> To Sir Walter Scott the honour is due of having first attracted public attention to the advantages derivable from the study of such subjects as a new source of effect as well as of historical illustration, and though his descriptions of the dress, armour and architecture of the Anglo-Norman and mediaeval periods are far from correct, those in the romances and poems, the scenes of which are laid in his own country, or elsewhere during the sixteenth and seventeenth centuries, are admirable for their truth and graphic delineation... (p.224)

Elsewhere he retells the story of Scott's correction of John Kemble's costume as Macbeth, replacing the bunch of black plumes in his bonnet with the single broad eagle's feather, denoting a Highland Chieftain. However, discussing the differing and seemingly irreconcilable talents required of playwrights and novelists, Planché does not hesitate to say that, whilst Scott was "devoted to the theatre" he was also

> quite incapable of dramatizing his very dramatic novels and romances and gladly contributed his valuable aid to his friend Terry in their adaptation as operas, by writing for him many charming characteristic lyrics. (p.48)

Planché here perhaps over estimates Scott's practical contribution to Terry's efforts, in that scholars tend to agree that only one brief lullaby in the latter's *Guy Mannering* adaptation can be directly attributed to Scott. (17)

Whilst Planché's reminiscences and philosophies are rooted firmly in the theatrical life of London, the drama in Scotland was finally beginning to see acknowledgement of its legitimacy in a cluster of histories of the theatres in Scotland's major cities, Aberdeen in 1878 (18), Dundee in 1886 (19), Edinburgh in 1851 and 1888 (20), Glasgow in 1892 (21) and Perth in 1907 (22), culminating in Robb Lawson's intelligent compilation of the whole, in 1917. (23)

The earliest studies, by Angus and Boyd, are factual records in chronological order, of plays performed, stars and managers applauded or ruined, and theatres built, burned and re-built - usually to burn again. Comment and analysis of the repertoire, or the economic and social pressures that influenced it, is perfunctory, and one is left to glean what information one can from the accounts of those plays which consistently made money and the names of guest artists. In marked contrast James C. Dibdin, writing in his authoritative *Annals of the Edinburgh Stage*, is not slow to aportion influence, for good or ill, on the Edinburgh theatre world, its public and practitioners alike. Dibdin's is a real attempt at placing the theatre of an age within an overall social milieu. Although some of his statements appear to the modern reader as sweeping generalisations, that is largely because the readers of Dibdin's day did not need convincing of the veracity of what they already knew to be true. They accepted without question Dibdin's assertion that "Scott was above all things a great leader" who, when he had set an example by his regular patronage of the theatre "was inevitably followed by the most intelligent of his time." (p.257) Therefore when Dibdin, with his expert knowledge of the theatre world goes on to say that Scott was that person within the Scottish theatre "who aroused it from lethargy and stagnation," (p.257) no further corroboration is required. Dibdin certainly proceeds to illustrate his premise later on in the study, giving instances of Scott's direct influence on the careers and performances of individuals and plays alike, but this arises naturally in the course of descriptions of the various 'Scott' dramas, and the careers of their delineators, and is in no way intended as a justification of something which Dibdin considers beyond dispute.

Dibdin is, within the context of this study, at his most interesting when he is considering the character of the Edinburgh audience in all its humours and factions.

Time and again, he makes distinction between the regular playgoers and the occasional visitor, and his most telling remark about the Rob Roy phenomenon at the Theatre Royal, is when he says that "The effect of this production on the public, not only the play-going section, but hundreds who had never before been within the walls of a theatre, was marvellous." (p.288) Dibdin scours the occasional addresses of W.H. Murray and others for comment on the debt owed by the theatre to Scott (24), to Scott's prophetic vision of society's changing relationship with the theatre (25), and mid-century, the continuing success of those twin pillars of the Scottish theatre - Scott and Shakespeare.

> Old Shakespeare ever and anon peeps forth,
> 'Never say die' his motto i' the north:-
> And ever welcomed fresh, with one accord,
> Your bold Rob Roy can never be outlaw'd!
> (From the steam leg, in thought I can't dis-sever,
> This Rob Roy - cause he'll run and run for ever!)
> Guy Mannering - Mid Lothian and the Bride
> Of Lammermoor in favour still abide:
> Your hearts, like Prince's Street, with truth declare
> Scott's Monument exists for ages there. (26)

Walter Baynham's study of *The Glasgow Stage* , published four years after Dibdin's, is a less ambitious work, having in the first place a good deal less to retell. The account of the trials of the theatrical pioneers in the city is well told and apart from an annoying tendency to become side-tracked from his main argument, by the personal lives and subsequent careers of performers appearing in the city, Baynham has a deal to contribute to our understanding of the place of the 'Scott' dramas in the overall scheme of things. Although they crop up in the course of the history quite naturally and are dealt with as they arise, Baynham devotes an entire Chapter, (Ch.IX), to a consideration of their particular treatment and fortunes in Glasgow. Baynham also adds something to the argument over costuming begun by Planché, saying that

> It was about this time that the stage was undergoing a radical change with regard to costume. Macbeth, which used to be played in a Court suit of scarlet and gold lace, surmounted by a wig "as large as any now worn by the gravest of our Barons of the Exchequer," was now being costumed as a tobacconist's dummy Highlander. Subsequently it was held to be unquestionable that the correct costume of nearly every Scotch character (if serious) should be that of the Highlander of the snuff shop. It was Sir Walter Scott himself, who induced Kemble to substitute for the shuttlecock head dress of ostrich feathers,... the eagle's feather. (p.56)

Baynham is thus attributing to Scott the credit for having given direction and a sense of authenticity to what was already a change in progress. Although it must be said that, from the rest of the quotation, the combined weight of all the authoritities seems to have had little effect on managers if they were dressing all their Scotsmen as Highlanders.

There is another item, which might be termed a 'stillborn' study, to be examined in more detail elsewhere but which deserves some mention here, namely the Henderson collection of "Waverley" and "Scottish" playbills. Until recently the only notice of this was a brief article in an 1889 issue of *Scottish Notes and Queries* , (27) The collector and publisher, William Henderson (28) had amassed a considerable collection of playbills, which he had divided into four major sections, intending to publish them. The report in the journal names those sections as Shakespeare, Music on the British Stage, Waverley and Scotch Plays. The library was sold, possibly several times, before being purchased from the Augustin Daly sale of 1908 by the founder of the Folger Shakespeare Library, Washington D.C., in whose vaults it has lain, uncatalogued and almost forgotten, ever since. (29) What is particularly significant here, is that Henderson considered the 'Scott' dramas, for as the article makes clear, it also covers adaptations from the poems, as worthy of a separate place in the history of the British stage, as Shakespeare.

Peter Baxter's history of *The Drama in Perth*, published in 1907, is a comprehensive study which guides a large part of Robb Lawson's work a decade later. Baxter was fortunate in that the history of Perth theatre was best described as fragmented; managers came and went, sometimes returning for brief seasons year-after-year, but rarely opening the theatre for lengthy continuous periods. The perspective thus gained, of little oases of theatrical activity in the sea of ordinary life, made it easier for Baxter to identify those external pressures which influence the practical working of the stage. His book as a consequence, is a rounded whole, which takes note of forces as disparate as the collapse of trade during the Napoleonic Wars, political agitation, the outbreaks of cholera which ravaged Scottish cities periodically throughout the century, religious revivals, and the effect of heavy road tolls on touring circuses. He details the competition offered the theatre by the sittings of the Circuit Court, the ticketing policies of the various managements, the support afforded the stage by the local dignitaries and nobility, and the effects of censorship on 'local' plays. The last mentioned also ties in with a

brief section at the beginning of the book where Baxter discusses the plays which Perth audiences came to regard as having some special claim on their affections, (30) five out of the seven named being adaptations from the works of Scott.

Robb Lawson, having amalgamated the best of the information from the studies named above, is left with very little of his own to add. As might be expected from one writing some twenty-eight years after Dibdin, he leans rather more towards Baxter's empirically-based research and eschews Dibdin's sweeping statements. Lawson has obviously made an effort to fill in the gaps in Scotland's theatrical history left by the other scholars, but, as in the case of Arbroath, where journal notice of dramatics is all too rare, he is left complaining that "historians, English as well as Scots regarded the drama as the poor "peely-waly" forbidden thing." (p.153)

There is now another ten year gap in critical activity before the first detailed studies of the nineteenth-century 'Scott' dramas, undertaken by scholars for whom knowledge of the plays at first hand formed little or no part of their experience, although the era as a whole was still within living memory and accessible. The last named is important for an understanding of how this generation of scholars treated the work of the nineteenth-century biographers and historians. The First World War and its aftermath meant that never again would there be the same kind of innocent acceptance of absolutes that had prevailed in the past, nevertheless the overall feeling behind the nineteenth-century writing and its florid style were still familiar. These early twentieth-century scholars found no difficult in dissecting from their predecessors' corpus of work, the skeleton submerged beneath the corpulent body.

The three major studies within this group, are clustered around the centenary of Scott's death. Dr. H.A. White's and Dr. W.G. Dustan's theses appear in 1927 and 1933 respectively, and equidistant between them comes Allardyce Nicoll's work, published in 1930. The American study, by Henry Adelbert White remains the only major work on the subject widely available in libraries. In contrast, William Gordon Dustan's submission to Edinburgh University has lain, largely ignored by scholars, in Edinburgh's keeping ever since.

As pioneers in the field White and Dustan concentrate, as one might expect, on the most fundamental and obvious problems, namely the cataloguing of plays and

productions and the relationships, one to another and with the novel source, of the surviving texts. Both studies list plays, actors, theatres and reviews. They examine major diversions from the novel and their effect on the success of the adaptations, and quote the critics, frequently the same ones. The studies similarly stress the popularity of the 'Scott' dramas in Scotland and their importance in the financial history of the Edinburgh Theatre Royal. They make mention of frequent revivals "north of the Tweed", but there are significant differences between, and omissions from, their works, which limit their usefulness to the reader. Appendix 2 is a line-by-line breakdown of the factual discrepancies between these two works and the more recent research of Richard Ford.

Structurally, White's work takes the form of a chapter-by-chapter examination of the adaptations from each novel, along with a brief introductory section and a useful concluding chapter headed "A Broad View of the Waverley Dramas." Whilst White includes adaptations from the poems in his catalogue listing of Dramas and Operas at the back of the book, he does not give them any treatment in depth. He does, however, deal at length with foreign productions in Europe and America, and with the operas from Scott which Dustan, who professes to be primarily concerned with Scott and the Edinburgh Stage, omits from his study. White hopes to "show how Scott reached the stage, and under what conditions his novels indirectly influenced the course of melodrama in the nineteenth century." (p.6) However, it should be noted that he is hampered by the twentieth-century study and theory of melodrama being itself in its infancy, and he has not the luxury afforded Dustan, of being able, some six years later, to measure his conclusions against the weighty consideration of the matter produced by Nicoll in the interim. Therefore a deal of the study is taken up with extending "the definition of melodrama to include a wide range of new and startling effects on the stage." (p.4) By this, White means those elements of production style, scenery, and certain thematic traits, which are now accepted as typical of nineteenth-century melodrama.

There is much that is valuable in White's work, particularly his assessment of the fundamental differences in approach to the material shown by the French and British playwrights who dramatised Scott; however, there are also a number of factors which tell against the study as a whole. On numerous occasions, otherwise sound argument is undermined by factual errors, and the worst of these are noted in Appendix 2. Similarly, good points are lost in an approach which strikes the reader today, as too simplistic to be of practical use. An example is White's assertion that

"Pocock led the fashion in natural scenery which raged unchecked for two or three decades," (p.214) which as an assessment of the changes in set design exemplified by the stage settings of the 'Scott' dramas, is wholly inadequate. White goes on to say that

> He [Pocock] always provided for a generous assortment of Highland crags, narrow mountainous defiles, romantic views of lochs, and numerous clans, arrayed in their typical tartans, marching to battle in the moonlight. This description would fit almost any of the Scotch plays. (p.214)

Quite apart from the considerable narrowing of the "Scotch plays" to apparently omit any reference to those adaptations from works such as *Bride of Lammermoor, Heart of Mid-Lothian, Guy Mannering*, and *The Abbot*, which have hardly a clansman between them, it takes no account of the influence of contemporary changes in the pictorial realisation of Scotland and its people on the theatre, let alone any consideration of the extent to which managers followed Pocock's injunctions and further, the dates of the texts from which White draws his conclusions. The last mentioned has a heavy bearing on the tone of stage directions, which Pocock may never have included in his manuscript text at all, and which may be rather the invention of a mid-century editor.

As far as the history of the 'Scott' dramas on the Scottish stage is concerned, White is scrupulous in including where appropriate, a separate section for revisions of English texts or native Scottish texts, produced north of the Border. However, some of his pronouncements jar on Scottish ears. He evidently believes Scott to have been incapable of the one thing his severest critics usually allow him - the ability to use local dialect, and White makes a point of congratulating Calcraft on his ability to "amend the original dialect to make it real Scotch." (p.200) It is just possible that White is referring to Calcraft's adaptation of English dramas, in which case the passage is poorly written. There is no consideration of the rise of the National Drama as a separate genre, but White does give an intelligent assessment of the appeal of Rob Roy within the play of the same name as a "great national type," (p.47) if he does not place the popularity of the play within any particular social, economic or political context.

Overall, it is all too easy to lose patience with White's frequent factual errors, and occasionally irritating style and thus dismiss too lightly the substance of his work,

for although he raises Scottish hackles with his references to Walter Scott as Dumas's "English friend," (p.202) he is prepared to take due note of the work of such as Dibdin and attribute to Scotland more in the way of a creditable and independent theatre, than will many scholars after him. His final words on the subject have hardly been bettered by any study since:

> When it comes to Scotland, one may speak in superlatives by saying that the adaptations stood in the front rank, as judged by original and subsequent popularity; they held their own with Shakespeare and the best of the older dramatists. Some of the actors in Scotland stood at the top of their class. (p.226)

Professor Nicoll, writing three years later in 1930, says of White's work, "This is a good survey of the subject, but it omits many of the versions and has no indication of the printed texts," (Vol.2,p.92) which is a fair criticism to make, particularly given the continual amalgamation of texts. Nicoll's own study is a work of a very different type and is to have far more influence over subsequent scholarly thinking than the research completely devoted to the subject.

A significant point to be made, is that whilst the first volume in the set, which chronicles plays produced during the period, brings together information on theatres nationwide, the second part of the study setting out the development of the drama during those years is, as Nicoll sees it, centred more firmly on the London stage. This is of lesser importance when dealing with much of what was set before the early nineteenth-century audiences, but rather hampers our understanding of the 'Scott' dramas in Scotland.

Overall, the effect produced by Nicoll's work is curiously piebald. On the one hand he is scrupulous in attributing to Scott, the latter's proper place in theatrical society of the period. Nicoll names him as a "noble patron" and "a good friend to players and to playwrights" (Vol.2,p.71) and also acknowledges Scott's shrewdness in calling, in 1827, for a new playhouse of modest size for Edinburgh. (Vol.2,p.24) However, he limits the author to this strictly social function, saying that

> he never set himself down to analyse the essential conditions governing dramatic authorship. Attendance at the Theatre Royal, Edinburgh, acting as chairman at various theatrical functions, welcoming notable players to his house, half-heartedly scribbling a play

or two - beyond these things he could not go. (Vol.2,p.71)

This rather ignores Scott's reasoned and perceptive advice to young playwrights, (31) his practical involvement in, for example, the production of Joanna Baillie's The Family Legend at the Edinburgh Theatre Royal, (32) and his role as a long-term public trustee of the same theatre. Also, it omits his numerous stage prologues and epilogues, written for friends, including, what is without doubt Scott's neatest work for the stage, the charming epilogue to a drama founded on *St. Ronan's Well*, written for Charles Mackay to deliver in character as Meg Dodds. (33)

As far as Nicoll is concerned, Scott appears to be the villain of the early nineteenth-century theatre, whose work served to stifle dramatic talent and the development of new dramatic forms. Whilst not quite rising to the vituperative heights of Mark Twain,("Sir Walter disease")(34), Nicoll accuses Scott of hammering "tighter yet the fetters of melodrama." (Vol.2,p.77) There is a certain ambiguity in the writing of this section which reveals itself in the way that Nicoll has to qualify early sweeping generalisations, later on in the account. The full quotation mentioned above runs

> Scott's themes, like so many of Dickens', are almost entirely melodramatic. A villainous Osbaldistone, a generous hero, a noble heroine, a high-souled brigand in Rob Roy, single combats, gloomy scenes, thrills, humour, ambuscades, escape - such a combination was well calculated to appeal to the age, and, at the same time, to hammer tighter yet the fetters of melodrama. (p.77)

However, Nicoll subsequently admits that it was what was done with the source material which isolated and magnified these traits.

> The themes of Scott's novels are themselves inclined towards that atmosphere which we have come to call melodramatic, and this atmosphere, when transferred to the stage, became necessarily still more pronounced. (p.95-6)

There is a considerable difference in emphasis between "almost entirely" and "inclined towards". Nicoll also goes on to say that "Narrative poetry and narrative prose of native composition were taken not for their higher qualities, but for the thrill or force of the tale itself," p.99 which seems to contradict his earlier statement.

Although Nicoll allows Scott the credit, first offered up by Planché, of having influenced the costuming of the stage, he rather blunts the compliment by adding that, whilst

> this statement is fundamentally true...as will be indicated later, Scott's influence in the direction of "Gotzism" upon the theatre of his time cannot be over exaggerated. (pp.40-41)

The concrete example Nicoll chooses to give further on in the study, of the effect of Goethe on Scott's writing is unfortunate, saying that

> as his ballads show, he fell deeply under the spell of that new literature which mingled historical setting with strange diablerie. (pp.193-194)

This opinion only serves to point up Nicoll's rather rigid view of Scott's work, for the ballads were most strongly influenced by the centuries-old Northern ballad tradition, in which the 'weird' had always had a central part to play.

Much of what Nicoll complains was very likely true in the plays; haste in the face of unpleasant economic factors, and the constraints of the stock system, combined with the need to transform the material from an episodic literary form into a dramatic one, led to much slipshod and mechanical second-rate work, the economic success of which, notwithstanding its variable quality, encouraged its repetition. But this was hardly the fault of the original material, as a careful reading of White, who had detailed the very different approach taken to it by the foreign adaptors, might have made clear.

There is evident in the Nicoll study an inability to come to terms with the work and nineteenth-century reputation of Sir Walter Scott himself, which then transfers over into the consideration of the stage adaptations where it does not properly belong at all - with the possible exception of Daniel Terry's stage version of *Guy Mannering*, in which it is known that Scott had some hand. It becomes all too easy for Nicoll to confuse the forms, for example, he tells us that "Of the novels, Rob Roy [sic] most surely captured the hearts of contemporaries," p.92 , which is doubtful - other novels sold more copies and *Ivanhoe* seems to have become the English favourite - but the adaptations of it most assuredly had a long life. Nicoll then goes on to detail those dramatisations, finishing by saying that "North of the Tweed one

may still have the opportunity of seeing it during annual revivals." (p.93) If Nicoll is occasionally to blur the distinctions between the novels and their dramatisations, then how easy is it for lesser minds to confuse them and continue to judge the merits of the one, by what they believe to be the demerits of the other?

Nicoll bases his assessment of the author largely on his 1819 Encyclopaedia Britannica "Essay on the Drama" and on his excursions into playwriting. He is only the first of a number of critics to judge Scott's relationship with the theatre almost on a single essay written before the effect of the 'Scott' dramas had fully taken hold, certainly in Scotland, and even then he fails to deal adequately with all of it. Referring to *Halidon Hill*, Nicoll sees, pp.193-194, in Scott's assertion in the advertisment for the piece that the play was "in no particular either designed or calculated for the stage", the "usual failure of the romantic poets" to come to terms with the fundamental constraints of dramatic authorship. Nicoll would seem here to be rather overlooking the claims of that curious hybrid literary form, already well established when Scott wrote his "Essay on the Drama," and for which Scott reserves his warmest praise in that work, namely the play written to be read, rather than performed. (35) Nicoll, the theatre historian, was the first to employ on a large scale the scientific methods of the new historicism on an examination of the British stage, sifting through quantities of the original source materials in order to draw out general principles from the evidence. Perhaps, Scott and all his works were too closely associated at the time with the narrative histories of Professor Trevelyan to sit well with Nicoll? In the event he is not at his best dealing with Scott. He does not go back to the original Scott material, letters and published works, as often as he might and tends to confuse Scott's work with the adaptations which were taken from it.

Between Nicoll's study and the next major examination of the subject by W.G. Dustan, came the centenary of Scott's death, which produced the expected quantity of literary criticism, including an article for the *Scots Magazine* by Dame Una Pope-Hennessy, entitled "Scott and the Theatre/Stage Versions of the Waverleys." (36) The article contains a fair account of Scott's friendships with actors and involvement with the Edinburgh Theatre Royal, but rather comes adrift otherwise. Dame Una maintains that Scott "did not care how badly the Waverley Novels were adapted for acting," (p.415) which is patently untrue. Scott enjoyed the good adaptations and performances which he saw, he simply did not care to take responsibility for all of them. (37)

Dustan's thesis, the following year, does not mention Pope-Hennessy - Dustan had very likely missed what was a slight piece, and in any case he had two very much larger targets in the work of White and Nicoll.

The factual errors in White's study, which at first provoke in Dustan little more than polite incredulity, finally reduce him to accusing the American, in forthright terms, of "bluffing." (38) Dustan acknowledges, in the introduction to his thesis, his debt to Professor Nicoll, who had given him valuable advice and guidance, and whilst his tone towards the established scholar is rather more respectful, as one would expect, Dustan makes an attempt at answering some of Professor Nicoll's charges.

Dustan's work contains much admirable scholarship, including a detailed account of Scott's relationships and involvement with theatrical people and matters, from his earliest memories of seeing As You Like It at Bath, to his plans for investigating *commedia dell 'arte,* on his last trip to Italy, cut short by his fading health. There is also a good history of the Edinburgh stage, following the pattern familiar from Dibdin, but also including material from the theatrical pamphlet collection of the Edinburgh Central Library, which had recently become available. Most of the research is very sound, but sadly, an entire Appendix appears to be missing from the copy held in Edinburgh University Library. (39) There is also some weak writing, for example, in the introduction to the work, which is an overall assessment of the causes for the comparative failure of the Edinburgh theatre. Dustan, p.1, lists as his reasons for that failure, the literalness of the Scots, the image of the theatre as an appendage to an unpopular Royal house, the influence and policies of the clergy, the doubtful reputations of actors and audience alike, the stigma of vagabondage cast upon the theatre, and "perhaps after all the greatest," the comparative poverty of Scotland and its people. All these factors were undoubtedly important, nevertheless Dustan chooses to open his argument with a quotation from the Edinburgh *Observer* of 18 November 1832, which advised the managers, who were having a miserable season, to "shut up shop" as Dustan puts it. The quotation might have been suited to Dustan's argument had it been made in almost any other year, but, as Peter Baxter had already made clear, 1832 was a special and terrible time for the theatre in that it suffered from the twin influences of the cholera epidemics, which first swept Scottish cities in this year, and the political ferment over the Reform Bill. It is ironic that the only positive event of the theatrical year

was Scott's death which provoked a wave of revivals of his work and special tributes.

Dustan's overall opinion of the Edinburgh theatre is not very high. He says that it was

> neither large nor well attended. The policies, actors and plays were copied or imported from England, so that in the great days of Smith, Mackenzie, Jeffrey, Scott and Wilson, it was little more than an imitation of the London houses, with most of their faults and not all of their virtues. The one important influence in return upon the drama of England was the personal interest of Sir Walter Scott and the dramas made from his Waverley novels. (p.41)

This says little about the impact of the 'Scott' dramas at home, and indeed Dustan tends to follow White, in judging their influence in Scotland largely in financial terms. He says of Murray's first few years as the manager of the Edinburgh Theatre Royal that "...he would undoubtedly have failed but for the so-called "National Dramas", adaptations of the novels of Walter Scott"(p.44) which comment, whilst in essence true, both narrows the genre and mutes its characteristic Scottish voice.

The approach to the dramatisations themselves is very similar to that adopted by White. Each novel and its derivatives are dealt with separately and there is much detailing of plots, usually more accurately than White, and quotation from the critics. Mindful of Nicoll's strictures, Dustan includes what information he can on printed texts, but he falls into some of the same traps as White, assessing changes in the treatment of the material throughout the century, purely in terms of the texts. Neither study adequately tackles the shifts in performance patterns as the period progresses.

Dustan has the advantage of White in that he is able to place the newspaper and journal criticism in the Scottish capital within its overall context, through an excellent brief history of dramatic criticism in Edinburgh. However, whilst stronger in some areas, Dustan is noticeably weaker in others, betraying a sketchy understanding of nineteenth-century drama, and he persists in judging the dramatisations by literary criteria. He is sure that "Every reader of these dramas must be puzzled and irritated by the constant introduction of music," (p.462) which is of course no surprise at all to anyone familiar with the music dramas and

melodramas of the period. Dustan is not incorrect in saying that the music served in some instances to "slow up action and dissipate dramatic effect." (p.463) However, he then goes on to cite as contemporary criticism of the practice, a report in the *Edinburgh Literary Journal* of 17 January 1829, to the effect that

> The performers at the Dublin Theatre hage [sic] been quarreling with the manager, Mr. Brown, because he will not allow them to introduce any songs they choose into the operas...We highly approve of the manager's conduct and wish some others would follow his example. (p.463)

The gratuitous insertion of favourite pieces by performers is not at all the same as the inclusion of songs within an early nineteenth-century playtext.

Similarly, although Dustan sets out with the best of intentions to judge the adaptations in their own and dramatic terms, and details those elements, such as changes in characterisation, plot compression and the omission of persons or incidents, which must be judged on their own merits, he very quickly falls away from his own standards, complaining of the Dominie Sampson in Terry's *Guy Mannering* piece, that whilst "Dominie Sampson [sic] is described in the novel as a person remarkable for his taciturnity; yet in this play, he is made to deliver long speeches and even to lift his voice in song!" (p.452) Yet despite these weaknesses Dustan answers, or rather ameliorates, Nicoll's most serious charge against Scott, that of "tightening the fetters of melodramatic tradition", by saying that in "rendering melodrama more artistic...the Waverley series did more good than harm." (p.465) He credits the " Waverley " dramas with having provided the stage with a few examples of plays with "sense", "feeling", "historical accuracy", "clear characterisation","good motivation" and "sound, not smug morality."(p.465) Dustan also quotes, p.465, the *Reminiscences* of the nineteenth-century playwright Fitzball, (40) who called Scott "the mighty luminary which reflected its lustre upon the so-called illegitimate drama." Like Fitzball, Dustan credits the 'Scott' plays with having helped prepare the way for a regeneration of the drama, through their part in making the minors more respectable and thus signalling the end of the Patent Houses. This study will show Dustan to have been correct in his view of the overall importance of the 'Scott' dramas to the nineteenth-century Scottish theatre, and in his assessment of them as having certain qualities which served to set them apart from the run of the repertoire in the minds of the Scottish public and theatre professionals.

Dustan's was to be the last major study of the 'Scott' dramas for some forty-five years; however, in the interim there appeared a number of works which touch in some way on their contribution to the nineteenth-century theatre in Scotland. George Rowell's book entitled *The Victorian Theatre 1792-1914* published in 1956, and Michael Booth's 1965 study, *English Melodrama,* have been tremendously influential as overviews of the Victorian theatre and its dramatic genres, but what becomes clear on reading the work of Rowell and Booth is first, that they are hardly prepared to allow of any kind of independent or innovative theatre in the provinces at all, and secondly, that they have seriously underestimated the role of the 'Scott' dramas on the Scottish stage.

Rowell tells us that

> For George IV's subjects the novels of Walter Scott had provided highly acceptable fare in the theatre; their misty Romanticism and their medieval trappings were equally attractive to a public raised on a diet of Gothic ghosts. Though Scott himself failed to come to terms with the theatre, his works were eagerly - and unscrupulously - seized by managers blessed with a resident playwright and no copyright laws. (p.50)

The last comment is the only one which adequately reflects the true situation, for the novels were indeed snapped up as soon as they appeared; however, Scott adaptations held a place on the British stage, in England as well as north of the Border, long after George IV was gathered to his Fathers, and Rowell's recent study, of William Terriss and Richard Prince, (41) acknowledges that at Drury Lane under Samuel Phelps in the early 1870s, Scott "provided the bulk of the repertory."(p.20) However, to characterise all the 'Scott' dramas in terms of "misty Romanticism" and "medieval trappings" is a gross oversimplification and does nothing to add to our understanding of their impact in Scotland. Again, to say that Scott "failed to come to terms with the theatre" is hardly a balanced assessment of one of the major figures in the theatrical world of his time.

The second edition of Rowell's book, published in 1978, contains an Afterword, which does at least serve to clarify his position with regard to the theatre in Scotland. In a passage which calls up Blake's imagery of the "Satanic mills," Rowell describes how, as a result of the Industrial Revolution

> Manchester, Birmingham, Sheffield and Glasgow found themselves on the theatrical map, and offered cheap

> entertainment as a concomitant to cheap gin which numbed the fatigue and misery of the factory workers. This audience was not only sweated and brutalized, it was largely illiterate. The compact and mainly classical repertoire of the Georgian theatre fell on deaf and stunted imaginations. Spectacle and sensation were even more necessary to the provincial playgoer than to the metropolitan, who could count on what remained of the great acting traditions...The strolling companies found themselves unable to compete and the old circuits withered and died away. Even theatres in the industrial towns could only survive by stooping to the audience's level. (p.155)

The comments above cannot be reasonably expected to apply to Glasgow, let alone Scotland as a whole. Adult literacy rates in Scotland were significantly higher than in England, (42) Shakespeare flourished on the Scottish stage, some more than competent actors plied their trade, and the travelling companies continued into this century. Indeed it is a model of the Victorian theatre which is beginning to be challenged for England as well, notably by Douglas Reid. (43)

Professor Booth's work hardly adds anything more and it rather serves to compound the views put forward by Rowell and Nicoll. In a passage, very similar to Nicoll, Booth declares that

> The explanation is clear, Scott's medieval pageantry, sensational incident, exuberant romanticism, strong dramatic quality, love of the weird and the supernatural, extremes of virtue and vice, and creation of a superb series of compelling characters, made him ideally suitable for melodrama. Dickens was popular for different reasons. While Scott inspired Gothic melodrama, Dickens, with plenty of crime, sentiment, and stories of family tribulations, made good domestic melodrama. (p.50)

Once again we see the stereotyping of Scott's work and consequently of the adaptations taken from it, when, by the criteria Booth lays down for the Dickensian adaptation, the *Heart of Mid-Lothian* should be credited with inspiring the first "domestic" melodramas. Professor Booth has a tendency to affix the epithet "Gothic" indiscriminately and his assertion that

> Scottish Gothic, created mainly by Scott, simply transplanted the usual characters and situation of melodrama, plus a dash of nationalism, to

> vaguely historical and strongly romantic Scottish settings (pp.77-78)

will not do as blanket cover for the National Drama in Scotland, however well it may sum up what might be termed 'Covent Garden Caledonian' - those pieces such as Dark Donald the Idiot of the Cliff: or, the Dog of Loch Lomond, (44) in which familiar clichés were swathed anew in a tartan covering. Professor Booth's account of the 'Scott' dramas on the Scottish stage, p.78, which says that "naturally they enjoyed greater popularity north of the border, with Scottish actors speaking Scottish dialect, and peculiarly Scottish comic men" is, I believe, a serious underestimation of the importance to the nineteenth-century Scottish theatre of the adaptations and of the National Drama as a whole.

One clue as to the reasons why theatre historians of the 1950s and 1960s seem to have so much difficulty in dealing with Scott and the theatre, is contained in the perceptive article written for the journal of *Victorian Studies* by J.H. Raleigh in 1963, entitled "What Scott meant to the Victorians." (45) In it, Raleigh begins by pointing out that

> In the nineteenth century Scott was ubiquitous; in the twentieth he virtually disappears. Never before or since in Western culture has a writer been such a power in his own day and so negligible to posterity. (p.7)

In the heady 'beat' era of the fifties and sixties, Scott was at the very nadir of his reputation, and Rowell and Booth are exhibiting a common and fundamental inability of that period to conceive of the power and influence of a writer who had since become so deeply unfashionable. In the prevailing atmosphere, nineteenth-century assessments of Scott's work and influence were all too easy to dismiss on the grounds of hyperbole - and coincidentally, London was increasing its stranglehold in the minds of a generation, as the focus and only true centre of culture and critical thought. However, it is significant, that amongst those who dealt with the developing study of popular culture rather than the theory of drama, progress towards understanding Scott's relationship with his overall audience was continuing apace.

In the same year as saw Raleigh's article, Louis James's excellent survey of *Fiction for the Working Man 1830-1850,* (46) appeared, to shift the spotlight on Scott towards the contact with his work experienced by the mass of the population who were unable to afford to buy or borrow the novels and poems as they were published. James says that,

> A number of lower-class libraries stocked them in the later eighteen-thirties. The impression remains however, that the main impact of Scott on the lower classes came through the numerous and popular dramatisations of his works, and that even this interest declined in the eighteen-thirties. His works were probably too prolix and long for most lower-class tastes. (p.88)

Whatever the accuracy of James's assessment, it prompted an article by Coleman O. Parsons in *Studies in Scottish Literature*, (47) in which Parsons contends that, on the contrary, the "judgement is much more applicable to chapbooks ranging in price from one to six pennies, available in towns and, at least in the cheaper issues, wherever the chapman travelled." (p.189) This study will look briefly at an instance where these theories merge, in chapbooks derived from the stage adaptations, rather than from the original novels. (48)

A rather curious article by William Ruff and Ward Hellstrom, seeking to establish "Scott's Authorship of the Songs in Daniel Terry's Plays" (49) appeared towards the end of the decade. These self-proclaimed "literary detectives" attempt to establish "opportunity, motive and *modus operandi* before marshalling the circumstantial evidence which hopefully puts the case beyond a reasonable doubt." (p.205) They try to do this by assembling all the information available, from Scott's letters, the Lord Chamberlain's Daybooks, etc. and putting it into chronological sequence. They then compare those songs and lyrics contained within the submitted manuscript with those included in the printed text, making note of any omissions or additions. All this is useful and whilst Ruff and Hellstrom's obvious enthusiasm for their investigation is occasionally infectious, it is sometimes difficult to share in their quantum leaps in deductive reasoning. Scott wrote to Terry on the subject of "The Lullaby for an Infant Chief" from Terry's *Guy Mannering* piece, which the writer had already owned,

> ...for as it never occurred to me that there was anything odd in my writing two or three verses for you, which have no connection with the novel, I was at no pains to disown them. (50)

Ruff and Hellstrom's conclusion, from a scrutiny of the above, is that "two or three verses may be Scott's approximation of the nine songs retained in the first edition from the manuscript." (p.209) Overall, whilst Ruff and Hellstrom consider their case proven, I am inclined to believe that the jury is still out.

In 1975, Margaret McKinnon Morrison submitted a Ph. D thesis to the University

of Dundee, (51) which reveals a new emphasis on the theatre as part of a complete picture of society. Entitled "Relations between Mid-Victorian Stage Productions and the Social and Cultural Background" it is an attempt to see the changing practices in the theatre, within their social context, and although the subtitle places the emphasis on "Charles Kean's Work at the Princess's Theatre, London, 1850-1859", the piece overall has one particular point of interest for this study.

McKinnon uses Scott's pronouncements on drama, as an example of how melodrama became an established genre in the minds of contemporary commentators; however, she diverges from Booth by differentiating between 'Scott' dramas and the Gothic, instead declaring that

> . . . the early melodrama transposed itself from the exotic Gothic settings of its original sources into historical background, capitalising on the topical popularity of the novels of Scott and his imitators.
>
> (p.84)

This process McKinnon sees as being part of a "continual search for new settings for the expected cliche." (p.84)

Shortly after McKinnon, come two more studies, neither wholly concerned with the 'Scott' dramas, but both worthy of brief notice here.

Pearl Jeni Brandwein's submission to New York University, entitled "Mary, Queen of Scots in the Drama of the Nineteenth and Twentieth Century or Poetic Licence with History," (52) is an example of how careful students of Comparative Literature must be when approaching nineteenth-century dramatic texts, unless their grasp of the theatrical conditions under which the plays were written is particularly strong. Whilst Brandwein's avowed purpose is to "discuss the dramatic perceptions of Mary Stuart," this is, by-and-large, a series of plot summaries, which reveals the weakness behind its structure and argument in the case of the two adaptations of *The Abbot* by Pixérécourt and W.H. Murray.

Brandwein avoids any in depth consideration of the thematic material which is supposed to be her primary concern. Instead she tells us that

> In Guilbert de Pixérécourt's melodramatic play L'Evasion de Marie Stuart ou Le Chateau de Lochleven (1841) Mary is the seductive captive whose suffering inspired daring deeds. Pixérécourt presents Mary's liberation as something positive. Unlike his contemporaries, Pixérécourt

> glorified her courage and perseverance. Her tragedy lent itself as a vehicle for reflecting Sir Walter Scott's perspective of history. (p.304)

and one looks in vain for some explanation of what that "perspective" was.

There appears to be some confusion over the details of the materials described. We are told that, since "Murray's play is only two Acts long, only one escape attempt is described," (p.202) when the plot summary given two pages earlier clearly details both attempts. The account of the Pixérécourt play differs from that of it given by White and whilst Brandwein enthuses at some length about the similarities and differences in the approach to the same source taken by the playwrights, saying that "William Murray, like Pixérécourt, translated Scott's work," (p.202) she rather misses the fact that Murray "translated" Pixérécourt, using speeches from the French which are entirely missing from the novel - but which Brandwein quotes nevertheless without apparently seeing the connection. Brandwein believes that "Murray has invented new characters, such as Sandy, Mattie, Maggie, Jenny, Lady Fleming and Drysdale for comic relief." (p.202) Murray certainly invented Sandy, as a vehicle for the actor Charles Mackay, (the "real Mackay"), to show off his singing voice, but the morose and treacherous Drysdale comes directly, some of his speeches are *verbatim* Scott, from the novel. He has admittedly had a name change - from Dryfesdale.

Overall there seems to be a fundamental misunderstanding of what was dramatically effective on the nineteenth-century British stage, which is more damaging to Brandwein's conclusions. She says in summing up, that

> Murray's dramatic failure is a result of his superficial treatment of the material...Murray's simplistic approach to historic sources is also illustrated by the weak structure and characterisation of the play; his characters do not correspond to their historical perspective and lack emotional intensity. (p.304)

First, this makes absolutely no attempt to consider Murray's aim, that of dramatising Scott's novel, rather than Mary's story and secondly Murray's play was one of the most successful 'Scott' dramas ever produced in Scotland, becoming part of the established national repertoire which ran for the rest of the century.

In contrast to that study, the challenging and erudite work of Sally Shapiro Vernon, whose Ph.D. Thesis submitted to Cambridge University in 1975 was entitled, "The

London Theatre and the English Novel, 1830-1865: A Study of Relationships," (53) deserves the closest consideration. Although the work is centred in the theatrical world of London, there are parallels with the Scottish theatre of the period. The difference between this study and the work of George Rowell and Professor Booth which is also London-based, is that whereas they formulate theories based largely on the London theatre and then seek to apply them to the rest of Britain, Dr. Vernon confines her study to London and yet, in the process of the work, she develops ideas which may be of use to the scholar investigating the theatre outwith London. Overall, Dr. Vernon poses a number of theories which, if they do not always seem immediately relevant, merit careful scrutiny.

Dr. Vernon's primary concerns are with the novels of Dickens, both on the stage and in their use of some of the techniques of the drama. She goes on to expand on the ways in which they

> ...attempted to imitate the immediacy, differentiation of characters through speech, and ability to demonstrate rather than assert which are especially associated with the drama. (p.1)

Dr. Vernon puts forward the suggestion that it was the need to replace the cohesive narrative voice of the author, missing from adaptations, which gave rise to the figure of the director.

> ...to be effective representations of the novels on which they were based dramatisations needed to convey a sense of the coherence of all the techniques employed, and for this purpose they cried out for a director who had the same autocratic position with respect to his theatre as the novelist had in relation to the novel. (p.19)

There is much that is of interest in this study, and yet, whilst there is none of the easy dismissal of the author evident in earlier work, many of the observations with regard to Scott, have either not been fully followed through or are insufficiently researched. There are also points at which Dr. Vernon seems to ignore the realities of playtext as primarily a working theatrical document, rather than a piece of literature.

Despite the period of the study running from 1830-1865, Dr. Vernon very properly fills in the historical background to the relationship between the novel and

the stage, which encompasses a deal of comment on, and from, Sir Walter Scott, but much of this comment is fragmented and some of it is misleading.

Following on from her thesis that stage adaptations helped to bring about the rise of the director, Dr. Vernon emphasises the importance of the novel illustration as providing information for stage designers and costumiers, noting that scenes which were important enough to merit plates form a high percentage of acted scenes. She then goes on to cite J. Westland Marston's account of Charlotte Cushman's studying *Guy Mannering* for her celebrated portrayal of Meg Merrilies and makes the point that

> ...most nineteenth-century dramatisations provided few clues to the interpretation of character;actors were forced to refer to the novel's indication of motives and emotions, as well as appearance, speech, mannerisms, and gestures. In this way, the novel served almost as a series of stage directions. (p.123)

Dr. Vernon believes that

> The texts of plays which had traditionally been self-sufficient came in many cases to depend on outside sources for adequate interpretation, the lines of dialogue themselves were no longer inclusive enough to dictate or suggest the performance or the characteristation, but had to be supplemented by lengthy stage directions, by reference to the original novel, or - as in the case of Chekhov - by the ingenuity of the director. (p.124)

There are gaps in Dr. Vernon's references to Scott. First, she makes no comment on the fact that with Scott's novels, the very opposite of the case of the dramatised illustrations occurs, in that, initially published without plates, they are subsequently illustrated from scenes which frequently appear onstage. Secondly, having cited *Guy Mannering*, it would have been useful to have given a concrete example of an instance where an actor could find stage directions in the text, as in this speech of Mrs. McCandlish from Chapter XII

> "Me, sir? ne'er a word shall I say - I wish your honour (a curtsey), or ony honourable gentleman that's focht for his country (another curtsey), had the land, since the auld family maun quit (a sigh), rather than that wily scoundrel Glossin. . . (54)

Dr. Vernon believes that Scott's opposition to "spectacle" on the stage effectively

excludes from his view of acceptable stage representation - castles, landscapes, battles, tournaments "and details of costume." (p.134) This entirely ignores the evidence of Scott's letters, in which he implores actors to aim for accurate stage costuming and says that he would like to undertake some stage production purely "for the delight of dressing the characters after my own fancy." (55) Also there is a letter to Joanna Baillie, (56) about her Family Legend, which Scott was virtually producing, telling her how he had dragooned his brother into letting him use the latter's militia company as extras in a battle scene.

On the subject of stage adaptation in general, Dr. Vernon cites Scott, Dickens and Bulwer-Lytton as having problems with weak central characters who are then reduced to mere ciphers in adaptation. This literary assessment fails to take account of the redressing influence of the music, particularly in the 'Scott' dramas, which returns the main characters to the centre of the theatrical stage. (57)

There are some leaps in deductive reasoning which detract from the argument overall. Dr. Vernon discusses George Eliot's hatred of the "schemed picturesqueness of ordinary historical fiction" (p.177) and is sure that Eliot includes Scott in this condemnation because the author does not specifically exclude him. There is also an interesting discussion of the constraints placed on playwrights by theatre censorship, as opposed to the freedom allowed to novelists, in which she says that

> Wishing to portray violent change or acts of violence in the past as Scott and Dickens, for instance, both do they did not need to fear the censor's eagle eye for topical allusions... (p.229)

is rather spoiled by a failure to follow it logically through to the end. Dr. Vernon's argument makes extensive use of the figure of Old Mortality who provides a unifying agent between the worlds of novel and reader in his dual role of historical figure and universal type, saying "Neither repetition nor continuity could be emphasised: there could be no Old Mortality figures." (p.213) She then omits any account of how dramatists actually handled the character.

Finally, Dr. Vernon declares that

> Macready made Rob Roy's assertion of independence a far nobler and more rebellious gesture than it had been in the novel... (p.230)

It must be considered very difficult to make this kind of judgement, without substantial evidence, which depends on guessing the individual perceptions of audience members and readers long dead, about a performance which cannot be re-created.

Richard Ford's 1978 *Catalogue of the Dramatisations of Scott's Novels* published by the Oxford Bibliographical Society, is the most recent major study on the subject, the result of a Ph.D. thesis for St. David's College, Lampeter. The published catalogue could have been an excellent work, but sadly it has been spoiled by slipshod research and an overall lack of imagination. The major criticisms of it are contained within Appendix 2. Another single chapter formed the bulk of an interesting article on the stage burlesque versions of the 'Scott' dramas (58); however, the remaining unpublished chapters of Ford's thesis can be disposed of fairly quickly.

The surveys of the reviewers are a helpful checklist of critical opinion, if it is occasionally difficult to share in the conclusions Ford takes from them. Ford, pp.68-71, quotes a number of critics of "Waverley" dramas after Scott's death, who identify particular pieces as being tailored to individual theatres, or who see a heavy element of spectacle about their production. Ford concludes from this that Scott's shift in the public mind, from living contemporary writer, to dead 'classic' novelist, had freed the theatre to treat his novels with more licence. This is an interesting theory which demands a rather more probing treatment than Ford gives it. The flaws in his argument as he presents it are, first, that spectacle was on an overall rise as a production technique applied to all kinds of drama, and secondly, that whilst it is all very well for Ford to say that the "dramatisations that appeared at Astley's, whether a refurbished early adaptation or a fresh version, were designed to take advantage of the resident troop of horses" (p.70) this had been an accepted practice long before Scott's death. Overall it would have helped Ford's case considerably had he given a few instances of the work of novelists later in the century whose books were being rigidly adhered to in their first metamorphosis onto the stage, at the same time as dramatists were being so free with Scott.

Ford repeats the old perception that "Only Pocock's Rob Roy Macgregor (T3) and Terry's Guy Mannering (H1) were revived throughout the nineteenth century" (p.57) but does include an Appendix (A), considering the "Modification of London versions for Scottish Audiences." (pp.455-464) Based on a textual analysis of the

eight dramas published by Huie (*circa* 1823) Ford, p.463, sees the impetus behind the modifications as being a combination of "National pride in the Waverley novels and an appreciation of Scott's comic personalities;" however, that is as far as his account of the "Waverley" dramas in Scotland goes.

Although the thesis as a whole contains much re-iteration of familiar material, Ford does make some perceptive comment. He is, for example, the first scholar to take seriously Scott's attachment to the drama designed to be read, and he therefore refuses to judge the majority of the novelist's plays as being other than "literary exercises." (p.9) Ford also sees Scott's view on the theatre as being more clearly reflected in his correspondence than in his public writings. Yet, he is another scholar who appears to underestimate the pressures put upon nineteenth-century theatre practitioners by the conditions under which they worked. He believes Daniel Terry to have been lying to Scott, when in 1819, the actor wrote to him saying that although his adaptation of *The Heart of Mid-Lothian* was due for production the following weekend, he doubted its readiness. To Ford this smacks of duplicity.

> Since the first performance took place five days after Terry sent his letter, and since, as an actor in the performance he must have known (contrary to what he said) that the performance was to take place on the Saturday, it appears that he was intent on maintaining Scott's illusion that he was an active and necessary collaborator. (p.37)

Five days was a very long time in the early nineteenth-century theatre and Ford should know this. Plays were repeatedly announced in the bills and then cancelled entirely, postponed or held back from performance. Even if Terry's intent was indeed to cheer the ailing Scott, who had written from his sick-bed apologising for having left the manuscript untouched, Ford is rather overstating the case.

Two short articles appear, in 1979 and 1982, to illustrate the phenomenon whereby, every few years a voice appears to hail Scott as a previously unacknowledged "man of the Theatre" and to go over the old familiar ground, without making very much progress.

John B. Logan's piece for the *Aberdeen University Review*, (59) is by far the better of the two, travelling the well-trodden path nimbly and taking one tiny step forward in a few lines where, talking of Pocock's Rob Roy Macgregor, Logan says that

> It was called "the managerial sheet-anchor" because its takings helped to keep the theatre alive: another testimony to Scott's influence, helping to hold the fort for the modern and unique blossoming of drama in Scotland. (p.60)

It is most depressing that the 150th anniversary of Scott's death produced nothing more substantial than Claire McGlinchee's slight piece for the papers of the Aberdeen Scott Conference. (60) The material and the arguments put forward have all been covered by previous studies.

There is a link between Sally Shapiro Vernon's work in 1975 and the major 1983 study by Martin Meisel, entitled *Realisations - narrative, pictorial, and theatrical arts in Nineteenth Century England*, (61) in that both scholars link Scott to the development of realism. Dr. Vernon believes that

> the historical novel as developed by Scott contributed to both theory and practice of realism because of the extent to which it was influenced by historicism. (p.180)

Meisel's primary concern with Scott is to do with his influence on, and influences taken from, painting. In the conclusion, Meisel says that

> The change in the standards of realism begins with the decay of the antithesis between "genre" and "history" most evident in the novels of Walter Scott and in some of the paintings of David Wilkie. (p.434)

Earlier, summing up Chapter 8, entitled "The Politics of Domestic Drama: David Wilkie," Meisel is even more specific.

> To a backward-looking eye, that landmark drama of avant-garde naturalism, Hauptmann's *The Weavers* (1892), is also the crowning dramatic expression of pictorial forms gathered from domestic realism, and the last work in the fusion of genre and history for which Scott was the chief inspiration. Specifically, considered apart from the propaganda of naturalism, *The Weavers* stands forth as a final penetrating realisation of Wilkie's paintings stripped of their mitigations... (p.164)

Here is revolution with a vengeance! Two major scholarly works which challenge

the common twentieth-century image of Scott as the arch-Romantic, purveyor of mock-Medievalism and Gothic ghosts. And yet, despite the partial turnaround in Scott's critical fortunes, there is further still to go, before his influence on the arts of the first half of the nineteenth-century can be fully understood.

Dr. Vernon's work is hampered by a failure to follow up leads and a seeming inattention to the workings of the theatre. Martin Meisel, by contrast, admits his comparative lack of knowledge about the development of early nineteenth-century dramatic forms. Inevitably, he chooses to follow the "most knowledgeable recent historian of English melodrama," (p.147) Professor Booth, and thus misses the opportunity for comparative study with the 'Dickens' dramas, offered by the Scott adaptations. Meisel quotes Booth

> The drama dealing with the household and family relationship...did not grow up independently, but evolved as part of a melodrama which by 1825 had developed three closely related but distinctive branches: the Romantic, encompassing Gothic and Eastern melodrama; the nautical (partly Romantic and partly domestic), and the domestic itself, roughly in that chronological order. (62)

From this account Meisel believes that

> The popular drama lagged behind painting, then, in differentiating a distinct genre that was consciously native and homely rather than exotic and picturesque, as it would run ahead in dealing with modern poverty, crime, and the contemporary urban scene. (p.147)

Given that Professor Booth's assessment of the placing of the 'Scott' dramas within the overall nineteenth-century dramatic framework, is irrevocably bound up with the Gothic/Romantic view of Scott's work, largely inherited from Allardyce Nicoll, the result is that Meisel is deflected from considering, for example, the peculiar attributes of dramatisations from *The Heart of Mid-Lothian*, which appear to be deserving of the name of domestic melodrama as defined by Professor Booth. Similarly, when Meisel comes to consider the works of Ainsworth and Dickens transferred to the stage, in Chapter 13, entitled "Novels in Epitome," pp. 247-282, and emphasises the relative importance of the dramatic tableau, which freezes action, versus the *tableau vivant*, which brings a picture to life, because of the lack of an up-to-date accurate survey of Scott onstage, he cannot wrestle with the subtle distinctions which arise around what are described in the bills as "tableaux" of various types, of scenes from the Scott works, made famous in the theatres, before

ever they were cast into a permanent form on paper. (63)

There are two studies, one in progress and the other nearing completion, in this area at the moment. H. Philip Bolton's work *Scott Dramatised*, due out in June 1991, is the second in his series of books for Mansell Publishing on stage dramatisations. Unlike the first volume in the series on Dickens, (64) which had a series of introductory analytical essays, this volume is purely a handlist of productions taken from playbills, etc. in libraries around the world over a twenty year period. It should prove of great interest to those scholars unable to travel, or who wish to acquire an overview of the subject very quickly.

Christopher Worth of Monash University, Australia, has revealed in private correspondence, that he is currently working on a book about Scott's relationship with the Edinburgh Theatre Royal and his own attempts at playwriting. There is, as yet, no publication date for this study.

Taking the criticism of the 'Scott' dramas as a whole, scholarly thought seems to have been going around in circles now for some considerable time, and has not made a great deal of progress since the early part of this century. It might have been reasonable to have expected the fortunes of the 'Scott' dramas to have followed those of the nineteenth-century theatre in general; however, instead they have tended to become side-tracked to shadow the critical fortunes of Scott himself, and their history in Scotland has been further hampered by the concentration of theatrical history on London, at the expense, indeed the shameful neglect, of the provinces. A better understanding of the influence of the works of Sir Walter Scott on the theatre has been repeatedly hampered by critics who do not appear to read the source material, by literary critics who know too little about the nineteenth-century theatre and by theatrical critics and historians who take a shallow overview of Scott and are rather more guilty of dismissing Scotland's theatre as being a pale copy of London's bright example. In the last respect, the literary scholars do at least have the virtue of being used to thinking of Edinburgh and Scotland as established centres of excellence in the literary and publishing fields during the period, and this perhaps makes them more inclined to admit of the possibility of an independent provincial theatre. It is not as though the distortion of Scott's reputation this century went unnoticed. The scholar Jacques Barzun, whose study *Classic, Romantic and Modern* first published in 1943 as *Romanticism and the Modern Ego* (65) has been a perceptive guide to critical thought ever since, recognised the phenomenon

and deplored it.

> Unfortunately, the very mass and variety of romantic interests have disturbed criticism into the hasty conclusion that the dominant note is some one or other of these interests. This is frequently done by taking, say, Scott as the symbol of the romanticist "return to the Middle Ages." Few people read Scott nowadays, so that a reference to *Ivanhoe* seems enough to settle the dispute...His best work consists in close-grained studies of the Scotland that survived into his day, in scenes of humorous drama that have been fitly compared to Shakespeare's, and in historical intuitions which Professor Trevelyan, himself an historian, credits with having changed the mind of Europe and taught it history. . . The point is that he was essentially a realist, who ought to be judged on what he wrote, and not on what a generation that does not read him thinks he wrote. (p.61)

The trend had been recognised, but not by those who could best have profited from the knowledge.

In many ways it is the work of Louis James and Martin Meisel, examining popular culture and the interweaving of the arts which could point the way forward towards a better understanding of the impact of the 'Scott' dramas on nineteenth-century Scotland. The aftermath of the Jacobite Rebellion of 1745 had suppressed more than a fading political cause. The symbols of a nation, part of its characteristic national dress, its regalia and its vision of itself were appropriated or suppressed. (66) It may be that in the National Drama, and primarily in the 'Scott' dramas, it was a nation's self-image which was being realised, or rather re-constructed, along lines which fitted contemporary realities. If the 'Scott' dramas were a tool for representing Scotland's people and history on its stages, then how that tool was used, its place in the overall repertoire, becomes of great importance.

Methodology*

This chapter contains an assessment of the practical problems inherent in proving the thesis that *the dramas derived from the writings of Sir Walter Scott enjoyed a far more complex relationship with the nineteenth-century Scottish theatre than has been formerly supposed,* and an explanation of the choices that went into the methods developed to deal with those problems.

The place, within an overall theatrical repertoire, of an individual work or group of related pieces, is frequently judged in purely quantifiable terms, ie. how many nights did it run? how much money did it make? how many times was it revived? All these matters are of fundamental importance. The commercial theatre has always been heavily swayed by market forces and never more so than during the Nineteenth Century. However, simply counting up the 'when, where and how much' gives a flat two-dimensional impression of that most complex of three-sided relationships - between the material, the theatre practitioners and the audience. In the case of the 'Scott' dramas, as has already been shown in the Review of the Critical Literature, the picture has been further distorted by the nature of the material, as being adapted from the writings of a major figure of the Nineteenth Century, whose own fluctuating reputation has cast a long shadow over the work of scholars.

The approach taken in the past has been roughly divided between those studies which have seen the dramas simply as offshoots of literary works and have therefore assessed their relationship to their source, and those surveys whose concern has been with the nature of the nineteenth-century theatre in all its facets, and where the 'Scott' dramas are either considered alongside adaptations from the work of other authors, or are held up as typical of the baneful influence of the Arch-Romantic Scott. Neither view adequately takes into account the special relationship of certain of the dramas with the Scottish theatre which resulted in the creation of that genre known as the National Drama, so familiar to nineteenth-century commentators and mentioned by them, in connection with Scott, in nearly every work of the period. Those scholars who have worked principally with the texts, have in some instances conducted careful assessments of any textual changes made for production in Scotland and have couched

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* Endnotes for this chapter begin on page 220.

their conclusions in literary terms; however, overall the impact of the 'Scott' dramas on the nineteenth-century Scottish theatre has been summed up as

1) they were more popular in Scotland than in the rest of Britain, and leading on from this, they contributed largely to the solvency of the Edinburgh Theatre Royal. Also up until the early part of this century, they could still be seen in annual revivals.

2) Guy Mannering and Rob Roy were the only real survivors of the first flush of enthusiasm.

There is a deal of truth in this rather bald assessment, in that the plays appear, from contemporary comment, to have saved the Edinburgh Theatre Royal from bankruptcy on more than one occasion, and there are still living many people who remember being taken to see Scott dramas as children. However, the picture is incomplete and distorted by prejudice and myth. There are none of the colours that bring the scene to life, for example details of guest artists, or of changing performance patterns, indeed there is very little in the way of quantitative analysis and no exploration of the qualitative side of the relationship between the 'Scott' dramas and the people who experienced them either as artists or as audience.

A part of the overall problem lies in the evidence used by the scholars to support their theories. Assessments of the 'Scott' dramas to the present day derive largely from the printed play texts, contemporary newspaper and journal criticism, and later nineteenth-century critical comment. The printed texts are most usefully compared with their sources, for an appreciation of the work of the nineteenth-century playwright and editor, but they can be an unreliable guide as to what actually went onto the stage and the audience's reaction to it. Contemporary newspaper and journal criticism is often the only description that survives of a piece in performance, and along with theatrical memoir and biography, from which can be obtained details of those celebrated performers who starred in 'Scott' dramas, it shares the potential for subjectivity and distortion. (1) The other major source of nineteenth-century theatrical information, the playbill, has remained underused in this context. There are individual instances where a playbill may be cited in confirmation of a particular point, for example, the presence of a guest artist, and Dr. Dustan's thesis contains a complete listing of the performances of the Edinburgh Theatre Royal for 1818, made up in part from playbills, but there is little analysis of any findings and the bulk of the information to be gleaned from the bills remains locked within them.

Nineteenth-century playbills are a fruitful source of information from which to assess performance trends in good part because their structure remained fairly stable throughout the period while the information changed nightly. Nevertheless it is important, from the first, to recognise the nature of the nineteenth-century playbill as a piece of advertising as sophisticated as any twentieth-century television commercial, and therefore to take into account the limitations placed upon the kind of conclusions which can be drawn from the study of them. Any element within the bill which might be thought to be subjective is suspect - particularly doubtful are headlines proclaiming "Crowded Houses Every Night!", "Received with Perfect Applause!" etc., which are no guarantee that the production or season in question was a critical or a financial success. (2) There is, of course, a case to be made for saying that in terms of the interests of the audiences for whom the shows were put on, the critical and financial aspects of the productions are of little concern, ie., if one is truly seeking to understand the theatre then the tastes of its audience are paramount. This argument works well enough up to a point, but the tastes of the audience were at least partly shaped by what was presented to them, and the theatre professionals who chose what was presented were largely motivated by a healthy desire to eat. It very soon becomes obvious that any consideration of the more subjective information from the playbills is liable to become entangled in circular arguments that are impossible to resolve. There is, nevertheless, a wealth of factual information to be obtained from the bills which serves to test some theories and to flesh out the bare bones of others.(3)

The familiar questions of, where? when? and, how often? remain of primary importance. The highly structured nature of the Scottish theatre during the first half of the nineteenth-century, whereby certain theatres were licensed to permit the production of the legitimate repertoire, impinges on this study in that the Edinburgh Theatre Royal actually threatened to go to court to protect its supposed monopoly over the National Drama and in particular the 'Scott' dramas. (4) This action, since the plays in question were not properly original works at all but adaptations of freely available novels, was a more than ordinarily dubious claim. The point to be made here is that the spread of the 'Scott' dramas, geographically and through the various levels of the Scottish theatre can go a long way towards explaining the place of the National Drama in the overall repertoire. Similarly the dates of performances illustrate the changing patterns of performance and the fluctuating popularity of the pieces. It should also be possible to pin down fairly accurately the period where the week-long run of a single play became the normal theatrical practice, replacing the bill changing

nightly. The question of When? also encompasses the changing place of the 'Scott' dramas within the smaller timespans of the season and the theatrical week. During a complete season the choice of Scott pieces for performance at benefits or special occasions such as Christmas Day, bespeaks a certain value set on the work. The choice of pieces in any given week was designed to maximise profit on the best nights of the week, and to tempt audiences in with something special on slow nights. It should be possible in the course of the century to see the influence of sociological factors, such as the introduction of the Saturday half-day holiday, on the standing of the 'Scott' dramas in this weekly hierarchy. (5)

The nineteenth-century evening at the theatre, was made up of a variety of items, of varying length and status, in terms of popularity, novelty and style, which gives an ideal blueprint upon which to base a model of the place of the 'Scott' dramas on the Scottish stage. The main piece of the evening would be thought to carry more weight with an audience than an afterpiece; however, this imbalance could be partly redressed with special ticketing offers or the presence of a favourite guest artist in the supporting piece. It is therefore most helpful to be able to chart the progress of the different 'Scott' dramas, whether from main piece to a supporting role, or *vice versa.* These patterns can then be compared amongst theatres of varying size, status and financial stability.

The presence of a 'Scott' drama within an individual evening also brings into focus a mass of other factual detail contained in the bill which can assist towards building up a more complete picture of the whole. It is important to note distortions in the structure of the pieces. These usually took the form of a shortened version of a longer piece, but there are also instances of a part of the original play being presented on its own, which argues an accepted familiarity with the material on the part of the audience. The presence of guest artists on the bill, and their part in the evening's entertainment, an investment in new scenery or costume, the appearance of a favourite character outwith his or her play-setting, are all manifestations of an active working relationship between the material, the theatre professionals who employed it, and the audience at whom it was aimed.

Single playbills used as examples or illustrations are no more than that - single instances of a particular phenomenon. They may be examples of a major trend, but in order to first establish that trend it is necessary to examine all, or a significant part of the whole body of material. In the case of nineteenth-century Scottish playbills this involves handling and processing documents in tens of thousands.

The solution to the problem of managing such a large body of material has been to employ a suite of computer programs entitled FAMULUS77, (5) and the services of the Glasgow University Computing Service mainframe computer, an ICL3980. FAMULUS77 is a suite of nine connecting and overlapping computer programs developed to handle large numbers of data entries, called 'citations'. Each citation is roughly analagous to a completed record card within a manual filing system, and the overall FAMULUS77 package, created from an earlier FAMULUS system by a working party from the InterUniversity Computer Committee and released by them in August of 1985, has been designed to be simple to use. There is no necessity to have worked with computers or to have any knowledge of programming in order to be able to use FAMULUS77.

A form of citation was designed suitable to dealing with the kinds of information to be found on the playbills. Each item of information was required to have a four letter 'tag' or codename, in order for the programs to be able to identify it, for example, the tag THEA precedes the name of the theatre, so that, at a later stage, the computer will be able to understand a command such as "SELECT IF THEA .INC.[LUDES] "Edinburgh,Th.R.". By combining SORT BY and SELECT IF commands it is then possible to extract every possible permutation of information from that stored within the citations.

The tags for System 1, used in this study to create the main catalogue listing, the Henderson/Waverley (Appendix 3) and Henderson/Scottish (Appendix 4) listings and Appendixes 5 and 6, are as follows:-

THEA - the name of the theatre. This is usually as it appears on the bill, except in instances where, for example, printing errors have been justified, to facilitate sorting, or it has been possible to positively identify an unnamed theatre.

DATE - the dates are formatted as, for example 23-JUL-1826. Playbills with damaged dates, or where the year has been omitted are left out of the listing. "DATE QUERY" entries, also "DATE CONFIRMED" - see SPEC below.

TYPE - this refers to the description of the play on the bill as a "national opera" or "melodrama" etc.. Where more than one description is used on a bill, that immediately above the cast list is quoted. Exceptions are burlesques and equestrian

pieces where the descriptions are too idiosyncratic to be easily identified using the computer and they have therefore been assigned an appropriate TYPE. An entry employing a slash mark "/" eg., "National opera/drama" means that the first piece was described as a "national opera" and the second as a "national drama". [This is the only subjective element on the bill which has been included in the citation, and it is there because of the very specific brief to look at the designation of the 'Scott' dramas as "National" dramas by theatre professionals.]

ACTS - this is a single integer, and therefore where more than one 'Scott' drama appears on the bill, the 'field' [area of information] is omitted and the information is included elsewhere. If a figure does appear in this field then all the pieces mentioned had the same number of acts.

MAIN - these fields contain the title of the drama, as it
SUPP - appears on the playbill, either as the MAIN piece of the evening or as a SUPPorting piece. Instances can occur where the emphasis of the evening is unclear, in which case mention is usually made of the fact elsewhere within the citation.

CATT - coming attractions. This category is employed on entries with the LBRY codes GUL, NLS, EP, and EP/BH. It was abandoned during the course of the study as it became clear that it was of limited use in this context. Pieces advertised for performance on nights for which a bill cannot be located are contained amongst DATE QUERY entries in Appendix 5.

AUTH - author and composer, as on the bill. An entry
COMP - including the word FORD denotes an author or composer identified by Richard Ford in his catalogue, but who does not appear on the bill.

WORK - the Scott work from which the piece is taken. An entry of "VARIOUS" applies in the case of a variety of works, usually for a pageant or similar production, whilst "REMOTE" indicates a particularly tenuous link with the Scott original. ALIEN in this field or the SPEC field indicates a production which as been wrongly described as being derived from a Scott work.

FORD - gives an appropriate entry code, if one exists, for a particular <u>production</u> in the Richard Ford catalogue.

KEYW - this field is used primarily in Appendix 6 to identify the varied materials other than playbills, from which the entry is taken.

LBRY - the letter code for the library containing the playbill.

GUL	Glasgow University Library
GUL2	(Special Collections/Scottish Theatre Archive)
NLS	National Library of Scotland
EP	Edinburgh Central Library
EP/BH	(Broughton House Collection)
DCL	Dundee City Library
AUL	Aberdeen University Library
ACL	Aberdeen City Library - This appears in Appendix 6 as ACL (Bolton) indicating that the information was collected by H.Philip Bolton.
EUL	Edinburgh University Library
B	British Library
F	Folger Shakespeare Library, Washington, D.C.
F/HW	Henderson/Waverley Collection
F/HSC	" /Scottish Collection
VL	Victoria Library (Westminster City Archives)
M	Mitchell Library, Glasgow
PC/	Private Collection - the letters which follow are the initials of the collector, Lea Ashton.

In the case of "DATE QUERY" entries, the location of the playbill from which the entry was taken.

SPEC - SPECial. This field includes a variety of information, most of it codified, for easier sorting and access. The coded items are:-

BENEFIT - the evening was the occasion of an actor's benefit. That actor is then usually named along with the part they played in the 'Scott' drama for that evening.
SPECIAL OCCASION - a further explanation usually

follows.
COMBINATION - two or more 'Scott' dramas are performed on the same evening. This designation applies to combinations of plays; one play on the same bill as the overture to another, or a single appearance by a character from another piece does not constitute a COMBINATION. [see FAVOURITE MUSIC, FAVOURITE CHARACTER, SCENE, etc..]
COMPRESSED - a larger piece cut down, but still retaining the bones of the complete story.
TRUNCATED - a piece presented with sections of the plot missing, for example, "Act 2 onwards".
GUEST ARTIST or G.A. - a guest artist appears in the 'Scott' drama, their name and character usually follows.
GUEST ARTIST OUT or G.A. OUT - the guest artist (named) does not appear in the 'Scott' piece.
RUN - three or more consecutive performances of the same piece. A "BROKEN RUN" is a substantial run interrupted by a single evening when the Scott drama does not appear. Where it has not been possible to locate both the beginning and end of a run, or a part of a run, then a single entry has been inserted. Also one run of a very REMOTE pantomime {3365} has not been filled in. [Entries in Appendix 6 have not been included in the calculation of any of the statistics, so that a saving in space was made possible by giving a single entry for some RUNs.]
CLUSTER -three or more different Scott pieces given within three days. This category does not apply to the Edinburgh Theatre Royal during the period 1818-1830 when the performance of the 'Scott' dramas kept up a more regular pattern.
REVIVAL - a performance is either described as a REVIVAL or the bill indicates it as being for "the first time in [xxx] years."
SEASON - a period, with readily identifiable parameters within which the bulk of the pieces are 'Scott' dramas - usually associated with the visits of GUEST ARTISTS - not to be confused with a theatrical season.
FAVOURITE MUSIC - a piece of music associated with the 'Scott' dramas, eg. an overture or a song, appears independently of its 'source'.
FAVOURITE CHARACTER - a Scott character appears outwith their drama.
FAVOURITE SCENE - a single scene appears.
CROSS-DRESSING - male actors appear in female roles or *vice versa.*
NEW COSTUMES, SCENERY, ETC. - special mention is made on the bill of a refurbishment or investment in the setting.
AMATEUR - an AMATEUR actor appears in the

Plate 1
A playbill for the Adelphi Theatre Edinburgh
9 September 1842
(National Library of Scotland)

W. 18. **EDINBURGH ADELPHI THEATRE.** N. 106

First Night this Season of the Popular Interlude from the celebrated Novel called St Ronan's Well, and entitled

THE CLEIKUM INN.

GRAND NATIONAL OLIO FOR THIS NIGHT ONLY

COMPRISING A SELECTION FROM THE MOST POPULAR OF

Sir Walter Scott's Scottish Dramas,

BEING FOR THE BENEFIT OF

MR MACKAY,

AND HIS LAST APPEARANCE HERE THIS SEASON.

THIS PRESENT EVENING, FRIDAY, SEPTEMBER 9, 1842,

The Amusements will commence with the **First and Third Acts** of the National Play of

George Heriot,

Or The Fortunes of Nigel.

CHARACTERS IN THE FIRST ACT.

King James by Mr POWER—Lord Dalgarno by Mr GLOVER—Lord Nigel by Mr LEIGH.
George Heriot by Mr Wm. JOHNSON—Maxwell by Mr CRANMER.
Lowastoffe by Mr S. COWELL—Skirliewhitter by Mr EBURNE.
Richie Moniplies by Mr MACKAY—Hostess by Mrs TURNBULL.

CHARACTERS IN THE THIRD ACT.

King James by Mr POWER—Lord Dalgarno by Mr GLOVER—Lord Nigel by Mr LEIGH.
George Horiot by Mr Wm. JOHNSON—Maxwell by Mr CRANMER—Lowestoffe by Mr S. COWELL.
Skirliewhitter by Mr EBURNE—Hempseed by Mr H. CORRI—Richie Moniplies by Mr MACKAY.
Captain Colepepper by Mr LLOYD—Captain of the Guard by Mr MELROSE—Andrew by Master SHAW.
Marian Ramsay by Mrs LEIGH—Martha Trapbois by Mrs BROOKES.
Hostess by Mrs TURNBULL.

A GRAND PAS DE DEUX BY Mr AND Miss WEBSTER,

And, by particular Desire,

HURRAH FOR THE ROAD BY Mr JOHN REEVES.

To which will be added the favourite Interlude from the Novel of "ST RONAN'S WELL," entitled

THE CLEIKUM INN.

Francis Tyrrel by Mr LEIGH—Captain O'Turk by Mr POWER—Mr Bindloose by Mr Wm JOHNSON.
Meg Dodds of St Ronan's Altoun by Mr MACKAY, in which character he will sing
THERE CAM' A YOUNG MAN TO MY DADDIE'S DOOR.

At the end of the Interlude,

THE CRACOVIENNE BY Miss WEBSTER,

Being the Last Week but One of her Engagement,

AND JIM ALONG JOSEY BY Mr S. COWELL.

The whole to conclude with, for this Night only, a Selection from the popular National Opera of

ROB ROY,

ARRANGED IN TWO ACTS.

ACT I. The Selection will commence with the
BAILIE'S PARLOUR—OSBALDISTONE'S BANKRUPTCY—MY CONSCIENCE!
The Bailie by Mr MACKAY—Saunders Wylie by Mr EBURNE—Mattie by Mrs TURNBULL.
2. VIEW OF THE OLD BRIDGE IN GLASGOW BY MOONLIGHT.
Arrival of Francis Osbaldistone in Glasgow—His Mysterious Interview with Rob Roy, disguised as Robert Campbell the Cattle Dealer
Rob Roy by Mr EDMUND GLOVER—Francis Osbaldistone by Mr JOHN REEVES—Andrew by Mr H. CORRI.
3. *OUTER HALL IN THE OLD TOLBOOTH OF GLASGOW.*
Rob gives Francis to the care of the Dougal Creature—The Dougal Creature by Mr POWER.
4. MR OWEN'S CELL IN THE TOLBOOTH OF GLASGOW.
Interview of Francis and Mr Owen—Arrival of the Bailie and Mattie—"Strangers in the Tolbooth after Lock up Hours"—My Conscience!—
Discovery of Rob Roy by the Bailie—The Cateran invites Mr Nicol Jarvie to visit the Highlands.
QUINTETTE. HARK FROM ST MUNGO'S TOWERS

'Scott' drama. This category has been extended to include anonymous performers making their "first appearance on any stage."
JUVENILE - a JUVENILE performer appears prominently on the bill.
DATE QUERY - a bill, identified by date, includes a 'Scott' drama amongst Coming ATTractions listed at the bottom, for example "Tuesday - National Opera of Guy Mannering." No bill for that "Tuesday" has been located. The DATE QUERY entry is therefore a matter of speculation. No DATE QUERY entries are included in the preparation of performance figures. A listing of DATE QUERY entries is contained in Appendix 5.
DATE CONFIRMED - although no bill has been located for that "Tuesday" the performance has been confirmed elsewhere, for example, a later bill says "received on Tuesday night" or the Monday preceding is the "11th time" whilst the Wednesday after is the "13th time."
DAMAGED BILL, PART-BILL, SHAVED BILL - The bill is incomplete. DAMAGED BILLs are those where the loss of material appears to be accidental or the result of normal wear and tear. In contrast, it may be a SHAVED bill, ie. cropped so that material is missing from the edges, or it may be a PART-BILL in that it has been cut so that only the top or bottom part remains of what was once obviously a longer bill.

ADD2 - the day of the week. This field also assists in the identification of the bills, in that whilst printers occasionally made errors in the date, they were much less likely to mistake both day and date.

Plate 1 is a playbill from the Adelphi Theatre Edinburgh for 9 September 1842, located in the National Library of Scotland. Charles Mackay is the G.uest A.rtist for a short SEASON of his most celebrated characters and the management have taken the opportunity of creating a SPECIAL OCCASION with a national flavour - "A Grand National Olio." The MAIN piece of the evening is a TRUNCATED performance of a play from *The Fortunes of Nigel* and this is followed by Mackay's favourite Interlude from St. Ronan's Well in which he played Meg Dodds. Rob Roy COMPRESSED into two acts is the SUPPorting piece. The evening is for Mackay's BENEFIT. The citation for this bill would run:-

THEA EDINBURGH,ADELPHI
DATE 9-SEP-1842
TYPE SIR WALTER SCOTT'S SCOTTISH DRAMAS
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL (ACTS 1 AND 3)

SUPP THE CLEIKUM INN/ROB ROY (ARRANGED INTO 2 ACTS)
WORK THE FORTUNES OF NIGEL/ST. RONAN'S WELL/ROB ROY
LBRY NLS
SPEC SEASON;COMBINATION;FAVOURITE SCENE;COMPRESSED;SPECIAL OCCASION - GRAND NATIONAL OLIO;G.A.-MACKAY(RICHIE MONIPLIES, MEG DODS, BAILIE NICOL JARVIE);HIS BENEFIT;TRUNCATED; CROSS-DRESSING
ADD2 FRIDAY

The FAVOURITE SCENE entry is for The Cleikum Inn although it also comes under the TRUNCATED designation. The date is in the format which FAMULUS accepts. It should be noted in passing that the management are displaying a tendency which was fairly common amongst the purveyors of popular entertainment, which was to attribute the plays themselves to Scott. His name was appropriated as being a better selling point and he thus became responsible for them in some way.

The citations are processed through FAMULUS to produce the main catalogue listing which is sorted by DATE and all the other listings and statistics are normally abstracted from this listing.

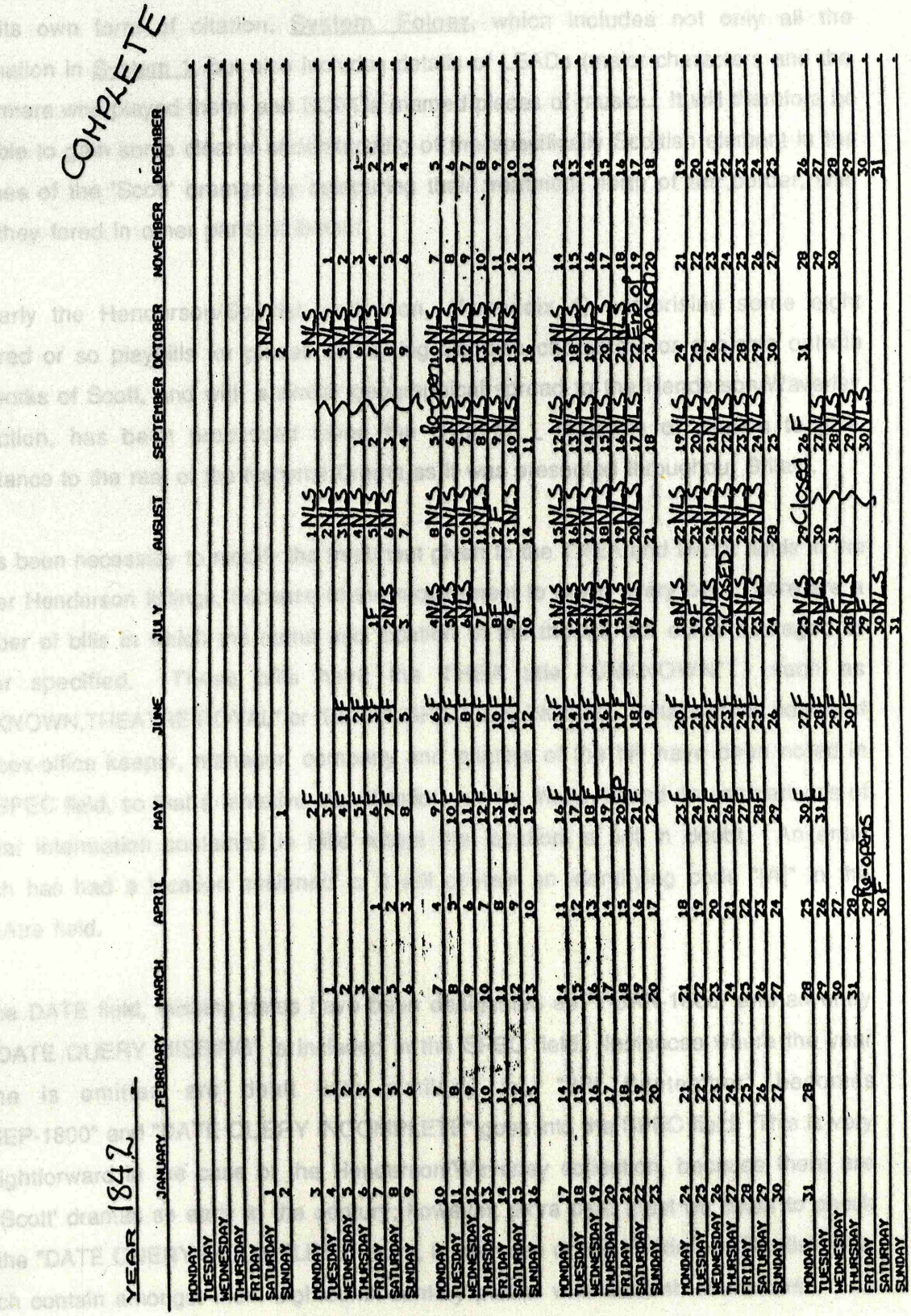
A number of 'controls' which serve to place the findings within some kind of perspective and overall context have also been devised. It is necessary to be able to offer up some kind of statistical context for findings, as simply saying "*20%* of the playbills" means very different things depending on whether it has been possible to locate the bills for that entire season, for an entire week, or for thirty scattered nights. Therefore calendars of the bills examined have been kept which also provide a secondary check on their locations. Figure 1 is an example of a calendar sheet for the Edinburgh Adelphi Theatre 1842, from which it is possible to see that all the bills for that calendar year have been located. The date of 9 September1842 has the library code NLS, signifying the National Library of Scotland beside it. Other copies of this bill may have been located in libraries visited after the National Library of Scotland. These calendars were simply records of the first sighting of an individual bill.

The calendar years have been used as parameters throughout the study generally because of the difficulty of consistently locating the dates for the beginnings and ends

Figure 1

Calendar Sheet - Adelphi Theatre Edinburgh

1842



of seasons. In total, the study has located bills covering over twenty-nine thousand nights in nineteenth-century Scottish theatres.

The invaluable discovery of the Folger/Henderson Collection has allowed the setting up of two other areas of comparison . The Henderson/Waverley collection (Appendix 3) of some one thousand two hundred playbills from all over Britain has been processed with its own form of citation, System Folger, which includes not only all the information in System 1, but also includes details of LEADs (major characters and the performers who played them) and SONGs (named pieces of music). It will therefore be possible to gain some clearer understanding of the specifically Scottish element in the fortunes of the 'Scott' dramas by comparing their treatment north of the border, with how they fared in other parts of Britain.

Similarly the Henderson/Scottish collection, (Appendix 4) comprising some eight hundred or so playbills for pieces containing Scottish characters or subjects outwith the works of Scott, and with a similar geographical spread to the Henderson/Waverley collection, has been processed using the System 1 structure of citation to give substance to the rest of the National Drama as it was presented throughout Britain.

It has been necessary to modify the treatment given to the THEA and DATE fields in the Folger Henderson listings, because of the requirement to cover every bill. There are a number of bills in which the name and location of the theatre are either damaged or never specified. These bills have the THEA title "UNKNOWN" - such as "UNKNOWN,THEATRE ROYAL" or "BIRMINGHAM, UNKNOWN". Details of the names of the box-office keeper, manager, company and printers of the bill have been noted in the SPEC field, so that a tentative identification can be made, based on comparisons of similar information contained in bills where the location is not in doubt. An entry which has had a location assigned to it will contain an identifying code "[A]" in the THEAtre field.

In the DATE field, missing dates have been designated as "1-JAN-1800" and an entry of "DATE QUERY MISSING" is included in the SPEC field. Instances where the year alone is omitted are dealt with similarly ie., "9th September" becomes "9-SEP-1800" and "DATE QUERY INCOMPLETE" goes into the SPEC field. This is very straightforward in the case of the Henderson/Waverley collection, because there are no 'Scott' dramas so early in the century; however, extra care must be taken to check for the "DATE QUERY INCOMPLETE" entry, in the case of the Henderson/Scottish bills, which contain amongst them eighteenth-century pieces with Scottish characters.

Every effort has been made to cover the complete holdings of the libraries named in the LBRY field. It was not always possible to make repeated visits to the same archive so that, for example, British Library playbills, Vol. 272 and one volume of the holding number 220, which were unavailable, in the process of conservation, have been omitted. Sadly also, at this time, the People's Palace, Glasgow, does not allow scholars access to its holdings. Therefore, the main catalogue listing, should be regarded statistically, as a random stratified sample. There are doubtless other collections which contain Scott material which have not been covered in the course of this study. However, H. Philip Bolton has kindly supplied details of his findings in the large John Johnson Collection at Oxford, and it contains no material that has not been uncovered elsewhere in the course of this study.

CHAPTER 3
MAIN CATALOGUE LISTING

(Bound separately - see Volume 2)

BREAKDOWN AND ANALYSIS

Scottish Plays and Characters before Scott*

In order to be able to assess the complex relationship which existed between the theatre professionals, the audiences and the 'Scott' dramas, it is essential to look briefly at the fortunes of 'national' plays on the Scottish stage before their advent. This will bring any changes in theatre practice, brought about by the use of the 'Scott' dramas, more sharply into focus.

Whilst the general research for the main catalogue listing is a useful tool in this respect, it is the Henderson/Scottish collection which can provide the most illuminating insight into the quality and spread of plays with and about Scottish characters before the appearance of the 'Scott' dramas. Henderson's only criterion appears to have been that the piece should have some connection with Scotland, and the patterns of performance which the collection reveals are then borne out by the work for the main catalogue.

It would be quite wrong to give the impression that the National Drama burst, fully fledged, upon the Scottish public in 1817, with the first appearance of Guy Mannering. Research reveals that there was a definite market for Scottish pieces in Scotland before that time but that the response of the profession was limited in scope and fragmented in nature.

There was a handful of important pieces, comprising Home's Douglas, Macbeth and Ramsay's The Gentle Shepherd, with very occasional performances of the Schiller/Kemble Mary Stuart. (1) Later Joanna Baillie's The Family Legend enjoyed some measure of success. Then there was a quantity of plays including single Scottish characters. These Scots were largely figures of fun or caricatured stock types such as the tight-fisted Scotsman or the faithful Highlander, including Sir Pertinax Macsycophant (The Man of the World), (2) Sir Archy Macsarcasm (Love-a-la-Mode) (3) Colin Macleod (The Fashionable Lover, or the Faithful Highlander) (4) and Donald Macintosh in The Register Office. (5)

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* Endnotes for this section begin on page 220.

Donald Macintosh was most usually seen in an "Interlude" taken from the complete play, entitled Donald Macintosh's Travels from Aberdeen to London as the country bumpkin coming into contact with the sophisticated South for the first time. A small group of dramas appeared, only to sink never to be seen again, as was the case with The Heiress of Strathearn, or The Rash Marriage by "a gentleman of Edinburgh." {Sc4;53}

The final category of pre-Scott national plays are the ballets and dance pieces. This curious and loosely-knit group includes the farce The Highland Reel. (6) and the fifteen out of the twenty-one "Ballets," "Dances" or "Ballets of Action" listed in the Henderson/Scottish collection which appear before 1818. It is difficult to know which of these ballets were drawn from The Gentle Shepherd. Pieces such as Donald and Moggy, or, Highland Revels {Sc1;122}, Donald and Peggy, or, Love in the Highlands {Sc1;121} and The Highland Lovers {Sc4;69} may well be connected and the various "pantomimes" deriving from Burns's Tam O'Shanter are usually readily identified by their titles, but the antecedents of The Scotch Ghost;or, Little Fanny's Love {Sc8;52} or The Caledonian Lovers; or, the Gretna-Green Blacksmith {Sc1;59} are very obscure. What is clear is that there is an image of the Scottish people as dancers, possibly connected with the impact of the display teams of the various Highland regiments. J. Telfer Dunbar, the historian of Scottish costume, gives an account in his book, *The Costume of Scotland,* (7) of the way in which the British Government appropriated Highland dress after the '45. Certain Highland regiments had traditionally worn the tartan, but now its only legitimate use was in Government service. The army strengthened and extended its use of the trappings of the clan to include ceremonial pipers and Highland dancers, to present an alternative to the traditional martial semi-feudal society of the Highlands. These regiments travelled and were garrisoned widely during the American and Peninsular Wars, so that the only contact that many people outwith Scotland might have had with the Scots would involve the three strong visual images of Highland dress, bagpipes and Highland dancers. The Scots as enthusiastic dancers is a concept which declines in importance on the Scottish stage during the hey-day of the National Drama, always excepting Taglioni's immortal La Sylphide (8), but sees a resurgence towards the latter part of the century.

The early "ballets" or "ballets of action" included in the Henderson/Scottish collection, which were rather closer to pantomime than to classical ballet, included two particularly interesting items which derived from literary works. On 5

December 1812, the new Edinburgh Theatre Royal in Shakespeare Square, was playing host to the guest dancers, Mr. Noble and Miss Luppino. As the supporting piece they presented a "Scotch Ballet Pantomime" entitled Mora's Love, or the Enchanted Harp {Sc6;161} "founded on the Poem of the Harp, by Hector Macneil, Esq. and composed by Mr. J. H. D'Egville of the Opera House." There is only this single bill for Mora's Love in the Henderson collection; however, by far the more important piece is the "Ballet Pantomime" entitled Oscar and Malvina: Or, the Hall of Fingal {Sc7;8}"taken from Ossian" and which was first seen at Covent Garden on 20 October 1791. Henderson has seventeen bills for this piece dated up to 1824, and as the work becomes established, its treatment in Scotland begins to display some of the traits which are to be so marked in the case of the 'Scott' dramas. The Edinburgh Theatre Royal stops referring to it as a "Grand Heroic Ballet of Action" {Sc7;13} and it becomes a "Grand National Pantomime" {Sc7;18} or a "National Ballet of Action" on the latest bill at the Edinburgh theatre for 20 December 1816. {Sc7;23} On this bill it is said to be "founded on the traditionary poems of the country" and a particular piece of Scottish music is specified when Duncan and Jenny sing "Ye Banks and Braes."

This last item is unusual and shows the beginnings of the emergence of Scottish music on the Scottish stage as an accepted draw which now requires specific identification. Around the turn of the century, both Scottish music and Scottish actors, speaking in dialect, are a rarity and a matter of note, in a general way, on the bills. Thus the Edinburgh Theatre Royal, on 21 December 1813, on a bill including the "National Tragedy" of The Family Legend , announces that the SUPPorting "pastoral" of The Gentle Shepherd will be "performed chiefly by natives of Edinburgh," and on the 24 December 1813, Christmas Eve, the repeated bill now includes "a poetical address in the scotish [sic] language to be spoken by a gentleman of this city." {Sc3;101} At the same theatre in the previous year, a SUPPorting piece Tam O'Shanter, and his mare Maggie is advertised as "with a scotch overture - scotch music - scotch dresses - and scotch dances." {Sc9;4}

The bills for the nights of The Family Legend and The Gentle Shepherd show the embryonic national genre taking shape with pieces being used in COMBINATION and for SPECIAL OCCASIONs. Yet the fact remained that the range of pieces available to managers was small. It was a choice between a limited selection of individual pieces, rather than a pyramid of works of varying types and quality, as would be the case with a subject which was thought to be a natural one for the stage. The Scots were not yet

to be seen regularly as the heroes, heroines, villains and wise counsellors - if they were still, all too often, the quaint peasantry and the comic men. The 'Scott' dramas, with their cavalcade of striking Scottish characters, brought about a revolution in the way that audience and professionals expected to see Scots portrayed on Scottish stages, so that by March 1831, the Edinburgh Theatre Royal could announce on its bills "a new National Drama is in preparation" secure in the knowledge that they were advertising a popular and recognisable type of work.

The process whereby the portrayal of Scotland on its own stage becomes of increasing importance throughout the rise of the National Drama, and the changing attitudes to it, can be seen at work on an Edinburgh Theatre Royal bill for 27 November 1820. The evening's performance includes the "Fairy Tale" in two acts of Halloween: or, The Vampire and the Water-Kelpie. The bill explains that the piece comes from Paris "where everything Scottish is certain of a favourable reception," and that the English translator has followed the French location for the work, saying "an apology is necessary to the Edinburgh audience for the whole action. . . being laid on the barren island of Staffa." Edinburgh audiences post Rob Roy, evidently expected some degree of authenticity to the depiction of their native-land, whereas before the rise of the 'Scott' dramas any depiction of native material was a matter of general note.

The comparatively small number and range of National works in regular performance meant that Scottish theatres either performed very little material with a Scottish dimension to it at all, or they were forced to repeat a small number of works, year after year. Terence Tobin, in his book *Plays by Scots 1660-1800* (9) lists a large quantity of works by Scottish dramatists, including the prolific Archibald Maclaren. He also identifies the pressures on Scottish playwrights to write in English and to confine their dialect speech to comic characters and quaint rustics. Research would seem to strengthen the impression Tobin gives of dramatists increasingly cut off from their roots, for by the turn of the century most of these works had disappeared from the stage, leaving a very restricted repertoire available to audiences. There may also be an extent to which the national repertoire which was placed before the Scottish people at the beginning of the Nineteenth Century was shaped by an English view of Scotland, brought north by the English actors and touring managers who dominated the Scottish theatre during the first decade of the century.

A collection of forty-six playbills for the Edinburgh Theatre Royal running from late November 1800 to the end of April 1801 reveals one performance each of Macbeth,

Douglas and the Fashionable Lover or the Faithful Scotsman and two nights of The Highland Reel. (10) The same pattern is repeated in Scottish provincial theatres. At Ayr in 1806 bills for the early part of the year reveal one performance each of Douglas, Donald Macintosh's Travels, Macbeth, the old farce, The Highland Reel, a ballet The Scots Miller and a piece called The Deserted Daughter, or the Faithful Scotsman. (11) Mr. Chamberlain, the manager of the Theatre Royal, Stirling, took his company to Haddington in the January of 1810, and again in January of 1811 and December and January of 1811-12 (12) They performed The Gentle Shepherd five times, Macbeth and Douglas four times each, and on 16 January 1810, the bills for Douglas note that "The Characters will be habited in appropriate National Dresses." There are three performances of Donald Macintosh's Travels, two each of The Man of the World, Love-a-la-Mode and The Highland Reel, and the newest piece, The Family Legend has a single showing. They also performed The Lady of the Lake twice, {6,7} and it is interesting to see that the bill for the beginning of that particular engagement in December 1811, lists The Lady of the Lake and The Knight of Snowdoun, which was its usual sub-title, as two quite distinctly different pieces. It is impossible to say whether that was not simply an error, but the effect is to inflate artificially the company's list of new and national pieces. A visit to St. Andrew's in 1817 by a company under the management of Mr. Bell and Mr. Cameron, yielded one performance each of Douglas, Macbeth, Love-a-la-Mode and the "ballet dance" of Donald and Peggy. (13)

The picture obtained, of a small number of old works being repeated endlessly is in contrast to that gained at another provincial theatre, Dumfries, in 1830, when the National Drama was at the height of its initial popularity. J.H. Alexander's company visited the Theatre, Dumfries, and, in twenty bills (14) from 7 October 1830 to 8 November 1830, with Miss Graddon, Miss Jarman and Charles Mackay as G.uest A.rtists, they perform twenty different National dramas or plays with Scottish connections, with nine as MAIN pieces, eleven in a SUPPorting role, and five repeated. The full list is worth giving for the way in which it demonstrates how the embryonic National repertoire had developed.

Table 1 Dumfries 1830-'Scott' Dramas and 'Scottish' Plays.

In order of appearance, SUPPorting pieces in italics.

1) *The Highland Boy; or, the Castle of Glenalpine (SUPP)*
2) Oscar and Malvina (MAIN & *SUPP*)
3) *Jamie of Aberdeen (SUPP)*

Table 1 contd.,

4) Macbeth (MAIN)
5) *Tam O'Shanter and his Mare Meg (SUPP)*
6) Wallace (MAIN)
7) *Prince Charlie; or, the last of the Stuarts (SUPP)*
8) The Family Legend (MAIN)
9) *The Battle of the Inch of Perth or, for my ain hand (SUPP)*
10) Guy Mannering (MAIN)
11) Rob Roy (MAIN)
12) *Cramond Brig (SUPP X 2)*
13) The Bride of Lammermoor (MAIN X 2)
14) *Gilderoy (SUPP)*
15) St. Ronan's Well (MAIN X 2)
16) *Mary, Queen of Scots (SUPP X 2) (from "The Abbot")*
17) Heart of Mid-Lothian (MAIN)
18) *English, Irish and Scotch (SUPP)*
19) *Love-a-la-Mode (SUPP)*
20) *The Falls of Clyde (SUPP).*

The pieces which head the bills are a mixture of the new National Dramas, either Scott adaptations or near relations like Wallace. (15) and those earlier plays with some substance, such as Macbeth and The Family Legend.

The SUPPorting works include lesser favourites from the earlier period, such as the ballet Jamie of Aberdeen, the best of the new minor National pieces, such as The Battle of the Inch, Cramond Brig and Gilderoy, and a species of work much beloved by the minor theatres, "Covent Garden Caledonian." A number of these works listed in the Henderson collection never seem to have come north at all, but a larger number did. The example here, The Highland Boy: or, the Castle of Glenalpine, was apparently founded on the opera of The Peasant Boy . {Sc4;61}

Two of the SUPPorting plays merit some further explanation. Prince Charlie: or, the last of the Stuarts cannot be accurately identified, but may, in fact, be a performance of the most commonly seen work on the subject, Duval's The Wanderer: or, the Rights of Hospitality, translated from the German of Kotzebue, bills for which Henderson places with those for the novel *Waverley,* quite in error, since it had no connnection with Scott's work at all. Duval's play had the dubious distinction of being banned first in France, by Napoleon, and subsequently in Britain, by the Lord Chamberlain's Office, to whom a play sympathetic to dispossessed Royalty was as much an anathema post '45, as it had been earlier to Bonaparte. The authorities in London had insisted that the play be re-set in some foreign country during an earlier period, and until the Waverley novels and the 'Scott' dramas began to appear and to make recent



9. W. **THEATRE-ROYAL, EDINBURGH.** 46. D.

This present Evening, WEDNESDAY, January 27. 1819,

Will be performed the Historical Drama, in 3 Acts, as performed at the Theatre-Royal, Covent Garden, with the greatest Success, called,

THE WANDERER,

OR THE RIGHTS OF HOSPITALITY.

With New Music, Scenery, Machinery, Dresses, and Decorations.

The New Scenery, designed by Mr PYETT, and executed by him and his Assistants.
The Machinery, by Mr RONALDSON—The Dresses and Decorations, by Mr MARSHALL and Mrs GARBUTT.
The Drama translated from the German of Kotzebue, and adapted to the British Stage, by Mr CHARLES KEMBLE.

[This present Drama was originally written by the celebrated French Dramatist M. Duval, but its Representation in Paris was stopped by order of Bonaparte, from the supposition that its Performance excited too warm an interest in the Parisians for their then exiled Monarch. Kotzebue afterwards introduced Duval's Production to the German Stage, under the Title of "EDWARD in SCOTLAND, or the Last of the Stewarts." The great Success of which occasioned its being translated into our Language, but the Right Honourable the Lord Chamberlain declining, from motives of delicacy, to license the Performance in its original form, the names of the Personages were altered, and the Scene of Action laid in Sweden, the History of which Country furnished a similar Incident, about the Year 1599.]

Gustavus Adolphus, Heir-Apparent to the Swedish Throne, by Mr J. FARREN—Count Valdestein by Mr ANDERSON,
Sigismond, Son to John, the late King, by Mr HAMERTON,
Count Sparre by Mr ALEXANDER—Baner, a Colonel in the Swedish Army, by Mr W. MURRAY,
Donald Ramsay, a confidential Servant, in Valdestein's employ, by Mr MACKAY,
Olaus by Mr DUFF—James by Mr SHAW—Eric by Mr MARTIN—Arvildo by Mr COLLYER,
Officers, Messrs Sandys and Holland—Serjeant, Mr M'Grigor—Standard-Bearers, Messrs King and Lee,
Swedish Soldiers by Messrs Baillie, M'Donald, Robb, Arnot, Ross, Bulkely, Chisholm, Dallas, Davenport, Hill, Ellis, Edgeworth, &c.
The Countess Valdestein by Mrs RENAUD—Christina, her Neice, by Mrs H. SIDDONS.

After which, the favourite Farce of

The SPOIL'D CHILD.

Little Pickle, with the Songs and Dance in Character, by the Junior Miss WORGMAN,
Old Pickle by Mr CHIPPENDALE—Tag by Mr W. MURRAY—John by Mr DUFF—Thomas by Mr M'GRIGOR,
Miss Pickle by Mrs NICOL—Margery by Mrs SHAW—Susan by Miss STANFIELD—Maria by Miss NICOL.

To conclude with, for the first Time at this Theatre, a New Dramatic Romance, called, The

ILLUSTRIOUS TRAVELLER,

OR THE FORGES OF KANZEL.

Plate 2
A Playbill for the Edinburgh Theatre Royal
27 January 1819
(Folger Shakespeare Library, Washington,D.C.)

Scottish history an acceptable subject for portrayal on the stage as well as on the page, that was how the piece had appeared in Scotland. Plate 2 is a bill for the Edinburgh Theatre Royal on 27 January 1819, on which the play's history is explained.

The Falls of Clyde; or, the Banditti of the Glen by G. Soane, was first performed at Drury Lane on 29 October 1817. {Sc3;15} It was the most successful of the Covent Garden Caledonian pieces and had a long career on the Scottish stage, largely in a SUPPorting role. Some idea of its place in the repertoire can be gained from the Glover memoirs published in the *Glasgow Evening Times* in 1889. On being told by his co-writer, Stewart, that Soane had written, not only his unsuccessful adaptation of *Rob Roy,* (16) which they both heartily disliked, but also The Falls of Clyde, Glover says of it "What! The good old melodrama! That used to be a capital Saturday night piece long ago." (17)

The popularity of the National Drama in Scotland and of the "Scotch" connection elsewhere in Britain, probably allowed some weak material more of a hearing than it might have received otherwise. In Meriden in 1826, (18) the Theatre was presenting the "Melo-drama" of The Warlock of the Glen for the first time, and the bill sets out, in good part, the reasons for the continuing success of "Scotch" pieces south of the border.

> ...the Highland dress, scenery and manners which is [sic] depicted in the course of the representation joined to the extraordinary nature of the plot, render it an object of deep interest and novel entertainment to all classes of enlightened society, more especially as the scene is laid in a remote province, yet part of the Empire, which has excited the curiosity and admiration of Modern Europe from the warlike exploits of its nobles, the peculiar customs and bravery of its peasantry, and the Romantic, joined to the sublime effect which the Northern mountains, cataracts and precipices have upon every visitor.

Divorced from the *raison d'etre* of novel dramatisation, "Scotch" pieces, outwith Scotland, remained overwhelmingly 'quaint' - it was simply that now English theatres and audiences could regard the picturesque Scots from a more informed standpoint, buoyed up by the huge quantity of information about Scotland, its history and people, contained in Scott's works and those of his copyists.

In Scotland there had been a more fundamental change in attitude on the part of

managers and theatregoers, which had forced a re-assessment of how they wished to see themselves upon the stage and which served to involve the wide range of 'Scott' dramas in the most complex network of relationships with theatre and public, in which no two dramas were treated exactly alike. Foreign imposed generalisations about the Scottish people no longer sufficed in the face of Sir Walter's oncoming army of highly individual characters set in three dimensional landscapes.

The analysis of the material contained in the main catalogue and the Henderson collections is most usefully broken down into its significant component parts, for example, those pieces from Scott works which accounted for more than 5% of the total 'Scott' dramas, the significance of patterns of performance in the SPECials category, etc.. However, first should come a brief survey of the major trends in performance of the 'Scott' dramas during the course of the period of study and an assessment of their spread through the nineteenth-century Scottish theatre as a whole.

The Development of the 'Scott' dramas*

The influence of Sir Walter Scott was thought by contemporaries and nineteenth-century commentators on the stage to have made a considerable difference to the fortunes of the theatre in Scotland.

Dibdin says that "Walter Scott was the person who aroused it [the stage] from lethargy and stagnation." (p.257) This was not, Dibdin claims, as the result of any conscious decision, but rather by giving a lead to others, so that

> . . . through his taking an intelligent and catholic interest in the drama, and by setting other men of standing, intelligence and education to do the same, that in time and by natural means it was cleansed and purged of much of the dross and impurity which had hitherto defiled our local theatrical system. (p.258)

There is a case to be made for saying that Scott, unwittingly, provided the Scottish theatre with something much more important, which served to establish a Golden Age of theatre in nineteenth-century Scotland. (1) He gave to the Scottish theatre a shared national identity with its audience which it had previously been sadly lacking. The result was a growth in theatrical activity throughout Scotland, beyond what might have been considered as simply an offshoot of the demographic shift towards the towns and the increase in money wages. During the years of maximum expansion, the National Drama, of which the 'Scott' dramas were the major part, provided the major theatres with new and popular vehicles for their prestigious G.uest A.rtists and solid successes for the resident companies. To the minor theatres it gave a semi-legitimate repertoire with which to compete with the Patent Houses, and to the Scottish theatre as a whole, professionals and patrons alike, it gave a renewed sense of common purpose.

Evidence for this renewed interest and sense of national sympathy with a part of the theatrical repertoire can be seen in the way in which old prejudices were now set aside. When there had been so few Scottish characters of any sort to be seen on the Scottish stage, the eighteenth-century caricatured Scots had been positively unwelcome, but now that the balance is being redressed, Scottish audiences seem to have relaxed enough to have been able to share the joke. In 1823 the *Edinburgh*

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* Endnotes for this section begin on page 222.

Dramatic Review (2) is struck by the change that has come over the humour of Edinburgh audiences, faced with the comedy of The Man of the World.

> This celebrated comedy of *Macklin* [sic] was produced in 1781; and by the caustic comedy of its satire, so incensed our national pride, that, for a long time, its performance was not tolerated in the Edinburgh theatre.

The Henderson/Scottish collection contains a bill for The Man of the World at a theatre which may well be the Edinburgh Theatre Royal, {Sc6;83} (3) as early as 1808; however, the reviewer is moved to comment on the reception accorded to the play some fifteen years later. If Edinburgh audiences in 1823 found Sir Pertinax Macsycophant more palatable to swallow, it must have been in good part because his wiles and conceits were now set into a proper perspective by a host of new and varied characters springing from the 'Scott' dramas. Sir Pertinax had assumed the aspect of individual eccentricity, rather than personifying a general indictment of the national character.

The nature of the 'Scott' dramas as dramatisations of major works of literature, gave to the minor theatres, during the years before the abolition of the Patent laws, a canon of work which was superior to much of their usual repertoire. The character of the Scott originals, with their skillful and highly literate dialogue, which could, in many cases, be lifted *verbatim* from the page, their attendant popularity and high profile, must have seemed as a heaven-sent opportunity to minor and touring managers. The 'Scott' dramas provided popular and fashionable successes, of a type, moreover, likely to appeal to just those sort of educated, sophisticated and well-to-do audiences that the minor theatres were so anxious to coax away from the Patent Houses, with their superior attractions of the legitimate drama and star names.

An examination of the contents of the main catalogue listing reveals a complex and shifting relationship between the theatre professionals, the audience and the material. Much of the detail is dealt with at a later point in the study, but a brief account of some of the characteristic sweeps and trends, given at the outset, is a valuable pointer to understanding the later analysis.

By locating, amongst all the information contained within a nineteenth-century playbill, those elements which reveal something of the attitude taken towards the material by the professionals and the audience, it has been possible to reveal the

underlying structure of the repertoire - to show what happened to the 'Scott' dramas. For example, when considering management decisions, it is not always enough to say that X was a less successful play than Y because it was performed more often as a SUPPorting piece. X may have been used more often as a stop-gap in an emergency, it may feature G.uest A.rtists, or be a regular choice for BENEFITs or SPECIAL OCCASIONs. X's appearance in a SUPPorting role on the bill, may be as part of a 'Scott' SEASON, in which case, its perceived identity as part of a recognisable body of work, adds to its individual impact. X may, in its SUPPorting form, be a cut-down version of a popular MAIN piece which is maintaining its connection with the audience in the interval before being revived in all its former glory. In its versatility and durability, X actually plays a more important part in the repertoire than Y which appears briefly as MAIN piece and is rarely seen again.

Each choice made by actors and management about which drama to play, where to place it in the evening's entertainment and how to perform it, whether it merits an investment in NEW SCENERY or COSTUMES, denotes a value placed on that particular play. Although it is harder to assess audience attitudes, the spread and placement of PATRONAGE, and the COMPRESSED and TRUNCATED favourite pieces are two examples of performance patterns which betoken the popularity of, and familiarity with, individual plays.

There are three main periods of activity which can be identified as operating on most of the 'Scott' dramas, and whilst the exact dates for the ending of one phase and the beginning of another are fluid, the time-scales operate broadly as follows:-

1) The introduction, establishment and period of maximum popularity of the 'Scott' dramas, lasting from 1817 until about 1835.

2) The consolidation of trends, the Mackay touring years and the beginning of the decline in performance at the major houses, lasting until around 1855.

3) The split between the approaches taken to the material by the major theatres and the popular stage, from 1856 to 1899.

In some respects, the most interesting period is the first one, when the 'Scott' dramas were taking the theatres and audiences of Scotland by storm. Immediately, it throws up one of the areas where previous studies have missed an opportunity to explore a fascinating aspect of the career of the 'Scott' dramas on the Scottish stage, namely, the status awarded to the adaptations by their contemporaries.

Scholars have spent much time and effort in detailing and defining what constitutes a melodrama. They have identified a number of characteristics of the genre which include:-

1) The use of working-class characters (urban or rural) as the principal characters.
2) The use of music as an integral part of the genre.
3) The emphasis on morality (good=poor working-class=wins, bad=upper-class oppressor=loses).
4) A concentration on action rather than words.
5) An emphasis on the pictorial impact of tableau or dumb show.
6) Crude characterisation defined by dramatic function.
7) The use, especially in early melodrama, of fantastic or Gothic settings.
8) A mingling of comedy, sentiment and pathos.
9) The plays are largely written in prose.

Professor Booth (4) carefully divides the genre into sub-sections:-

1) Gothic
2) Nautical
3) Military
4) Domestic (combining elements of the first three)
    i) Factory/industrial problems
    ii) Temperance
5) Criminal melodrama
6) Sensation

The 'Scott' dramas and the Scottish National Drama in general, he puts under the heading of "Gothic."

It is clear that it is possible to identify certain of the elements which scholars think of as being characteristic of melodrama in most of the 'Scott' dramas and yet the nineteenth-century Scottish audiences who flocked to see them and the theatre practitioners who played them regarded them as something quite separate and special. Professor Booth, in the Foreward to his more recent collection of *Prefaces to Nineteenth-Century Theatre*, (5) in fact acknowledges the fundamental

importance in the study of nineteenth-century drama, of the specific relationship between the plays and the theatres which first produced them, an aspect which has been much neglected. This study could perhaps be said to be extending Professor Booth's idea to cover the relationship between the plays, the theatres, the country and its people, by and for whom, they were produced.

Overall, the problem with previous studies is that they fail to address two important questions. First, do the stage adaptations actually fit the criteria that the scholars themselves have laid down? Secondly, can the opinions of contemporary commentators be entirely ignored?

The first argument would require a large scale examination of playtexts of adaptations to resolve fully. However, a *prima facie* case can be made for saying that, initially, the impetus towards the realisation of the original onstage, actually held sway over the conventions of melodrama identified by the scholars. In the case of the dramatisations of Scott, one thinks immediately of the failure of those plays from *The Bride of Lammermoor* and *Kenilworth* which tried to substitute a happy ending for the original, and of the widespread use of dialect by characters who were not necessarily comic. Also, T.J. Dibdin, in his introduction to the printed playtext of his adaptation from *The Heart of Mid-Lothian*, (6) apologises for his inability to follow the Dramatic Unities. This nicety rarely troubled the writers of melodramas and suggests that Dibdin considered himself to be attempting something more formal than a play of that type.

The second question strikes more to the heart of the studies, past and present. The evidence from this study of nineteenth-century Scottish theatre practice is clear enough. Nineteenth-century Scottish theatre professionals and audiences alike, either did not believe certain of the plays to be melodramas, or chose not to represent them as such.

That least sentimental of theatrical commentators, J.C. Dibdin, says of the Edinburgh Theatre Royal from 1822 to 1823

> . . . The boards of the Theatre were almost exclusively occupied during the first two months of the season by melo-dramas and national plays. (p.304)

Dibdin's differentiation between the forms is quite clear, and so is that on the bills.

In 1835 the Edinburgh Theatre Royal and Adelphi companies went on tour with a repertoire advertised as "comprising the popular national dramas with several of the most successful pieces of the present day...." {1385} In the case of plays from *Rob Roy* out of one thousand and twenty-four entries in the main catalogue listing, only nine are designated as melodramas. In all the other entries the pieces are called plays, dramas or operas. (7) To try to argue that the nineteenth-century theatre professionals either did not know what the pieces really were or did not care how the 'Scott' dramas were described, is an argument that will not stand up to scrutiny in the context of this study. It is unsatisfactory to claim that Manager X was wrong in calling the play entitled Rob Roy a "National Drama" when in fact Nicoll, Rowell, Booth *et al* have proved that it was a "melodrama." Manager X evidently believed it to be a "National Drama" - something quite distinct from a melodrama, even a national one - and that was how the audience were buying it. If twentieth-century scholars have now decided that Rob Roy was a melodrama, that judgement cannot have any bearing on a study of how Manager X saw Rob Roy within the overall repertoire. It is also only too clear, as will be shown in the case of the rivalry between the Edinburgh Patent House and the minor theatres, that the designation of a piece to this particular category was of great importance to nineteenth-century Scottish theatre professionals. Finally, if they really did not care how the pieces were named and the choice of "drama" or "melodrama" appearing on the bills was a matter of chance then, for example, it would be highly improbable that only nine out of one thousand and twenty-four entries for *Rob Roy* plays would be called "melodramas."

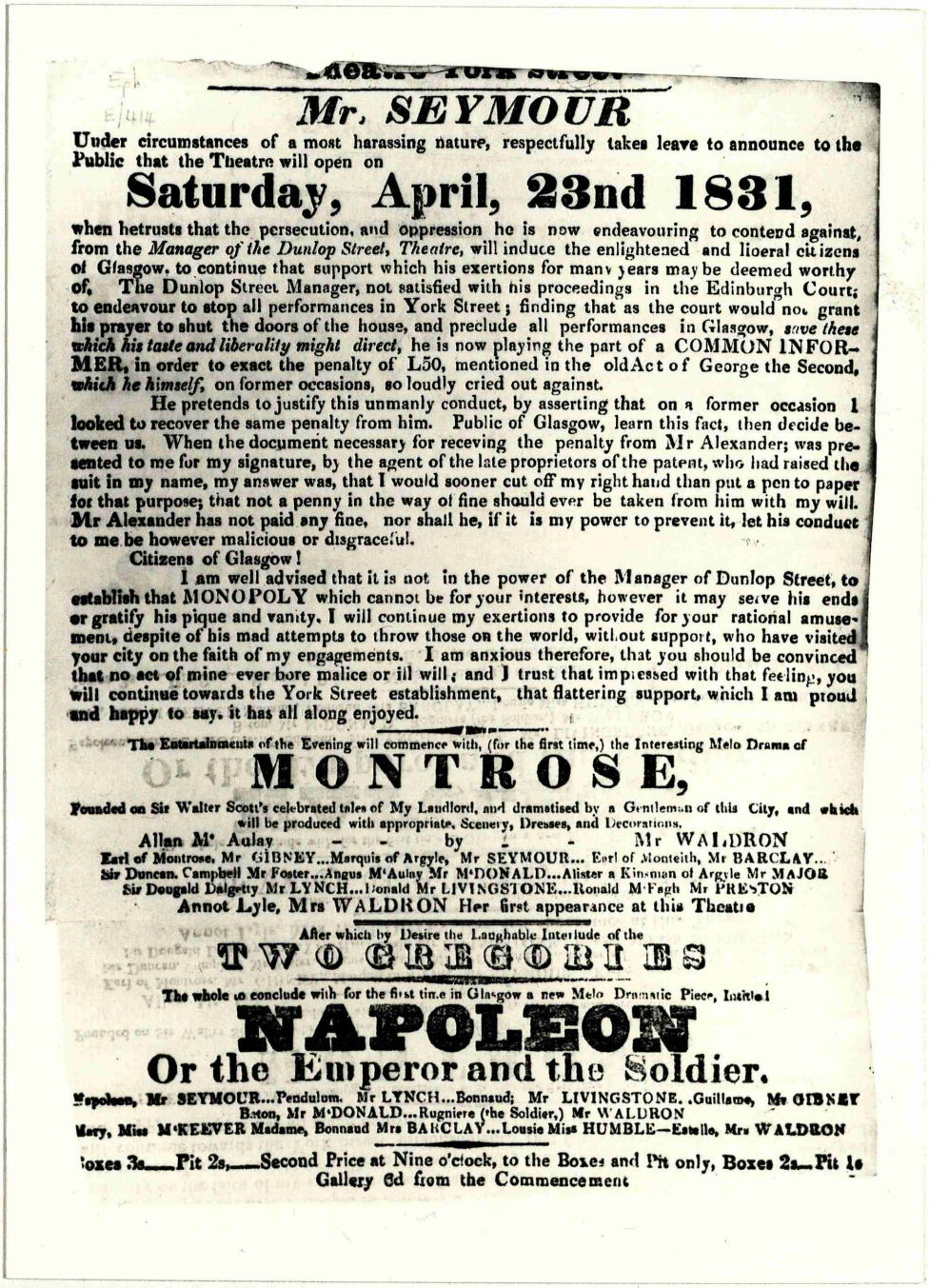
Of the nine *Rob Roy* "melodrama" entries, eight of those bills are for the Edinburgh Caledonian Theatre, whose lively career, under Corbet Ryder in particular, serves to demonstrate very clearly the special status accorded the National Drama by the nineteenth-century Scottish theatre, which placed it in a grey area, somewhere between the usual repertoire of the minor theatres and the standard works of the legitimate stage. It was only to be expected that, where there were Patent Houses and minor theatres in direct and sustained competition, there should have arisen some friction between those Patent Houses and the minor theatres whom they believed to be encroaching on their priviliges as both factions struggled for control of a lucrative share of the market.

Plate 3

A Playbill for the Theatre, York St., Glasgow

23 April 1831

(Glasgow University Library, Special Collections)



Mr. SEYMOUR

Under circumstances of a most harassing nature, respectfully takes leave to announce to the Public that the Theatre will open on

Saturday, April, 23nd 1831,

when he trusts that the persecution, and oppression he is now endeavouring to contend against, from the *Manager of the Dunlop Street, Theatre*, will induce the enlightened and lioeral citizens of Glasgow, to continue that support which his exertions for many years may be deemed worthy of, The Dunlop Street Manager, not satisfied with his proceedings in the Edinburgh Court; to endeavour to stop all performances in York Street; finding that as the court would not grant his prayer to shut the doors of the house, and preclude all performances in Glasgow, *save these which his taste and liberality might direct*, he is now playing the part of a COMMON INFORMER, in order to exact the penalty of L50, mentioned in the old Act of George the Second, *which he himself*, on former occasions, so loudly cried out against.

He pretends to justify this unmanly conduct, by asserting that on a former occasion I looked to recover the same penalty from him. Public of Glasgow, learn this fact, then decide between us. When the document necessary for receving the penalty from Mr Alexander; was presented to me for my signature, by the agent of the late proprietors of the patent, who had raised the suit in my name, my answer was, that I would sooner cut off my right hand than put a pen to paper for that purpose; that not a penny in the way of fine should ever be taken from him with my will. Mr Alexander has not paid any fine, nor shall he, if it is my power to prevent it, let his conduct to me be however malicious or disgraceful.

Citizens of Glasgow!

I am well advised that it is not in the power of the Manager of Dunlop Street, to establish that MONOPOLY which cannot be for your interests, however it may serve his ends or gratify his pique and vanity. I will continue my exertions to provide for your rational amusement, despite of his mad attempts to throw those on the world, without support, who have visited your city on the faith of my engagements. I am anxious therefore, that you should be convinced that no act of mine ever bore malice or ill will; and I trust that impressed with that feeling, you will continue towards the York Street establishment, that flattering support, which I am proud and happy to say, it has all along enjoyed.

The Entertainments of the Evening will commence with, (for the first time,) the Interesting Melo Drama of

MONTROSE,

Founded on Sir Walter Scott's celebrated tales of My Landlord, and dramatised by a Gentleman of this City, and which will be produced with appropriate, Scenery, Dresses, and Decorations.

Allan M' Aulay - - by - - Mr WALDRON

Earl of Montrose, Mr GIBNEY...Marquis of Argyle, Mr SEYMOUR... Earl of Monteith, Mr BARCLAY...
Sir Duncan. Campbell Mr Foster...Angus M'Aulay Mr M'DONALD...Alister a Kinsman of Argyle Mr MAJOR
Sir Dougald Dalgetty Mr LYNCH...Donald Mr LIVINGSTONE...Ronald M'Fagh Mr PRESTON
Annot Lyle, Mrs WALDRON Her first appearance at this Theatre

After which by Desire the Laughable Interlude of the

TWO GREGORIES

The whole to conclude with for the first time in Glasgow a new Melo Dramatic Piece, Intitled

NAPOLEON

Or the Emperor and the Soldier.

Napoleon, Mr SEYMOUR...Pendulum. Mr LYNCH...Bonnaud; Mr LIVINGSTONE. .Guillame, Mr GIBNEY
Baton, Mr M'DONALD...Rugniere (the Soldier,) Mr WALDRON
Mary, Miss M'KEEVER Madame, Bonnaud Mrs BARCLAY...Lousie Miss HUMBLE—Estelle, Mrs WALDRON

Boxes 3s.—Pit 2s.—Second Price at Nine o'clock, to the Boxes and Pit only, Boxes 2s.—Pit 1s
Gallery 6d from the Commencement

Given the significance of this part of the repertoire to the rival groups of managers which is being suggested here, it might seem strange that it has only been possible to locate one dispute which actually gained the length of an extensive court hearing. However, during the early years of the 'Scott' dramas, there were only one or two of the larger cities which could boast more than one theatre working at any given time and who were thus in a position to bring about the kind of confrontation which occurred in Edinburgh. Dundee City Archives contain the theatre manager's account and letter book for the Theatre Royal, Castle St., Dundee from 1816 to 1827. It is a fascinating document which combines letters to lessees and prospective lessees, with end of year accounts and letters about the range of shops which constituted the ground floor of the theatre building. (8) Pertinent to this study is the number and geographical spread of the individuals with whom Thomas Watt, the proprietor, conducted negotiations over rent for the theatre.

In the calendar year 1816, Watt writes to only two individuals, W.H. Murray in Edinburgh and Dundee, and Henry Johnston in Glasgow. In 1817, Watt writes to Murray at Dundee, Ayr and Glasgow and to Corbet Ryder in Arbroath. By 1818, Watt's correspondence has expanded to include Thomas Ord in Aberdeen, Frederick McRoy in Dumfries and Greenock, both Corbet Ryder and Mr. Ingleby in Perth, Mr. Maillardet in Edinburgh and G. Cassels in Dundee. The following year, 1819, Corbet Ryder is receiving letters from Watt in Inverness and Montrose and there are other letters to S.W. Ryley in Cupar, St. Andrews and Glasgow. A. Louis is in negotiation for the theatre from both the Pantheon Theatre, Edinburgh and from Aberdeen, as is Mr. Chalmers of Dundee, whilst the aforementioned Frederick McRoy is being pursued for non-payment of the rent. Over the next few years, a number of unfamiliar names crop up in Watt's letter book, alongside those of Murray, Ryder and Charles Bass. W.S. Veal in Forfar in 1820, E.W. Welsh in Berwick and J. Chalon in Montrose, all in the same year, have left little or no trace of their activities in the major archives. However, what is clear is that, alongside the established managers who tend to settle themselves into the major cities, there is a growing number of individuals prepared to try their luck in an expanding area of business, touring the smaller towns and country areas.

Plate 3 is part of a bill for the Theatre, York St., Glasgow in 1831 which suggests that Glasgow may have seen its share of legal jockeying for position, focusing very specifically on the details of repertoire rather than simply on the right of the minor theatres to open at all. (9) Yet it was the peculiar combination of circumstances

surrounding the rival theatres in Edinburgh which caused underlying tensions about the status of the National Drama and those of the 'Scott' dramas which were included in this category, to rise to the surface, and the resultant battle between the Edinburgh Theatre Royal and the Caledonian Theatre has not yet received the attention which its relevance to this subject deserves.

H.A. White, W.G. Dustan and most recently, Richard Ford, all make some attempt to identify those plays which had been produced elsewhere, before being reworked by W.H. Murray for the Edinburgh Theatre Royal. All three studies contain a large number of errors, (10) but all make plain that Murray was the source of a number of those revised 'Scott' dramas which were to become the favourite versions on the Scottish stage. He also prepared adaptations from *The Talisman, Redgauntlet* and *The Two Drovers,* (11) and the 'Scott' dramas were known to be the "sheet-anchor" on which the financial well-being of the Theatre Royal depended during the height of their popularity. Murray had therefore a double stake in the treatment of the 'Scott' dramas by the minor theatres of Edinburgh.

Mrs. Henry Siddons, as nominal lessee of the Theatre Royal, had looked askance on several occasions at the management of the Caledonian Theatre. In 1823, there had been a skirmish with Corbet Ryder, but the latter had given up the Edinburgh theatre before any proceedings could be taken against him. However, this was as nothing to the dispute which broke out in 1825, resulting in the Theatre Royal gaining an interim interdict in the Court of Session, against Corbet Ryder at the Caledonian Theatre, for infringement of the patent. In Dibdin's *Annals* the account of the case is rather dry and hardly conveys the complexities of the argument or, moreover, the implications of the judgement against the minor theatre. Similarly, the official account of the proceedings in *Cases decided in the Court of Session* (12) does not give the whole picture. Newspaper reporting of the case is also incomplete. It is only when the various surviving documents are seen alongside the main catalogue listing that a clearer picture emerges.

It was hardly surprising that Corbet Ryder's apparent success with the Caledonian Theatre in the Spring of 1825, should have finally tipped the balance in favour of court action by the Theatre Royal, for the seeds of trouble had been sown some two years earlier with his previous, unsuccessful, tenancy of the minor house. In fact, Ryder could have been said to have inherited a tense situation brought about by his predecessor at the Caledonian Theatre, Henry Johnston, who had made some little

fame for himself during his brief sojourn there, by the production of the National Drama, thereby alerting Murray at the Theatre Royal to a potentially damaging economic rivalry.

The Theatre Royal was finding itself under some criticism during the Spring of 1823 for its production of Rob Roy. On 11 April 1823, the *Edinburgh Dramatic Review* (13) was severe, goading Murray on with mention of Johnston's achievements,

> We should wish much to know what could have induced *Mr. Murray* to announce this at-one-time popular piece. Was it that *Mr. Mackay* is supposed to be so immaculate in ability, so powerful in attraction, as to be able still to render all opposition useless, and blend a fresh supply to the treasury along with the catch-word of his *Bailie Jarvie?* If so, *Mr. Murray,* you are not so full of practical wisdom as you may imagine; for another successful season at a rival house may show, that unless the other features of the *dramatis personae* are properly brought out, even *his* name and merit in the *Bailie* will not keep alive your favourite magnetic.

The reviewer had been roused to ire by Calcraft's portrayal of Rob Roy, and by 14 May 1823, (14) his opinion was no better.

> Nothing but a desperate wish to render *Mr. Calcraft* popular, could have induced the Manager to commit the folly of assigning to that gentleman the part of *the Macgregor. . .* Those who have seen *Mr. H. Johnston* in the character, must be struck by the vast inferiority of *Mr. Calcraft's* performance . . . Speaking of *H. Johnston* , we must say that the piece, upon the whole, was got up in a very superior style at the Caledonian Theatre.

It is interesting that the *Dramatic Review* should have considered the role of Rob Roy as a passport to popularity, for in Corbet Ryder Edinburgh audiences saw the most celebrated Rob Roy Macgregor of his generation.

Murray can have viewed with very little pleasure the descent of Ryder's company from their usual Northern circuit to the capital's minor house. The Letters of Suspension in the 1825 case of Siddons v Ryder, (15) give a brief summary account of the exchange of letters between the warring parties in 1823, which were to set the tone for the court case two years later.

Mrs. Siddons's lawyers complain, p.42, that whilst Edinburgh could not support a Patent House and a minor theatre, saying "The attempt to have two theatres can never have any effect but to ruin both," in 1823 Corbet Ryder had gone so far as to attempt to set up "a regular rival Theatre" playing "regular" pieces. (p.43) This led Mrs. Siddons to take action.

> The Complainer directed her Agents to intimate to Mr. Ryder that she could not permit such an encroachment upon her rights, and that if he persisted in his attempt she would be under the necessity of applying to a Court of Law for redress. Mr. Ryder's answer (dated the seventh day of June Eighteen Hundred and Twenty three) was in these terms "In answer to your favour of this date, you appear to have misapprehended the object of my advertisement. I do not pretend to know precisely the extent of Mrs. Siddons rights, but sure I am that they cannot be higher than those of Drury Lane and Covent Garden; and my object is merely to perform such pieces as are performed at the Minor theatres in London without challenge from these Patent Theatres, and as have been performed here without challenge from Mrs. Siddons." (pp.43-45)

That same evening, 7 June 1823, the Caledonian Theatre played the "national melo-drama" of Rob Roy "as originally performed in the above theatre." Mrs. Siddons, p.45, had found Ryder's answer "far from satisfactory" but since he shut up the Caledonian shortly afterwards she pressed the matter no further.

In 1825, however, the case was very different. Ryder was apparently meeting with a deal of success, whilst the Theatre Royal was under pressure. Much is made in the Letters of Suspension, of Ryder's company having played Henry IV, Richard III and The Stranger by Kotzebue, all legitimate pieces, under different names, with some slight changes in the numbers of acts and the names of the characters. Dibdin's *Annals* account of the case also gives the impression that this was the crux of the matter.

> Ryder seems to have openly defied the Theatre Royal monopoly, and played during his first season [1823] many pieces which were distinctly stage plays in the full meaning of the term. That is, he did not confine himself to producing burlettas, pantomimes, operettas, &c., which were generally understood to be the peculiar property of minor theatres.
>
> After a lengthy correspondence, Mrs. Siddons applied for

> an interdict, which after great delay was granted *de plano*, on February 24th 1825. (p.342)

In a footnote, Dibdin directs the reader to a published pamphlet (16) which gives a complete rendering of the proceedings. Indeed it is only when the complete court papers, and report of the Judges' findings are laid alongside the newspaper account of the trial and the main catalogue listing that the true scope of the argument is revealed.

Ryder had been quite wrong in 1823 in thinking that the Theatre Royal's rights could not extend further than those of Covent Garden and Drury Lane, for Mrs. Siddons was claiming exclusive rights over every kind of play, melodrama, burletta, operetta, pantomime *et al*, that had <u>at any time</u> been licensed by the Lord Chamberlain - and this, of course, covered the major 'Scott' dramas, notably Pocock's <u>Rob Roy</u>.

The Scotsman's reporting of the trial grasped the salient fact very succinctly, saying that "The right of bringing out the regular drama seemed scarcely to be touched upon, and not claimed by Mr. Ryder." (17) Ryder and his counsel appear, at the outset, to have accepted that he had been fairly caught playing <u>Richard III</u> as <u>The Battle of Bosworth Field</u> and they did not attempt to argue the point, whilst there was a far more substantial portion of their income at stake. The crux of the matter is spelled out by the Letters of Suspension, in which Mrs. Siddons also claims that Ryder is infringing her rights by playing "regularly licensed Melodramas." (p.53) The exchange of letters between the Theatre Royal and the Caledonian Theatre immediately preceeding the court case is given, from which is becomes apparent that Ryder believed himself to be

> . . . entitled to perform <u>burletta and melodrama</u> at his Theatre, and that the circumstance of a piece of that description being licensed, cannot affect the right. (18)

He further argued that since the Lord Chamberlain was obliged to license everything performed at a Patent Theatre, regardless of the class of piece, the licensing of melodramas was coincidental to the case. The Theatre Royal management was not swayed. In vain did Ryder then protest that burlettas and melodramas did not fall within the bounds of the statute because they did not exist when it was drawn up. The reply of the Theatre Royal was that "melo-drama" was simply a modern name for a stage performance. They gave the example of a licence for "The Heart of

Mid-Lothian, a melo-dramatic Romance in three Acts" dated November 1819, and apparently intended for the Theatre Royal, since it was awarded to Murray. This was probably T.J. Dibdin's adaptation which was never actually performed at the Theatre Royal, who used their own five act version by Murray, (19) although it was done at the Caledonian Theatre. In fact, the Minor house was playing the "National Melo-drama" of The Heart of Mid-Lothian, or the Lily of St. Leonards, up to 9 February 1825, just two days before the first Caledonian bill appears with a notice of the Theatre Royal's application to the Court of Session. The Letters of Suspension also mention The Lady of the Lake, Ella Rosenberg, The Blind Boy, The Broken Sword, The Warlock of the Glen, Aladdin, Cherry and Fair Star and The Maid and the Magpie, as well as the burlettas, Midas, Tom Thumb and Tom and Jerry. Mrs. Siddons's lawyers contend that because some such pieces have been licensed, therefore

> . . . no melodrama, or Burletta which has not received the license of the Lord Chamberlain, can be lawfully performed. (p.69)

In order to show the magnanimity of the Theatre Royal management, they would not demand the permanent closure of the Caledonian Theatre, but would allow Ryder to continue to perform other unlicensed material.

The opinions of the Judges make interesting reading. Lords Glenlee, Robertson and Pitmilly broadly agree with the complainer and are prepared to follow the Theatre Royal's account of the nature of the various types of drama. Lord Alloway's opinion is lengthy and wide-ranging. (20) However, his Lordship appears to be the only Judge prepared to grasp the thorny nettle. His final judgement is that burletta and melodrama are not included in the original Act and therefore its statutes should not be applied to include them, also, that when there exists no authoritative independent definition of what constitutes a melodrama or a burletta, it is most unsafe to make a judgement in a case where the two parties hold such diametrically opposing views on the subject. Finally, he does not see why, if the pieces are performed in the minor theatres in London, they should not be performed in the minor theatre in Edinburgh. Unfortunately for Ryder, Lord Alloway was in a minority of one, for the Lord Justice Clerk was inclined to agree with the other three, and, whilst he sympathised with Mr. Ryder, he felt that they had to grant the interdict.

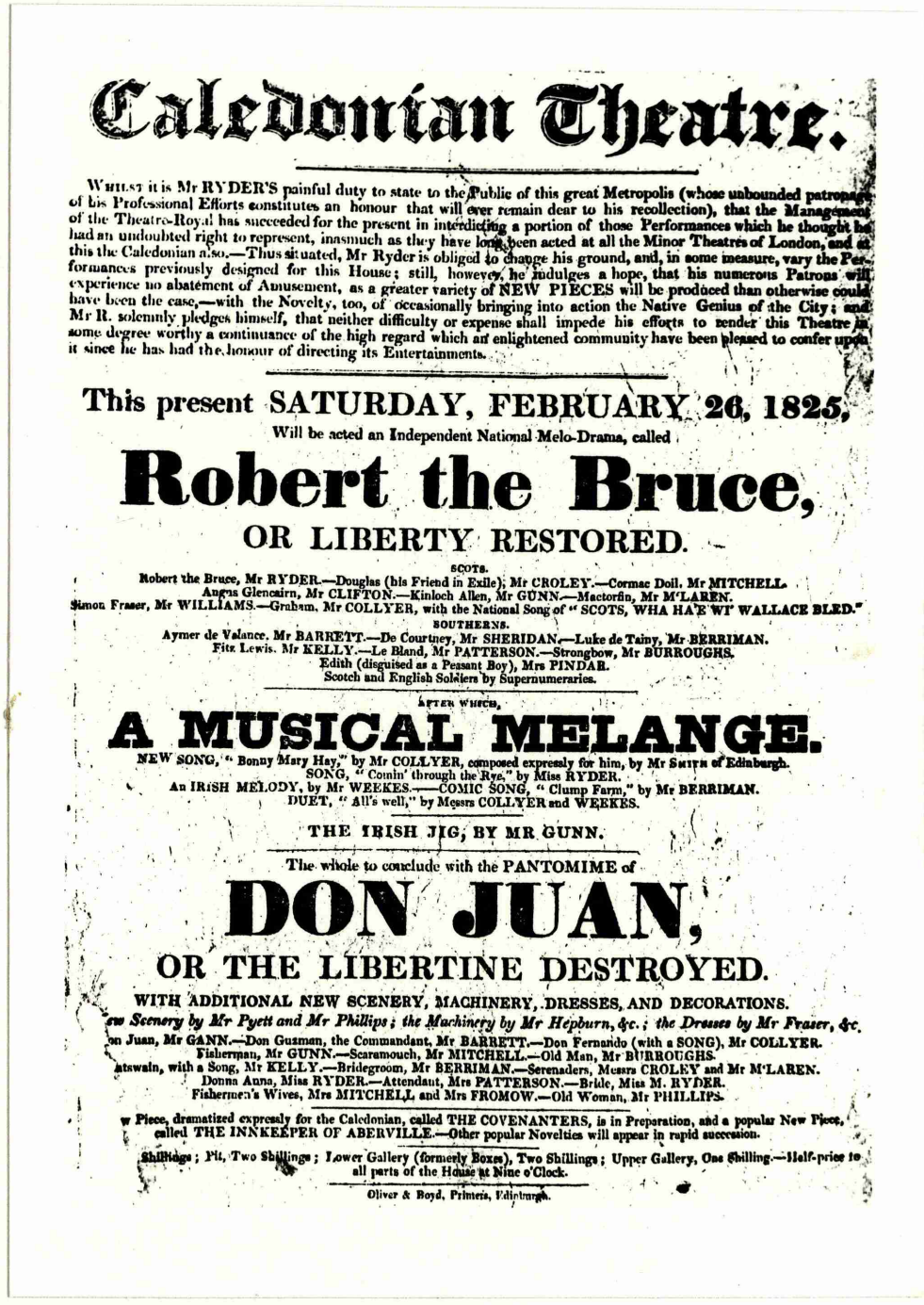
The effect on the Caledonian Theatre was immediate. It was cut off from a large and lucrative part of its repertoire and Ryder lost no time in acquainting the public

Plate 4

A Playbill for the Edinburgh Caledonian Theatre

26 February 1825

(National Library of Scotland)



Caledonian Theatre.

WHILST it is Mr RYDER'S painful duty to state to the Public of this great Metropolis (whose unbounded patronage of his Professional Efforts constitutes an honour that will ever remain dear to his recollection), that the Management of the Theatre-Royal has succeeded for the present in interdicting a portion of those Performances which he thought he had an undoubted right to represent, inasmuch as they have long been acted at all the Minor Theatres of London, and at this the Caledonian also.—Thus situated, Mr Ryder is obliged to change his ground, and, in some measure, vary the Performances previously designed for this House; still, however, he indulges a hope, that his numerous Patrons will experience no abatement of Amusement, as a greater variety of NEW PIECES will be produced than otherwise could have been the case,—with the Novelty, too, of occasionally bringing into action the Native Genius of the City; and Mr R. solemnly pledges himself, that neither difficulty or expense shall impede his efforts to render this Theatre in some degree worthy a continuance of the high regard which an enlightened community have been pleased to confer upon it since he has had the honour of directing its Entertainments.

This present SATURDAY, FEBRUARY 26, 1825,

Will be acted an Independent National Melo-Drama, called

Robert the Bruce,

OR LIBERTY RESTORED.

SCOTS.

Robert the Bruce, Mr RYDER.—Douglas (his Friend in Exile), Mr CROLEY.—Cormac Doil, Mr MITCHELL.
Angus Glencairn, Mr CLIFTON.—Kinloch Allen, Mr GUNN.—Mactorfin, Mr M'LAREN.
Simon Fraser, Mr WILLIAMS.—Graham, Mr COLLYER, with the National Song of "SCOTS, WHA HA'E WI' WALLACE BLED."

SOUTHERNS.

Aymer de Valance, Mr BARRETT.—De Courtney, Mr SHERIDAN.—Luke de Tany, Mr BERRIMAN.
Fitz Lewis, Mr KELLY.—Le Bland, Mr PATTERSON.—Strongbow, Mr BURROUGHS.
Edith (disguised as a Peasant Boy), Mrs PINDAR.
Scotch and English Soldiers by Supernumeraries.

AFTER WHICH,

A MUSICAL MELANGE.

NEW SONG, "Bonny Mary Hay," by Mr COLLYER, composed expressly for him, by Mr SMITH of Edinburgh.
SONG, "Comin' through the Rye," by Miss RYDER.
An IRISH MELODY, by Mr WEEKES.——COMIC SONG, "Clump Farm," by Mr BERRIMAN.
DUET, "All's well," by Messrs COLLYER and WEEKES.

THE IRISH JIG, BY MR GUNN.

The whole to conclude with the PANTOMIME of

DON JUAN,

OR THE LIBERTINE DESTROYED.

WITH ADDITIONAL NEW SCENERY, MACHINERY, DRESSES, AND DECORATIONS.

ew Scenery by Mr Pyett and Mr Phillips; the Machinery by Mr Hepburn, &c.; the Dresses by Mr Fraser, &c.

on Juan, Mr GANN.—Don Guzman, the Commandant, Mr BARRETT.—Don Fernando (with a SONG), Mr COLLYER.
Fisherman, Mr GUNN.—Scaramouch, Mr MITCHELL.—Old Man, Mr BURROUGHS.
atswain, with a Song, Mr KELLY.—Bridegroom, Mr BERRIMAN.—Serenaders, Messrs CROLEY and Mr M'LAREN.
Donna Anna, Miss RYDER.—Attendant, Mrs PATTERSON.—Bride, Miss M. RYDER.
Fishermen's Wives, Mrs MITCHELL and Mrs FROMOW.—Old Woman, Mr PHILLIPS.

w Piece, dramatized expressly for the Caledonian, called THE COVENANTERS, is in Preparation, and a popular New Piece, called THE INNKEEPER OF ABERVILLE.—Other popular Novelties will appear in rapid succession.

Shillings; Pit, Two Shillings; Lower Gallery (formerly Boxes), Two Shillings; Upper Gallery, One Shilling.—Half-price to all parts of the House at Nine o'Clock.

Oliver & Boyd, Printers, Edinburgh.

with the true target of the Theatre Royal's displeasure. Plate 4 is part of the bill for Saturday 26 February 1825, the first day after the granting of the interdict. It is unique amongst the nearly thirty-five thousand bills examined in the course of this study in advertising "an Independent National Melo-Drama," and the choice of play, appealing to the national and egalitarian feeling of the public could hardly have been simply a happy coincidence. Dibdin's account of the aftermath of the interdict is not entirely accurate, when he says that

> . . . no better commentary on the value of that dread sentence can be given than the fact that Ryder went on playing just the same in spite of it! His system of revenge was far surer in its working; it took the form of instituting half-price, a proceeding which had such a marked effect upon the audiences at the Royal, that Murray was obliged to follow the Caledonian lead in this matter. (p.343)

The Theatre Royal certainly did follow the Caledonian Theatre in introducing half-price, although the *Edinburgh Dramatic Recorder* (21) complained that ". . . it has been done so clogged, and modified, and fettered, that it is not "the real thing after all"." However, more importantly the Caledonian company was forced to abandon their old 'Scott' dramas. There seems to have been a concious decision on the part of the Caledonian Theatre to show that they would not be beaten by such an injunction, which results in the introduction of "new" versions of four Scott novels.

On 3 March 1825, Ryder cocks a snook at the Theatre Royal by introducing Dibdin's adaptation of *The Pirate*. {556} (22) On 8 March 1825 comes a "new version" of *Old Mortality* called The Covenanters, or the Battle of Drumclog. {560} (23) Corbet Ryder takes his benefit on 19 March 1825, the MAIN piece for which is a "new version" of *Kenilworth*, {563} (24) and finally, on 29 March 1825, the company brings forward their "new version" of *Rob Roy*. {565} (25) This last, was of considerable importance to Ryder, in keeping his most celebrated role before the Edinburgh audience.

The *Edinburgh Dramatic Review* (26) notices it favourably.

> A new version of ROB ROY was produced . . .last night with decided success. The language is almost *verbatim* from the novel, and where the incidents require to be filled up, a complete variation may be observed from the text of Mr. Pocock, or from that of the Theatre Royal version . . . *Mr. Ryder* deserves great credit for the manner in which

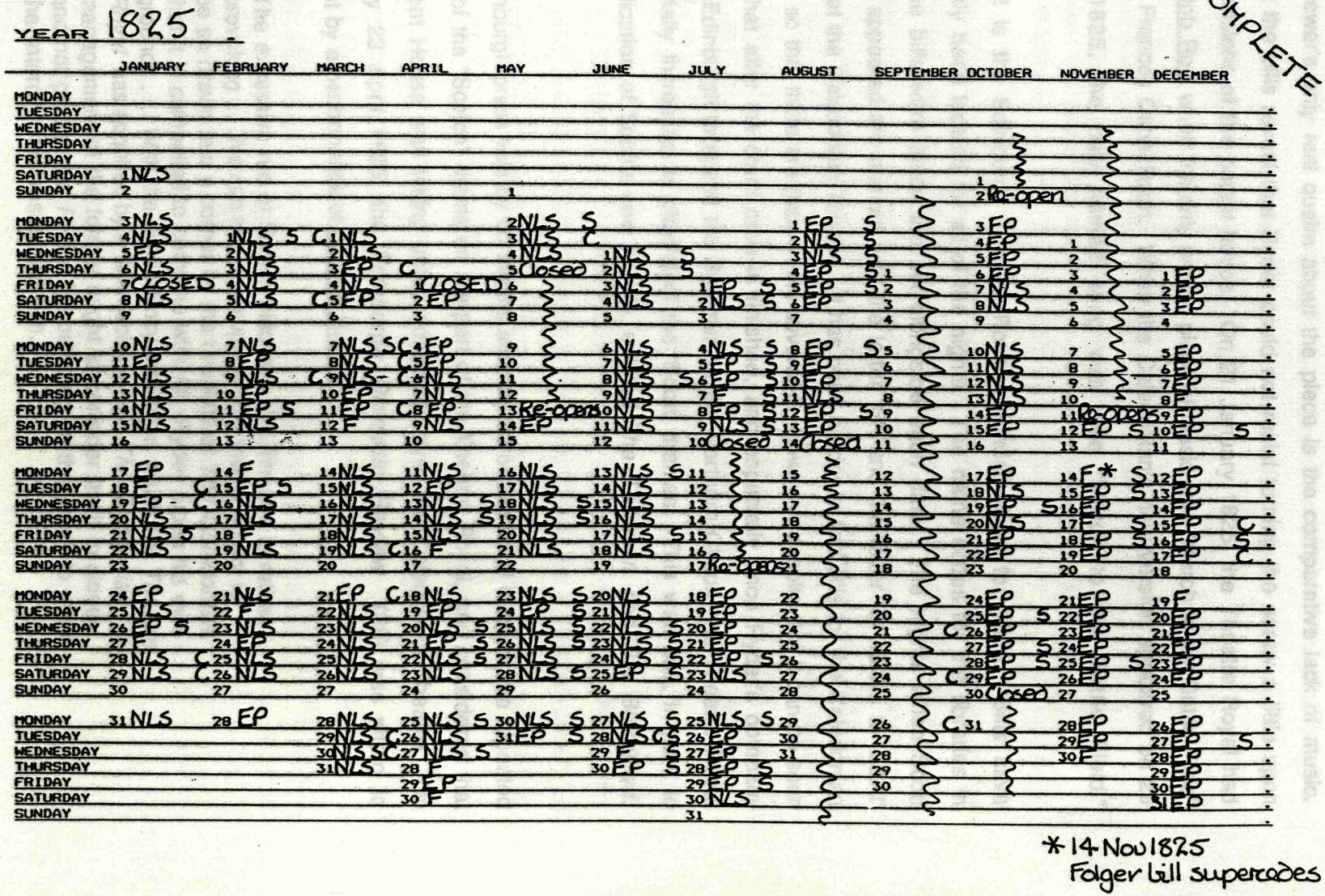


Figure 2
A Calendar Sheet for the Edinburgh Theatre Royal - 1825

> the piece is got up . . . but it was evident that there was a disjointedness, awkwardness, and a hanging fire in the performance, which perhaps is inseparable from a first night, and which may have arisen from a dread or fear of treading on forbidden ground or coming in contact with the old version of the piece.

The reviewer's only real qualm about the piece is the comparative lack of music, although the bills reveal that Ryder could not resist turning the screw a little upon the pretensions of the patent house. On 21 January 1825, the Theatre Royal had played Rob Roy, when the only named piece of music was "March to the Battle Field" sung by Frances Osbaldiston. When the Caledonian's new version appeared on 29 March 1825, the only named song was also "March to the Battle Field."

Figure 2 is the Edinburgh Theatre Royal calendar sheet for 1825. Bills have fortunately been located for all of the nights. The name codes for the libraries in which the bills were found are set alongside each date. The nights when Scott material appeared are marked with the letter "S", and the letter "C" refers to 'Scott' dramas at the Caledonian Theatre. It has been harder to find bills for the Caledonian Theatre, so that there are gaps in the coverage. However, despite this it can be seen clearly that after the court case is finished, and especially once Ryder's company has left Edinburgh to spend the Summer on the Northern Circuit, the Theatre Royal substantially increases its playing of the 'Scott' dramas. This was due, in part, to the publication of Scott's new novels, entitled *The Talisman* and *The Betrothed.* (27)

The Edinburgh press was by no means enamoured of this trend towards the repeated playing of the "Scotch" drama on the part of the Theatre Royal, and considered that the Patent House was taking unfair advantage over the Caledonian Theatre. On Saturday 23 April 1825, the *Edinburgh Dramatic Review* (28) was stung to comment by a performance of George Heriot.

> The excessive run of Scotch pieces in this Theatre is rather provoking . . .We can scarcely suppose the management to be so drawn into a corner by the rivalship of *The Caledonian,* that it is compelled to compete with *Mr. Ryder* upon his own grounds . . . With the ascendancy, however, which the *Theatre Royal* has acquired by a late decision over *The Caledonian* ; the management of the former ought to consider itself in clover, and not grudge *Mr. Ryder* his battering on that moor to which the interdict has restrained him.

In the letter pages of the *Edinburgh Dramatic Recorder* the arguments for and against the claims of the rival managements rage back and forth. The tone of some of the letters may partly explain why twentieth-century scholars, relying largely on these subjective materials have described the 'Scott' dramas in blanket terms as melodramas. One outraged correspondent, (29) bewails the lack of Shakespeare and "genteel comedy" at the Theatre Royal and enquires whether, if the public's taste was held to have been debased by the work of the Caledonian Theatre, the Patent House was any better in serving up a diet of

> . . . melo-dramatic trash [such] as Rob Roy, St. Ronan's Well, Ivanhoe, Der Freischutz, The Bride of Lammermoor, The Fortunes of Nigel, Cherry and Fair Star, The Warlock of the Glen, The Cataract of the Ganges and numberless other spurious pieces . . .

The same correspondent, in the same letter, then goes on to refute criticism of the talents of the Caledonian Theatre company and praises one particular actor for his "admirable" playing of Bailie Nicol Jarvie and the Dugal Cratur. A second writer (30) in the same issue appears to contradict the first, for while he criticises the Theatre Royal management for "prostituting" the stage with "the exhibition of horses" and also condemns the production at the patent house of Cherry and Fair Star, The Forty Thieves, Robinson Crusoe and The Bleeding Nun, he does not include any of the 'Scott' dramas on his list of unsuitable pieces.

Out of three thousand, six hundred and five entries in the main catalogue listing, two hundred and fifty-four *(7%)*, contain a piece described as a "melo-drama." A further breakdown of this number, reveals that it is made up of several component parts.

> 1) The smallest category contains performances of pieces such as The Lady of the Lake, dramatised before the rise of the National Drama as an identifiable body of work.
>
> 2) Performances at certain theatres, notably the Pantheon and Caledonian theatres in Edinburgh, also the Adelphi in the same city. This theatre was managed by Murray as a Summer venue and 'Scott' dramas done there are more likely to be called melodramas than the same piece seen in the main house.
>
> 3) Certain minor adaptations seem to have often been called melo-dramas, especially if seen in a SUPPorting position on the bill.

Montrose: or, the Children of the Mist
The Two Drovers
Lochinvar, or, the Bridal of Netherby [*Marmion*]
Mary Stuart [as a SUPP]
The Night Hag: or, St. Swithin's Chair [*Waverley*]
The Highland Widow
The Heart of Mid-Lothian [when COMPRESSED]

There are also scattered instances of adaptations being called "melo-dramas" perhaps once in a season. In addition there are 90 entries *(2%)* which contain material described as being "melo-dramatic." Once again the bulk of this number can be broken down into three categories.

1) Material used in the minor houses.

2) Adaptations of the Scott novels set outwith Scotland, for example, *Peveril of the Peak, Ivanhoe* and *The Talisman.*

3) T. Dibdin's The Lady of the Lake.

What can be drawn from all the conflicting evidence of the status of the 'Scott' dramas on the Scottish stage? Considered together certain facts emerge from the catalogue breakdowns:-

1) Several major adaptations, notably Rob Roy and Guy Mannering have a tiny proportion of entries in which they are called melodramas.

2) Minor theatres play pieces, not called melodramas by the Patent House and designate them as melodramas in order to avoid legal action.

3) Contemporary critics and nineteenth-century theatre historians are careful to make a differentiation between the plays of the National Drama and melodrama.

Given that it has not yet been proved, even using the textual criteria set down by previous studies, that the stage adaptations of Scott's works seen in Scotland actually conform to the pattern for melodrama, and that, moreover, most of the evidence from theatre ephemera also points away from such a conclusion, there is no alternative but to accept the stage adaptations of Scott's works, and the National Drama in general, as some kind of nineteenth-century theatrical hybrid, as yet not fully defined.

The rivalry between the two Edinburgh theatres continues for the rest of 1825. Murray's adaptation of *The Talisman* is performed on 22 June 1825, {597} less than a day after the publication of the novel. Such a coup created some excitement, but the Crusader Tales were never as popular in Scotland as those set in Scott's native land. After a respectable run, The Talisman disappears. It was revived very occasionally, but was never accounted a great success, and certainly does not establish any of the performance patterns common to the more successful 'Scott' dramas. (31) Nevertheless, the Theatre Royal is obviously striving to establish itself as the sole and proper home for the 'Scott' dramas in Edinburgh. Despite being nearly as well placed, in terms of connections with Scott, as Daniel Terry, Murray and the Theatre Royal had never before been seen to have made the effort to gain prior knowledge of a Scott work before publication in order to have the first adaptation to set before the public. Indeed, in the past, their attitude to so important a part of their repertoire seems to have been so laggardly as to appear casual.

On this occasion the management is prepared to blow its own trumpet, with an appropriate epilogue, (32) probably written by Murray, who specialised in pieces for these sort of occasions, spoken by Mrs. H. Siddons who played Edith Plantagenet.

> Our drama done, its noise and bustle over,
> All parties settled - Soldan, King, and Lover,
> I now have something for your private ear -
> Our Manager is in a scrape, I fear.
> The charge against him's serious, I own -
> Privately stealing from the Great Unknown!
> The book came out on Tuesday - presto - hey!
> On Wednesday following you behold the play.
> The Printers and the Booksellers turned blue,
> When our Gazette - the play-bill - met their view.
> They all declare it passes human means,
> In four-and-twenty hours to plan the scenes;
> Then get them painted - many of them new;
> Study the parts, and make the dresses too;
> The thing's impossible, unless you deem
> The fellow dramatized the book by steam!
> Or else suppose that Murray, stupid elf,
> Will prove at last the Great Unknown himself.
> He stole the book. Should he have done the deed,
> His sole excuse necessity must plead:
> The houses have been thin of late - the weather hot -
> And nothing brings you but Sir Walter ------.
> So, urged by hope and need - two strong persuaders.
> We pounced upon the Tales of the Crusaders;
> Nor fear the event, if you but aid our cause:
> Our Talisman is ever - your applause!

A neatly turned and amusing trifle of its kind, this does not stop Ryder, returned to the Caledonian Theatre for the Winter Season, from lampooning it mercilessly when his own piece, entitled The Lion of England, or the Talisman, attributed by Ford to one Clifton, (33) makes its debut on 15 December1825.

> Our *Minor Drama* done; its noise and shouting over;
> All gone t'undress, the soldiers, king and lover:
> They've lost their characters, that's nothing new,
> But while they're gone, I'll say a word or two.
> On Wednesday week we all left Aberdeen,
> And here on Thursday is a new piece seen.
> The book came out in June, you may remember,
> And this is now the middle of December.
> No booksellers or printers need look blue,
> When our Gazette the play-bill, meets their vew;
> They all declare it needs no dextrous means
> Within so many months to plan the scenes,
> Then get them painted, (two or three are new;)
> Study the parts, and make new dresses too;
> The thing's quite possible; no one would dream
> Our author dramatised the book by steam.
> The fact is this: We wanted some attraction,
> And knew Sir Walter would give satisfaction.
> The *Houses* have not fallen away at all,
> But still our *audiences* were rather small.
> You may believe me when I boldly say,
> Our Lion's not been brought from o'er the way.
> It is not *musical* , and yet you see
> They made us play it in a minor-key;
> For should we *modulate* into the *major*,
> Some discord would ensue, I'd lay a wager.
> What tho' no *horses* now appear to view
> We've got a *Ryder* who will bring us thro';
> And while he holds a *reign* , (UNLICENSED, I must own,)
> Who is there dare attack him on his throne?
> But let me not forget, I came to gain
> Your favour for our piece, pray put it out of pain.
> I'll only hint, just for your information,
> Clapping of hands is meant for approbation.

The Edinburgh Theatre Royal is so firmly associated with the 'Scott' dramas that it is worth looking carefully at a breakdown of the figures which compare the numbers of nights located as opposed to the number of entries. These reveal that whereas *26%* of the located playbills are for the Theatre Royal, it accounts for *29%* of the entries. This is not so wide a divergence from the norm as might be expected from the reputation that the Theatre acquired for endlessly repeating the 'Scott' dramas. This suggests that either the theatre's reliance on Scott was exaggerated by commentators, or that there was a broadly similar volume of Scott work to be found

Figure 3

Total % of performances (Scotland) - by work

(original in colour - black and white version, fig.3, Appendix 1)

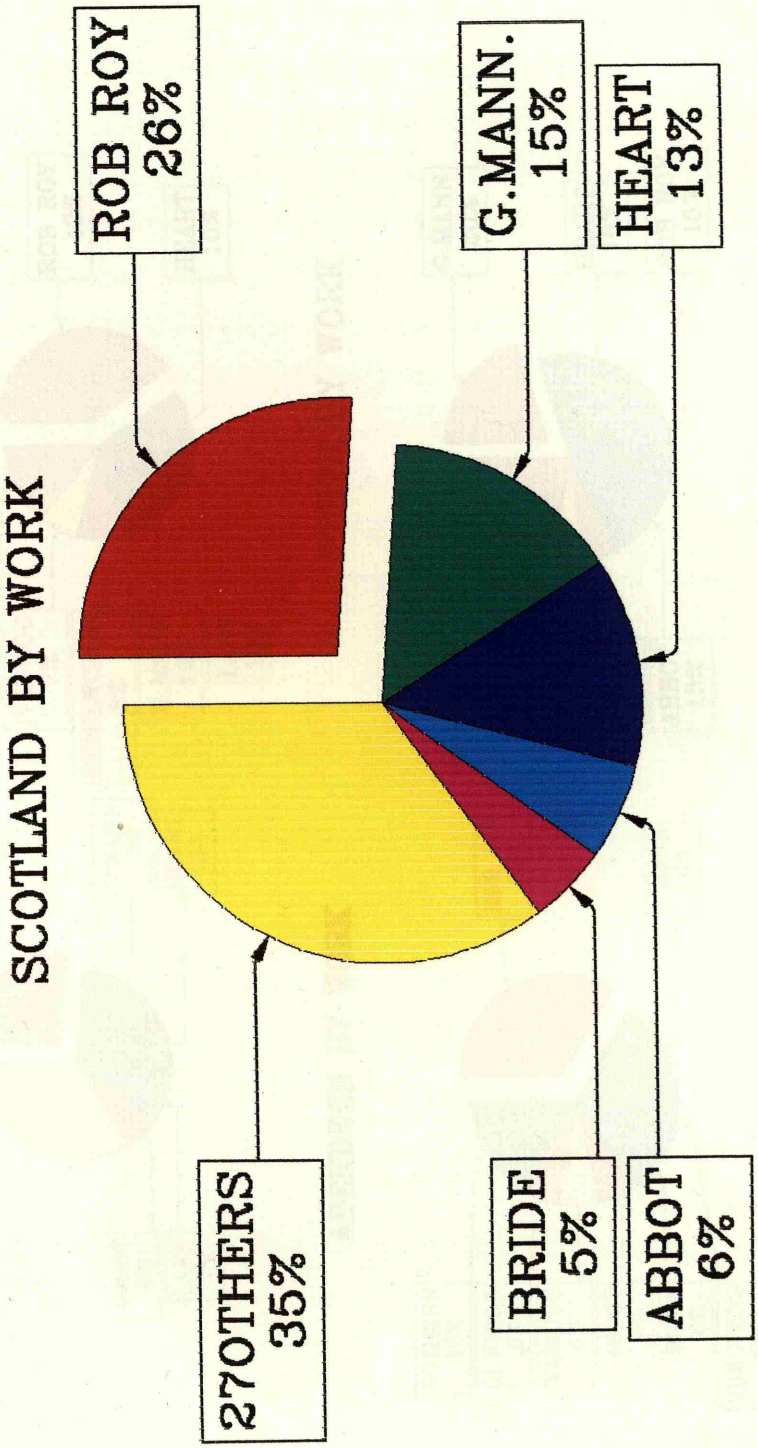
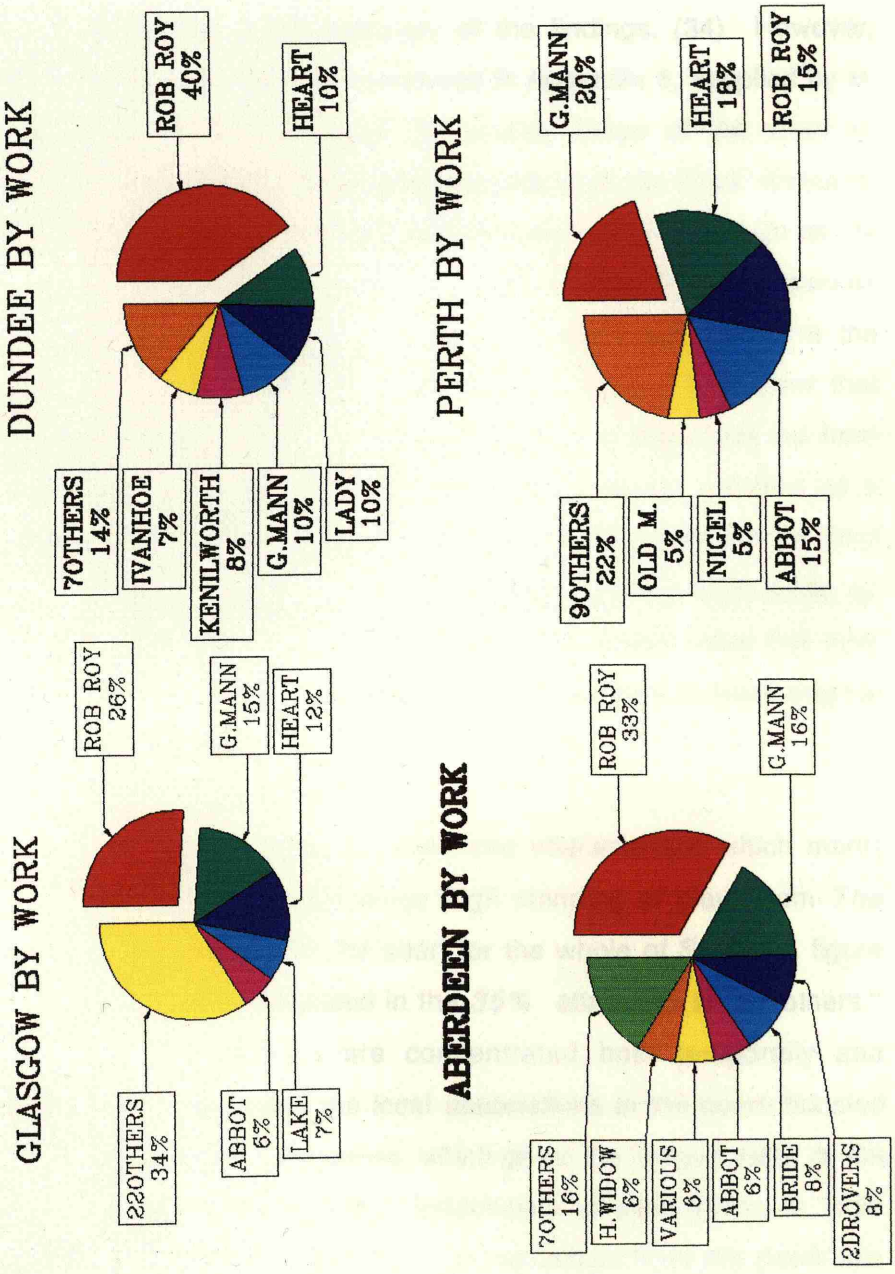


Figure 4

Total percentage of performances - by Work

Glasgow, Aberdeen, Dundee, Perth

(original in colour - black and white version, fig.4, Appendix 1)



throughout Scotland, or very likely a mixture of both circumstances. What is plain, however, is that the Edinburgh theatres, both the Patent House and the minors, appear to do a wider range of the 'Scott' dramas, and the city's overall pattern of favourite works is closest to that of Scotland as a whole.

Figure 3 shows the percentage share of the main catalogue listing, taken up by works with *5%* or more of the total number of performances, etc., excluding such peripheral items as FAVOURITE MUSIC or the appearance of FAVOURITE CHARACTERS, TABLEAUX (but not PAGEANTS.) Figure 4 is the same type of chart, prepared for the cities of Glasgow, Aberdeen, Dundee and Perth. The samples for Aberdeen and Perth are comparatively small, at fifty-seven and fifty-five entries respectively and this casts doubt on the accuracy of the findings. (34) However, even the addition of the entries for Aberdeen contained in Appendix 6, supplied by H. Philip Bolton, would not substantially change the overall shape of the chart for Aberdeen. In order to be able to give a more complete picture of the 'Scott' drama in these two cities, it would be necessary to do a comprehensive search through all the local newspapers and journals for announcements and reviews of performances whose bills have not survived in the major collections. Neverthless, added to the evidence from the provincial bills contained in the main catalogue, it is clear that the rule was that the larger the city, the greater the variety of plays derived from Scott. The companies who toured the smaller towns and villages, opening up a theatre for a few weeks, or even a few nights, in the season, concentrate on the most popular works, such as Rob Roy, Guy Mannering, Mary Stuart, The Bride of Lammermoor and The Heart of Mid-Lothian. It is only in the largest cities that they seem to feel confident that they can find an audience for so esoteric a Scott original as, for example, *Anne of Geierstein* . {1001}

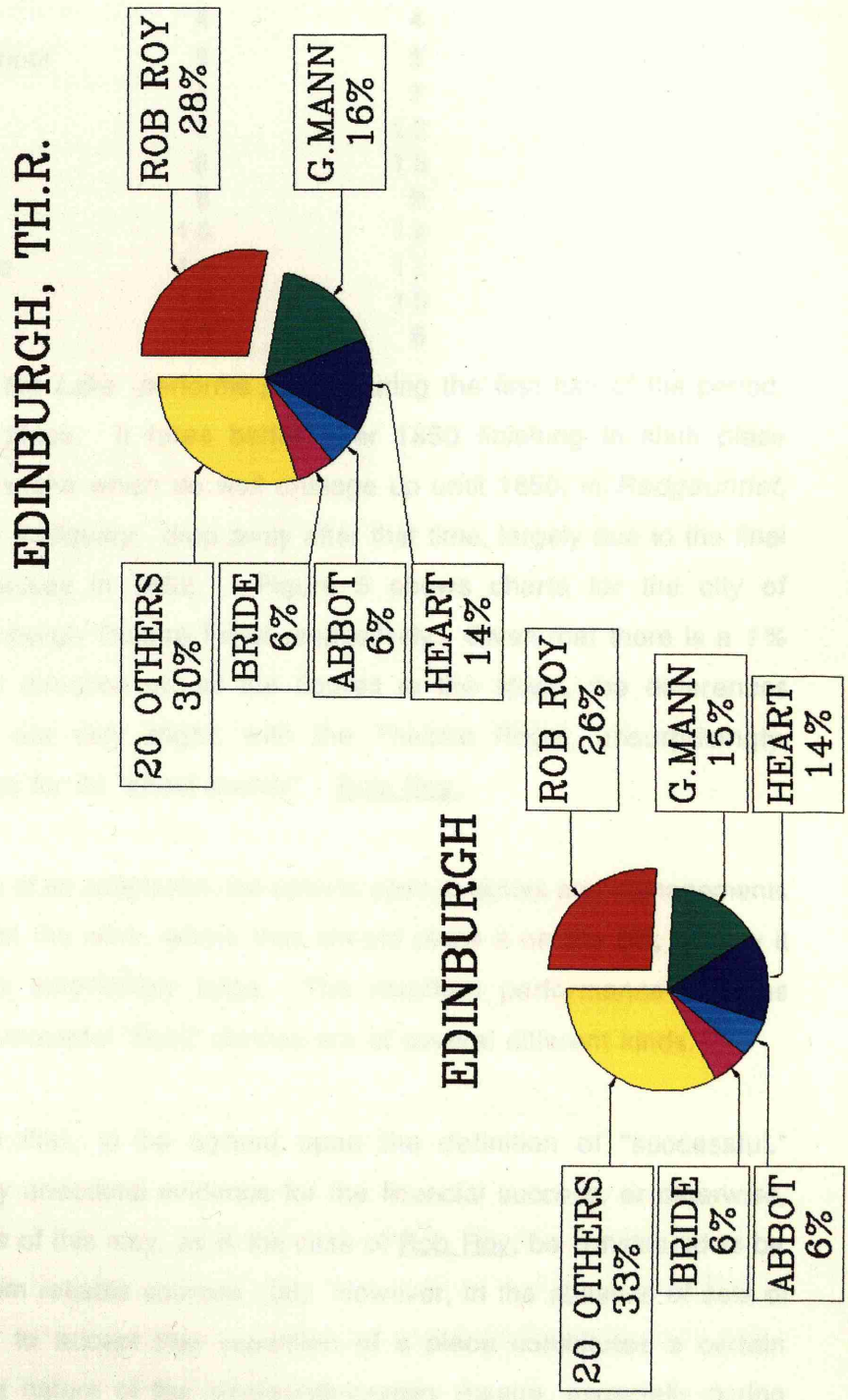
The Glasgow and Dundee charts in Figure 4 show one characteristic which merits some further explanation, *viz.*, the comparatively high standing of plays from *The Lady of the Lake*. This is not reflected in the chart for the whole of Scotland, figure 3, in which *The Lady of the Lake* is included in the *35%* attributed to "27 others." *The Lady of the Lake* 's performances are concentrated both temporally and geographically. In Glasgow in particular, the local associations in the poem boosted its popularity on the stage. Also the table below, which gives the 'league table' of the top dozen or so Scott originals in terms of the performance of adaptations, to 1850 and 1810-1900, throughout Scotland, shows how performances from the poem are

Figure 5

Total % of performances by work

Edinburgh city, Edinburgh Theatre Royal

(original in colour - black and white version fig.5, Appendix 1)



concentrated into a particular time period.

Table 2 Scott Works in order of incidence on the Stage - Scotland (1810-1900)

WORK	PLACING TO 1850	PLACING 1810-1900
Rob Roy	1	1
Guy Mannering	2	2
Heart of Mid-Lothian	3	3
Abbot	4	4
Bride of Lammermoor	5	5
Two Drovers	6	7
Redgauntlet	7	12
St. Ronan's Well	8	13
Ivanhoe	9	9
Antiquary	10	14
Legend of Montrose	11	11
Fortunes of Nigel	12	10
Lady of the Lake	13	6

As is shown *The Lady of the Lake* performs poorly during the first half of the period, languishing in thirteenth place. It fares better after 1850 finishing in sixth place overall. (35) Three Scott works which do well onstage up until 1850, in *Redgauntlet, St. Ronan's Well* and *The Antiquary*, drop away after that time, largely due to the final retirement of Charles Mackay in 1852. Figure 5 shows charts for the city of Edinburgh and for the Edinburgh Theatre Royal respectively. Given that there is a *1%* margin for error in either direction on all the figures in the study, the differences between the two charts are very slight, with the Theatre Royal, unsurprisingly, showing a slight preference for its "sheet-anchor" - Rob Roy.

Once having made a choice of an adaptation, the options open to actors and managements as to how they should treat the work, where they should place it on the bill, or how it should be performed, are surprisingly large. The resultant performance patterns established by the more successful 'Scott' dramas are of several different kinds.

It is necessary from the first, to be agreed upon the definition of "successful." Unfortunately, there is only anecdotal evidence for the financial success, or otherwise, of the various plays. Some of this may, as in the case of Rob Roy, be considered to be strong, in that it comes from reliable sources. (36) However, in the absence of sets of accounts, it is necessary to accept that repetition of a piece constitutes a certain measure of success. The nature of the nineteenth-century theatre, especially during

the hey-day of the 'Scott' dramas, before the advent of the touring companies and the week-long run, whereby pieces changed every night and companies were expected to have forty or fifty pieces at their fingertips, meant that managers could be responsive to the mood of the public, inserting favourite pieces and withdrawing unsuccessful ones with a minimum of disruption to the theatre. In this atmosphere, certain characteristic performance trends emerge amongst those 'Scott' dramas which are played over several years.

1) Initial runs of a MAIN piece may end with one or two SUPPorting appearances. The play may then either be repeated occasionally that season as a MAIN piece or be COMPRESSED into an afterpiece.

2) The play will be used for BENEFITS, first by actors who have leading roles, and as the years pass by supporting players and finally the backstage staff or crew, such as the Stage Managers, Scene Painters or Ticket Checkers, whose comparative lack of public profile to attract support for their BENEFITs argues a reliance on cast-iron repertoire favourites. The exception to this pattern is the Manager. He/she will pick it for a BENEFIT in its first or second season.

3) The piece will be favoured by G.uest A.rtists, in one of two situations. Either they will be brought in to play a particular part, as is the case, for example in the central singing roles in Rob Roy, or they will be primarily engaged to play their usual repertoire, but will also choose a national role, perhaps for a BENEFIT, as a gesture to the local audiences.

4) The play will be used for emergencies, for example, when illness forces a change to the bill and a familiar piece, of a type likely to mollify a disappointed audience has to be slotted in at short notice.

5) The adaptation may appear on SPECIAL OCCASIONs or receive PATRONAGE.

6)The play's REVIVAL will be greeted as a looked-for and familiar event - "the first time this season."

7) There will be a financial investment made in NEW SCENERY, COSTUMES or new music at intervals during its career.

The second major period of theatrical activity for the 'Scott' dramas, covers roughly the years after his death, in 1832, up until Charles Mackay's final retirement in 1852. These are years of consolidation, as the 'Scott' dramas dig their way deep into the foundations of the Scottish theatre repertoire.

1) There is a slight fall in the variety of Scott originals which are seen onstage, for without the initial impetus of dramatising the latest novel, regardless of its suitability for the drama, the theatres fall back on tried and tested successes.

2) Managers are becoming more discriminating in their use of the 'Scott' dramas, placing them carefully within a Season, for example, around national occasions and public holidays, for maximum return.

3) They are used as ballast for new productions and as comfortable variety for long RUNs, for example, the Edinburgh Theatre Royal in December 1837, uses the 'Scott' dramas as the accompaniment to a RUN of Scraps from Pickwick and the Pantomime.

4) G.uest A.rtists become more important, particularly Charles Mackay, whose marathon tours in his favourite parts, bring about the phenomenon of miniature SEASONs of 'Scott' dramas.

At some point during this period, a process also begins which sees the 'Scott' dramas literally woven into the very fabric of the Scottish theatre, and no more significant examples of their fundamental worth to theatre professionals and audience alike, can be demonstrated than in the way in which they become part of theatre iconography. The most common expression of national feeling in the nineteenth-century Scottish theatre was the painted drop-cloth, and views described by Scott, along with that perennial favourite, Burns's Cottage, appear frequently. However, Burns's contribution to the Theatre was overwhelmingly one of song. There was little dramatic work taken from Burns, apart from *Tam O' Shanter* which was popular in the pantomime and equestrian versions, and the very occasional performance of a dramatisation of *The Cottar's Saturday Night.* (37) In the case of Scott, there is an entirely different scale to the debt acknowledged to him by theatres, who place his characters on their walls, fitments and programmes in much the same way that they use Shakespeare's characters in decoration. Plate 5 is part of a bill for the Glasgow, Theatre Royal, Dunlop St., 8 November 1841, describing the newly refurbished interior of the theatre. Here Scott is mingled with Shakespeare, "medallions in alto relievo" of striking scenes from the 'Scott' dramas, line the front of the second circle, whilst there are curtains showing both Abbotsford, and scenes associated with Burns. This display could be dismissed as merely the individual taste of one manager, J.H. Alexander, who was strongly associated with the 'Scott' dramas, and yet as the century progresses the trend continues, made more subtle with time and acceptance.

Plate 5

A Playbill for the Glasgow Theatre Royal, Dunlop St. (Part bill)

8 November 1841

(Glasgow University Library, Special Collections)

W. 1.] [N. 1.

THEATRE ROYAL, DUNLOP-STREET.

THE Gentry, and Public generally, are respectfully informed that the Theatre, after a sufficient lapse of time, being found in a proper state to receive that display of Art, for which its spaciousness and capability are so well adapted, has been entirely Repainted and Decorated in a Novel and Unique style, hitherto, it is presumed, not attempted in this City, and will Open for the Winter Season on

MONDAY FIRST, November 8th, 1841.

THE FOLLOWING IS A PARTIAL DESCRIPTION OF THE DECORATIONS:—

THE CEILING

Is an Allegorical Display, representing Jove conferring immortality upon Shakspeare, who is presented by Genius and Fame, and attended by Melpomene and Thalia, with the Muses and tributary attendants, amounting, in all, to 33 Figures.

THE LOWER CIRCLE OF BOXES

Is Richly Ornamented with Medallions and Vignettes, containing subjects from Shakspeare's most Popular Plays.

THE SECOND CIRCLE

Is Embellished with Medallions in alto relievo, and Vignettes; the subjects from the most striking Scenes of the Dramatised Works of Sir Walter Scott.

THE CIRCLE OF THE GALLERY

Is Decorated with Medallions, containing Trophies, in relievo, and Characteristic Vignettes, illustrating

SHAKSPEARE'S SEVEN AGES.

The remainder being completed by Characters from his most Popular Plays.

THE MOULDINGS OF THE THREE TIERS ARE ENRICHED WITH GILDED ORNAMENTS.

THE PROSCENIUM.

The Decoration of this portion of the Theatre is of the Elizabethan Order, and handsomely Painted to correspond with the other Embellishments, surmounted by designs from the ELGIN MARBLES, in alto relievo, with accompanying Trophies and Devices.

A NEW CURTAIN

ENCLOSING A VIEW OF ABBOTSFORD, WILL BE EXHIBITED.

AN ACT DROP

Has likewise been added, representing the MONUMENT OF BURNS--The COTTAGE OF HIS BIRTH--The BRIG OF DOON, and surrounding Country, from the Picture, Painted by P. C. Auld, Esq., and Engraved by D. Lucas, Esq., with the introduction of the Genius of Poetry in the foreground.

The whole executed by Mr Dudgeon, Decorative Painter, 280, George-street, with numerous Assistants, and under the entire Direction of Mr Alexander.

When in 1885, Her Majesty's Theatre and Opera House in Dundee is opened, Scott's gift to the Scottish theatre is still acknowledged, but now casually. An unidentified press clipping in the collection of Dundee City Library describes the new theatre, and amongst all the splendid decoration, does not omit to mention that

> The crushroom is a warm comfortable apartment . . . The fireplace contains a handsome grate, the tiles of which bear representations of Sir Walter Scott's characters.

There is also a Drop View of Loch Katrine, a scene made popular by *The Lady of the Lake*, painted by William Glover.

In Edinburgh, the Theatre Royal, Royal Lyceum and the Edinburgh Theatre all employ the legends and devices of the 'Scott' dramas and the National Drama on their programmes. During the 1870s the Edinburgh Theatre Royal programmes are of two patterns, having on the front cameos of either Shakespeare, Scott and Burns, or Shakespeare, Scott, Burns and Byron. On the inside of all of them are placed cameos of Scott, Shakespeare, Dumas and Sheridan, along with scrolls bearing the legends "The National Drama," "Tragedy," "Comedy," "Opera" and "Farce." Around 1876 the programmes for the Edinburgh Theatre are headed with cameos of Burns and Scott, and there are also sketches of the characters of Hamlet, Pizarro and Rob Roy. At the Royal Lyceum in 1899 the programme for a Scott adaptation is headed with the legend "The National Drama."

These are all major theatres, acknowledging, long after the first flush of enthusiasm for the adaptations simply as realisations of Scott's novels has past, the fundamental place of Scott and of the National Drama in the Scottish theatre repertoire, ranking alongside the genres of "Tragedy" and "Comedy" and the work of Shakespeare and Sheridan. Yet it is also symptomatic of a shift, which occurs during the third and last period of the study, lasting from 1856 to 1900, in the attitude of the major theatres towards the 'Scott' dramas. The cameo portraits and legends on the programmes, along with the tiling in the Dundee theatre, are symbols of the ideals which underpin the theatres, but they also bear in this instance, something of the roles of cultural monuments - dead and caught in amber - rather than current living forces. The major theatres still perform the 'Scott' dramas, but their treatment of them has changed considerably.

During the final period of the study, a divergence between the attitude to the 'Scott' dramas exhibited by the major theatres and the more popular end of the market begins to emerge, whereby the 'Scott' dramas, and overall, the whole of the National Drama, finds its natural home increasingly in working-class theatres and in the travelling shows, or "geggies."

This split is a gradual process over some thirty years, during which time the 'Scott' dramas experience some fundamental changes in their handling.

1) A quantity of fresh dramatisations appear, whose concern is with the material contained in the original, rather than re-creating it onstage. These pieces are often brought North by touring companies from London.

2) The place of the 'Scott' dramatisations in the overall repertoire at the major theatres becomes increasingly specialised:-

i) As solid stock pieces, used for filling in gaps between, or in support of, visiting companies. These were usually the minor pieces such as The Two Drovers, or Mary Stuart.

ii) Theatres consolidate the pattern designed to attract the maximum number of occasional theatregoers, whereby a panto at Christmas is balanced by a production of a 'Scott' drama, drawn from a smaller range of works, in the Summer.

iii) These dramas become the individual choice or enthusiasm of a particular actor or manager, rather than an imperative for all managements. (Most theatres seem to have marked Scott's Centenary in 1872 in some way.)

iv) Following on from ii) and iii) certain plays are revived with considerable magnificence. (38)

The last point is important because the Scottish theatres appear to be trying to accord to the 'Scott' dramas, in terms of production values, the same status - the supreme example of native genius - as English theatres and managements of the period bring to the handling of Shakespeare.

Appendix 6 contains a quantity of entries taken from periodicals and programmes held in the Mitchell Library, Glasgow. There is a box of programmes for the Royalty Theatre, (39) which contains details of that theatre's "Great Attraction for the Fair Holidays" in 1883, Jeanie and Effie Deans Or the Sisters of St. Leonard's. Some fifteen years later, the same management technique which places big 'Scott'

REVIVALs during the Summer months still applies, as can be seen by comparing the schedules of a number of theatres contained in a periodical entitled *The Glasgow Weekly Programme.* (40) The volume beginning Monday, 3 January 1898, covers fourteen theatres, namely, in Glasgow, the Theatre Royal, Royalty, Metropole, Queen's, Empire, Britannia Music Hall, Grand, Princess's, Hengler's Circue [sic] and the Scottish Zoo and Variety Circus, along with the Theatres Royal in Greenock and Coatbridge, the Paisley Theatre and the Empire Music Hall, Paisley.

There is an amateur production of Guy Mannering in February (41) and on Monday 18 April 1898, the Queen's Theatre begins a week-long run of Jeanie Deans. However, as the Summer period approaches the Theatre Royal closes for the week of 23 May 1898, to allow for rehearsals of Rob Roy and it re-opens on Saturday 28 May 1898 with Capt. F.V.G. Vernon's company in that piece. The other theatres are also playing old favourites. The Princess's has East Lynne whilst the Queen's Theatre is playing The Octoroon. The Grand has The Slave Girl, the Royalty One Summer's Day, but the Theatre Royal, Greenock has already closed for the Summer. The following week, beginning Monday 6 June 1898, the Theatre Royal is still playing Rob Roy, whilst the other theatres change their programmes. By Monday 13 June 1989, Greenock continues closed, the Grand has also closed and there is no report from the Queen's. During the fourth week of the Rob Roy run, beginning 20 June 1898, the Royalty closes. The following week the Theatre Royal finally shuts up shop, leaving only the Metropole, Queen's and the Britannia Music Hall open.

Sadly, fewer playbills survive for the working-class theatres and geggies during this period, than for the major houses, with the result that it is necessary to glean information from a variety of sources to supplement those bills. Dundee City Library contains a playbill for the Adelphi Theatre, Old Cattle Market, Dundee, for the week of 28 September 1885. Admission to the pit is 2d., with 1d. for the gallery, and the bill is proudly headed "The Only Theatre at People's Prices," with a hand-written note adding "The cheapest "Hamlet" in the Empire!!!" Hamlet begins the week, followed by Jeanie Deans, The Octoroon, Pizarro and two houses each of Diavolette and The False Prophet on Saturday.

In the Glasgow University Archives, the papers of Glasgow theatre owner, Charles Hannay, (42) reveal the degree to which the hard-pressed professionals looked to the 'Scott' dramas. In 1872, Hannay was the owner of the Prince of Wales' Theatre, subsequently known as the Grand. That year, he wrote an outraged letter, to an

unknown correspondent, complaining of the lessee, William Sidney. The handwriting, spelling and punctuation are very poor which makes some of this lengthy document nearly indecipherable. However, what can be read of Hannay's tirade is illuminating for the way in which the owner places the 'Scott' dramas within the repertoire in terms of drawing power. Whilst accusing Sidney of everything from dishonesty and incompetence, to an overall design to take over the theatre entirely, Hannay bemoans the lack of what he calls "good old pieces." He names George Barnwell and Pizarro, as having been successful and bitterly regrets that, despite repeated requests,

> . . . when asked to put on Gymannring [sic] + Rob Roy
> his reply was he had no Lady to play Dianna [sic] Vernon
> nor a [sic] Osbaldiston none of the Company could sing +
> for Rob Roy he had no Tartin [sic] Dressess [sic] +
> Company Could not play it

Walter Baynham, devotes a whole chapter of The Glasgow Stage to the 'Scott' dramas and their national brethren. His primary concern is with those major pieces which dominated theatres in Glasgow, in adaptations from *Rob Roy, Guy Mannering, The Heart of Mid-Lothian* and *The Lady of the Lake.* However, towards the end of the chapter he mentions some of the "minor Scottish dramas," (p.106) in Gilderoy, The Rose of Ettrick Vale, The Warlock of the Glen, Mary Queen of Scots, from *The Abbot,* and The Bride of Lammermoor. Baynham regrets their passing in favour of "slangy leg-pieces."

> Since the epoch when travelling companies became the fashion
> the old Scotch melodramas have found their city of refuge only
> in the shows. Our only chance now of having our boyish theatrical
> recollections revived is at Vinegar Hill during the Fair holidays.
> To canvas-covered Temples of the Drama - the plays have fled,
> and also many of the players, and some very good actors will still
> be found at Collin's at the Fair time. (p.107)

Baynham is not always to prove accurate in his assessment of the 'Scott' dramas on the Glasgow stage. (43) However, on this drift away from the mainstream theatre this study will show his account to have the ring of authenticity about it.

The studies of White, Dustan and Ford have all concentrated on the texts of the 'Scott' adaptations to the exclusion of almost all the other available materials. This study, which challenges many of their findings, is taking a very different approach and yet the innovative nature of the methodology demands that some kind of test be made of the techniques being used which involves a comparison with the approach taken by the three earlier studies, i.e. are there questions thrown up by the computer-assisted study which can only be answered by reference to the playtexts themselves? Also there is much of interest to be gained by looking at the playwriting techniques which transferred Scott's works to the stage and which can supply an additional insight into the findings of this study. The methods employed by the playwrights reveal a great deal about the conditions operating in the nineteenth-century theatre and the expectations of audience and professionals alike.

The Heart of Mid-Lothian*

The process by which the nineteenth-century theatre professionals remoulded the Scott originals for the stage was broadly similar for most of the works and fell into a chronological pattern. The first wave of dramatisations would often involve considerable borrowings and reworkings from one play to another. If the subject matter were popular enough to warrant it, subsequent plays would be taken from the original, up-dated in slant or style to suit a new generation of theatre-goers. Burlesques, based on the original or on a particular dramatisation of it, might also appear during the second half of the century when that theatrical form flourished.

The first entry in the main catalogue listing for this novel is for 2 February 1819, at the Pantheon Theatre Edinburgh, {56} where the company are playing a piece entitled, The Heart of Mid-Lothian or the Lilly [sic] of St. Leonard's. The play is attributed to Messrs. Montague and Jervis, who appear to have been resident with the company. A certain amount of investment is evident as the bill makes mention of NEW SCENERY and COSTUMES. Unfortunately, there appears to be no surviving text for the Montague and Jervis play. The fact of the novel's first appearing on stage at a minor theatre illustrates a recurring phenomenon indicative of the standing of the Scottish theatre during the early years of the development of the National Drama. Until the 'Scott' dramas and their selling power became established, the Patent Houses lagged behind the minor theatres and touring companies in introducing Scottish audiences to the dramatisations. The Edinburgh Theatre Royal's feat in performing a 'Scott' drama twelve hours after the publication of the novel has already been mentioned, (1) but this occurred in June 1825, by which time the Edinburgh Theatre Royal's fortunes were almost inextricably linked with the Scott dramatisations. In 1817 and 1818, when adaptations from *Guy Mannering* and *Rob Roy* were first set before the theatre-going public, it was the minor theatres and travelling companies who pioneered the presentation of Scott in Scotland. (2)

The Patent Houses, particularly the Edinburgh Theatre Royal, appear more conservative and hidebound by convention in this respect. Anxious to preserve their legitimacy, in no small measure bound up with their perceived position as satellites of the London Patent Houses, the Scottish managements appear more cautious than

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* Endnotes for this section begin on page 224.

their minor brethren who worked harder at providing fresh material, ever ready to take up the latest novelty, such as novel dramatisations, to substitute for stars as a draw.

The first extant dramatisation of *The Heart of Mid-Lothian*, by T.J. Dibdin, (3) travels to Scotland in the baggage of a visiting artist. This was a common way for plays which first opened in London to reach the Patent Houses who relied more heavily on high profile G.uest A.rtists than did the minors. In this instance, {111} Mrs. Alsop is guesting at the Glasgow Theatre Royal, Queen St. and as a novelty for her BENEFIT night plays Jeanie in Dibdin's The Heart of Mid-Lothian. (4)

Although the bill declares that this is the play "as performed upwards of 100 nights at the Surrey Theatre" and further, the "first time out of London," it is performed as the SUPPorting piece of the evening. However, the impetus created by Mrs. Alsop and the novelty of the piece, must have brought some success, for the Dibdin play continues for a few nights at the Queen St. theatre after Mrs. Alsop has gone. It remains in a SUPPorting role, but evidently has enough weight to be thought a suitable SUPPorting piece for an important G.uest A.rtist in Macready, for a half-price night, for the guest vocalists Miss Stephens and Mr. Smith and it is finally teamed up in COMBINATION with Rob Roy for the BENEFIT of one of the company's character actors, Mr. Burne, who plays Dougal in the MAIN piece. These varied roles for the play bespeak a certain flexibility and utility about it in the minds of the Queen St. management, but it is also worth noting that it is not the MAIN piece on any evening at the Theatre Royal and after Mrs. Alsop has gone none of the subsequent G.uest A.rtists appear in it.

The Pantheon Theatre Edinburgh subsequently abandoned the earlier version, although thriftily retaining the music, to play the successful Dibdin version as their MAIN piece. {142} Certain managements, notably of the minor theatres, seem to have been more willing to play several versions of a Scott original, and sometimes, as has been demonstrated in the case of the Caledonian Theatre Edinburgh, it became a necessity because of pressure from the Patent Houses. (5) Corbet Ryder's bills for the Edinburgh Caledonian Theatre and elsewhere, are spotted with indications of the "original," "2d" or "3d" versions of Rob Roy. Similarly adaptations inclined towards a SUPPorting role in the Patent Houses, feature more often as the MAIN piece in smaller establishments.

On 23 February 1820, {166} the Edinburgh Theatre Royal enters the lists with an adaptation attributed by Ford to the manager W.H. Murray. It is clearly regarded as a major undertaking for the Edinburgh Theatre Royal and is the first time that a *Heart*

of Mid-Lothian adaptation plays as a MAIN piece in a Scottish Patent House. There are no G.uest A.rtists involved in the production. This is intended, if successful, as a solid stock piece for the resident company. Both the subject matter and Scott's close relationship with Murray and the Theatre Royal behoved them to take special care with this adaptation and much is made on the bills of the accurate NEW SCENERY and COSTUMES. The success of the piece engenders a long RUN of thirty-four nights, but it is the twenty-ninth night of the RUN before the bill designates it as a "national play" rather than a "romantic drama." The national genre is still establishing itself.

Mid-way through the RUN there is a single entry in the main catalogue {174} for a small provincial theatre.

THEA	GALASHIELS, THEATRE
DATE	1-MAR-1820
TYPE	NEW ROMANTIC DRAMA/OPERA
MAIN	THE HEART OF MID-LOTHIAN,OR,THE LILY OF ST. LEONARDS
SUPP	ROB ROY,OR,AULD LANG SYNE
WORK	HEART OF MID-LOTHIAN/ROB ROY
LBRY	B
SPEC	COMBINATION; BENEFIT - MR. FRASER (ARGYLE); NEW SCENERY (FOR THE HEART OF MID-LOTHIAN) PAINTED BY MR. L. FRASER (RATCLIFFE AND BLACK FRANK)
ADD2	WEDNESDAY

This is a travelling company, its members largely sharing the same surname, and the choice of a *Heart of Mid-Lothian* adaptation, played in COMBINATION with another 'Scott' drama for a BENEFIT night, shows the 'Scott' dramas to be well established on the country circuits. They are already assuming a collective identity in the minds of actors and audience and adjudged to be near guaranteed crowd-pullers by theatre professionals.

Once the initial impact of the Edinburgh Theatre Royal production has declined the remainder of the season sees the piece being worked into the overall repertoire. The five-act structure is COMPRESSED down to three acts and the play is used as a SUPPorting piece in a variety of situations. It is used in COMBINATION with Rob Roy on two occasions and also at a prestigious charity BENEFIT for the Edinburgh Theatrical Fund. On 15 May 1820, {218} Mackay's BENEFIT sees the Laird of Dumbiedykes deliver "a few sentences." This is the first instance of a FAVOURITE CHARACTER stepping out of the play and the occasion largely dictates the role. Dumbiedykes was Mackay's latest starring role; however, the management's ruling was that an actor could not use for a BENEFIT any piece in its first season, (6) and Mackay circumvents this by using one of the occasional character pieces which became

a feature of his work in the 'Scott' drama.

The Murray version was to become the standard version of *The Heart of Mid-Lothian* for the next forty years. A comparison of the two texts may explain why it should have superceded the Dibdin play and why it was considered by nineteenth-century Scotland to be a stalwart of the National Drama, whereas Dibdin's play was always considered to be a melodrama.

As a novel (7) *The Heart of Mid-Lothian* differed considerably from the two previous Waverley candidates for adaptation, *Guy Mannering* and *Rob Roy.* Dibdin, in the advertisement at the beginning of the printed playtext, published in 1819, observed that "it required little more than an amanuensis to construct it," (p.5) and Scott himself had written to Daniel Terry saying confidently "I think we could hammer a neat comedie bourgeoise out of the Heart of Midlothian." (8) Dibdin declares that "I have studiously avoided giving any but the original language of the Romance, wherever I could introduce it," (p.5) and yet, whilst claiming the title of "amanuensis" he admits to finding the novel difficult to dramatise in one respect.

> ...some little difficulty, must however, be allowed, in transferring nearly every leading incident from four duo-decimo volumes to the following few pages, especially with the very limited means of a Minor Theatre to complete the task...It is hoped the impossibility of adhering, in so brief a production, to anything like unity of time and place, will sufficiently excuse the frequent violations of both, particularly in the last act.

In plain terms *The Heart of Mid-Lothian* was by no means the readiest candidate for translation on to the stage. The structure of the novel was flawed, with the first two-thirds of the book up until Jeanie's return to Roseneath presenting something like a whole, whilst the remaining chapters seemed to be tacked-on by the most tenuous of links. The heroine was not young nor was her lover dashing. Also, a good deal of the flavour of the opening third of the book was provided by a character of powerful and complex religious conviction in David Deans, whose dialogue from the novel had to be severely pruned to pass the Censor's eagle gaze. (9) In the adaptations which had already been made from *Rob Roy* and *Guy Mannering* the pairs of lovers had taken on the central singing roles. Dibdin chose not to follow this pattern and his decision had a considerable influence on the novel's subsequent career. However, despite this important deviation from the norm, Dibdin's is a workmanlike adaptation rather than an inspired piece of work.

Dibdin set the pattern, followed by all but one of his successors, in dramatising that part of *The Heart of Mid-Lothian* up to Jeanie's triumphant return from London with the pardon. David Dean's role in the stage version is much diminished, and few of his ringing pronouncements remain. Reuben Butler's role is similarly reduced. Although, David and Reuben are sacrificed, on the credit side Dibdin resists the temptation to try to turn either Effie and Staunton or Jeanie and Reuben into a stock pair of young lovers. Dibdin follows Scott and concentrates on the domestic, rather than the romantic aspects of the tale, and by so doing, sets a precedent that is to have a profound effect on the career of *The Heart of Mid-Lothian* on the Scottish stage. It is noticeable that, in all its incarnations, it remains for the first half of the century, largely an ensemble piece, which can be done with ease by companies of all sizes. By contrast, the central singing roles in Daniel Terry's Guy Mannering and Isaac Pocock's Rob Roy demand a proficiency met either by guest vocalists or by considerable ingenuity on the part of the smallest companies. (10) The songs in Dibdin's piece are confined to the snatches of old ballads which are part of Madge Wildfire's character, and three incidental pieces, comprising a comic Scots song for Dumbiedykes, "Willie Wastle Dwalt on Tweed," a duet for the ruffians Frank and Tom, in the guise of a drinking song, and another comic song for Dumbiedykes's female counterpart, Mrs. Glass. The matching songs for the figures of the comic man and woman, are symptomatic of Dibdin's approach, which is very much that of the playwright writing for a metropolitan minor audience.

There is a good deal of competent work in Dibdin's adaptation. He identifies two significant scenes, mentioned almost in passing by Scott, *viz.* Effie's arrest and her final reprieve, and handles them well. Both scenes have a long dramatic life, appearing in most of the other dramatisations, although Dibdin's spare depiction of Jeanie's return to the Tolbooth with the pardon is barely recognisable as coming from the same source as the overworked hysteria in parallel scenes in the versions by Hazlewood and Boucicault. Similarly, Dibdin makes some useful transpositions of scenes from Scott's original to heighten the dramatic effect.

Scott's method of working, whereby his daily output was removed for copying into a different hand, perhaps tended to encourage his rambling narrative structures. The Waverley Novels are notorious for backtracking on the action of the plot, a tendency which presents certain problems of structure for the dramatist. In *The Heart of Mid-Lothian* (11) the interview between Jeanie and Staunton at Muschat's Cairn is a good case in point. In the novel, Chapter XV finds Jeanie at Muschat's Cairn, and the interview with Staunton continues up until Madge's voice is heard singing the warning stanzas, and Staunton makes his escape. The beginning of Chapter XVI introduces the

reader to the circumstances which bring the law officers and Madge to the hillside that night and has Scott explaining his own backtracking,

> It is not perhaps, the most artificial way of telling a story, but it has the advantage of sparing the necessity of resuming what a knitter...might call our "dropped stitches" (p.174)

It takes Scott fully two chapters to return the reader to Muschat's Cairn, for it is the end of Chapter XVII before the readers are brought back to the hill, this time in the company of Ratcliffe, Sharpitlaw and Madge, and when Ratcliffe persuades Madge to sing a warning to Staunton, the threads of the tale come together again. Chapter XVIII opens with

> Jeanie Deans, - for here our story unites itself with that part of the narrative which broke off at the end of the fifteenth chapter, - while she waited in terror and amazement... (p.194)

and the scene at the Cairn continues.

Dibdin simply transposes the two significant groups of characters, retaining the linking device that Scott has already provided in Madge's songs. Act I, scene i has set up Jeanie's proposed visit to the Cairn, and scene ii finds the Officers on the hillside trying to locate Staunton, whom they know to have an appointment with a young woman. The action continues up until the point where Ratcliffe prompts Madge for her song, but stops before it becomes clear whether the warning has been received and recognised. Scene iii opens at the Cairn, and the ensuing interview between Jeanie and Staunton is overlaid with growing tension as the audience awaits the imminent arrival of the law officers unsuspected by those onstage. Madge's song is heard offstage, and the action carries on from the escape of Staunton and the arrival of Sharpitlaw with his men.

Dibdin's handling of dialogue is similarly workmanlike. He anglicises some of the dialogue and there are a number of instances where he takes small details from the narrative and expands them into comic exchanges. Chapter XLIII of the novel has David Deans journeying to repay the Laird of Dumbiedykes the money that the latter has lent Jeanie for her journey. Scott describes the scene as follows:-

> David Deans opened his business, and told down the cash. Dumbiedykes steadily inclined his ear to the one, and counted the other with great accuracy,

> interrupting David, while he was talking of the redemption of the captivity of Judah, to ask him whether he did not think one or two of the guineas looked rather light. (p.441)

In Dibdin's play the scene above appears in Act III, scene iv.

> *Dumbie.* ...but for aw that, neighbour. I'm sae sorry.
> *Deans.* Aboot what, mun? Jeanie?
> *Dumbie.* Jeanie's false-hearted - she may marry the dominie's dominie an' she wull, but that's nae what I'm sorry for.
> *Deans.* What for, the, mun?
> *Dumbie.* Why, because you've given me two light guineas, and a three-pound twelve that looks as if it war just out of a consumption.

In another example, the Laird appears in a second scene fleshed out from Scott's skeleton description by Dibdin. Both novel and play derive much enjoyment from a viewing of the Laird's chaotic household. Scott has a brief description of the battle of wits between the Laird and Mrs. Balchristie over his matrimonial plans in Chapter XXVI which Dibdin converts into a crisp exchange.

> Concious that her administration did not rest on so sure a basis as in the time of the old proprietor, this considerate lady had introduced into the family the screamer aforesaid, who added good features and bright eyes to the power of her lungs. She made no conquest of the Laird, however, who seemed to live as if there was not another woman in the world but Jeanie Deans, and to bear no very ardent or over-bearing affection even to her. Mrs. Janet Balchristie, notwithstanding, had her own uneasy thoughts upon the almost daily visits to St. Leonard's Crags, and often, when the Laird looked at her wistfully and paused, according to his custom before utterance, she expected him to say, "Jenny, I am gaun to change my condition;" but she was relieved by "Jenny, I am gaun to change my shoon." (pp.274-275)

This passage in the hands of Dibdin becomes part of a brief comic scene opening Act II.

> *Mrs. Bal.* Jeanie, woman, indeed - I see how it is (Aside.) Ah, sir! it fears me that, one of these days ye'll ge ganging awa' to get married.
> *Dumbie.* But not to your fat niece, Mrs. Balchristie, for for all you brought her aw the way from Drumbogie on purpose.
> *Mrs. Bal.* And do you really mean to change yer condition sune?
> *Dumbie.* I don't know what I mean to do just yet; - why, yes, Mrs. Balchristie, I think I shall change - my coat and waistcoat; so bring my grandfather's *robe-de-chambre...*

For all the facility with which Dibdin manages the material, there are a number of factors in the finished play likely to tell against its popularity in Scotland. All of the 'Scott' dramas find themselves under the necessity of filling in background detail, contained in the narrative of the novel, and whilst Dibdin's efforts are no worse than many others, they are written with a London audience in view, so that Sharpitlaw, given the task of filling in Staunton's background at the beginning of Act I, scene ii finds it necessary to explain the Porteous Riot, but does not trouble to name the victim and instigator.

> *Sharp.* ...a fellow who escaped from punishment, and who, for all his disguise in the mantle of Madge Wildfire, is known to have headed the tremendous force that raised an insurrection in Auld Reekie, and hung up the captain of the City Guard...

The specifically Scottish elements of the novel, the character, language and history of the people, so lovingly brought to life by Scott, are treated by Dibdin as comic, or quaint, native colour, and overall there is a rigidity in Dibdin's adherence to the alternation of comic scenes with the advancement of the plot that effectively flattens out the three-dimensional world of the original, into a comic-strip series of black and white scenes, which move fast and with powerful, but crude, impact before the eye. The scene between David Deans and Dumbiedykes mentioned previously is a good example of this, in that the two men have a neat little exchange containing, as well as the light guineas, the news of Mrs. Balchristie's defeat and the Laird's imminent marriage. However, the surrounding action is the pursuit and death of Madge Wildfire at the hands of the English mob. Dumbiedykes has brought the news of her distress to David Deans and Reuben Butler, and whilst Butler rushes offstage to try to rescue her, the Laird and Deans embark on their conversation. In Dibdin's play to this point Madge has assumed more heroic proportions than in the novel, for example, holding a pistol on Ratcliffe at Muschat's Cairn to allow Jeanie to excape, and the effect of Dibdin's insertion of the comic scene to her agony, is to dissipate the sympathy which has been built up over the course of the play, just when it should be heightened.

In order to be able to analyse the Murray play which was an amalgamation of at least two other texts, it is necessary to look briefly at a dramatisation which seems never to have been done in Scotland at all. Despite Daniel Terry's connections with the Edinburgh Theatre Royal, and his friendship with Scott, there is no evidence that his play, The Heart of Mid-Lothian, which was first produced at the Theatre Royal, Covent Garden on 17 April 1819, was ever seen north of the border. The Henderson/Waverley collection contains two bills for productions at provincial

theatres in England, {W7;44,W7;109} but there is no bill for a production of Daniel Terry's play in Scotland and the paucity of English bills bears eloquent testimony to its disappointing failure. After the great and enduring success of his adaptation from *Guy Mannering,* Terry had high hopes of *The Heart of Mid-Lothian.* He had received help and encouragement from Scott, and certainly contemporary criticism believed Scott to have written the songs. (12) However, whereas Terry had adhered closely to the novel in dramatising *Guy Mannering,* in *The Heart of Mid-Lothian* he took an entirely different approach by creating a play based around the novel, but materially differing from it on a number of points. Effie and Staunton are married and the latter tries to calm, rather than to lead, the Porteous Mob. Jeanie's journey to London and the Margery Murdockson sub-plot are dispensed with altogether, since English justice journeys north in the person of Royal Commissioner Lord Oakdale, sent from London to investigate the Riot, revealed at the last to be Staunton's estranged father. Reuben Butler disappears and Ratcliffe, touched by the sisters' plight, retrieves Effie's baby, which had been stolen by Madge in a mad fit.

Audiences were unhappy with these liberties taken with a favourite text. The reviewer in *Blackwood's* who had given Scott credit for the song lyrics in the piece, also commented that, if Terry had merely wanted to make some money by producing a play which rode on the back of the reputation of the novel, then he had made a good choice of mule

> But if he was ambitious of acquiring the fair name of a dramatist, it has been most unhappy. These tales have created an era in our national literature. There is nothing like or equal to them, in our own or any other language. And as they are of a kind, too, that everybody reads and is capable of enjoying, comparisons *must* be made, and they must be ruinous to his pretensions as an author. (p.320)

Terry seems to have learnt from the experience. He wrote to Scott about a projected dramatisation of *The Antiquary*

> . . .deviation from the story experience shows to be bad - the public expect as rigid adherence as possible to it. Arrangement & transcription therefore will be the only task... (13)

Terry changed much of the plot of *The Heart of Mid-Lothian* and a great deal of the character of the original. In his drama Effie's part is built up from the novel to include a number of songs, with an attendant diminution of Jeanie's role. However, amongst this invention is a quantity of Scott's dialogue, used with some skill to round out the

characters who, in Terry's hands, acquire more depth than was possible in Dibdin's larger cast scamper through the whole plot. Ratcliffe in particular is treated with more care by Terry than Dibdin to whom he is simply an agent of the plot.

At the beginning of Chapter XVII, Act II, scene i in Terry's play, Sharpitlaw tries to persuade his newly recruited henchman to interrogate Effie in the Tolbooth, hoping to collect news of Staunton. This is a scene omitted entirely by Dibdin. In the novel, the exchange runs as follows:-

> "You must speak with this wench, Rat - this Effie Deans - you must sift her a wee bit, for as sure as a tether she will ken Robertson's haunts - till her, Rat - till her, without delay."
> "Craving your pardon, Mr. Sharpitlaw," said the turnkey elect, "that's what I am not free to do."
> "Free to do, man? what the deil ails ye now? - I thought we had settled a' that."
> "I dinna ken, sir," said Ratcliffe; "I hae spoken to this Effie - she's strange to this place and to it's [sic] ways, and to a' our ways, Mr. Sharpitlaw; and she greets, the silly tawpie, and she's breaking her heart already about this wild chield; and were she the means o' taking him, she wad break it out-right."
> "She wunna hae time, lad," said Sharpitlaw; "the woodie will hae it's ain o' her before that - a woman's heart takes a lang time o' breaking."
> "That's according to the stuff they are made o', sir," replied Ratcliffe - "But to make a lang tale short, I canna undertake the job. It gangs against my conscience."
> "*Your* conscience, Rat?" said Sharpitlaw, with a sneer, which the reader will probably think very natural upon the occasion.
> "Ou ay, sir," answered Ratcliffe calmly, "just *my* conscience; a'body has a conscience, though it may be ill wunnin at it. I think mine's as weel out o' the gate as maist folk's are; and yet it's just like the noop of my elbow, it whiles gets a bit dirl on the corner." (pp.184-185)

Whilst Terry considerably compresses the above exchange, he retains the bones of it and gives something of the feeling which underpins Ratcliffe's subsequent actions.

> *Sharp.* But that's not enough - I would have you sift this wench Effie Deans, about her sweetheart's haunts - to her, Rat, to her, without delay.
> *Rat.* Under your honour's favour, that's what I'm not free to do. This poor wench cries, and takes on terribly, already - if we were to make her the means of betraying her lover, her heart would break! So this work goes rather against my conscience.
> *Sharp.* Your conscience, Rat? ha! ha!
> *Rat.* Yes, Sir, my conscience! - every body has a conscience - though to be sure, your honour knows best. (II,i)

Again the writing is recognisably aimed at a metropolitan audience. Dialect is toned down and allusions to people and places revised, as when Sharpitlaw offers to send Madge to "Bridewell," (II,i) rather than to Scott's "wark-house in Leith Wynd." (p.182) However, Terry constructs a good scene for Effie's arrest around Scott's original account of the event in Chapter X, pp.120-121, and David Deans's interview with Bailie Middleburgh in Chapter XVIII, pp. 208-210. Terry adds the comic figures of Saddletree and Dumbiedykes to the whole, and the result is a fast-moving scene combining comedy and pathos, underpinned with the dignity of David Deans. There is also an ingenious twist to Terry's version of the scene at Muschat's Cairn, whereby Dumbiedykes, who has followed Jeanie to the rendezvous, is first arrested by Sharpitlaw in mistake for Staunton and then presented with Madge, wrapped in Jeanie's cloak, whom he takes to be his own love with comical results.

The details of Daniel Terry's adaptation are important because there is some doubt as to the author of the play which finally went on at the Edinburgh Theatre Royal on 23 February 1820. *The Scotsman* (14), attributed it to W.H. Murray, the manager of the theatre, who was to be responsible in some degree for a great deal of the theatre's output of National Dramas. However, according to Richard Ford, (15) the *Caledonian Mercury*, identifies it as Dibdin's piece. Ford says of Murray's play

> A comparison of printed texts reveals that Dibdin's version (I1) was modified. His three-act structure was reorganised into a five-act one, and fresh material was added both from the novel and from the modifier's imagination.

It is perhaps worth looking more closely at the Theatre Royal bill in this instance, for it says "first time in this city." The Dibdin play had already been produced in Edinburgh, and whilst a new verion from Murray would qualify, there is a case for arguing that a Murray play would have been more likely to carry that other well-worn legend - "the first time on any stage."

The entry before Murray's in Ford's catalogue, (no.I4) is for an adaptation by W. Dimond, entitled The Heart of Mid-Lothian; or, The Lily of St. Leonard's which was produced at the Bath Theatre Royal on 3 December 1819. Ford has seen a playbill and says of it

> This drama, in five acts, was described on the playbill as a compilation from the two versions performed in London, Terry's (I3) and Dibdin's (I1). The synopsis given

on the playbill suggests a derivation from Dibdin's alone. For example, Jeanie's journey to London was given some prominence.

Sadly, there is no surviving text identified as the Dimond play, as a "comparison of printed texts," (16) reveals that the play attributed to Murray is quite definitely a compilation of Dibdin's and Terry's work, with some modification.

The play opens in the King's Park where Staunton is discovered dispersing the rioters, and his first speech is an amalgamation of material from Act I, scene i and Act I, scene iii of Terry's play. (17) The action then returns to the novel for Reuben Butler's first encounter with Staunton on the hillside, and the play finally picks up Dibdin's original opening as Act I, scene ii. Both versions of Effie's arrest are included in the Murray play. Act I, scene ii carries on Dibdin's scene, with some slight alteration whereby Jeanie remains onstage until Saddletree enters to say that someone wishes to speak to her, and she subsequently returns with the news that Effie is accused of concealing her child. Her interview with Reuben is as before and the scene ends much as Dibdin originally wrote it. In Act I, scene iii the process starts all over again as the play turns to Terry's Act I, scene vi, some twenty lines in, with Jeanie's speech beginning "Dear father, it may not be so ill as you judge" (I,vi,p.23), before the arrival of Sharpitlaw to arrest Effie. The scene carries on virtually as Terry wrote it, including his comic asides for Dumbiedykes, keen to spirit Effie away from the law officers on Rory Bean. For the episode at Muschat's Cairn, Murray's sources run from Terry to Dibdin to Terry again. The playwright's desire to include Terry's original comic material involves some juggling on his part, so that the opening of Act II, scene ii, the first half of which is largely Dibdin's Act I, scene iii, is a single speech of Dumbiedykes's uplifted from Terry's Act II, scene iii, and altered to give the character the most tenuous of reasons for being on the hill, which then allows the subsequent dovetailing of the two different versions.

[The words underlined are the new material.]

> *Dumbie.* Weel, here I am at Nichol Muchet's cairn, at midnight - a place o' murder and deevildom;- and to speak my mind, I wish I were at hame in my ain matted parlour.- I hae heard o' learned men wha fancied rocks at midnight; but in my humble opinion, a well covered table, wi' twa candles, o' four to the pund, is a much finer night-piece. <u>But if I dinna gie Saddletree the twenty or thretty pounds without loss o' time, puir Effie may lose her life, and then - Eh! wha's this coming? - Hegh, sirs, I'm no lang for this world! - What will become o' me? Oh! Jeanie woman!</u>

If Murray had been using the Dimond version then he would still have very likely gone through it, tailoring it to fit the Theatre Royal company and audiences, and whilst it is finally impossible to say with any degree of certainty who the playwright was, the 'Murray' version was far and away the most complete adaptation of the novel, in terms of plot and characterisation, to be produced during the first half of the century. The combination of the Dibdin and Terry works, with the addition of two new scenes from the novel, (18) and some fleshing out of the other material, results in a substantial five-act play which goes a long way to conveying something of the spirit of the original and is calculated to appeal strongly to Scots audiences.

The earlier crudities of Dibdin are smoothed away. For example, there is a transposition of scenes so that Madge's pursuit and death become one complete scene, followed by the comic interlude between David Deans and Dumbiedykes, which previously had intruded so ill upon the action. Similarly the humour remains closer to Scott and loses some of the coarseness cast upon it by Dibdin. The exchange over the light guineas does not disappear, but it is so reduced as to remain faithful to the characters created by Scott. (19) In the same way Dumbiedykes's engagement is divested of the suggestion of sauciness placed upon it by Dibdin.

Scott's original ran

> And I am wedding into an honourable house, David - the Laird of Lickpelf's youngest daughter - she sits next to us in the kirk, and that's the way I came to think on't.
>
> (XLIII,p.442)

In Dibdin's hands this becomes

> ...I'll awa', and get wed to Peggy Kittlepoker, the Laird o' Lickpelf's daughter, as sits next to us at kirk. She gie me a wink last Sabbath, mickle as to say she wad like to be Lady Dumbiedykes... (III,iv,p.17)

However, the Murray version returns to something like the spirit of of the original

> ...and I am to be wedded until [sic] an honourable house, - to Peggy Kittlepoker, the Laird o' Lickpelf's youngest daughter. - She sits neist me in the kirk; and that's the way I cam to think o't... (V,ii,p.62)

Dialect is restored, a good example being the "conscience" exchange from the Terry play between Ratcliffe and Sharpitlaw, already mentioned. In the Murray play it is used in a revised and split version of Dibdin's final Tolbooth scene and much of Ratcliffe's speech and dialect are restored.

Sharp. Your conscience, Rat -
Rat. Ou ay, Sir, just my conscience; a'body has a conscience, though it's ill winnin' at some folks;- mine's like the noop o' my elbow, it whiles gets a dirl in the corner. (V,iii,p.36)

Similarly, Scottish allusions are restored, notably the Duke of Argyll's well-known reply to Royal displeasure at the Porteous Riots which caused, when repeated onstage, according to *The Scotsman*, "a mighty, and most proper burst of national feeling." (20)

Finally, the intrusive occasional songs are removed. This last adjustment was unlikely to have been dictated by the Edinburgh company, since Mackay was a fine singer, and indeed Murray created for him the character of Sandy Macfarlane, forever bursting into snatches of old songs, in his adaptation from *The Abbot,* (21) specifically to show-off Mackay's singing voice. (22)

If the Murray play appears from the text to have been of a type calculated to appeal to the Scots, then it is necessary to go to the calalogue listing in order to be able to trace its subsequent career. It should be borne in mind that it is difficult to prove in many instances which piece was being played since naming a playwright on a bill was a rarity before 1850.

The next calendar year, 1821, finds The Heart of Mid-Lothian solidly established in the Scottish theatre repertoire. At the Edinburgh Theatre Royal there is a REVIVAL of the previous season's production, beginning with a brief RUN on 20 January 1821. Note is taken on the bills of the revised scenery, because two scenes, the least specific, Argyle's Study and the Queen's Garden, have been used for other productions in the interim. (23) A number of the company's minor actors also choose it for their BENEFITs and try out leading roles "for the first time" and "for this night only." {287,290} In Perth at the Theatre Royal, on 12 October 1821, a production of a *Heart of Mid-Lothian* play enjoys the patronage of the "Lord Provost and Magistrates of Perth." In Aberdeen, at an unidentified theatre on 22 November 1821, when illness forces the cancellation of the tragedy of Alexander, it is replaced at short notice with The Heart of Mid-lothian: or, The Lily of St. Leonard's. Overall, whilst the total number of performances is reduced, all are MAIN pieces and they are all designated as "national" items on the bills.

Figure 6

Profile Breakdown - The Heart of Mid-Lothian

(original in colour - black and white version fig.6, Appendix 1)

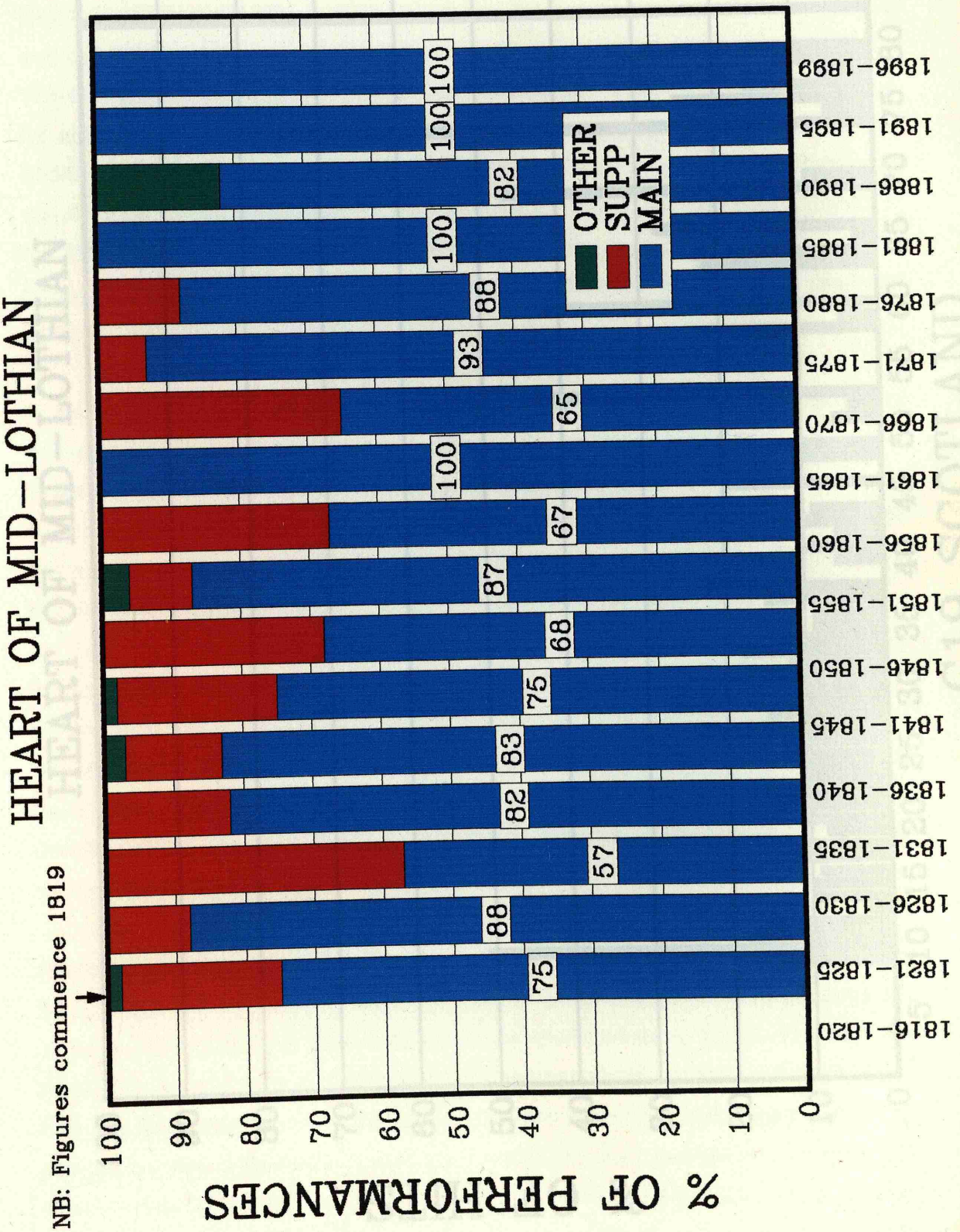
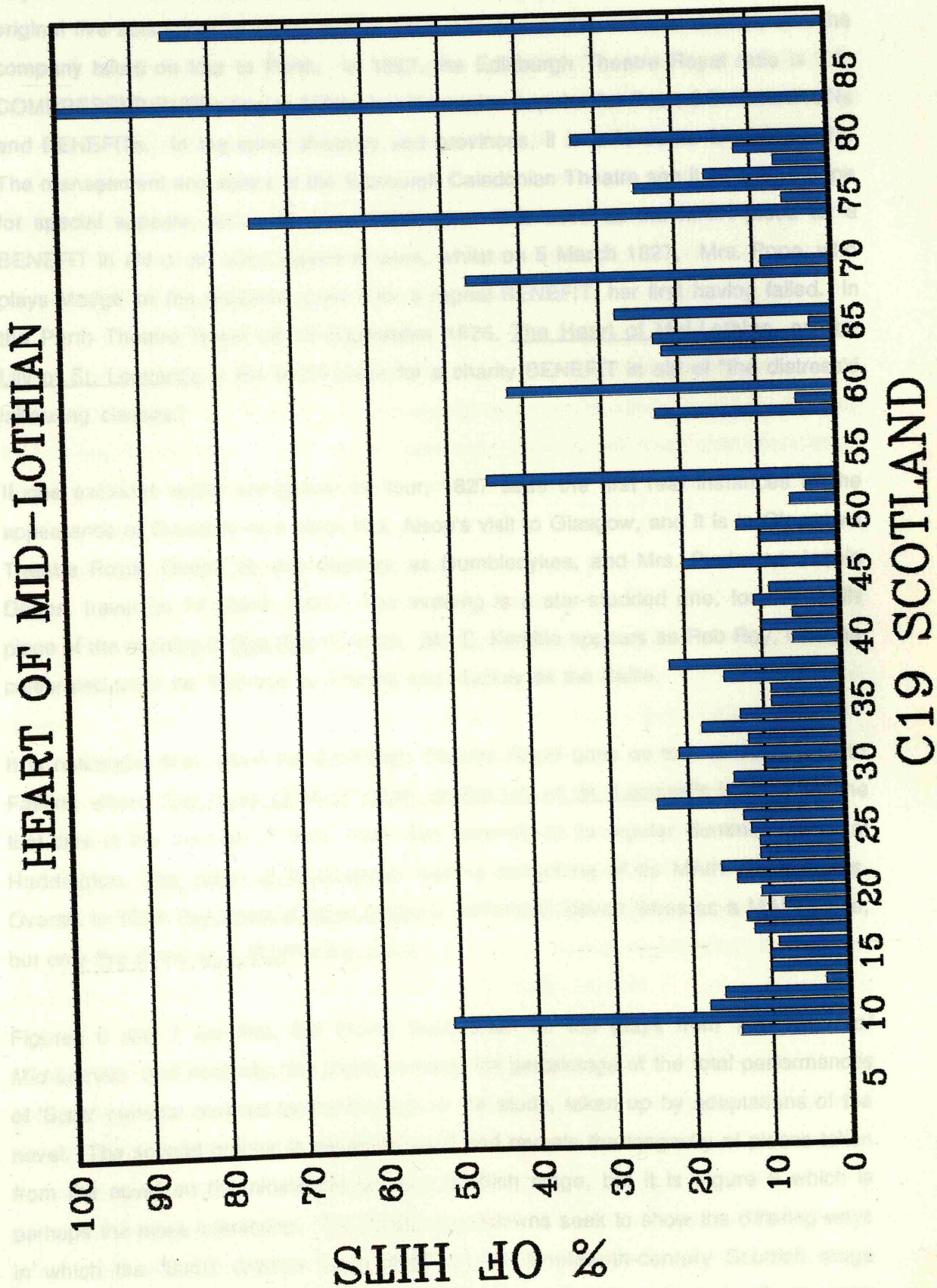


Figure 7

Percentage of total entries - The Heart of Mid-Lothian

(original in colour - black and white version fig.7, Appendix 1)



During the next six years a pattern emerges which places plays from *The Heart of Mid-Lothian* at the forefront of the 'Scott' dramas. The material is known to be a sound draw, both popular and familiar to its audiences. In the Edinburgh Theatre Royal, their version becomes a favourite SUPPorting piece, COMPRESSED from its original five acts down to three, and in 1825 it is one of the national dramas that the company takes on tour to Perth. In 1827, the Edinburgh Theatre Royal ratio is 7:2, COMPRESSED/SUPPorting to MAIN, but it remains popular for Scott COMBINATIONs and BENEFITs. In the minor theatres and provinces, it is a favourite for BENEFITs. The management and actors at the Edinburgh Caledonian Theatre see it as a sure hope for special appeals, as on 28 June 1825, when it is used as the MAIN piece for a BENEFIT in aid of an actor injured at work, whilst on 5 March 1827, Mrs. Pope, who plays Madge for the occasion, uses it for a repeat BENEFIT, her first having failed. In the Perth Theatre Royal on 12 September 1826, The Heart of Mid-Lothian, or, the Lily of St. Leonard's is the MAIN piece for a charity BENEFIT in aid of "the distress'd labouring classes."

If one excludes entire companies on tour, 1827 sees the first real instances of the appearance of G.uest A.rtists since Mrs. Alsop's visit to Glasgow, and it is to Glasgow's Theatre Royal, Queen St. that Mackay, as Dumbiedykes, and Mrs. Pindar as Jeanie Deans, travel on 14 March 1827. The evening is a star-studded one, for the MAIN piece of the evening is Rob Roy in which, Mr. C. Kemble appears as Rob Roy, with the celebrated tenor Mr. Melrose, as Francis and Mackay as the Bailie.

It is noticeable that, when the Edinburgh Theatre Royal goes on tour in 1828, first to Falkirk, where The Heart of Mid-Lothian, or the Lily of St. Leonard's is done for the first time in the town on 15 May 1828, and secondly to its regular Summer retreat at Haddington, The Heart of Mid-Lothian regains something of its MAIN piece status. Overall, in 1828 The Heart of Mid-Lothian is performed eleven times as a MAIN piece, but only five times as a SUPPorting piece.

Figures 6 and 7 are first, the Profile Breakdown for the plays from *The Heart of Mid-Lothian* and secondly, the graph showing the percentage of the total performances of 'Scott' material covered by the findings of the study, taken up by adaptations of the novel. The second graphic is straightforward and reveals the longevity of pieces taken from the novel on the nineteenth-century Scottish stage, but it is Figure 6 which is perhaps the more interesting. The Profile Breakdowns seek to show the differing ways in which the 'Scott' dramas were used on the nineteenth-century Scottish stage throughout the period of the study. Performances of the plays from the Scott works have been classified as MAIN or SUPPorting pieces in an evening's entertainments. In

addition the category "OTHER" on the graph shows the incidence of the performance of materials from, or inspired by, the novel outwith the normal performance of the plays, for example, the performance of a FAVOURITE SCENE, or the appearance of a FAVOURITE CHARACTER. Similar graphics for others of the Scott novels will show some to have inspired stage adaptations which were overwhelmingly MAIN pieces, whereas others will have been seen largely in a SUPPorting role; however, what is particularly noticeable about *The Heart of Mid-Lothian* on Scottish stages of the period is in the considerable degree of balance between MAIN and SUPPorting appearances made by its stage adaptations for much of the first half of the century. During the latter half of the period it is seen largely as a MAIN piece, but when the National Drama is at its height, the story of Jeanie Deans seems to sit quite happily anywhere on the bill that the grateful managers choose to put it.

It is not until 1839 that there is any mention in the bills of a new dramatisation being put forward and up to that point, the managerial and stylistic trends established during its first few years on the Scottish stage continue. Just as individual characters might develop a life outwith the play proper, so sometimes FAVOURITE MUSIC or individual scenes emerge from the play to be repeated alone. In the case of The Heart of Mid-Lothian it is The Garden Scene which seems to have attracted the most attention. At the Edinburgh Theatre Royal on 10 June 1829, on a BENEFIT night wholly comprised of Scott material, with St. Ronan's Well as the MAIN piece, and Guy Mannering in a SUPPorting role, also included is the "favourite scene," ("The Garden Scene"), from The Heart of Mid-Lothian. It is possible to speculate on the reasons for the enduring success of that scene. Jeanie Deans became a much loved character to Scots and this is the moment where her innate dignity and native eloquence really come into their own. Similarly, the figure of Argyle, a champion of Scotland in popular mythology, makes a spirited defence of his homeland and finally, there is the vicarious pleasure of seeing the Scottish sense of natural justice and fair play win out over harsh English law. In fact this scene had a long history of meaning more to its audiences than merely a turning point in Scott's narrative. (24)

Overall, whilst the number of performances declines slightly, the incidence of G.uest A.rtists increases, in particular Miss Jarman as Jeanie and Mackay, who is beginning the era of his marathon tours as a G.uest A.rtist throughout Scotland, as Dumbiedykes. The attitude of the Patent Houses is changing slightly, in that gaps are beginning to appear in their use of the piece. The Edinburgh Theatre Royal advertises a REVIVAL, "First night these two years" on 5 October 1831. However, there has been a considerable investment in NEW SCENERY by Thomas Grieve and it seems that the management is being more discriminating about its use, picking the occasions

carefully for maximum return. It is found being used on SPECIAL OCCASIONs, such as Christmas Eve, {1352} when an old favourite would be likely to please most, and it is obviously a stalwart fill-in in an emergency. {1398} A measure of success seems to have attended this strategy of selective playing because on 17 April 1834, at the Edinburgh Theatre Royal, there is a repeat performance to accommodate the overflow of tickets held-over from 11 April 1834. The three-act COMPRESSED version has now become the norm at the Theatre Royal whether played as a MAIN or a SUPPorting piece.

It is in the increased and specialised use of G.uest A.rtists that the decades of the 1830s and 1840s are outstanding. A measure of the return expected by their inclusion on a bill can be seen at the Glasgow Theatre Royal, Dunlop St. on 10 February 1836. The Heart of Mid-Lothian or, The Lily of St. Leonard's features G.uests A.rtists Mr. Mackay, Miss Clifton and Mr. G. Brooke as Dumbiedykes, Madge and Staunton respectively. It is the MAIN piece of the evening and the bill announces it to be "compressed - at the same time retaining all of Mr. Mackay's, Miss Clifton's and Mr. Brooke's principal scenes," which argues no small measure of familiarity with the material on the part of all concerned.

In 1839 at the Glasgow Theatre Royal, Dunlop St. there is a brief RUN of a play entitled The Fate of the Lily of St. Leonard's: or, the Ruffian Boy. {1632} The bills say that it is "the first time in Scotland of a new drama" and "dramatised from the latter part [of the] celebrated novel." There is no playwright mentioned, but it is likely to be the same piece which appears two years later at the Edinburgh Adelphi Theatre, {1800} entitled The Whistler of the Glen, or the Fate of the Lily of St. Leonard's and is attributed by Ford to G.D. Pitt. (25)

Pitt's adaptation, entitled The Whistler: or, The Fate of the Lily of St. Leonard's, was first produced in London, at the Coburg Theatre, London, on 28 January 1833. It was the only adaptation ever to attempt to deal with the second part of the novel; however, despite, or perhaps because of, this innovation, the piece had a brief career on the Scottish stage. The play is a tangled concoction which colours up the Scott and brings back echoes of Dibdin with a comic sub-plot overlaying any development of tension or sentiment in the action. Pitt has taken from the first part of the novel Jeanie's travelling companion to the north, the dairymaid Mrs. Dolly Dutton, and converted her into Dicky Dutton, a caricatured Metropolitan fop, who approaches the Scots, particularly the Highlanders, and all things Scottish, with a mixture of fear and contempt. There is a little of Scott's dialogue left intact, mainly the lines of Duncan Knock, and Pitt allows The Whistler more opportunity to express his gratitude to

Donacha Dhu than is afforded him in the novel, but the plot is tipped over the edge into the realms of "Covent Garden Caledonian," rather than of novel dramatisation. (26)

Although The Whistler enjoyed no lasting success, it is a new 'Scott' drama being put on by a minor theatre during the Summer season. The managerial stratagems which have been emerging over the previous few years are becoming very marked. Whilst the Patent Houses are reducing and refining their use of the 'Scott' dramas, the minor theatres, particularly during the Summer, are becoming their natural home. In 1842, there are seven performances of The Heart of Mid-Lothian at the Adelphi Theatre, and all are MAIN pieces. There are three performances at the Theatre Royal and two of those are in a SUPPorting role. In the larger theatres, Patent and minor, miniature SEASONs of the National Drama, based around the visits of G.uest A.rtists, are interspersed with SPECIAL OCCASIONs, often with a patriotic or national flavour, such as 10 February 1843, when the Edinburgh Theatre Royal, plays The Heart of Mid-Lothian, as the MAIN piece. Mackay is guesting, and the rather contrived SPECIAL OCCASION of the Queen's second wedding anniversary allows Murray to add the fillip of reduced prices all night.

Finally, it is the financial solidity of the 'Scott' drama which seems to ensure its survival during this period. Figures showing the percentage of the total performances of plays from *The Heart of Mid-Lothian* in which Mackay featured as a G.uest A.rtist between 1837 and his final retirement in 1852, with two years absence after his first retirement in 1848, are startling, for they reveal exactly to what extent the fortunes of *The Heart of Mid-Lothian* revolved around one actor.

Table 3 Charles Mackay as G.A. *(Heart of Mid-lothian)* 1837-1852.

Year	*Total Perf.*	*Mackay's % as G.A.*	
1837	15	53.3	
1838	11	72.8	
1839	12	50	
1840	8	25	
1841	10	-	
1842	12	83.3	
1843	8	87.5	
1844	13	84.6	
1845	4	100	
1846	5	60	
1847	11	100	
1848	12	66.6	
1849	-	-	*(Mackay retires 1st time)*
1850	3	-	

Table 3 contd.,

Year	Total Perf.	Mackay's % as G.A.
1851	14	85.7
1852	4	50

Mackay's pre-eminence in the role of Dumbiedykes raises the question of whether it was the quality of the Murray text itself which made it the widespread choice of theatres throughout Scotland, or whether it was the G.uest A.rtist who would have tended to play the version that he knew and was celebrated for. The choice of text was, after all, not the greatest of the manager's problems in a period of economic uncertainty and political ferment, both fatal to theatre going.

The 'Scott' dramas could be relied upon to bring in a good house in a limited season. Murray also had charge of the Edinburgh Adelphi Theatre, as well as the Theatre Royal, and he must have been relieved when Mackay came back out of retirement and, on 30 April 1851, in the main house he is able to announce The Heart of Mid-Lothian for the "first time these three years." By 29 September 1851 at the Adelphi Theatre, Murray is appealing on the bills for the public to continue to support Mackay and his fellow G.uest A.rtist, Tom Powrie, whose speciality is Rob Roy, and thus to enable the theatre to reverse the earlier losses on the season.

The question as to how far the survival of much of the Scott material on the stage depends on one actor, Charles Mackay, is a complex one. It is certainly true that during the 1830s and 1840s, once the first novelty of the pieces has passed, managements appear to rely more heavily on G.uest A.rtists, and that means pre-eminently Mackay. However, it is useful in this context to contrast the emotive with the concrete, i.e. what managements said would happen when he retired, with what happens in reality.

In 1848, Murray sweepingly announces on the bills {2171} that with Mackay's retirement, a Scott dramatisation will be "laid in the tomb of the Capulets." (27) Murray and Mackay had had a long professional association and personal friendship spanning some thirty years. However, whilst doubtless expressing the underlying feeling of loss, to the Edinburgh Theatre Royal in particular, occasioned by Mackay's retirement, Murray the manager is also cannily ensuring a house packed to the doors to see the 'Scott' dramas performed "for the last time."

During the Summer of 1848, after Mackay's first retirement, the Adelphi Theatre

under Murray, does little or no 'Scott' dramas, although on 23 October 1848, Murray persuades Mackay out of retirement to play Bailie Nicol Jarvie for his BENEFIT. In the interim, the Royal Victoria Theatre, Edinburgh, revives The Whistler, or the Fate of the Lily of St. Leonard's for three nights, omitting Dickie Dutton from the cast. The rest of the attractions for these nights comprise musical items and 'turns.' The MAIN attraction is the display of a group of aboriginals, "The Bosjesmans."

There are no productions of The Heart of Mid-Lothian listed for 1849, but by 1850, the Glasgow theatres, {2262,2265} are producing the novel onstage with their own company. Mackay returns for a couple of seasons, before being finally forced to quit the stage by ill health. What becomes clear around 1852 is that, first a couple of actors, Mr. Mungal and Bruce Norton, are taking on the mantle of Dumbiedykes (28) and secondly, that the variety of roles being guested is changing. The conclusion is inescapable that, however many bills around the time of Mackay's retirement announce 'Scott' dramas as being "for the last time," in reality the plays are too important to the Scottish audiences and managements to be allowed to die with Mackay's departure from the scene. It therefore follows that if he had not filled the touring spots available during the 1830s and 1840s, other actors would have likely come along to fill the vacuum, although not necessarily in the same roles. During the 1850s it becomes clear that it is the role of Madge, largely in the person of Miss Aitken, (29) but also chosen by Minnie Davis for her BENEFIT when a guest artist at the Dundee Theatre Royal, along with the Edinburgh company in 1859, {2623} which catches the public's imagination. The overture to Daniel Terry's play, by Sir Henry Bishop, also has an enduring popularity as an occasional piece for theatre orchestras. (30)

The last two adaptations of the novel to make any impact in Scotland are those by Dion Boucicault and C.H. Hazlewood, and with them *The Heart of Mid-Lothian* embarks on the era of the week-long RUN and regains its place as a MAIN piece. There might be one night when it appears in a SUPPorting role, usually towards the end of a week, when all those likely to be drawn at full-price had come to see it, and the residue of those attracted to the novelty could be mopped-up at half-price.

On 13 April 1863, the Glasgow Prince's Theatre Royal, West Nile St., embarks on a two week RUN of Dion Boucicault's "Sensation Drama" The Trial of Effie Deans which had opened barely three months earlier at Astley's in London. (31) The theatre has imported some half-dozen G.uest A.rtists, but they are all Scottish actors or actors familiar to Scottish audiences.

It is interesting to step sideways for a moment to look at the bill for a play in the same year at the Surrey Theatre in London, entitled Effie Deans! The Lily of St. Leonard's. Ford, (no.I11) believes it to have opened on 7 February 1863, and to have been attributed to the theatre manager, G. Shepherd. The Henderson/Waverley collection contains a bill for 9 March 1863 {W7;132} which names J.B. Johnstone as the author. However, of more significance is the assertion of "strong domestic interest" on the bill. The London theatre was suddenly awash with new adaptations of *The Heart of Mid-Lothian.* As well as the Boucicault and Shepherd/Johnstone versions, Ford lists two plays by C.H. Hazlewood and anonymous pieces for the Grecian, Royalty and Marylebone theatres, before he starts on the burlesques. It was the 'domestic interest' in the novel which attracted new playwrights. It is evident that the emphasis has shifted from the first phase of adaptation, when a representation or evocation of the novel itself is the most important aspect of the piece, to the specific content, in particular the domestic and criminal elements of the tale which were ripe for re-working in the London theatre of the period, sated with "Old Bailey" dramas and adaptations of Dickens. It is now that the Trial Scene comes into its own, along with the Murdockson sub-plot which is given far more prominence.

In the skillful hands of Boucicault, the result is powerful, if highly coloured, and some of the cloying sentiment of earlier adaptations is stripped away. Staunton is presented as a callous and dissolute wastrel, whose final demise is justly deserved. The central scene is the Trial, and whilst Boucicault anglicises some of the pageantry, substituting the English Judge's Black Cap instead of the person of Doomster, he also makes considerable use of Scott's dialogue, retaining much of the Defence Counsel's address to the jury. Once the trial is over, the rest of the plot is dealt with briskly and Boucicault resorts to violent action compounded with highly charged emotion to build to a climax for the final sensation scene. Boucicault's action-packed staging can be seen in the last page of the manuscript, (32) which is a summary description of how the finale is to be managed. Since the pardon has not arrived Staunton, at the head of a mob, has determined to storm the Tolbooth to rescue Effie. Inside the prison, Sharpitlaw, who played the Prosecutor at the trial, decides to have the prisoner shot if the mob look like succeeding in their efforts, so that justice may be done.

> The attack commences loud yells are heard - the mob outside apply fire to the gate - it burns - at last falls in - as the populace attempt to scale the wall they are shot down and fall across the wall - an explosion - the wall and gate fall in pieces revealing the exterior street crowded with the populace. Geordie rushes down - is shot and falls L.H. - dead. Four of

Plate 6
A Playbill for the Standard Theatre, London (part-bill)
1862
(British Library)

STANDARD

GREAT & GLORIOUS TRIUMPH!
This Wonderful Production nightly hailed by a Crowded Audience.

Miss MARRIOTT

As "JEANIE DEANS," every Evening. See Opinions of the Public Press.

The Powerful Drama, in Four Acts, with Sensation Effects, entitled

JEANIE DEANS

OR,

THE SISTERS OF ST. LEONARDS!

EVERY EVENING!

THE OLD FENS!
AND BIRD'S-EYE VIEW OF LONDON. (Night)



ESCAPE OF JEANIE
WITH HER SISTER'S CHILD!

THE HIGH COURT HOUSE
Trial of Effie Deans for Child Murder!
agonising despair of the Sisters make up a Scene of Life-like interest which has never been equalled at this Theatre.—*Lloyd's*

MERSER & GARDNER, Machine Printers, Kennington Cross.

the Guard face Effie and wait the command to shoot her.

Enter Jeanie with a paper which she hands to Ratcliffe -

a loud hurrah of the mob - Effie and Jeanie embrace. Tableau.

Despite an evident investment of care and money in the production, the Glasgow production is the only one that has been located in Scotland.

For the remainder of the century the fortunes of *The Heart of Mid-Lothian* on the Scottish stage are very largely dominated by the Hazlewood versions under the aegis of Miss Marriott, for whom the playwright had originally written the part of Jeanie Deans. The first of Hazlewood's two versions was put on at the Standard Theatre in London, on 20 September 1862, whilst the second was performed at the Pavilion in the same city on 14 February 1863. Ford says of a subsequent production in 1867 at Sadler's Wells, ascribed to Hazlewood, that "It is not known which of Hazlewood's versions was revived." (I8,p.16) Similarly, it is never stated, on any of the bills for the numerous tours of Scottish theatres which Miss Marriott did with a play entitled Jeanie Deans or the Sisters of St. Leonard's, exactly which of Hazlewood's pieces is involved. Indeed, when produced at the Glasgow Theatre Royal, Hope St., {3248} and at that theatre alone, it is frequently described as being by "R. Edgar & J.H. Hazlewood" which only serves to confuse the issue. However, it is possible to make an educated guess by a comparison of bills and manuscript texts. The illustration, Plate 5, is part of the bill from the Standard Theatre's 1862 production, starring Miss Marriott, and exactly catches the tone of the piece. At the hideout of the Murdockson gang, on marshland overlooking London, Jeanie is seen shooting Black Frank, Effie's baby clutched firmly to her side, while Staunton deals with Tyburn Tam. Much is also made on the bill of the trial of Effie. As if this departure from the novel were not action-packed enough, for the Pavilion Theatre, Hazlewood added a spectacular aquatic rescue. Briefly, Margery tries to drown Jeanie by imprisoning her in a house about to be flooded. With a storm approaching and the water rising fast, Madge decides to rescue Jeanie, attacks and stabs Tom but loses the boat in the mêlée. Lightning brings a tree down through a window of the house, the women crawl along it to some rocks and are eventually rescued by Staunton in a small boat.

Whilst bills for Miss Marriott in Scotland, starting in 1868, keep a rising tally of her total number of performances in the role, "upwards of 500 times,' in that year, {2973} and "upwards of 800 times" by 1876, {3248} there is no indication on any of them, that she had ever performed at the Pavilion Theatre. Also, while managements were only too keen to advertise striking scenes and effects on their bills, there is never any mention of a water scene on any of the bills. It is noticeable too, that Miss

Marriott's version, with its particular slant and English antecedents, has largely lost its designation as a "national" drama. This is an important point. The adaptations of the novel by Boucicault and Hazlewood fit most of the criteria that scholars have laid down for melodrama. Nineteenth-century Scottish theatre practitioners appear to agree to the extent that they choose not to designate them as National Dramas. This re-inforces the impression that during the height of popularity of the National Drama and for a long time afterwards, the National Drama was considered to be something apart from the ordinary run of melodrama.

Baynham says of the plays

> . . .in 1863 Boucicault sent down his London version, which was followed by one by Mr. Hazlewood, and as the latter adhered more faithfully to the novel than Boucicault, although not by any means so good a piece, it became with Glasgwegians a far more popular one. It had the advantage of being well staged, and Miss Marriott made an admirable "Jeanie Deans" (p.105)

Although indubitably right in his assessment of the relative merits of the pieces, Baynham must be allowed a certain partiality since he played the leading role of The Defence Counsel in the Boucicault play.

If the Hazlewood adaptation was well staged then it was likely to have been consistently staged, for the other notable feature of *The Heart of Mid-Lothian* on the Scottish stage during this period, is that it is largely toured by its stars with their own travelling companies. This applies pre-eminently to Miss Marriott, but also includes Miss Isabel Bateman who brought a version new to any of the current catalogues, by Russell Allan, (33) and A.D. McNeill's company, which tours Miss Marriott's version "performed by special arrangement ...with her." {3599} When the Glasgow Theatre Royal, Dunlop St. briefly revives Murray's version in 1869, it makes a point of identifying it on the bills as being the version "originally played at the Theatre Royal, Edinburgh." {2982}

The Heart of Mid-Lothian was not one of the candidates for large scale revival by Scottish theatre companies, during the latter part of the century, possibly because of its perceived domestic rather than national heroic character, but also indubitably because there was a popular version with a popular star regularly to be seen on tour throughout the country, and it is that aspect of the piece - its touring by the star with his/her own company - which is finally of more importance to its appearance on the

Scottish stage than the identity of the text.

There are, in the final analysis, no fundamental questions about the fortunes of this 'Scott' drama on the nineteenth-century Scottish stage, which can be answered only by looking at the texts. Managements naturally chose the most suitable adaptations for their own situations, and the deciding factors which might have had an influence on their choice, for example, length, the presence of G.uest A.rtists, the make-up of the rest of the evening's entertainment, music, PATRONAGE, even the day of the week, are all present on the bills.

The examination of the stage adaptations of The Heart of Mid-Lothian *also allows a brief look at another aspect of the nineteenth-century translation of mainstream literature into popular culture, in the compression of Scott's novels to make chapbooks.*

Chapbooks and Dramatisations*

The question of the extent to which the working-class audiences for the 'Scott' dramas were familiar with the original material is a difficult one, which finally, will require a major study in order to resolve it.

The airy assertion, by an anonymous reviewer (1) of The Antiquary at the Theatre Royal, Dublin, in 1821, that

> the play is so very inferior in interest to the novel upon which it is founded, that all those who have read the latter (and who has not) must feel little satisfaction in witnessing its representation.

may have borne little relationship to the make-up and literary tastes of the bulk of the Dublin audiences.

Although the Waverley Novels were the first of their kind to be stocked in working men's libraries, the subscription was still likely to have been beyond the means of many of those who flocked to the galleries of theatres to see the 'Scott' dramas, even supposing that they were able to read the novels if they had the opportunity. Louis James, in his Fiction for the Working Man, believes that "the main impact of Scott on the lower classes came through the numerous and popular dramatisations of his

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*Endnotes for this sub-section begin on page 229.

work." (p.88) This quotation is given by Coleman O. Parsons in the opening paragraph of his 1966 article "Chapbook versions of the Waverley Novels," to explain his reasons for writing the essay, for Parsons, by contrast, is sure that

> The judgement is much more applicable to chapbooks ranging in price from one to six pennies, available in towns and, at least in the cheaper issues, wherever the chapman travelled. (p.189)

Parsons, whilst noting that surviving Waverley chapbooks are so rare as to have caused him difficulty in collecting materials for his research, lists details of some sixty-six chapbooks, and yet he believes that he has seen less than half of those published. Unfortunately, two factors tell against Dr. Parsons's study in that, first, he uses H.A. White's 1928 study as his guide to the dramatic works, and secondly, he signally fails to follow through questions which he himself throws up, and he ends rather by proving Louis James's argument.

A good example of the kind of unresolved problem posed by the study can be seen in the treatment of a chapbook from *The Heart of Mid-Lothian.* Entries nos. 18 and 19 in the list of chapbooks are for a work by J. Bailey. The books are detailed as

> 18 THE HEART OF MID-LOTHIAN; OR, THE LILY OF ST.LEONARD. A Caledonian Tale of Great Interest, on which is founded the piece of that name Performing at the Theatre Royal Covent Garden and the Surry [sic] Theatre. London: Printed and Published by J.Bailey, 116 Chancery Lane. Sixpence. {1819} 24p. (Colored frontispiece of Staunton defending the dying Madge Wildfire against the mob.)
>
> 19 The same text and frontispiece but a second issue brought out *after* the simultaneously running Covent Garden - Surrey Theatre dramatic versions, the title-page was changed to read, "On which is founded the Piece of that Name, Performed at the London theatres." (pp.197-198)

Parsons's account of the chapbook itself is equally succinct.

> The Bailey narrative begins in leisurely manner with the background of the Butler and Deans families, indicates religious conditioning, then presents Effy's trial in which her sister's "truth and virtue prevailed," follows "Jannie" to London, and has Effy being "led forth towards the Grass-market (the Tyburn of Edinburgh)" when Jannie arrives with the pardon. At this point, Thomas Dibdin's play seems to be echoed: "Jeanie rushes in with Deans and Reuben...Effie looks amazed, faintly screams, and falls into Jeanie's arms. "(14)" The final sentence points the moral: "May the snare into which

> the imprudent Effy drew herself, be a warning to young females; and let parents, while they watch over the actions of their children and train them to virtue, beware of rigid austerity, for it is best to invite confidence, and not to repel it between ourselves and our offspring." (p.199)

The footnote, "(14)" cites the printed versions of both the Dibdin and Murray plays.

Unfortunately, there are various inconsistencies between the novel, play, chapbook and the relative accounts of H.A. White and Coleman Parsons, which seriously undermine the latter's argument. In particular, H.A. White's study of Dibdin's play is a considerable handicap to Dr. Parsons, in that he makes a number of errors in summarising the plot, and indeed, both studies seem to be very vague about the role, for example, of Madge Wildfire.

White says of Madge

> Like Meg Merrilies this sibyl comes at tense moments to shield her favourites from impending harm: to save Jeanie from the roughness of the officers who are also bent on seeking Robertson [Staunton] at Muschat's Cairn; to warn her of the presence of robbers on the road to London, while Jeanie is going to interview the Queen...Madge provides Jean with important links in the revelation, watches over her along the way, and then comes into the courtroom, at last, to offer testimony as a witness. (p.60)

The "courtroom" scene featuring Madge occurs neither in the novel, nor in Dibdin's play, and may be a confusion with Daniel Terry's adaptation, whilst it is Staunton, in the Dibdin play, who warns Jeanie of the possible presence of bandits. However, despite White's failings, it is not adequate for Parsons simply to say of the chapbook's final tableau that "Thomas Dibdin's play seems to be echoed" for there are several other instances where Bailey is quite clearly working from the play rather than the novel. The frontispiece to the chapbook is one glaring example in that it illustrates a scene from Dibdin's play which does not occur in the Scott original, but is repeated in the chapbook. Similarly, at Muschat's Cairn, Bailey again follows Dibdin's account of events.

In the novel, at the beginning of Chapter XVIII, Jeanie, left with Ratcliffe, whilst Sharpitlaw and his men search for Staunton, repels his drunken advances and manages to trick him into leaving her, whereupon she takes to her heels. Dibdin decides to bring Madge into the scene to protect Jeanie, and in his Act I, scene iii, the same scenario ends with Ratcliffe entering a ruined chapel to search for Staunton.

> *Madge suddenly appears behind him, snatches a pistol from his belt, levels it at him, and calls out.*
>
> Madge *(on the rock, R)* Rin, lass, rin! - an' he dare to follow ye, Madge Wildfire will mak' one rogue less in the world, to steal the wits o' honest lasses - rin!

Bailey describes Madge's exploits in very similar terms.

> ...Madge watched him to a proper distance, and then clapped a pistol to his breast. "Run, Jannie," said she, "as fast as you can, and if he dares to stir a step to follow, I will make one rogue less in the world." (p.16)

Bailey also follows the line of the play rather than that of the novel, in respect of Madge's death, Effie's imminent execution, and the robber's pass given to Jeanie, whereby it is Staunton, rather than Ratcliffe who presents her with the paper. (2)

Coleman Parsons seems, at the least, to undermine the greater part of his argument for the chapbooks as influencing working-class audiences, as opposed to the dramatisations, by saying that

> At times hackwriters probably found it easier to work directly from a play than from an expensive three or four-volume novel (p.219)

without then making any attempt to analyse or quantify this significant borrowing, other than to say that chapbooks from *Guy Mannering, Rob Roy* and *The Heart of Mid-Lothian* "capitalized on the popularity of stage volumes." (p.219) This omission is all the more frustrating for the quantity of tantalising references to the way in which various chapbooks are constructed, notably in their choice of scenes and dialogue, (3) throughout his study.

Parsons seems to try to pass off similarities, for example, between titles and slant of several plays from *Ivanhoe* with the abridgements, by saying that

> ...the popular interest in persecution and conflict was much the same in audiences as among the readers of sixpenny booklets. (p.205)

This is not really adequate as an explanation of what was a matter of some importance if he is successfully to refute Louis James's conclusions, for all Dr. Parsons is succeeding in doing is piling up evidence that the Waverley chapbooks were more frequently abridgements of the plays than of the novels, with all that that choice

implies, namely, that the audiences at whom the chapbooks were aimed, were more familiar with the plays than with the Scott originals, and therefore it was more important to abridge the dramatic versions of the plot. This suggestion is not necessarily at variance with the contemporary anecdotal evidence of the familiarity of the audiences with the Scott material, (4) because what was most enduring, through all the varying forms, was Scott's dialogue, whether it was lifted *verbatim* from the novel in a straight-forward adaptation, or reversed or parodied in burlesque.

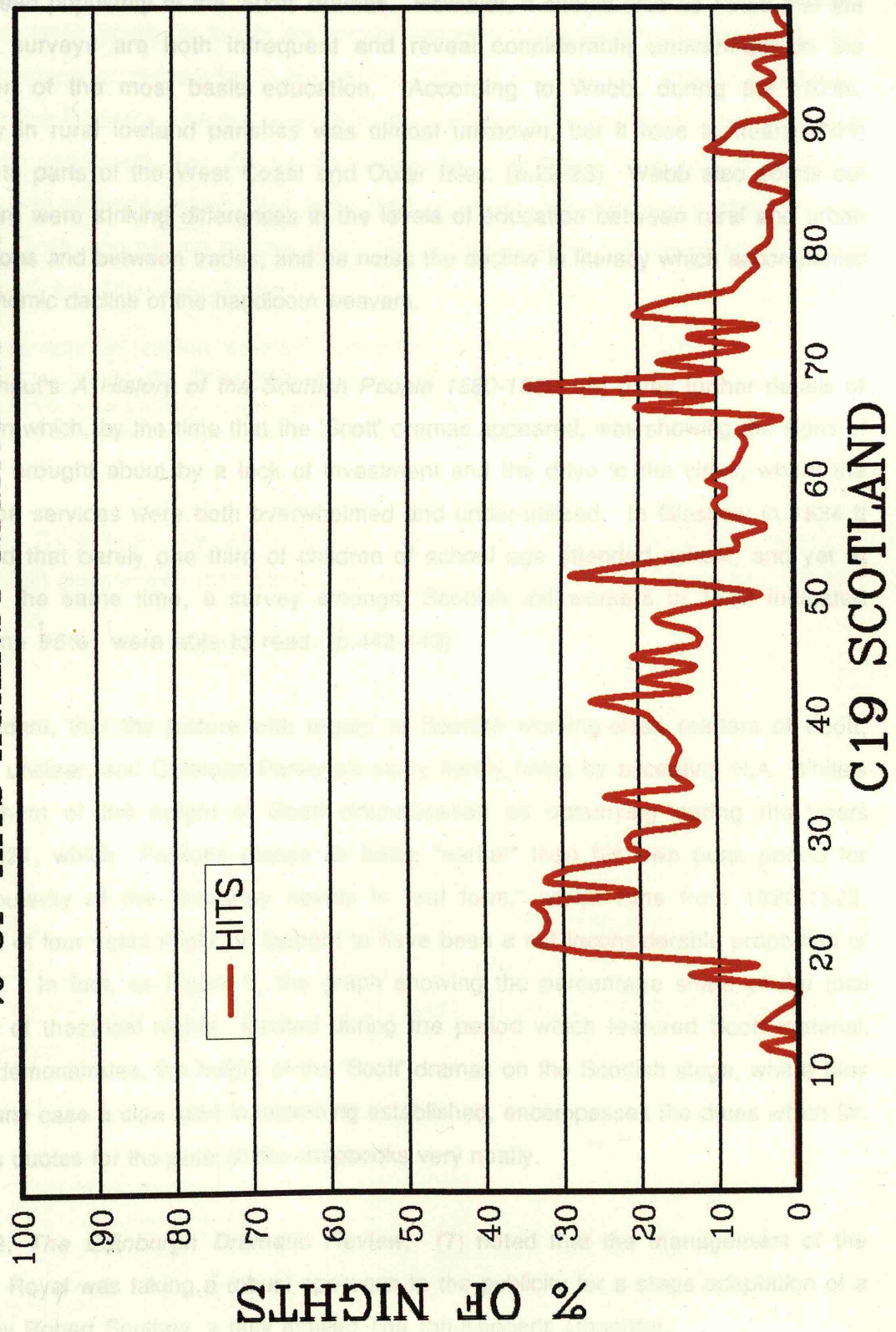
Dr. Parsons appears not to grasp the essential difference between the number of playscripts taken from an original and its importance on the stage, so that in his view, Pocock's Rob Roy which led the 'Scott' dramas throughout Britain, assumes the same weight as a published text, which may never have been performed at all. He complains that, having already suggested, in another article, that *The Bride of Lammermoor* resembled a chapbook in shape and tone, he has been unable to locate the only chapbook version of it. He continues

> Scott published three novels in 1819, the *Bride, A Legend of Montrose,* and *Ivanhoe.* The two Scottish stories were adapted for the stage in the year of issue, and, at least in number of dramatic versions "(20)" the *Bride* was the most popular of the Scottish plots, only surpassed in general audience appeal by two of the English tales, *Ivanhoe* "(29)" and *Kenilworth.* "(27)" (p.202)

In a footnote to the passage above, Coleman Parsons says that, whilst he is sure that H.A. White's overall count "could be extended, I doubt whether the ratios of popularity would be significantly altered," which, of course, has been shown by this study to be quite wrong. In fact, it might be thought that, since he was dealing exclusively with chapbooks in English, published in Britain, Parsons might profitably have excluded those foreign productions listed by H.A. White, which would have brought *Ivanhoe* down to twenty entries and *Kenilworth* to nineteen entries, by no means all of which were separate versions, since Dr. White's differentiation between texts and productions is very erratic.

When the shaky foundations to Parsons's argument are exposed, it might seem that it would have little or no relevance to an examination of Scottish audiences. However, there are a couple of points which bear closer scrutiny. It is a commonplace of history books that nineteenth-century Scotland enjoyed higher literacy rates than other parts of the United Kingdom, and further, R.K. Webb, in his book, *The British Working Class Reader 1790-1848,* (5) says of chapbooks

Figure 8
Percentage of nights featuring material from Scott
Scotland 1810-1900
(original in colour- black and white version fig.8, Appendix 1)



> Scotland was a particularly active area, probably in part because of the wider extent of literacy in the country; and many Scottish chapbooks were pirated south of the border... (p.30)

Both these factors would seem to argue a greater chance for Scots to become familiar with the works of Scott, either through an improved ability to read the originals, if they could gain access to them, or through a ready supply of abridgements riding on the widespread popularity of the 'Scott' dramas. However, it should also be noted that the literacy surveys are both infrequent and reveal considerable unevenness in the provision of the most basic education. According to Webb, during the 1820s, illiteracy in rural lowland parishes was almost unknown, but it rose to nearly *70%* in remote parts of the West Coast and Outer Isles. (p.22-23) Webb also points out that there were striking differences in the levels of education between rural and urban populations and between trades, and he notes the decline in literacy which accompanied the economic decline of the handloom weavers.

T.C. Smout's *A History of the Scottish People 1560-1830* (6) gives further details of a system which, by the time that the 'Scott' dramas appeared, was showing the signs of neglect, brought about by a lack of investment and the drive to the cities, where the education services were both overwhelmed and under-utilised. In Glasgow in 1834 it was said that barely one third of children of school age attended school, and yet at virtually the same time, a survey amongst Scottish mill-workers in 1833 indicated that some *96%* were able to read. (p.442-443)

It is evident, that the picture with regard to Scottish working-class readers of Scott, is most unclear, and Coleman Parsons's study hardly helps by accepting H.A. White's assessment of the height of Scott dramatisation as occurrring during the years 1816-1821, which Parsons places as being "earlier" than his own peak period for the popularity of the Waverley novels in "cut form," which runs from 1820-1823. Two out of four years might be thought to have been a not inconsiderable proportion of overlap. In fact, as Figure 8, the graph showing the percentage share of the total number of theatrical nights located during the period which featured Scott material, clearly demonstrates, the height of the 'Scott' dramas on the Scottish stage, where they had in any case a slow start in becoming established, encompasses the dates which Dr. Parsons quotes for the peak of the chapbooks very neatly.

In 1823, *The Edinburgh Dramatic Review,* (7) noted that the management of the Theatre Royal was taking a robust approach to the publicity for a stage adaptation of a ballad by Robert Southey, a play entitled <u>The Inn-Keeper's Daughter.</u>

> This melo-drama is founded upon *Southey's* well-known popular ballad of *Mary, the Maid of the Inn,* which was placarded all over town yesterday, to serve as a key we presume, to the night's entertainment, as well as to fill the galleries, - an object which it fully accomplished. (p.111)

Not only is this a sophisticated marketing ploy, but it also suggests that some familiarity with the original material would be, at the least, an asset. This present study has been unable to locate any similar record of managements pasting up pages from the novels or chapbooks, to explain the 'Scott' dramas to their patrons. However, much of the National Drama began with this not inconsiderable advantage, in that it dealt with characters from Scotland's history and folklore, whose outline, character and general situation would have been familiar to Scottish audiences, and who only awaited Scott and others to give them life. Whilst highly literate reviewers might complain of the 'Scott' dramas that

> These national dramas, however, are not to be judged by strict rules;- the connection between the different incidents is extremely loose; and the memory of the audience is required as an adhesive plaister to bind them together. (8)

they were more acute than perhaps they realised, for it was the collective memory of the Scottish people that was being both appealed to and plundered by the National Drama. (9)

Dramas from The Heart of Mid-Lothian *accounted for some 13% of the total of performances in the main catalogue listing. Four other Scott works,* Rob Roy, Guy Mannering, The Abbot *and* The Bride of Lammermoor, *spawned plays which account for 5% or more of the total, and a more rounded picture of the fortunes of the 'Scott' dramas on the nineteenth-century Scottish stage, can be gained by looking briefly at their varying fortunes.*

Rob Roy*

No single Scott work took such a grip on the imagination of the Scottish theatre and its audience as *Rob Roy*. Its history on the Scottish stage is a simple tale of triumph. Pocock's Rob Roy (1) was *the* nineteenth-century Scottish play, and in some respects the most interesting aspect of its career for this study is in the attitudes taken to it by particular theatre professionals, for example Edmund Glover. Their treatment of this play exemplifies the special status awarded to the National Drama in nineteenth-century Scotland. However, the dramatic qualities which kept it pre-eminent before the public, reached further back than the first of the dramatisations, and its early history perhaps serves to shed some light on the reasons for the successful transfer of Scott's work to the stage.

Scott was repeatedly asked, either for advice on playwriting, or why he would not write for the theatre himself. On the one hand, he passed out sound advice to young dramatists, such as Allan Cunningham who had sought his help, whilst on the other revealing to friends that he neither liked the organisation of the major London theatres (2) nor had the kind of working habits which would have made successful playwriting possible. Scott wrote to Cunningham in 1820,

> Speaking of dramatic composition in general, I think it almost essential (though the rule be most difficult in practice) that the plot, or business of the piece should advance with every line that is spoken. The fact is, the drama is addressed chiefly to the eyes, and as much as can be by any possibility represented on the stage should neither be told nor described. Of the miscellaneous part of a large audience, many do not understand, nay, many cannot hear, either narrative or description, but are solely intent upon the action exhibited. (3)

Even more specific is his advice to

> ...previously make a model or skeleton of your incidents, dividing them regularly into scenes and acts, so as to ensure the dependence of one circumstance upon another, and the simplicity and union of your whole story. (4)

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* Endnotes for this section begin on page 230.

However, Scott also wrote to R.W. Elliston in 1819, admitting that

> . . . I never yet began a poem upon a preconcerted story, and have often been well-advanced in composition before I have any idea how I was to end the work. (5)

Yet this was the same writer who set such a store by detailed research. Scott was insatiably curious. Accounts abound, particularly in Lockhart's *Life of Scott,* (6) of the curiosity which led him to amass books, pamphlets, and curios connected with subjects he was interested in, and of his travelling to places which he intended bringing into his writing to absorb the atmosphere of the locations. The library at Abbotsford contains a glass display cabinet stuffed with items of interest, including a number of artefacts supposed to have belonged to Rob Roy. Scott owned Rob Roy's gun, and Lockhart recounts how disappointed John Ballantyne was, at not being allowed to fire it. (Vol.1,p.259)

Lockhart recounts how Scott wrote to John's elder brother, James Ballantyne, sometime in December of 1817,

> With great joy
> I send you Roy.
> 'Twas a tough job,
> But we're done with Rob. (Vol.I,p.267)

Lockhart believed the rhyme to have accompanied the return of the last of the proof-sheets, but he goes on to add some telling detail gleaned from James Ballantyne. Scott had, earlier that year, begun to suffer from the attacks of stomach cramp which were to haunt his remaining years.

> Calling on him one day to dun him for copy, James found him with a clean pen and a blank sheet before him, and uttered some rather solemn exclamation of surprise. "Ay, ay, Jemmy," said he, "'tis easy for you to bid me, get on, but how the deuce can I make Rob Roy's wife speak, with such a *curmurring* in my guts?" (Vol.I,p.267)

Scott made his characters "speak" metaphorically and literally, because he became the characters he created, both for the amusement of his friends, but more often as he worked.

Lockhart describes how Archibald Constable, Scott's publisher, remembered the afternoon at Abbotsford when he had persuaded Scott that the new novel must bear the name of its "real hero."

> "I never," said Constable," had found him so disposed to be communicative about what he meant to do. Though he had had a return of his illness but the day before, he continued for an hour or more to walk backwards and forwards upon the green, talking and laughing - he told us he was sure he would make a hit in a Glasgow weaver, whom he would *ravel up with Rob;* and fairly outshone the Cobbler, [John Ballantyne's impersonation of an elderly cobbler and his pet blackbird] in an extempore dialogue between the bailie and the cateran - something not unlike what the book gives us as passing in the Glasgow tolbooth." (Vol.I,p.259)

Similarly, towards the end of his life, Scott sat for a picture by Sir Francis Grant, P.R.A., who had suggested that he set up his easel in Scott's study so as not to disrupt his work. Grant wrote of the visit to Sir William Stirling Maxwell, (7) with a long description of Scott's style of dictation to William Laidlaw, which runs in part,

> I was surprised at the extreme fluency with which Sir Walter dictated; he never appeared to hesitate for a moment. . .[Laidlaw's interest in the progress of the picture occasionally disrupted the flow] He would then require him [Laidlaw] to read over the last two pages before he was able to resume the story, which he did with much animation, suiting his voice to the nature of the subject.

The wealth of fine dramatic dialogue plundered from his work by his adaptors, came from an artist who was at once a "capital mimic," (8) and one forced by his working methods to a continuous flow of improvisation. (9)

The subject of the little rhyme was a novel which produced the single most important 'Scott' drama ever written, in Isaac Pocock's Rob Roy Macgregor; or, auld lang syne. As Richard Ford very properly points out it is frequently impossible to tell whether a performance of a play called Rob Roy was of Pocock's piece or of the 1819 revised version of it, shown at the Edinburgh Theatre Royal. (10) Performances of alternative adaptations, in England by Soane, (11) {W8;11} and Moncrieff (12)

{W8;12} and in Scotland, the versions written for the Caledonian Theatre, Edinburgh, (13) are usually readily identifiable either by comments on the bill such as "an entire new version" or by cast changes. However, there are no appreciable differences in cast or music between the Pocock and Edinburgh versions which could be seen by looking at a playbill. The Theatre Royal announced the first run of Rob Roy on its bills to be one of Pocock's play, which hardly helps to clarify the situation, but in the final analysis, as far as *Rob Roy*'s career on the nineteenth-century Scottish stage is concerned this hardly matters. The exact identity of scripts which differed only slightly in detail, shrinks into insignificance beside the impact that this novel had on the nineteenth-century Scottish theatre. The tale was played in every theatre in every town and village throughout the length and breadth of Scotland, and held its place in the affections of Scots throughout the century. More than merely successful, the play of Rob Roy became a theatrical phenomenon generating its own momentum and mythology, which, from its first appearance in Scotland outwith the major cities, and more assuredly from its first production at the Edinburgh Theatre Royal, meant that, like a boulder rolling down a hill, it acquired satellite 'pebbles' and started small avalanches along the way.

Rob Roy caught at the spirit of the people and the times, which were in 1819, just so far removed from the schisms of the '45, that a period of national re-assessment could begin.

The Scotsman newspaper (14) said of the original Theatre Royal production

> He who is at once a man and a Scotsman must be delighted with *Rob Roy.* Why should we not be proud of our national genius, humour, music, kindness, and fidelity? - *why not be national?*

J.C. Dibdin assessed its impact as,

> The effect of the production on the public, not only the play-going section, but hundreds who had never before been within the walls of a theatre was marvellous. (p.288)

Robb Lawson's comment is that

> The result over-reached the most extravagant hopes, public opinion declaring it one of the greatest theatrical hits of the times, and indeed, in Scotland, it may still be regarded as such, if the testimony of perennial revivals

> be the ultimate criterion...it is worthy of mention that [until] 1851, it had been acted about four hundred times at the Theatre Royal, and there is a record of its having had a fifty nights' run with Ryder's company in Perth in 1829. (p.143-144)

There is a bill for the Edinburgh Theatre Royal held in the Mitchell Library, Glasgow, which amply demonstrates that it was not only the occasional, unsophisticated audience members who became caught up in the enthusiasm for the play. The bill is dated 10 September 1819, Rob Roy is the MAIN piece, and in a flowing hand is written the inked note "In Gallery 1/-. a tolerable house. Mr. Johnston [G.A. OUT] hoarse. 4th time seen & 47 time here." The unknown enthusiast who had returned three times to see the play, and Robb Lawson, both demonstrate another aspect of Rob Roy's career which became very marked in the course of the period, in that actors and managements, indeed all concerned with the play, kept rising tallies of the number of performances. It was as though its very popularity was self-sustaining after a point, rather as The Mousetrap in the London West End, (15) gains a deal of its business through the very fact of its longevity. However, whereas The Mousetrap is a slight piece whose celebrity has grown with its lengthening RUN, Rob Roy was seen as a theatrical phenomenon from the first and the passing of time merely served to add more layers to the legend.

The Dundee Advertiser of 5 November 1819, (16) contains an advertisement for a forthcoming performance, on Tuesday, 9 November 1819 of "the popular national musical play" of Rob Roy Macgregor at the Theatre in Arbroath. It is also said to be

> already acted by the Northern Establishment one hundred and eleven nights - a circumstance unprecedented in the annals of provincial theatricals.

Scattered through the main catalogue listing are numerous similar accounts. (17) Corbet Ryder in particular was keen to keep count of his performances in the leading role, and there is hardly a theatrical biography or memoir of the period which does not make mention of its popularity, as does Calcraft's, quoted in the Introduction to the 1872 collected volume of Waverley Dramas. (18) Calcraft declares that "I have in my own course of practice, enacted the bold outlaw 173 times." (p.6) It is tempting to dismiss such tallies as inherently inaccurate; however, Calcraft at least, seems to have been a careful accountant. In 1822 he had published a small pamphlet in reply to criticisms of the Edinburgh Theatre Royal, contained in *The Edinburgh Dramatic Review.* (19) Point "10" on page ten deals with the *Review* 's assertion that

> Had Mr. Calcraft been the original *Rob Roy,*
> it would not have been played, as it has,
> nearly 200 nights.

Calcraft's rebuttal is succinct and comprehensive

> *This assertion and insinuation are both false.*
> *Rob Roy* has not been acted 130 nights, and, out
> of that number, I have performed it oftener than
> either of my predecessors.

Calcraft is certainly correct in his overall view of the play's success. Bills have been located for all but seven nights of the calendar years 1819-1822 at the Edinburgh Theatre Royal. The theatre reaches one hundred and thirty entries for Rob Roy only on 17 December 1822.

When dealing with Rob Roy it is difficult to avoid the conclusion that very many more performances of it remain to be located and verified, for example, Mackay is said, in 1852, to be performing the part of the Bailie for the "eleven hundred and thirty-fourth time." {2430} Taking that as a guide, the main catalogue listing contains four hundred and thirty-seven verified entries for Mackay as the Bailie, leaving six hundred and ninety-nine still to be found. At the other end of the period, the *Autobiography* of James Houston, p.126, mentions a six month tour of Rob Roy not a bill for which survives in the major collections, and J.B. Howard's 1878 Rob Roy at Dundee, {3327} is coming from an elusive seven-week run in Edinburgh.

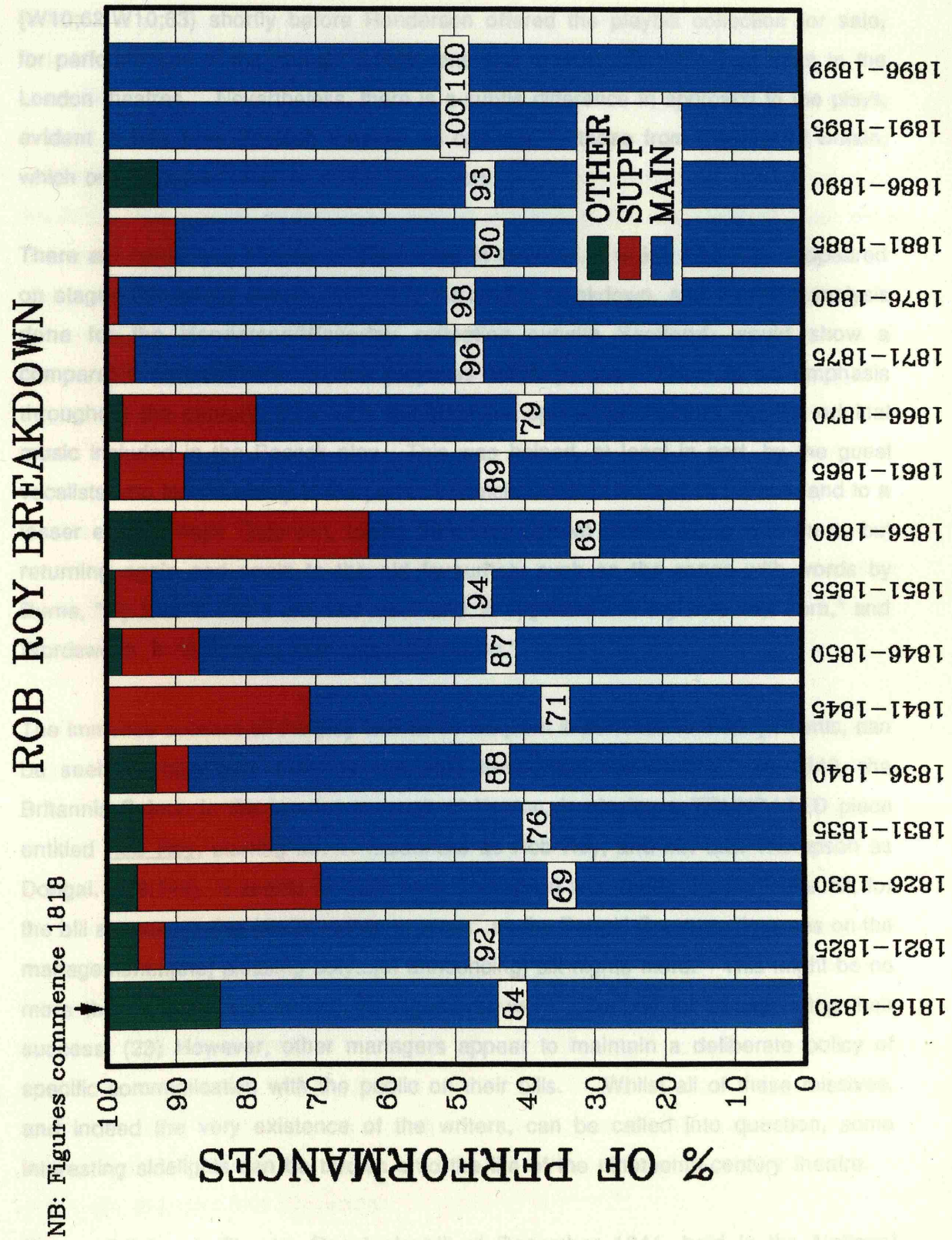
These 'ghost' entries, if added to the total number of performances would likely increase the novel's overall percentage share, but it is difficult to estimate by how much, since an exhaustive survey of all the surviving Scottish theatre programmes, newspapers, periodicals and other similar ephemera for the period, would yield up a quantity of performances of plays from other Scott works. (20)

The *Rob Roy* plays alone account for *24%* of the performances in the main catalogue listing, and for *28%* of the entries for BENEFITs. It is featured on *26%* of the nights located, but drops in overall percentage due to the influence of COMBINATION evenings, etc. It is not possible to give the same kind of figurative evaluation of the impact of the novel on southern stages from the Henderson/Waverley collection, but it is noticeable that the three hundred and ten entries for pieces from the novel, include a wider spread of theatres in the rest of Britain and even overseas, over a longer

Figure 9

Profile Breakdown - Rob Roy

(original in colour - black and white version fig.9, Appendix 1)



period of time, than for any other Scott original. The Henderson collection includes bills for all the major theatres in London, Liverpool and Dublin, provincial theatres such as Winterton, Barrow, Leicester and Scarborough (21) and performances in Boston, Mass. in 1837 and Montreal in 1853. (22) The dates run as late as 1888-9, {W10;62,W10;63} shortly before Henderson offered the playbill collection for sale, for performances of the straight adaptations and of BURLESQUEs from them in the London theatres. Nevertheless, there is a subtle difference in approach to the plays, evident in bills from Scottish theatres as opposed to those from the rest of Britain, which only becomes clear on closer inspection.

There are certainly a number of similarities in the way in which *Rob Roy* appeared on stages throughout Britain. Fig. 9 is the profile breakdown, and a profile analysis done for the Henderson/Waverley collection outwith Scotland, would show a comparable concentration on the plays as MAIN pieces. There is an emphasis throughout the century, in a wide geographical spread of theatres, on the original music included in the Pocock play. This was helped, at least in part, by the guest vocalists who toured widely in the parts of Francis Osbaldiston and Di Vernon, and to a lesser extent, Major Galbraith, taking their own current pieces along with them, but returning again and again to the old favourites, such as the songs with words by Burns, "My love is like a red, red rose" and "A Highland Lad my love was born," and Wordsworth, in "A Famous man was Robin Hood."

The immense success of the play and its consequent importance to managements, can be seen on bills from theatres scattered throughout the country. In 1849, the Britannia Saloon in the London borough of Hoxton, is playing a TRUNCATED piece entitled Rob Roy, starring Mr. T. Fredericks as Rob Roy, and Mr. L.S. Thompson as Dougal. {W9;149} It seems to have been Thompson who made the particular hit, for the bill announces that his "immense success...as the Dougal Creature...imposes on the management...[the] pleasing duty...[of announcing] six nights more." This might be no more than a 'puff,' and certain managements were notorious for exaggerating their success. (23) However, other managers appear to maintain a deliberate policy of specific communication with the public on their bills. Whilst all of these missives, and indeed the very existence of the writers, can be called into question, some interesting sidelights can be thrown onto the life of the nineteenth-century theatre.

On an Edinburgh Theatre Royal playbill of December 1841, held in the National

Library of Scotland, Murray tells one enquirer, "A.G.," that he, Murray, cannot compete with London salaries and the major London theatres take most of their companies from the provinces. Whilst he is prepared to allow that the Adelphi Theatre in London, is the same size as the Theatre Royal, charges the same price for tickets and yet pays its actors better salaries, Murray claims that Yates of the Adelphi "would be appalled by nightly receipts of £120, where he, is grateful for £40." The theatres in Scotland suffered alongside other institutions dependent on the public interest through downturns in trade, cholera epidemics and the rival attractions of reforming politics. Therefore it became that much more important, during times of hardship, that theatre professionals should manipulate the repertoire to their best economic advantage. Rob Roy became of special significance here because of its designation as the "managerial sheet-anchor" and the attendant maxim which ran, "When in doubt - play Rob Roy." As evidence for this, there is a bill in the Henderson/Waverley collection for a performance of the "operatic play" of Rob Roy or, the Highland Bandit at the Theatre in Horsham on 19 March 1834. {W9;81} The music specified on the bill is that from Pocock's adaptation and the occasion is a BENEFIT for Mr. Davenport, who plays Rob Roy, held under the PATRONAGE of the Bailiffs of Horsham. This is perhaps a more than ordinarily careful choice of piece, for at the top of the bill are examples of that most rare of nineteenth-century theatrical ephemera, the printed receipt, showing, in this instance, a loss to date of £41 8s. 6d. in two weeks.

Edmund Glover, throughout his long association with the Glasgow theatre, combined a reputation for probity with a direct approach to the Glasgow public evident on the bills for his various theatres. (24) In 1851, Glover can be found both making a stab at the rival management in Dunlop St. and proclaiming his own success with a production of Rob Roy. On Saturday 1 March 1851, the Theatre Royal, Dunlop St. had announced for the "sixth time this season," 'the never-failing and substantial "auld acquaintance",' of Rob Roy Macgregor or, auld lang syne. {2328} J.H. Alexander's management of that theatre was under increasing criticism for its parsimony and the dearth of talent in the regular company. On the following Monday, 3 March 1851, Glover launches a run of Rob Roy at the Prince's Theatre Royal, featuring NEW SCENERY and COSTUMES, and starring the G.uest A.rtists, Mr. Mackay, Miss Rebecca Isaacs and Mr. Rolfe as the Bailie, Di Vernon and Francis respectively. On 4 March 1851, the theatre's bills announce

> Mr. Glover has the greatest pleasure in announcing

> the complete and triumphant success of ROB ROY, as he now feels assured, when the great works of Sir WALTER SCOTT are placed before the Public as they should be, and represented by the First Artistes of the kingdom, they will receive the liberal support of the Public.

On Friday 7 March 1851, they read

> Notwithstanding GUY MANNERING was announced for this evening, Mr. GLOVER, in consequence of the CROWDED STATE OF THE HOUSE last Evening, and numerous Letters received this Morning, requesting Repetition of the highly popular and successful Drama of ROB ROY, feels justified in announcing...[further performances]

On Monday 10 March 1851, Glover's message is that

> From the Crowded state of the Theatre on Saturday, and at the earnest request of numerous parties from the Country, and others who as yet have not been able to witness the reproduction of ROB ROY, and Mr. MACKAY'S inimitable Performance of the Bailie...

there will be a few more performances. There are, in total, four more nights of this production, one of which is a BENEFIT for the G.uest A.rtist, G.V. Brooke, who takes advantage of the interest and momentum generated by the production to play "Rob Roy" for his "first appearance as that character in this city." {2338}

It is a useful exercise to focus on the Glover management's treatment of the 'Scott' dramas, in particular Rob Roy, because it illustrates well, both the fundamental differences between the approach to the works after mid-century, north and south of the border, and at the same time it points up one of the pitfalls inherent in an assessment of theatre practice during the period, in a too great reliance on memoirs.

The Glover *Memoirs*, written jointly by Edmund's son, William Glover and J. Stewart, are a fund of theatrical information, but they require careful scrutiny, set against a concrete record of performance such as the main catalogue listing, if they are not to become misleading. There are instances when Glover and Stewart are simply mistaken in the information they give, (25) but there also is much useful detail on productions whose bills have not been located. For example, Glover describes how, in

> Father had engaged the old circusman, Pablo Fanque's equestrian troupe, for a week or two, and by way of something new, he revived "Rob Roy," and introduced the horses in the 'escape' scene at the ford of Avondhu...

Stewart asks "Did it take?" and Glover replies "Fairly well - as a novelty." (26)

The industrious Edmund Glover was always searching for something new to set before his audiences, and his attention was caught by Kean's management of the Princess's Theatre in London and his lavish, and successful, Shakespearian REVIVALs. Glover tried several Shakespearian REVIVALs, the first of which was Macbeth in 1853-4. W. Glover and Stewart discuss the style of the productions at length, and Stewart says of an especially magnificent King John

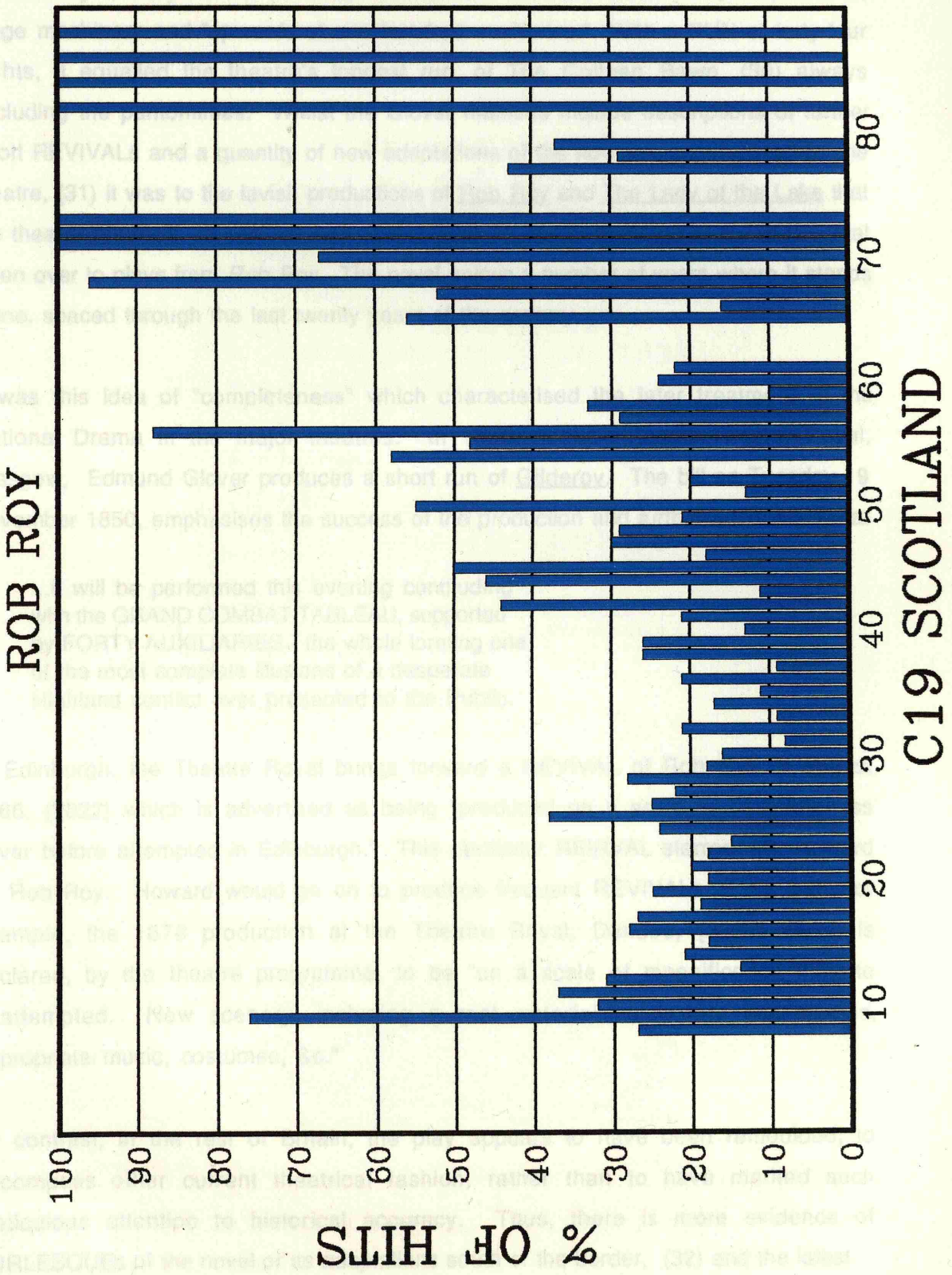
> *Stewart.* That could not by possibility be a profitable production.
> *Glover.* I should think not! They never were a source of profit these revivals.
> *Stewart.* You mean that if "Shakespeare" didn't "spell bankruptcy" altogether, as little did it spell money-making.
> *Glover.* That was father's experience anyway. (27)

Edmund Glover then turned his attention to one of the 'Scott' dramas, The Lady of the Lake. The National Drama occupied something of the same status on the Scottish stage as did Shakespeare in England. The genre had an equal billing with Comedy and Tragedy on theatre programmes, and it was inevitable that Scottish managements should have employed the same production values as the English ones used in their treatment of their national bard. The contemporary critics did not miss the connection and, according to William Glover, they said that the play had been put on "with all that pomp and circumstance which characterised the Shakespearian revivals." (28) Glover goes on to say that, however well mounted it had been, in a limited RUN of three weeks it was impossible to recoup the outlay. The impression given in the *Memoirs* is of an exercise which failed and yet, when William Glover takes over the management of the theatre on his father's death, his approach is much the same, although an allowance is made for longer, more economically viable RUNs, so that Stewart is soon complimenting Glover on the "completeness" of his own production of Rob Roy. (29)

Figure 10

Percentage of total entries - Rob Roy

(original in colour - black and white version fig.10, Appendix 1)



The *Memoirs* tell us that the piece opened on 29 May 1865 and Stewart is loud in his praise, quoting the bill as saying that the play was being mounted "in a style of completeness never before attempted in Glasgow." Stewart cannot resist adding "nor anywhere else, I am fully convinced." The main catalogue listing picks up the RUN on Wednesday 31 May 1865 and various entries note the NEW SCENERY, COSTUMES, stage machinery and "upwards of one hundred auxiliaries." With a RUN of forty-four nights, it equalled the theatre's longest run, of The Colleen Bawn, (30) always excluding the pantomimes. Whilst the Glover memoirs include descriptions of further Scott REVIVALs and a quantity of new adaptations of the novels commissioned by the theatre, (31) it was to the lavish productions of Rob Roy and The Lady of the Lake that the theatre returned, as can be seen from Figure 10, the percentage share of the total given over to plays from *Rob Roy*. The novel enjoys a number of years where it stands alone, spaced through the last twenty years of the century.

It was this idea of "completeness" which characterised the later treatment of the National Drama in the major theatres. In 1850, at the Prince's Theatre Royal, Glasgow, Edmund Glover produces a short run of Gilderoy. The bill on Tuesday 19 November 1850, emphasises the success of the production and further announces that

> ...it will be performed this evening concluding with the GRAND COMBAT TABLEAU, supported by FORTY AUXILIARIES - the whole forming one of the most complete illusions of a desperate Highland conflict ever presented to the Public.

In Edinburgh, the Theatre Royal brings forward a REVIVAL of Rob Roy in August 1866, {2822} which is advertised as being "produced on a scale of completeness never before attempted in Edinburgh." This particular REVIVAL starred J.B. Howard as Rob Roy. Howard would go on to produce frequent REVIVALs of his own, for example, the 1878 production at the Theatre Royal, Dundee, {3327} which is declared, by the theatre programme, to be "on a scale of magnificence hitherto unattempted. New scenery, including a real waterfall, elaborate accessories, appropriate music, costumes, &c."

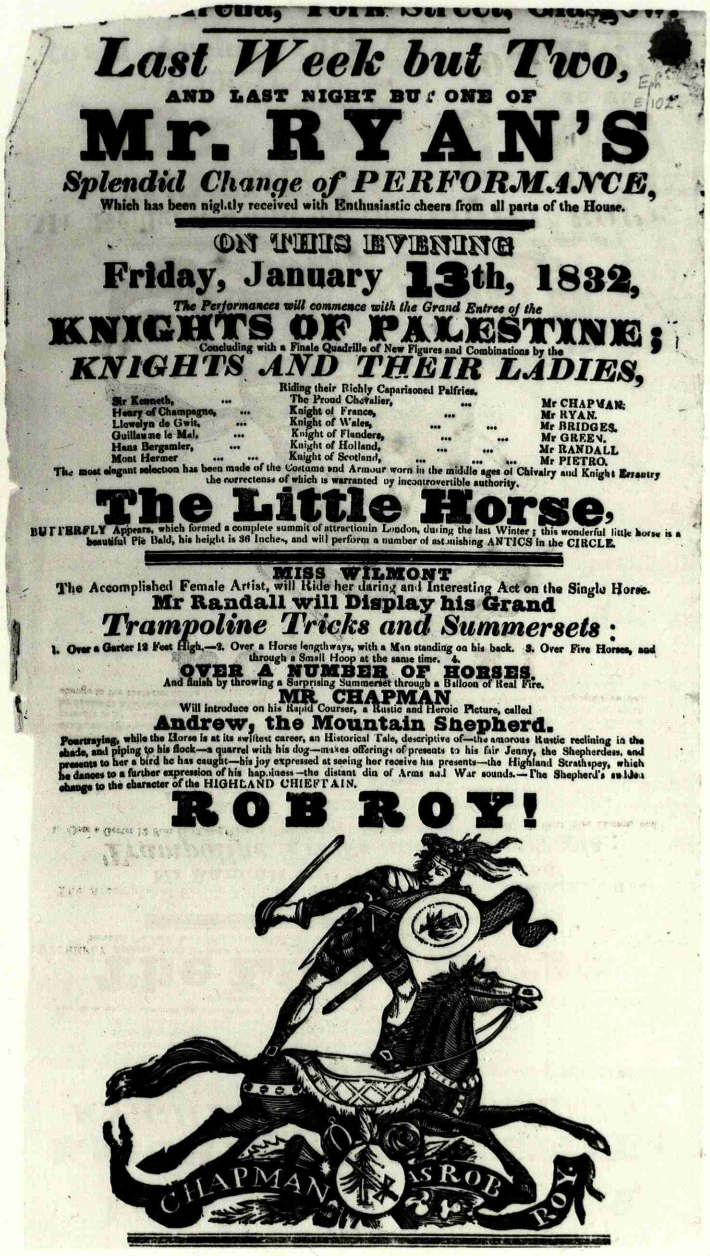
By contrast, in the rest of Britain, the play appears to have been remoulded, to encompass other current theatrical fashion, rather than to have merited such meticulous attention to historical accuracy. Thus, there is more evidence of BURLESQUEs of the novel or its adaptations south of the border, (32) and the latest

Plate 7

A Playbill for the Royal Arena, York St., Glasgow (part-bill)

13 January 1832

(Glasgow University Library, Special Collections)



Last Week but Two,

AND LAST NIGHT BUT ONE OF

Mr. RYAN'S

Splendid Change of PERFORMANCE,

Which has been nightly received with Enthusiastic cheers from all parts of the House.

ON THIS EVENING

Friday, January 13th, 1832,

The Performances will commence with the Grand Entree of the

KNIGHTS OF PALESTINE;

Concluding with a Finale Quadrille of New Figures and Combinations by the

KNIGHTS AND THEIR LADIES,

Riding their Richly Caparisoned Palfries.

Sir Kenneth, ...	The Proud Chevalier, ...	Mr CHAPMAN.
Henry of Champagne, ...	Knight of France, ...	Mr RYAN.
Llewelyn de Gwit, ...	Knight of Wales, ...	Mr BRIDGES.
Guillaume le Mal, ...	Knight of Flanders, ...	Mr GREEN.
Hans Bergamler, ...	Knight of Holland, ...	Mr RANDALL
Mont Hermer	Knight of Scotland, ...	Mr PIETRO.

The most elegant selection has been made of the Costume and Armour worn in the middle ages of Chivalry and Knight Errantry the correctness of which is warranted by incontrovertible authority.

The Little Horse,

BUTTERFLY Appears, which formed a complete summit of attraction in London, during the last Winter; this wonderful little horse is a beautiful Pie Bald, his height is 36 Inches, and will perform a number of astonishing ANTICS in the CIRCLE.

MISS WILMONT

The Accomplished Female Artist, will Ride her daring and Interesting Act on the Single Horse.

Mr Randall will Display his Grand

Trampoline Tricks and Summersets:

1. Over a Garter 12 Feet High.—2. Over a Horse lengthways, with a Man standing on his back. 3. Over Five Horses, and through a Small Hoop at the same time. 4.

OVER A NUMBER OF HORSES,

And finish by throwing a Surprising Summerset through a Balloon of Real Fire.

MR. CHAPMAN

Will introduce on his Rapid Courser, a Rustic and Heroic Picture, called

Andrew, the Mountain Shepherd.

Portraying, while the Horse is at its swiftest career, an Historical Tale, descriptive of—the amorous Rustic reclining in the shade, and piping to his flock—a quarrel with his dog—makes offerings of presents to his fair Jenny, the Shepherdess, and presents to her a bird he has caught—his joy expressed at seeing her receive his presents—the Highland Strathspey, which he dances to a further expression of his happiness—the distant din of Arms and War sounds.—The Shepherd's sudden change to the character of the HIGHLAND CHIEFTAIN.

ROB ROY!

Plate 8

A Playbill for the Theatre Royal & Olympic Amphitheatre,Glasgow

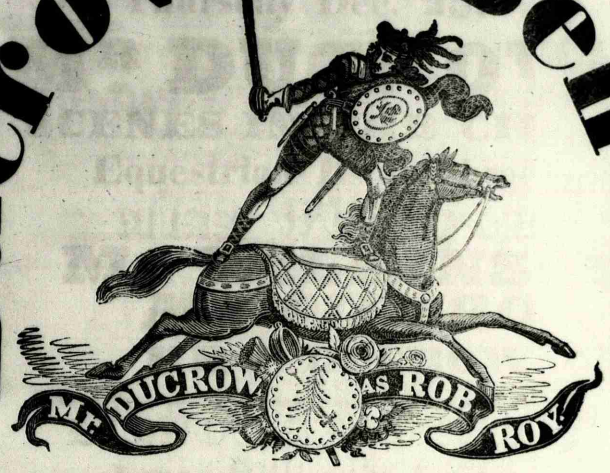
(part-bill)

24 December 1828

(Glasgow University Library, Special Collections)

Theatre Royal, & Olympic Amphitheatre.

Ducrow's Benefit.



This Evening Wednesday Dec, 24th 1828,

Mr DUCROW most respectfully offers the homage of his unfeigned acknowledgements, and returns his grateful thanks to the Public for their numer favours.

The Company having to depart very shortly, it becomes the duty of every member of it, and of Mr Ducrow in particular, to exercise their best exerti to merit, during the few remaining representations, the same flattering sufferages of the Public which have been so liberally bestowed since their opening nigh

The forthcoming Performances will therefore present successive novelty by a number of new representations and Equestrian Exercises which have not forn part of the Exercises already given.

The few remaining Spectacles will most probably be the best the Company will have the honour of presenting to a Glasgow Audience, as their next year's gagements include a routine of the first cities on the Continent

In the course of the evening, for the First and only time this season, Mr.

Ducrow,

Will have the honour of representing the following

Scenes in the Circle,

Originally invented and acted by him, introducing the

Mountain Shepherd,

AND

ROB ROY

On HORSEBACK!

POURTRAYING,

while the Horse is at his Swift Career, a historical Tale and descriptive Action of, 1st—The amourous Rustic making presents to his fair Jenny, the Shepherdess...his joy expressed at seeing her receive his presents...the Highland Strathspey which he dances as a farther expression of his happiness...The distant din of arms and War sounds—the Shepherd's sudden change to the character of the Highland Chieftain Rob Roy, representing in that character, a supposed encounter with a couple of Enemies, which similacre is concluded by his putting them to flight, after receiving a wound in the sword arm .

FIRST TIME, a classical Interlude by Mr Ducrow, in which he will appear as the young Hercules, called

Previous to which Mr Ducrow's Equestrian Scenes will commence with his favourite Rustic Pas on a single Horse, entitled, the

REAPER

OR, HARVEST HOME.

Also the much admired and truly interesting Scene of the

Greek Soldier ;

AND HIS PACK HORSE.

Previous to the above, a variety of Equestrian and Gymnastic Exercises, in their various branches, among which

Mr WILKINSON Mr PIETRO.

Mr J. Ducrow & Miss Woolford

Will in particular distinguish themselves.

LA GUIDE VOLANTE,

By the wonderfully gifted Flying Indian Mr PADDINGTON.

Also Mr DUCROW and Miss WOOLFORD will appear on

TWO ROPES

Clown, Mr J. DUCROW.

The evening's entertainments to conclude with a highly interesting Melo-Drama, or Sporting picture of life, manners, &c. of the present day, called the

STAG

bill for a *Rob Roy* play in England in the Henderson/Waverley collection, for the Royal Marylebone Theatre in London in 1888, {W10;62} whilst it notes an investment in NEW SCENERY, is rather more keen to advertise the "16 tableaux" produced in the course of the play, than to make any claims for "completeness."

In Scotland Rob Roy occupied a unique position amongst the 'Scott' dramas, and the National Drama as a whole. It is the only play to have its own history - a 14 page pamphlet (33) briefly entitled

> A Historical Account of the Novel and Drama of
> Rob Roy, and all connected with it, from the time
> it was first conceived by Sir Walter Scott, till
> the present day; being an introduction to a new version
> of the drama.

The author was James Kay, a printer and enthusiastic amateur actor. Although the main catalogue listing fails to locate a performance of Kay's piece, coincidentally, whilst describing Kay's role, as Dirk Hatteraich, in a charity performance of Guy Mannering, J. Stewart, (34) mentions that he was the

> author of that new version of the drama of
> "Rob Roy," which was produced at Bayliss's
> Colosseum Theatre in Cowcaddens, but failed
> to "catch on"

As Kay's spirits were doubtless cast down by the fate of his adaptations, so the scholar's must rise at the survival of his pamphlet, which is filled with interesting detail about the play on Scottish stages. Kay, p.14, lambasts managements for sending out choruses of Highland girls with "large chignons, red-heeled shoes and lace petticoats" suggesting that Glover and Howard's best efforts at providing productions "complete" in every detail, were not unneeded.

Kay also says of Rob Roy, p.11, that there "are many traditions afloat regarding this drama" and he goes on to recount how the part of Maj. Galbraith came traditionally to be padded. He also lists several of the artists who made names for themselves in the starring roles, and mentions, almost in passing, "auld Davie Stewart...who has played it on foot and on horseback." (p.10)

Rob Roy was the only Scottish 'Scott' drama to throw up EQUESTRIAN versions. Plates 7 and 8 are good examples of playbills for equestrian performances featuring Rob

Plate 9

A Playbill for Ord's Royal Amphitheatre, Glasgow

2 August 1831

(Glasgow University Library, Special Collections)



ORD'S ROYAL AMPHITHEATRE,

FRONT OF THE GREEN, GLASGOW,
IS OPEN EVERY LAWFUL EVENING.

FOR THE BENEFIT OF

Mrs TAAFFE.

Mrs TAAFFE most respectfully announces to the Gentry and Public of Glasgow and its Vicinity, that her BENEFIT takes place on TUESDAY Evening, 2d August, when will be produced the greatest variety of Equestrian and other entertainments ever produced in Glasgow, on which occasion Mrs Taffee solicits the honor of public patronage and support.

Mr ORD will have the pleasure of appearing of THREE times in the Circle on this occasion.

Tuesday, August 2, 1831,

The SCENES in the Circle will commence with Mr ORD appearing in his New Character of

BAILIE NICOL JARVIE,

ON HORSEBACK!

Invented and performed by him only at the Amphitheatre.

He will appear as BAILIE NICOL JARVIE, on his way to Aberfoil, but meeting with a melancholy accident from the Red Coats, he is more frightened than hurt—however, escaping from the Red Coats, and hiring a horse at the first convenient place he meets, considers himself free from danger; but on perceiving the Red Coats following closely after him, he is compelled for his own personal safety to assume the character of an Old Fish Wife, selling off her fish on the lowest terms. She is anxious to try a new stratagem, by appearing as a young Sergeant at drill, learning the platoon exercise; but unable to withstand the severity of the drill, the sergeant presents us with a new treat in appearing as Tom Spring, the English Champion; when, after performing some of his scientific pugilistic exercises, he introduces to our notice the celebrated warrior, Rolla, triumphantly bearing away Cato's child from the enemy. He gains possession of the infant; and though pierced by the bullets of the enemy, succeeds, in the agonies of death, in bearing off the child in safety, while his faithful war-horse exerts his utmost speed.

After which, a Characteristic Dance by Miss S. Usher.

COMIC SONG, Saint Patrick was a Gentleman, Mr TAAFFE.

MR ORD'S UNRIVALED AND DARING ACT OF

HORSEMANSHIP.

Roy. Both bills are for Glasgow theatres, contain much that is of interest for this study and they use almost identical woodcut illustrations. Ducrow's BENEFIT, Plate 8, is taking place on a SPECIAL OCCASION, namely Christmas Eve. The playbill for Ryan's company, Plate 7, is notable for the inclusion of an equine pageant featuring the "Knights of Palestine." The Crusader Tales were eminently suitable for equestrian actors with their jousts, tourneys and processions of ladies on palfreys and this performance may, or may not, be inspired by *The Talisman.* It is very difficult sometimes to know how best to classify such performances, relying solely on the information contained in the playbills. Unfortunately, extensive descriptions of these productions are scarce and surviving 'texts' scarcer, so that, for this study, the decision has finally often been one of individual judgement, whether to include equestrian performances in the main catalogue listing, and further research may prove those decisions to have been incorrect. However, there is little doubt about the antecedents of the performance detailed on the bill, Plate 9, for here is an equestrian actor portraying a figure to be found only in the pages of Scott, as opposed to one who is at once a Scott character and a figure from Scotland's history. Ord, along with Ducrow, Ryan and Pablo Fanque, who had played in Edmund Glover's Rob Roy, toured widely and regularly in Scotland, through much of the period. In this bill, for a performance on Glasgow Green in 1831, Ord has produced a piece featuring Bailie Nicol Jarvie and he is the only equestrian actor that this study has been able to discover who played the Bailie in the circus ring.

Along with the FAVOURITE CHARACTERs and occasional FAVOURITE MUSIC which move from the play-setting to acquire a life of their own outwith the original, (35) this spread of the play's characters and situations through every area of Scottish theatrical life amply demonstrates the breadth and unique range of the play's influence.

Guy Mannering*

Although *Guy Mannering* and *Rob Roy* headed the league table of Scott works in terms of numbers of performances of adaptations on the nineteenth-century Scottish stage, the history of adaptations of Scott's second Waverley Novel, *Guy Mannering*, is quite different in emphasis from that of *Rob Roy*. Whereas Rob Roy fulfilled the role of cultural icon in visual terms, the stage adaptations of *Guy Mannering*, in particular the original play by Daniel Terry, written with help from Scott himself, which was to become the standard version, took on a similar role in musical terms. This musical bias gave the adaptation a unique niche amongst the 'Scott' dramas and indeed in the National Drama as a whole.

The treatment of *Guy Mannering* illustrates several of the reasons for the success of Scott's works as they were transferred on to the stage. A great part of the success was the result of the ability of the adaptors to take from the originals the best of what they had to offer in terms of essential plot, situation and especially dialogue, and to minimise what was weakest about Scott's writing. Thus rambling plots were cut, sometimes ruthlessly, and re-arranged to suit the stage and Scott's weakest characters, his young lovers, were transformed, acquiring a legitimacy onstage which they sadly lacked on the page. Nowhere is this more evident than in Terry's piece, entitled Guy Mannering: or, the Gipsey's Prophecy. (1) Scott's lovers, by far and away the most insipid of his gallery of vibrant and highly individual characters, tend to be little more than ciphers to whom things happen. This is especially evident in *Guy Mannering*, where Henry Bertram, his sister Lucy, and Julia Mannering are the least interesting inhabitants of Ellangowan and its environs. As written by Scott they would have little claim for theatrical attention, being delegated to junior members of stock companies. However, theatrical convention, which gave to those characters the bulk of the singing in musical dramas, energised them to the point that specialised members of the stock companies claimed them for their own, (2) and G.uest A.rtists in those three roles heavily outnumber G.uest A.rtists brought in to play any of the other parts.

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* Endnotes for this section begin on page 232.

There are two facets to the music which dominated the career of *Guy Mannering* plays on the Scottish stage. First, Terry's play was acknowledged as having some uncommonly good music to begin with. (3) Sir Henry Bishop's overture had a long and successful career and most of the songs which appeared in the first edition, published in 1816, continued to be performed with the play, particularly

The Winds whistle cold
The Fox jump'd over the parson's gate
Oh! slumber, my darling (by Scott)
The Chough and Crow (by Joanna Baillie)
Be mine, dear maid
Without a companion
Oh! hark thee, young Henry
Follow him, nor fearful deem
Oh! let your hands assure the youth.

Secondly, a large measure of the continued success of *Mannering* adaptations was due to their flexibility which allowed for constant updating, as guest singers replaced worn out pieces with current favourites.

It is sometimes difficult to know whether the songs mentioned by name on the bills were to be the only musical items that evening or whether they simply represented the highlights, the latest successes of the G.uest A.rtists, to be sung in addition to all the music normally associated with the piece. There is also the instance of bills, like that for the Edinburgh Theatre Royal, on 27 April 1829, {977} where Miss Clarke, who plays Lucy, "being her first appearance in that character," sings "several popular national ballads." The pieces are unspecified and their identity can only be guessed at from looking at other nights to find notices of Miss Clarke's favourite pieces. (4) It is noticeable, however, that as the century progresses, the catch-all type of announcement disappears in favour of ever-growing lists of named works. The audiences appear to be becoming more knowledgeable or more demanding of specific works, so that managers fill their bills with the titles of the pieces to be sung.

The first entry in the main catalogue shows first the Edinburgh Patent House as once again lagging behind the minor theatres in producing the early novel adaptations and secondly, the emphasis that was to be put on the adaptation for much of its career. In July 1816, Miss Stephens, the original Lucy from Terry's play, is making a guest appearance at the Edinburgh Theatre Royal. The bills announce that on 27 July 1816 she will "introduce some favourite music from ...the play of Guy Mannering," and on 31 July 1816, she sings the ballad "Oh! rest thee babe, rest thee babe," "as

originally sung by her with unbounded applause in the musical play of Guy Mannering; or, the gipsey's prophecy." {15} G.uest A.rtists often brought entire new pieces with them, and whilst Miss Stephens has brought what suits her best, that is her most successful musical items, the Edinburgh theatre seems to miss an opportunity to bring in a new attraction on the back of the ensuing publicity. It is 25 February 1817, {17} before the play opens in the Edinburgh Theatre Royal and in the interim the travelling companies have been touring it around the provincial minor theatres.

The Henderson/Waverley collection contains bills from a touring company run by Mr. and Mrs. Faulkner who can be found playing Guy Mannering at Durham on 13 May 1816 {W4;28}, Scarborough on 20 July 1816 {W4;32} and North and South Shields. {W4;37,W4;45} In the main catalogue there is a bill for a performance at the Theatre, Hawick for a BENEFIT under Masonic PATRONAGE on 24 February 1817. {16}

When Guy Mannering finally appears at the Edinburgh Patent House, the theatre does not at first list any music by name, and it is not until the advent of G.uest A.rtists in the singing roles, that specific songs appear. The production, however, has had an investment made in it in terms of NEW SCENERY and COSTUMES, and an initial RUN of eleven nights is followed by all the signs of a solid establishment in the repertoire. The first G.uest A.rtist to appear is Liston, recreating his role as the Dominie, {30} and by 6 August 1817, the play is being slotted in to cover an emergency. {41} There are bills for other theatres beginning to appear, both large, as in the case of the Glasgow Theatre Royal, Queen St., {33} and small, as in the Masons' Lodge, Selkirk,{137} where Mr. Fraser's company, evidently lacking a tenor, decide not to lose the impetus of a popular hit, by casting a JUVENILE, Master Fraser as Henry Bertram. (5)

It may well be that it was the attraction of the music for G.uest A.rtists which contributed to the play's tenacious hold on its MAIN piece status, for it is 1825, a full seven years after its first appearance on the Scottish stage, before an entry appears for the play used as a SUPPorting piece, {615} discounting a night in 1824 when the celebrated tenor, Mr. Horn, gives "a selection of scenes from national operas" as his guest BENEFIT. {526} In the intervening years, another adaptation, by J.R. Planché, The Witch of Derncleugh (6) had played six times in Edinburgh. {349} It was not

Figure 11

Profile Breakdown - Guy Mannering

(original in colour - black and white version fig.11, Appendix 1)

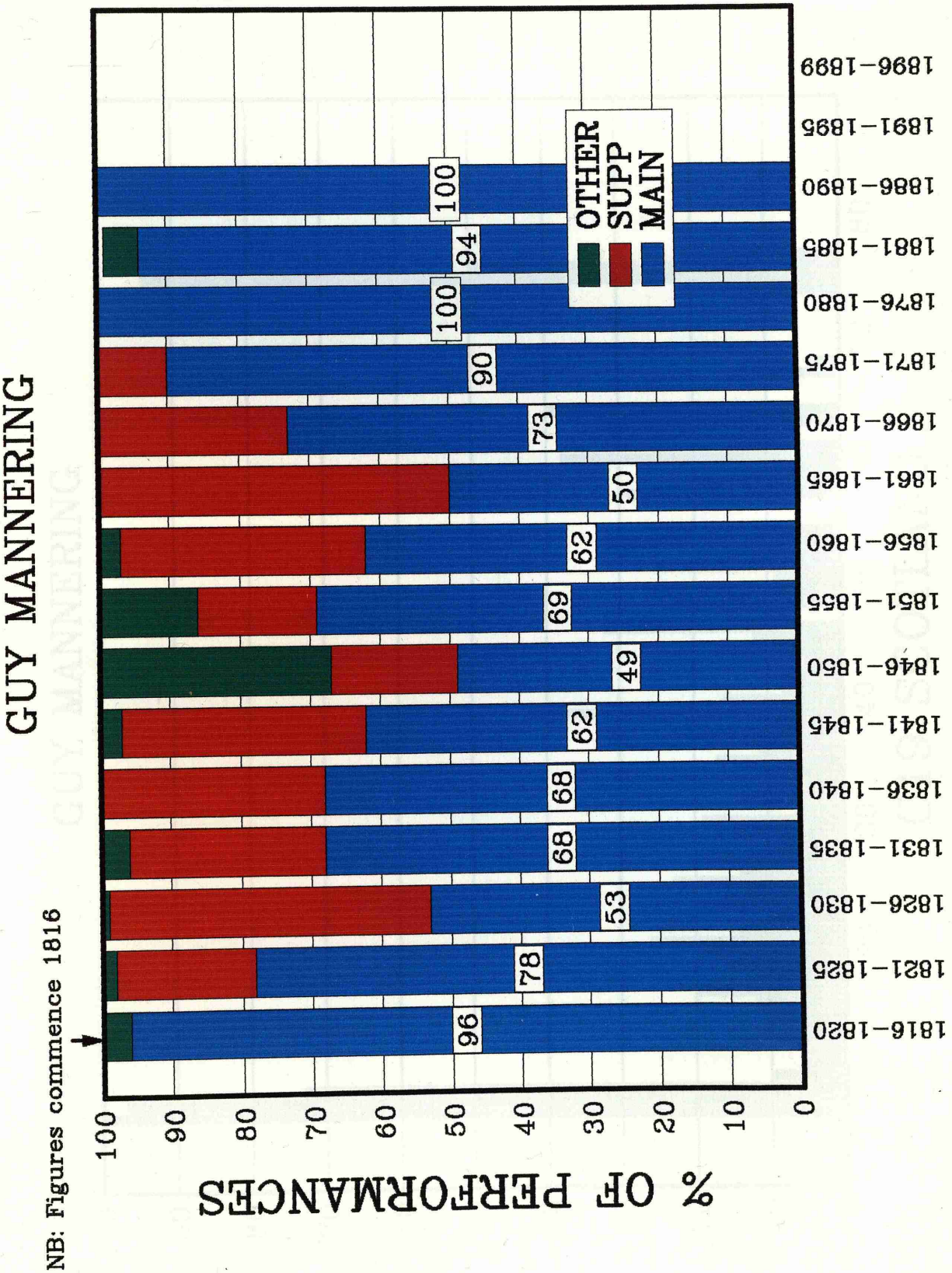
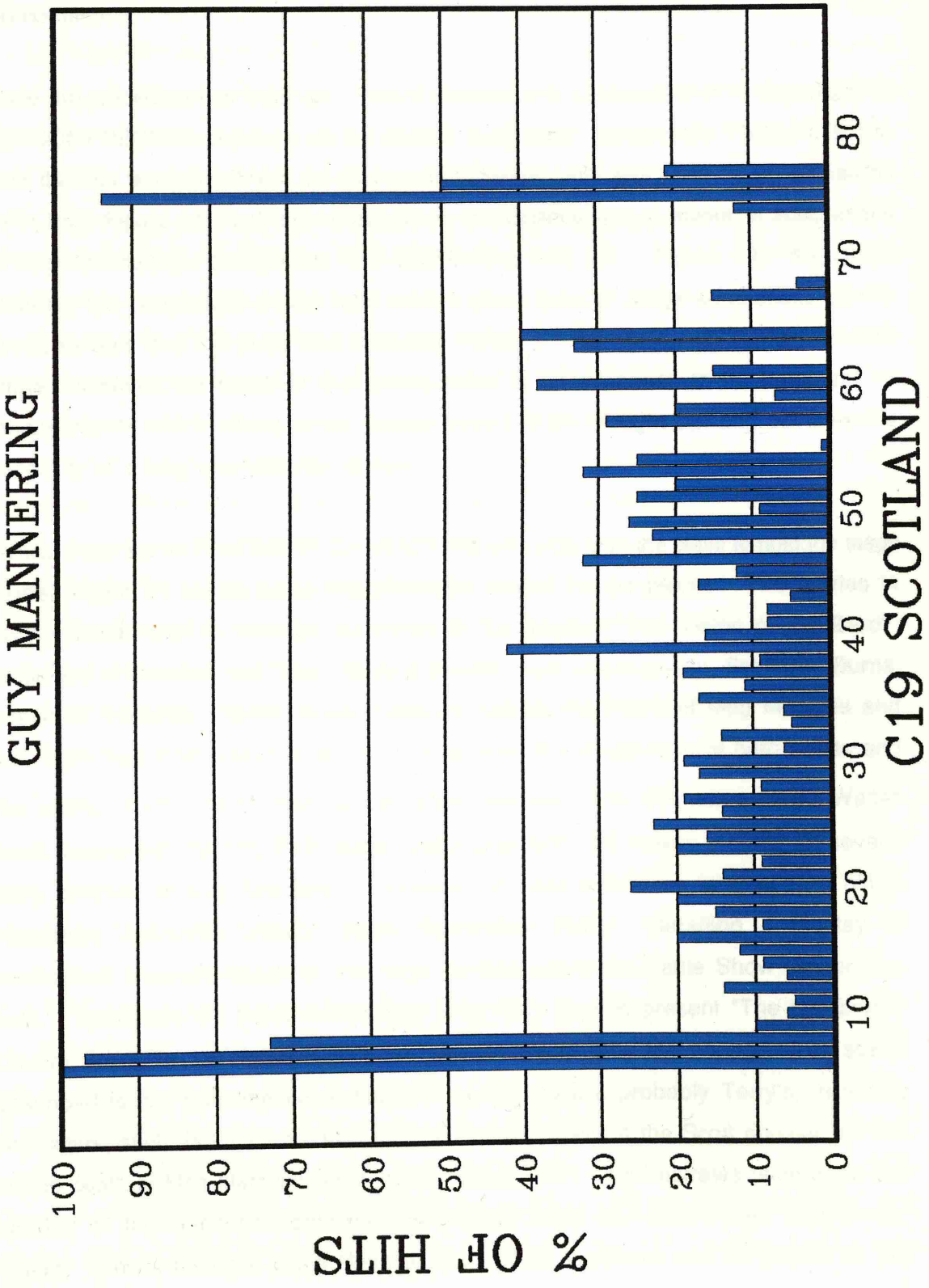


Figure12

Percentage of total entries - Guy Mannering

(original in colour - black and white version fig.12, Appendix 1)



particularly successful, possibly suffering by comparison with Terry's version because its music was sparse, there being only one song named on the bill, and the character of Lucy was omitted altogether. (7) The play might be said, with its emphasis on the character of Meg Merrilies, who was to come to the fore during the second half of the century, to have been ahead of its time, but on its first appearance it did not take.

Once the precedent has been set, Terry's adaptation is a popular SUPPorting piece, at first COMPRESSED and then, as the century progresses, increasingly TRUNCATED to omit the first act. (8) There are four years between 1825 and 1850 when, as can be seen from Figure 11, its Profile Breakdown, the balance tips in favour of adaptations of *Guy Mannering* being seen in a SUPPorting role. (9) Figure 12, the graph showing the percentage of the total entries given over to stage adaptations of this novel, reveals that the plays had a lengthy history on the nineteenth-century Scottish stage. However, for much of the period there is an evenness to its treatment by managements which allows some general points to be brought out and obviates the necessity of a long chronological survey.

Whilst there are no FAVOURITE CHARACTERs who step from the plays to hold the stage alone, Figure 11 shows some miscellaneous entries for the pieces. Two entries in 1834, {1303} refer to tableaux contained in the pageant "The Vision of the Bard" presented at Dundee, and "Les Tableaux Vivants" from Shakespeare, Scott and Burns, put on at Kirkcaldy. {1336} Several scenes, notably the Death of Meg Merrilies and the Flight from Ellangowan, seem to have gripped the imagination of both artists and the public. Catherine Gordon, in her article entitled, "The Illustration of Sir Walter Scott: Nineteenth-Century Enthusiasm and Adaptation" (10) makes mention of several early portraits of Meg Merrilies. However, of more immediate interest is a bill in Aberdeen University Library, dated "November 1840," detailing a display of mechanical waxwork figures in "the large pavilion where the Cattle Show Dinner was held." Springthorne's Grand Mechanical Wax-Work Figures present "The Celebrated Cavern Scene In Sir Walter Scott's far-famed Novel of Guy Mannering." The scene described is not from the novel but from an adaptation, probably Terry's, including characters, such as Lucy and Julia, who were not present in the Scott original, as well as the death of Meg Merrilies which occurs elsewhere. This illustrates once again the blurring of the distinction between the original Scott works and their derivatives, already seen in the case of the *Heart of Mid-Lothian* chapbook and the playbill for the

Edinburgh Adelphi Theatre, which is more evident at the popular end of the market.

The other miscellaneous entries are musical. Joanna Baillie's chorus "The Chough and Crow" is performed twice at the Victoria Temple, Edinburgh in 1848, {2182,2183} but it is Bishop's overture to Terry's play which is the greater success. It is repeated in theatres all over Scotland, to the point where it is used as a form of signature tune for the National Drama. A typical example of its use in this mode is shown by the SEASON of National Dramas at the Edinburgh Adelphi Theatre, in September 1847, when Mackay is the G.uest A.rtist. The Bishop overture is repeated some nine times, as a prelude to dramas from *The Abbot, St. Ronan's Well, The Heart of Mid-Lothian* and *The Fortunes of Nigel,* as well as to other National Dramas such as The Warlock of the Glen. (11)

Mackay's season at the Adelphi Theatre also reveals something of the emphasis placed on the adaptations of *Guy Mannering* by theatre professionals and audience, in that a slight split begins to appear in its usage mid-century, or rather a doubling, whereby a new emphasis on the dramatic qualities of the novel appears alongside a continued emphasis on the musical opportunities offered by Terry's play.

During Mackay's great touring years the Dominie does not figure so largely in his work as might be expected since it was one of his best roles, and one which made no undue physical demands on the ageing actor. Mackay usually toured alone and without additional imported vocal strength, companies did perhaps not feel equal to playing the Terry piece. In 1842, the Adelphi Theatre Edinburgh revives The Witch of the Glen or the Cavern of Derncleugh "for the first time these twenty years" and Mackay plays the Dominie five times in that version. The engagement is finished with three performances of the musical play, (12) and The Witch of the Glen fails to re-appear the following season.

The dramatic, as opposed to the musical, fortunes of *Guy Mannering* onstage are revived, when in 1845 and 1846, Mackay appears with Charlotte Cushman, giving her celebrated portrayal of Meg Merrilies. {2050,2077} In 1849 and 1850 Edmund Glover plays the gypsy {2214,2234} and inevitably, Miss Marriott, to whom a strong female role in the National Drama is as a magnet, plays the part in 1859 with Mr. A. Braham co-starring as Henry Bertram. {2609} Throughout the period of the study, there are scattered instances of G.uest A.rtists playing Dandie and Gabriel,

although they almost qualify as vocal parts as each contains some good music which is frequently cited in the bills. (13) A popular Dandie was the Scots tenor, John Wilson, who played the part by way of variety (14) and whose crusading fervour for the beauties of Scots songs took him on lecture and recital tours all over the country. Dirk Hatteraigh and the Dominie attracted the attention of character actors, as occasionally did Col. Mannering, but the balance remained overwhelmingly in favour of the singers as G.uest A.rtists. (15)

There is a flexibility in the play's usage by managements and artists throughout the period which speaks loudly for its enduring popularity and the breadth of opportunity that it allowed. The musical version of *Guy Mannering* becomes, in short, a kind of loose framework, or dramatic context, for the performance of popular music, and theatre professionals shape it to suit their own purposes and circumstances. In 1837, Mr. Sinclair, a great favourite in Scotland and the original Henry Bertram, is the G.uest A.rtist at the Glasgow Theatre Royal, Dunlop St. {1495} The second act of Guy Mannering; or, the gipsy's prophecy is played alone as a SUPPorting piece during his visit "preserving nearly the whole of Mr. Sinclair's Character and Songs," while Howard's Operetta House, Edinburgh, in 1861, uses a version of the piece "compressed into one act" as one of its rotating stable of opening pieces before the pantomime. (16) There are also several instances of the performance of what is billed as being a musical "selection " from the piece. (17) A large number of Scottish songs and ballads were brought to a wider audience than ever before by the National Dramas, and the Henderson/Waverley bills outwith Scotland list dozens of such pieces performed in Guy Mannering. This avalanche of popular song occasionally threatens to overwhelm the play and certain bills contain details which strike the modern spectator as incongruous. At the Edinburgh Theatre Royal on 2 March 1835, when Mr. Sinclair as G.uest A.rtist, plays Henry Bertram in the last two acts of Guy Mannering, or the gipsy's prophecy, the bill advertises that he will sing "...in which character, the birks of aberfeldy, my ain fireside, accompanied by himself on the accordian."

A major contributing factor to the play's continuing success on the Scottish stage is its flexibility, for unlike some of the other National Dramas during the latter half of the century, it attracts a wide mix of G.uest A.rtists, and it is not therefore restricted to annual or bi-annual performances by having gradually become the province of one or two visiting companies or artists, as is the case, for example, with Miss Marriott and

Jeanie Deans. The calendar year of 1868 at the Glasgow Theatre Royal, Dunlop St. sees a variety of individuals and an entire company performing *Guy Mannering* in one or another form.

On 15 May 1868, Miss Marriott, guesting as Meg Merrilies with Mr. M. Murdoch as Dandie plays the standard TRUNCATED version of Acts 2 and 3, for her BENEFIT. {2951} On 20 June 1868 and 8 July 1868, the "English Opera Company," featuring Mr. Henry Corri as Dandie, perform the same version. {2952,2953} The second date is a "Grand Fashionable Night" and Mr. Corri's BENEFIT. At the beginning of the next season, the theatre sees a REVIVAL "in its original entirety" when Miss A. Thomson stars as "Julia" on 17 October 1868 and 24 October 1868. {2962,2965} The bill for the first of these two dates explains the inclusion of the first act by saying that "it is respectfully notified that the earlier part of Guy Mannering (usually omitted) contains some of the musical gems of the play." On the second occasion Miss Thomson is joined as G.uest A.rtist by Mr. Duncan Smyth as Gabriel. Finally Miss Marriott returns to play Meg Merrilies, for two performances of the TRUNCATED version on 4 December 1868 and 5 December 1868, {2978,2979} the 4 December 1868 being for her BENEFIT.

There is also a willingness to mix MAIN and SUPPorting performances of the musical version within a single guest engagement, which dies out fairly early on in the case of most other National Dramas. The visits of Mr. Donald King (Henry Bertram) and Miss Fitzwilliam (Lucy), to the Edinburgh Theatre Royal in 1849, (18) and Miss Isaacs (Lucy), to the same theatre the following year, (19) and to Dundee in 1852, {2467,2468} are examples of this practice.

The first glimmer of the large scale REVIVALs, characteristic of those 'Scott' dramas which prospered at the major theatres in the second half of the period, can be seen in the performance at the Edinburgh Theatre Royal on 30 May 1861. {2671} The "National Music Drama," of Guy Mannering is revived for the "first time in 5 years," in three acts, "with all the original music." The G.uest A.rtists are Mrs. Wyndham as Meg Merrilies and Miss E. Stella as Julia, it is the BENEFIT night for Mr. R. Saker who plays Col. Mannering, the last night of the season and there is extensive military PATRONAGE. Yet despite the impetus which restores the full-length play, this is essentially an isolated performance, without any substantial material investment and with no promise of repetition.

It is not until 1867 {2864} that the Edinburgh Theatre Royal mounts a full-scale revival, with NEW SCENERY and COSTUMES, an overture by H.J. Loveday, three guest vocalists and the resultant piece RUNs for a month. In the intervening years, the Glasgow Theatre Royal, Dunlop St., chooses a REVIVAL of a *Guy Mannering* play with which to re-open in 1863, {2725} after a major fire. The piece is named as Guy Mannering or the Gipsies of Derncleugh. Walter Baynham, who played Col. Mannering in the production, makes it clear in his history of The Glasgow Stage, that this is Daniel Terry's play, with G.uest A.rtists Mr. and Mrs. Haigh as Henry Bertram and Julia and Mr. W. Scott as Dandie. (20)

Baynham also believes that

> "Rob Roy" has been played little in comparison with "Guy Mannering." "Rob" has seldom made its appearance except on some special occasion, and in nine cases out of ten it has been as a special spectacle..."Guy Mannering" on the other hand, has grown grey in its service on the Glasgow boards. (p.102)

An analysis of bills from over six thousand, five hundred nights on the Glasgow stage would seem to dispute this. *Rob Roy* occupies first place on the league-table of 'Scott' dramas, and has the same percentage share of performances, easily outstripping *Guy Mannering*, in Glasgow as compared to the whole of Scotland. It may be that Baynham's close working associations with the other piece serve to mislead him.

Whilst the most musical version of the novel is enjoying lavish REVIVAL it was perhaps inevitable that the Glasgow Theatre Royal, Hope St., which had been instrumental in the production of new dramatic versions of *The Lady of the Lake* and *Old Mortality,* should turn its attention to *Guy Mannering.* On 12 November 1873, a drama in five acts, Meg Merrilies by Henry Leslie and William Glover, of the theatre, (21) opens with Miss Marriott as Meg Merrilies trying to repeat her success with Jeanie Deans. The play runs for twenty-three nights that season, and for seventeen nights, with Mrs. Buckingham White as Meg and Mr. John Nelson doubling the roles of Henry Bertram and his father, in August of the following year. {3182} The second RUN ends on 21 August 1874, and on 22 August 1874, the management exploits the interest in the subject generated by the drama, to start a brief four night RUN of the Terry musical piece TRUNCATED, with guest vocalists as Henry Bertram and Julia. {3199}

The attention of audiences and professionals alike always returned to the most tuneful version of the novel, that by Daniel Terry, because it provided a star vehicle for both artists and music, which could be constantly revised. Whilst the Henderson/Waverley bills outwith Scotland, do not show the lavish REVIVALs and RUNs which became a feature of its career on the Scottish stage in the latter part of the century, there are more bills than is usual amongst the 'Scott' dramas for repeat performances at the major London theatres, featuring the finest guest vocalists of the day. A bill for the Hull Theatre Royal, {W5;138} declares that "no drama has been a more universal favourite." This view can be contested in Scotland, where Rob Roy reigned supreme, but certainly after the REVIVAL of the Leslie/Glover play at Glasgow in 1874, the remainder of the main catalogue listing for *Guy Mannering* consists of RUNs of Daniel Terry's adaptation with various vocalists as G.uest A.rtists.

The attitude of the theatrical managements towards the piece at the end of the period would seem to be well summed-up by an article in *The Dundee Advertiser* for 14 December 1885, reproduced inside the December programme for Her Majesty's Theatre and Opera House, Dundee. The newspaper was previewing a Christmas production of Guy Mannering at Her Majesty's and thought it an excellent choice, given the Festive Season.

> To provide at such a season an entertainment that shall please the varied tastes of a play-going community is no easy task; but we feel assured that the choice he [the Manager] has made will give general satisfaction. Musical dramas are popular at all times, but they have a special fascination in the cold nights of winter. In the Scottish drama there is no more interesting play than Guy Mannering when it is well acted, tunefully sung, and mounted with liberality and taste.

The Abbot*

The Abbot, published in September 1820, provided the National Drama with one of its most enduring pieces in W.H. Murray's adaptation, originally entitled Mary Stuart, Queen of Scotland; or, The Castle of Loch-Leven. (1) However, there are a number of points of difference between adaptations of this novel and the three works discussed previously which are worthy of note for the way in which they affect its appearance on the Scottish stage.

In the Henderson/Waverley collection, the novel accounts for fifty-seven entries out of a total of one thousand, two hundred and twenty-seven. *(5%).* Henderson has included four entries which are ALIENs. The first of these on 1 January 1819, at the Edinburgh Theatre Royal, {W12;34} is advertised as being performed for the "first time these seven years" and has a cast which includes Queen Elizabeth and the Lords Norfolk and Shrewsbury. The second play, performed at the Pantheon Theatre Edinburgh, on 28 February 1820, {W12;35} some seven months before the publication of the novel, is described as a "Grand Caledonian Melo-drama" in two acts. Mary, the Scottish Queen! Or the Escape from Lochleven, is the MAIN piece of the evening, attributed to Mr. Kerr. The occasion is a BENEFIT night for Master Kerr and Mr. J. Kerr and it was not unusual for those performers with the facility to provide some novelty for their own BENEFITs. (2) Kerr's play at the Pantheon Theatre, includes the characters of both George Douglas and Oscar Graeme and appears to have been a vehicle for Master J. Kerr in the latter role. The two other ALIENs appear at the Edinburgh Theatre Royal on 20 November 1829, {W12;63} when, with Miss Jarman guesting as Mary, the Edinburgh theatre is induced to abandon its favourite version for what appears to be the Schiller/Kemble play on the subject, (3) and at the Theatre Royal, Drury Lane on 24 January, 1840, {W12;85} when the cast of characters of a piece being seen for the "second time" includes both Lord Darnley and Rizzio.

Of the remaining Henderson/Waverley entries, fifteen out of the sixteen definitely identified as playing at theatres outwith Scotland, appear to be REVIVALs of Murray's adaptation, from comparisons of casts of characters and especially from the inclusion

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* Endnotes for this section begin on page 234.

of Murray's original comic character of Sandie Macfarlane.

The latest date for an adaptation in England is 18 March 1850, {W12;97} when, what appears to be Murray's play, is produced at Drury Lane, significantly for the "first time at this theatre." Schiller's Mary Stuart, written on an altogether grander scale, held sway in the English theatres. Murray's play was too parochial to travel well, and further it had none of the popular music which helped to establish adaptations from *Rob Roy* and *Guy Mannering* before a wider public and served to keep them regularly in view.

In the main catalogue listing, plays from *The Abbot* occupy two hundred and forty-four out of three thousand, six hundred and five entries, *(7%)* demonstrating their stronger position in the repertoire north of the border, and yet it seems doubtful that Murray's play was ever intended as a major undertaking for the Edinburgh Theatre Royal, so that its widespread and enduring popularity in Scotland must have been an added fillip to that theatre's success with the 'Scott' dramas.

Murray's piece was a re-working in translation of Pixérécourt's Le Chateau de Loch-Leven; ou, L'Évasion de Marie Stuart. (4) The first performance at the Theatre Royal on 4 July 1825, {608} took place nearly five years after the publication of the novel, and then as a SUPPorting piece to the premiere RUN of Murray's adaptation of *The Talisman.* (5) The contrast could not have been more acute. Murray had somehow obtained an advance copy of the Crusader Tale allowing the theatre to present the piece just twenty-four hours after its publication. There had been a considerable investment in NEW COSTUME and SCENERY to reproduce the pageantry of the Scott novel, as had been done two years previously with a play from *Ivanhoe.* (6) Yet it was the SUPPorting piece, introduced some two weeks into the RUN, and five years late, which caught the imagination of the Scottish public. Here was their heritage stripped of Schiller's grandiose histrionics, on a more approachable, not to say comfortable, scale. Whilst there were no battles or tournaments, and the settings were limited, if familiar and picturesque, there was intrigue, suspense and stirring patriotism in the language. There were some good parts for principals and G.uest A.rtists, particularly in Mary and the tragic figure of George Douglas, and a first class comic character in the personage of Sandie.

H.R. Beverly actually adapted *The Abbot* for the Tottenham-street Theatre in London

in 1820, (7) but if that piece ever travelled north before 1825, no record of it seems to have survived in the major collections, for the Murray play is the first entry in the main catalogue. The "Caledonian" minor theatres in Glasgow {848} and Edinburgh, both play what purports to be Beverly's adaptation in 1828, although despite its being advertised as "originally performed at the Regency Theatre, London" the cast of characters at the Edinburgh Caledonian, {906} includes Sandie. He was presumably too popular a character with Edinburgh audiences to be omitted, but given the outcome of the 1825 Siddons v. Ryder court case, the Caledonian Theatre was taking a considerable risk.

The first thirty entries in the main catalogue listing comprise a record of the Murray adaptation's varied SUPPorting roles in the Edinburgh Theatre Royal repertoire. It travels to Perth with the company in the Summer of 1825, and on 14 September 1825, {638} it appears for the first time as a MAIN piece "for the accommodation of the junior branches of families," who were presumably sent home to bed after the MAIN piece. The following Summer, the company are induced to return it to head the bill, again at the Perth Theatre Royal, by the PATRONAGE on 11 September 1826, {734 } of the "Gaelic Society of Perthshire."

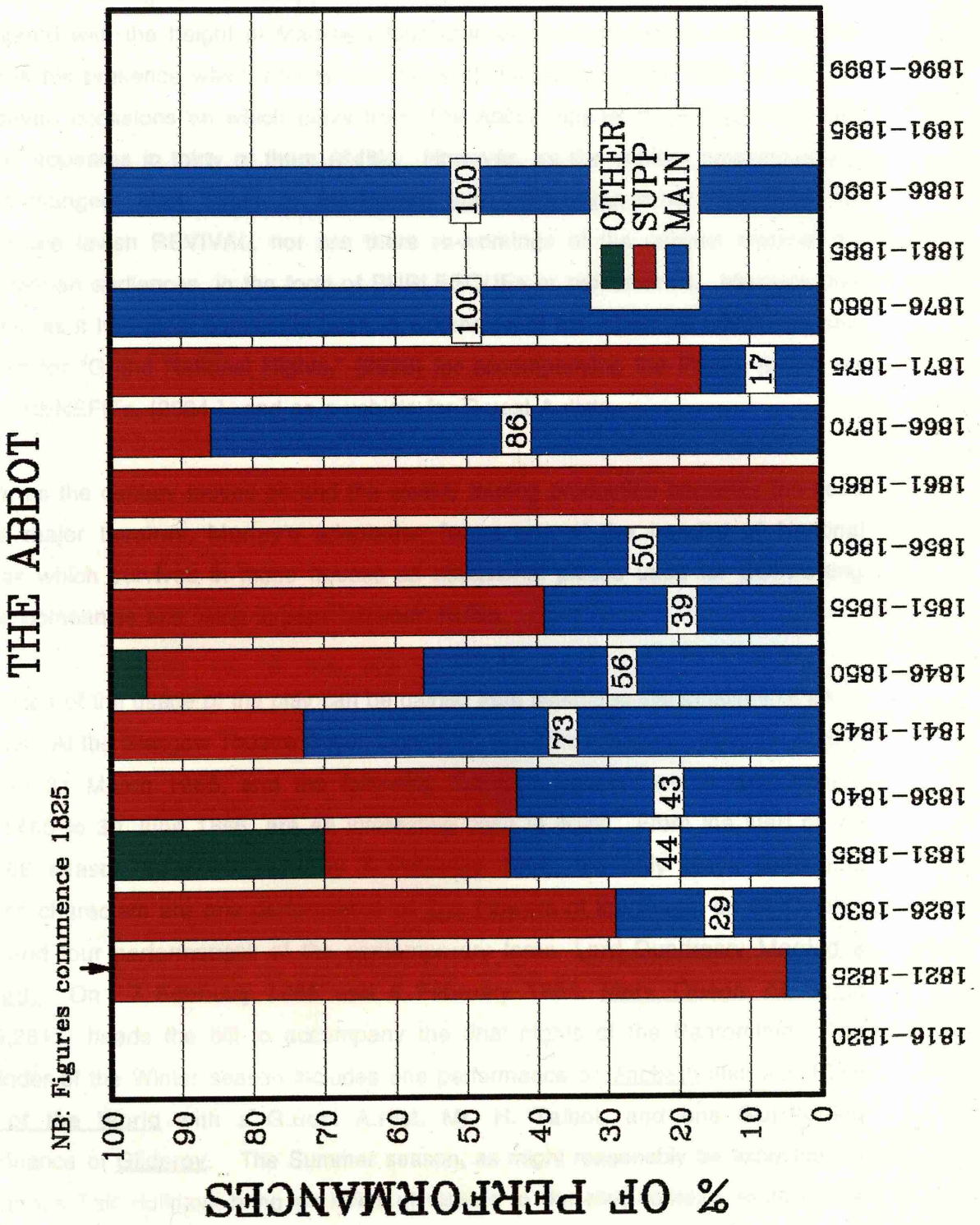
There is evident, throughout the first few years of its playing, a reluctance on the part of the Edinburgh Theatre Royal to accord MAIN piece status to the work as readily as did other theatres. This is especially true of the smaller towns and theatres where the piece is much more likely to dominate a bill. However, its real strength, then and for the next fifty years, appears to lie in its utility. It is a stock piece that can be readily revived, particularly in a emergency, without the special provision of singers or large numbers of supers. It fits neatly into SEASONs of 'Scott' dramas and provides G.uest A.rtists with a couple of good national roles which demand the minimum specialisation in terms of local dialect, etc.

None of *The Abbot* stage characters acquire a life outwith the play to match the Bailie or Peter Peebles, and there are no favourite songs to be repeated or inserted into other works, but a measure of the place of the piece in the consciousness of Scottish professionals and audience can be observed from the choice of the scene of "Queen Mary Escaping from the Castle of Lochleven" for inclusion in the Tableaux Vivants presented at the Edinburgh Theatre Royal in 1831. (8) The majority of the other

Figure 13

Profile Breakdown - The Abbot

(original in colour - black and white version fig.13, Appendix 1)



tableaux exhibited are from Shakespeare, and not only does the scene from the novel stand alongside these, but it has the added historical justification on the bills of a reference to Scott's *History of Scotland.* (9)

As can be seen from the graph. Figure 13, giving the relative breakdown of MAIN/SUPP/Others, from 1841 to 1850, the play makes something of a swing away from its SUPPorting role to occupy a more important place on the bill. These years correspond with the height of Mackay's touring in the part of Sandie and it is plain that it is his presence which boosts the status of the work. From 1836 to 1852, of forty-seven occasions on which plays from *The Abbot* appear at the head of a bill, Mackay appeares in thirty of them *(64%).* However, as the century progresses the pattern changes. Mary Stuart: or, the Escape from Loch-Leven is not a candidate for large scale lavish REVIVAL, nor are there re-workings of the original material for late Victorian audiences, in the form of BURLESQUEs or pantomimes. Murray's play remains, as it had most commonly been, a workhorse of the repertoire which can also be used for "Grand National Nights," {2625} for accompanying the Panto, {2815} for special BENEFITs, {2664 } and as a vehicle for G.uest A.rtists.

In fact, as the century moves on and the weekly touring production becomes the norm at the major theatres, Murray's adaptation forms one of the handful of National Dramas which survives in those houses as occasional pieces used for SUPPorting visiting companies and filling in gaps between RUNs.

Some idea of the usage of the play can be gained from looking at the structure of entire seasons. At the Glasgow Theatre Royal, Dunlop St. the Winter Season, from 21 August 1865 to 31 March 1866, and the following Summer Season, which runs from 9 April 1866 to 30 June 1866, are an interesting case in point. From the start of the 1865-66 season up to Wednesday 7 February 1866, the only plays containing Scottish characters are one performance of The Flowers of the Forest on 21 October 1865 and four performances of the contemporary farce, Lord Dundreary Married & Settled. On 7 February 1866 and 8 February 1866, Mary Queen of Scots {2815,2817} heads the bill to accompany the final nights of the Pantomime. The remainder of the Winter season includes one performance of Macbeth and two of The Man of the World with a G.uest A.rtist, Mr. H. Talbot, and one SUPPorting performance of Gilderoy. The Summer season, as might reasonably be expected, as the various Fair Holidays bring an influx of visitors to the city, contains more of the

National Drama. As well as two performances of Cramond Brig and Rose of Ettrick Vale, there is a single performance of a piece with dubious antecedents, The Wizard of the Moor (10) and a couple of performances of Mary Stuart, Queen of Scots {2818,2819} with the G.uest A.rtist, Miss Heath, who has already performed at the theatre for a couple of weeks in East Lynne, as Mary.

The index to the playbill volume for the Edinburgh Theatre Royal season 1871-72, which has survived when many of the bills have not, is equally interesting. (11) In the extract below, the numbers alongside the names of the plays, refer to the sequence number of the bill in the complete volume The top group are 'Scott' dramas, whilst the lower group are other pieces with Scottish connections:-

Table 4 Edinburgh Theatre Royal Playbills - 1871-1872
(by volume sequence number) -'Scott' & Scottish.

Drumclog 48, 49
Guy Mannering 1, 18
Heart of Mid-Lothian 114
Kenilworth 36-40 [BURLESQUE]
Lucia di Lammermoor 10-18, 35, 52, 110 [BURLESQUE]
Mary, Queen of Scots 1, 3, 6, 73, 75
Rob Roy 41-47
Waverley 50, 52

Brother Sandy McDonald 56, 58, 72
Bonnie Fishwife 74, 75, 78, 81
Cramond Brig 63, 72, 108, 113
Macbeth 71, 76.

This was an important season, in that it was the Centenary of Scott's birth, for which the Theatre Royal had made a special effort; however, several patterns of performance characteristic of the major houses in the latter part of the century can clearly be seen by looking at the sequence numbers on the bills. There are RUNs of BURLESQUEs of two Scott novels, *Kenilworth* and *The Bride of Lammermoor,* which in its operatic form, provided the material for one of the few of the novels set in Scotland to be BURLESQUEd on the Scottish stage. The run of Kenilworth is followed immediately by Rob Roy, Drumclog, (12) from the novel of *Old Mortality,* and Waverley. In contrast the spread of performances of Mary, Queen of Scots is individual, rather disjointed, and more akin to that of Cramond Brig.

Figure 14

Percentage of total entries - The Abbot

(original in colour - black and white version fig.14, Appendix 1)

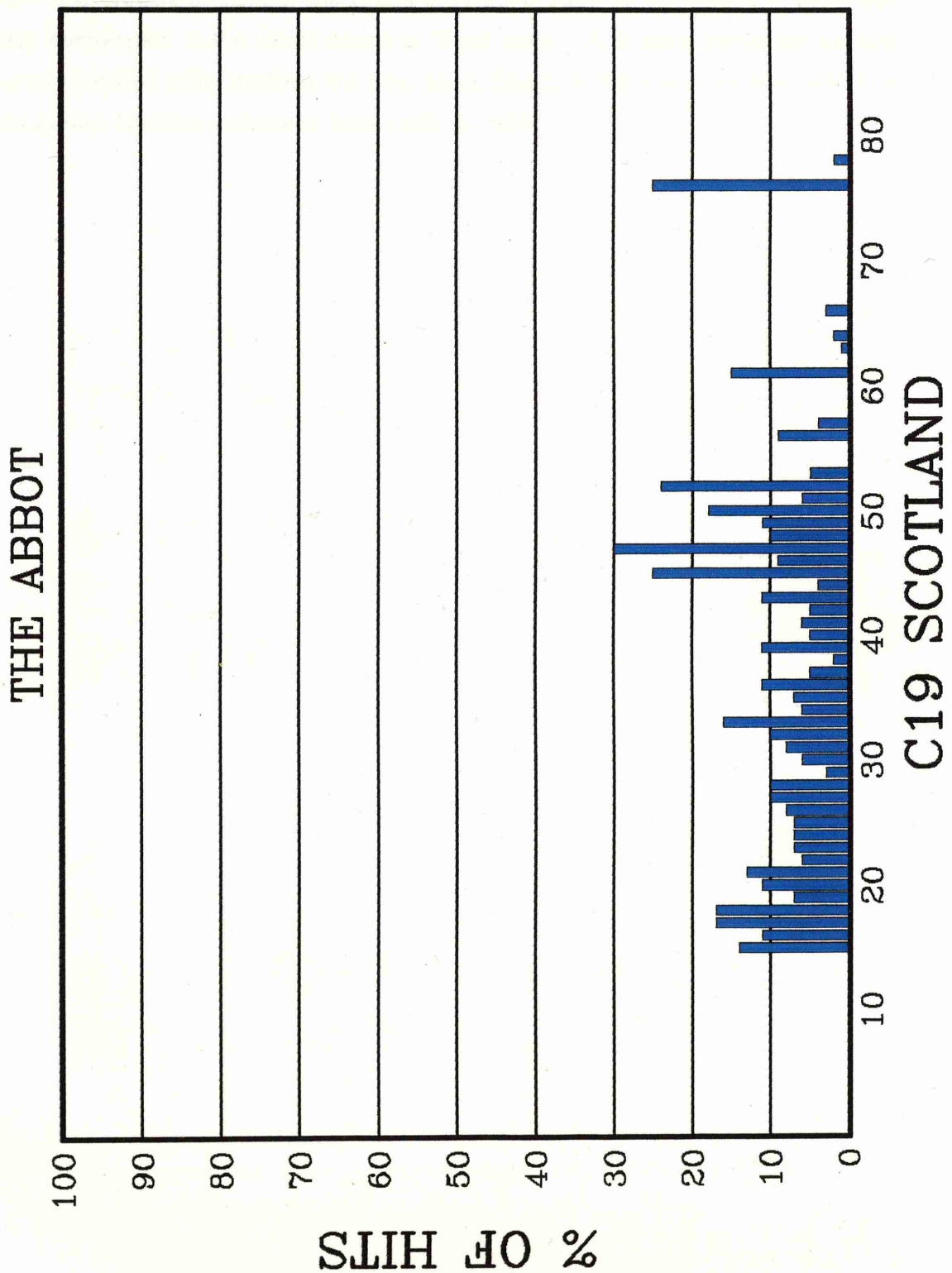


Figure 14 is the graph showing the percentage of total 'Scott' performances attributed to plays from *The Abbot* and whilst the place of plays from *The Abbot* on the Scottish stage during this period might seem to be diminished in comparison to *Rob Roy, The Heart of Mid-Lothian* or *The Lady of the Lake,* which are being revived with new scripts and crowds of supers, the graph shows the novel to be making a small but steady contribution to the whole canon of 'Scott' work. It is worth remembering that its uncomplicated utility enables the play, Mary Stuart, to have an unbroken record of years before Scottish audiences from 1825 to 1863.

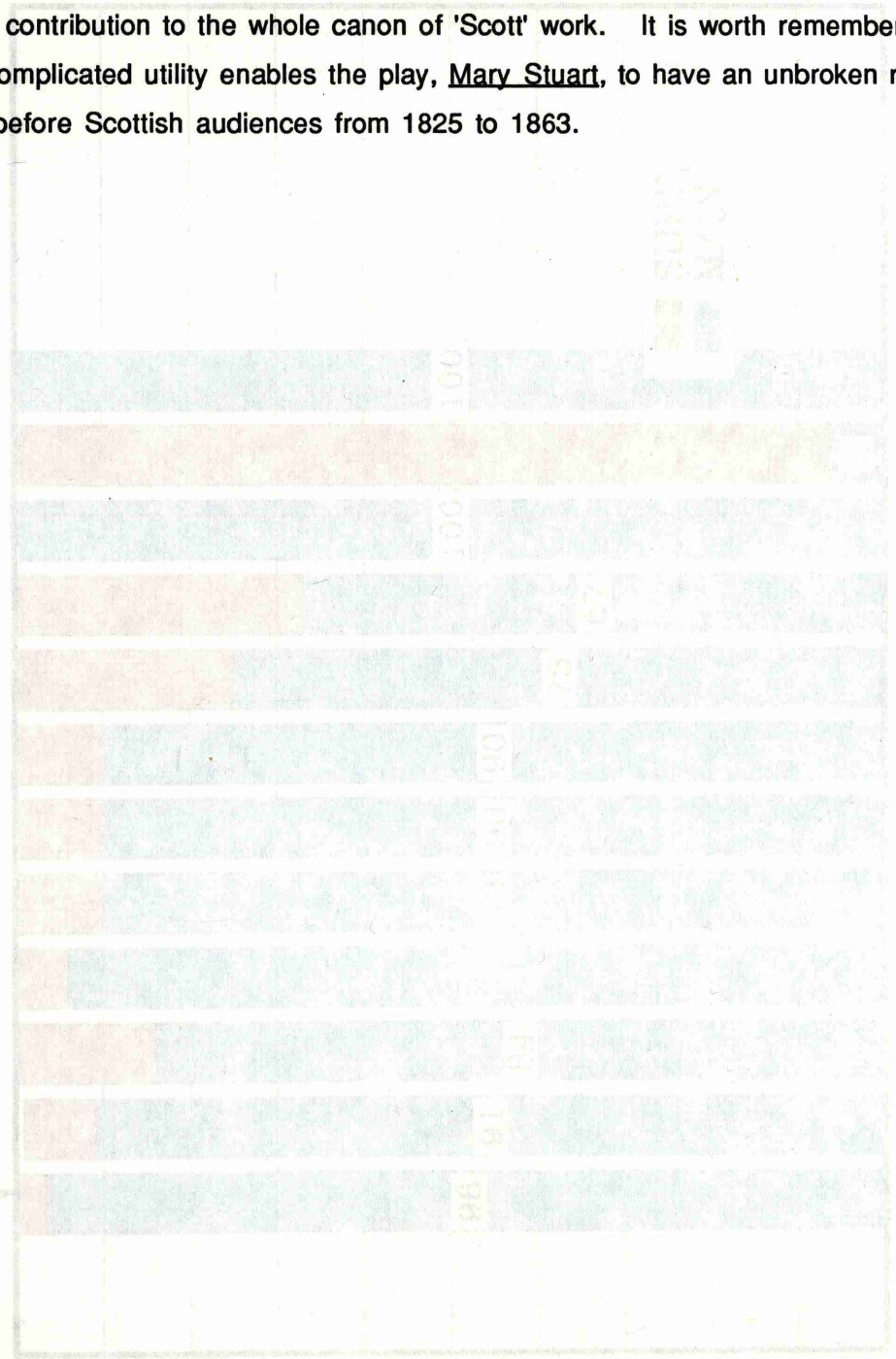


Figure 15

Profile Breakdown - The Bride of Lammermoor

(original in colour - black and white version fig.15, Appendix 1)

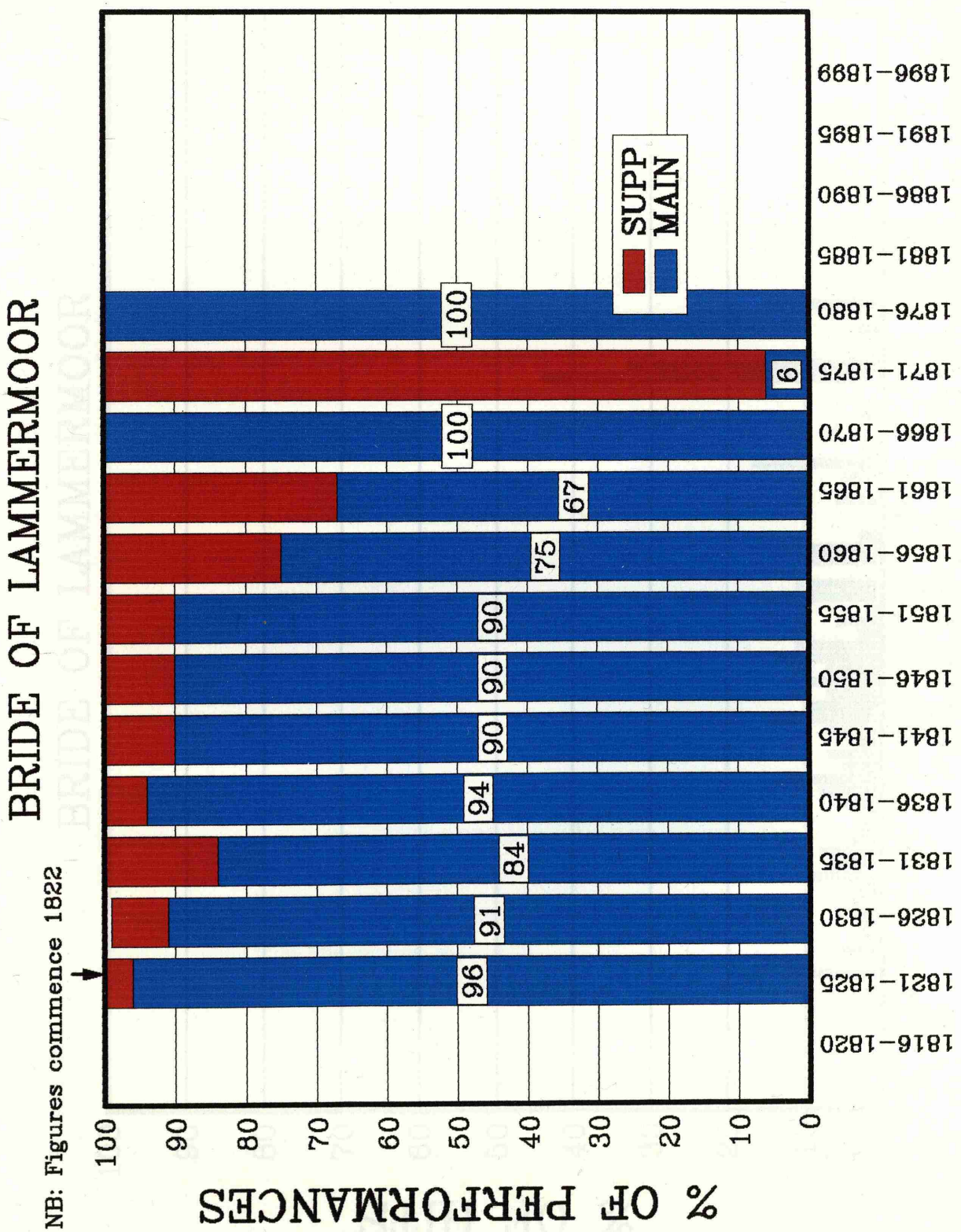
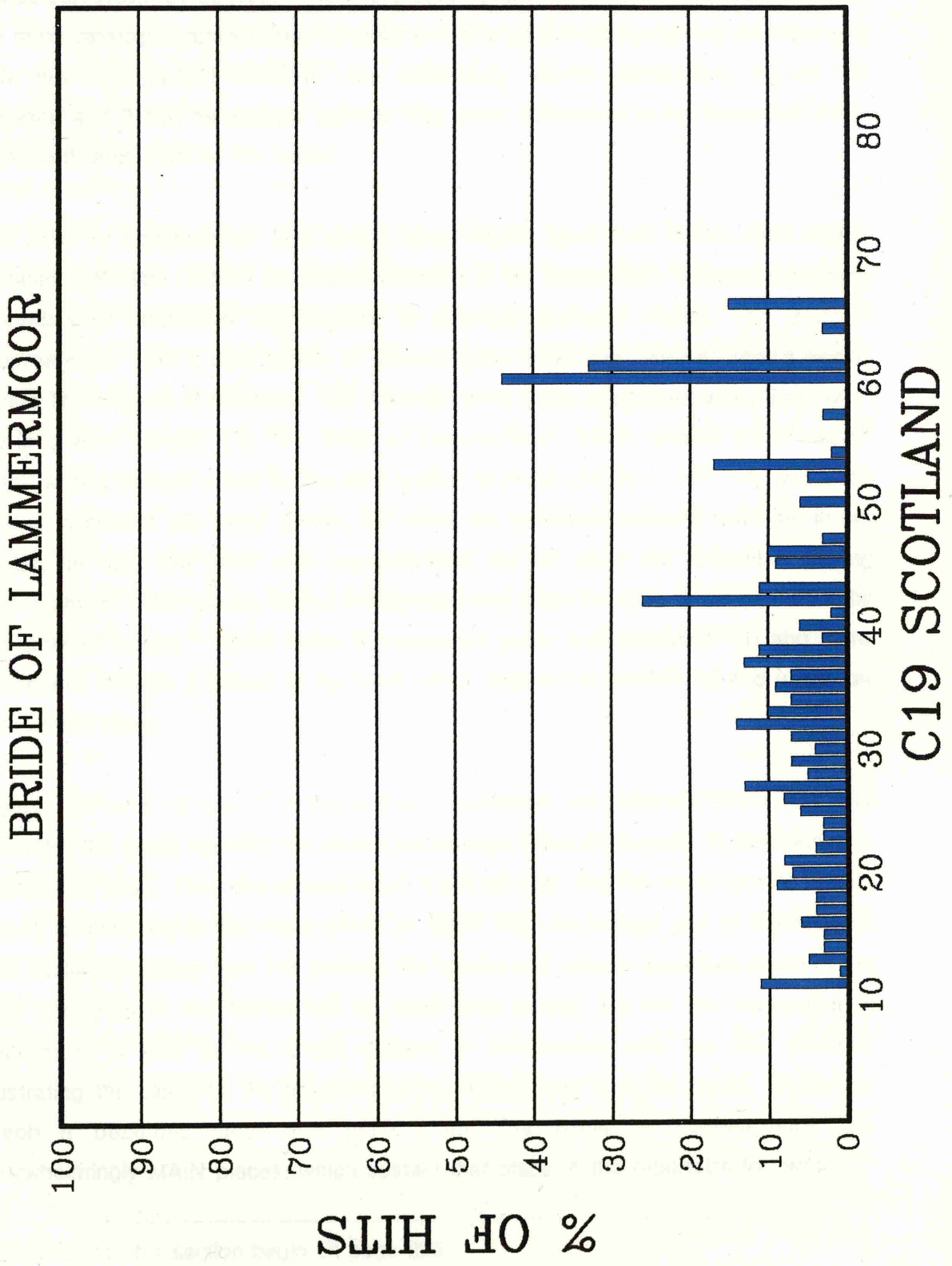


Figure 16

Percentage of total entries - The Bride of Lammermoor

(original in colour - black and white version fig.16, Appendix 1)



The Bride of Lammermoor*

This novel is the last of the five works, adaptations of which account for *5%* or more of the total number of performances in the main catalogue listing. In the Henderson/Waverley collection there are seventy entries in its name, *(6%)*, whereas the main catalogue contains two hundred and one performances derived in some way from the novel; *(6%)* however, the apparently similar percentage figures for Scotland and Britain as a whole actually hide some differences in the treatment of the work north and south of the border.

The Bride of Lammermoor had always stood slightly apart from Scott's other works. Dictated to William Laidlaw and John Ballantyne in the opiate haze brought on by large quantities of laudanum administered to alleviate stomach cramp, *The Bride of Lammermoor* has a dark quality of excess, quite unlike any other of Scott's works. Whilst *The Legend of Montrose* and *Ivanhoe* were similarly dictated when Scott was too ill to write himself, it is *The Bride of Lammermoor* which reveals the impulsion in the writing brought about by the combination of drugs and pain. Not only was Scott unable to correct any proof sheets, but when the published volumes were set in his hands, he read the novel with apprehension, for he could not remember having written any of it and greatly feared the damage that might be done to his reputation by this work of 'nature.' Scott called it "monstrous gross and grotesque" (1) and there is certainly a tragic grandeur to the novel which coloured its transfer to and usage on the Scottish stage.

Figures 15 and 16 are, first the Profile Breakdown into MAIN/SUPP/Others and secondly, the graph showing the novel's percentage share of the total 'Scott' dramas in Scotland to 1900. From the second graph it can be seen that the novel kept up a fairly steady contribution to the whole canon of 'Scott' work for a large part of the century. The marked deviation from this pattern, the breaks and sharply increased share of the total occurring in the 1870s will be dealt with below, but for the moment it is necessary to look at the larger pattern in conjunction with the first graphic, illustrating the place on the bill occupied by adaptations from the novel. From this graph it becomes clear that plays from *The Bride of Lammermoor* are overwhelmingly MAIN pieces, which sustain that place in the repertoire for over

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*Endnotes for this section begin on page 235.

forty years. It is, in theatrical usage, the 'Scott' equivalent of Douglas.

There are only two entries in the main catalogue listing for bills which name an author. J.W. Calcraft's piece, The Bride of Lammermoor first appeared at the Edinburgh Theatre Royal on 1 May 1822, {344} for Calcraft's BENEFIT, and an entry for that date opens the listing. Calcraft's name is not on the bill as playwright, and whilst his version of the novel was supposed to be the standard, there is no way of guaranteeing the identity of the vast bulk of the entries. When Mackay visits the Dundee Theatre Royal, on 21 February 1835, {1366} Calcraft is cited as the author of the *Lammermoor* play performed on that occasion, but the only other incidence of an adaptation which can be definitely identified, is H.J. Byron's BURLESQUE at the Edinburgh Theatre Royal in 1871, {3065} which is dealt with below. Calcraft had not included any new characters, such as Sandie Macfarlane from Murray's adaptation of *The Abbot*, who would help to pin down performances of his adaptation, but this hardly matters. In the case of dramas from *The Bride of Lammermoor,* it is their uniform and characteristic treatment by the nineteenth-century Scottish stage, which mirrors that meted out to Douglas during the same period, which is of interest.

In the Henderson/Scottish collection Douglas is designated as a "tragedy" in all but a handful of instances, (2) and in Scottish theatres it is frequently dubbed a "National Tragedy." In the case of plays from the novel the situation is almost completely reversed. Their status as novel adaptations, along with their prose dialogue, ensures that in Scotland, in the first instance, the works are known as "National Plays" or "National Dramas." It is outwith Scotland that plays from the novel are accorded tragic status, (3) and not until 1865, when the National genre has begun to dilute a little from its former strength, that the Glasgow Theatre Royal, Dunlop St., announces a performance of the "Scottish Tragedy" of The Bride of Lammermoor. {2741,2742} Yet despite this dichotomy the pieces are accorded a similar place within the repertoire.

Douglas is overwhelmingly a MAIN piece, and indeed, the Theatre in Sunderland is moved to make special mention on its bills on 9 February 1830 of "The Tragedy of Douglas at Half-Price." {Sc2;143} Like the adaptations from the novel, Douglas is of a type and status which means that it may be given only once or twice within a season. This is especially true of the touring companies in the case of Douglas and of the Mackay touring years in the case of the adaptations. In September 1828, the

Edinburgh Theatre Royal company moves on to Dunbar, from Haddington, to play a short engagement featuring all their celebrated pieces. On 9 September 1828 they present Rob Roy and The Heart of Mid-Lothian. {917} The 13 September 1828 {921} sees Mary Stuart, Queen of Scotland: or, the Castle of Loch-Leven heading the bill. On 16 September 1828 {924} Mary Stuart is repeated as a SUPPorting piece, to the "National Tragedy" of Douglas. The Bride of Lammermoor is a SUPPorting piece on 18 September 1828 {926} and by 22 September 1828, {928} the company are beginning much the same programme again in Dunse.

In the main catalogue listing there are ninety-one entries for performances of *Lammermoor* plays between 1836-1852. Of these, sixty-one entries feature G.uest A.rtists and of the seventy-nine guest appearences, in the roles of Caleb, Edgar and Lucy, fifty-seven *(72%)*, are accounted for by Mackay's personation of Caleb Balderstone. It is noticeable too, that as this period progresses, Mackay's first appearance as a G.uest A.rtist comes to be equated with the "first time this season" for the play, and the novel briefly enjoys a renaissance whereby pieces from it are repeated perhaps two or three times within a season (4). This trend in part reflects Mackay's increasing emphasis, as he grew older, on the character roles of Caleb and Peter Peebles, which involved little or no dancing or fighting.

Both Douglas and the *Lammermoor* plays see RUNs after a metamorphosis into BURLESQUE. In London, the Royal Olympic Theatre has a RUN of Leman Rede's BURLESQUE Norval in 1843, {Sc2;155} and whereas the Henderson/Waverley collection does not include a bill for any of the *Lammermoor* BURLESQUEs, the main catalogue listing has fifteen entries for performances of H.J. Byron's Lucia di Lammermoor at the Edinburgh Theatre Royal in 1871-72. {3065,3084} It is this brief burst of hilarity, based on the Donizetti opera of the same name, which accounts for the marked jump in the performance scale, figure 16, around the early 1870s.

In the quality and status of G.uest A.rtists and their roles the similarity between Douglas and the *Lammermoor* plays can be clearly seen. The works provide challenging serious roles for both actors and actresses. In the *Lammermoor* plays a breakdown of the parts played by G.uest A.rtists reveals that, whilst in Scotland the part of Caleb is pre-eminent, overall Edgar and especially Lucy are favourite roles. In Douglas the case is slightly altered in that, whilst the title role attracts many serious actors, the second favourite role, that of Young Norval, is undertaken by an

exotic mix of actors, actresses and juveniles. However, what is also noticeable is the tendency of artists to pick one of these tragic roles for their professional debuts. Working presumably, from the old adage that "tragedy is easier than comedy," the listings of the plays are scattered with the names of artists making their "first appearance on any stage." (5). The *Lammermoor* plays are almost unique in the 'Scott' canon in this respect. It is unusual to find a young actor or a local AMATEUR essaying the major roles in the other 'Scott' plays. (6) This also argues a certain status to these particular parts as solid measures of worth, and certainly seasoned professionals also choose them for significant occasions, a good example being G.V. Brooke in Glasgow in 1854, {2520} who chooses to play Edgar "for the first time" as his leading role at his "farewell" BENEFIT.

The latest bill in the Henderson/Scottish collection for Douglas outwith Scotland is for the Dublin Theatre Royal, on 26 December 1856, {Sc2;174} whilst there is a bill for the Edinburgh Theatre Royal as late as 21 May 1870, {Sc2;176} when Marie Rhodes performs Young Norval for the "first time" in a bill with the last two acts of "the National Drama of Guy Mannering" on a "Grand Scottish Night." However, the playbill index for that theatre in 1869-70 (7) reveals that this is the only performance of Douglas during the season, and indeed, the corresponding indexes for the seasons 1866-67 and 1868-69, contain no entries for Home's play at all. If Douglas has lost favour, then the adaptations of the novel have been similarly usurped, or rather up-staged in Scotland's leading theatres, by the Donizetti opera, which bore only the sketchiest relationship to the novel.

Whereas some of the old National Dramas are felt to be rather too lowbrow now for regular inclusion at the major theatres, opera flourishes, encouraged by the travelling companies, who visit the major Scottish cities and theatres once or twice a year. Indeed those same playbill indexes for the Edinburgh Theatre Royal reveal that, whilst there is a gap in the performance of *Lammermoor* plays around 1866-1870 as can be seen in Figure 16, the opera Lucia di Lammermoor appears on one bill in 1866-67, one bill in 1868-69 and two bills for the 1869-70 season.

The dramatic adaptations of the novel appear to hold their place on the Scottish stage against the superior attractions of the opera, rather longer than in the rest of the British Isles, as might have been expected. This seems to be due, in almost equal measure, to the work of Charles Mackay, and finally, to the excellent parts that they

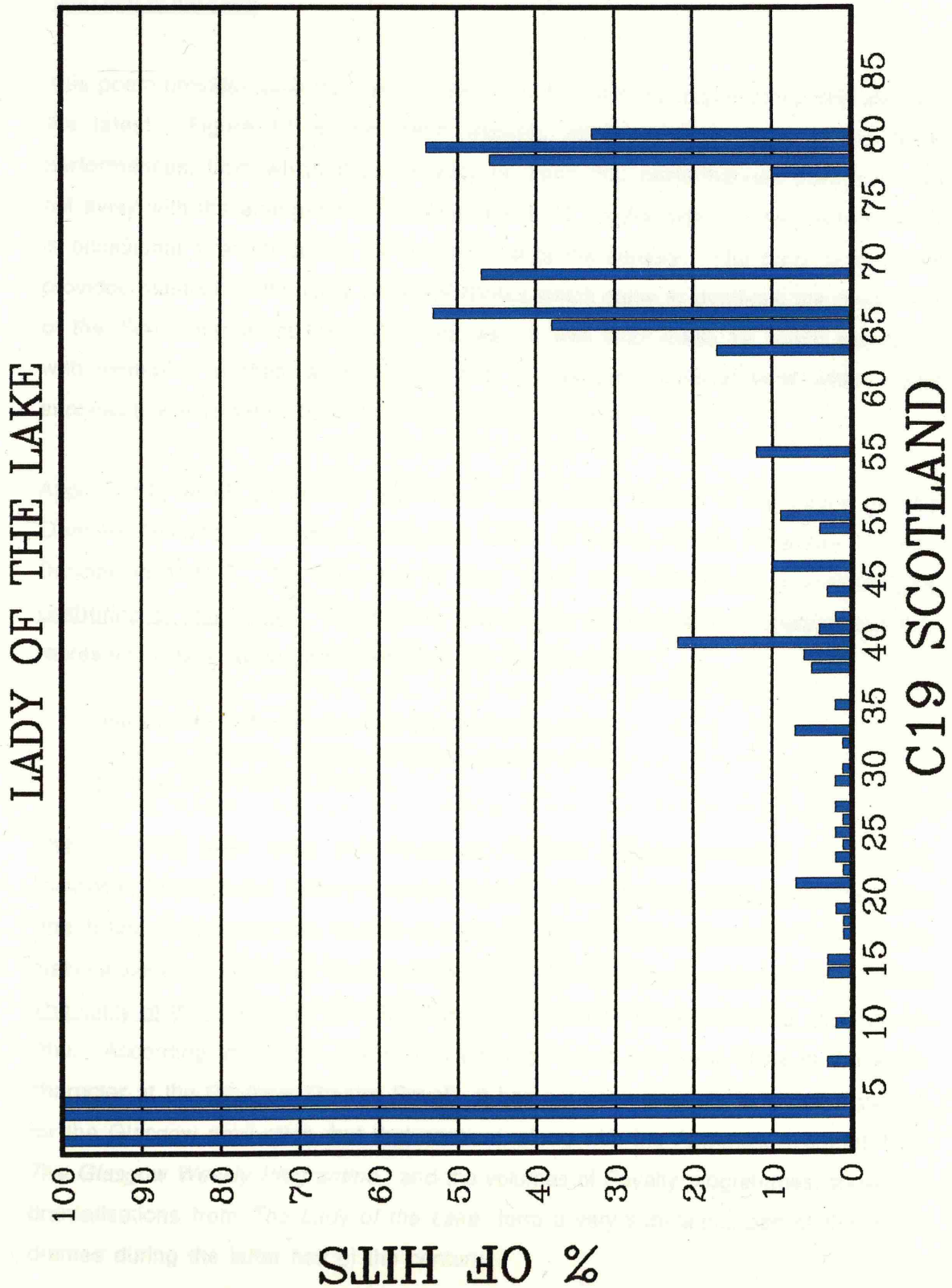
offer to stars. It is also interesting to see a pattern emerging at the Glasgow Theatre Royal, Hope St., whereby stars engaged for a RUN of a particular National Drama, finish their engagements with one performance of a more ambitious or serious Scottish piece. In 1874, Miss Marriott and her company round off a run of Jeanie Deans by teaming a *Lammermoor* play in a SUPPorting role with a performance of Douglas on 3 October 1874. {3213} Miss Marriott plays Young Norval. The following year finds a major REVIVAL of Rob Roy at the same theatre, featuring Mrs. G. Owen as Helen. The two week RUN climaxes on 17 July 1875, {3232} when Rob Roy is TRUNCATED to form the SUPPorting piece and Mrs. Owen appears as Lucy in The Bride of Lammermoor. The final entries for *Lammermoor* plays in the main catalogue are for a week-long RUN at the Glasgow Theatre Royal, Hope St. in 1877, starring William Gourlay as Caleb. {3300}

The remaining Scott works, adaptations of which account for approximately 35% in total of the number of performances, (as opposed to the number of entries) can be accounted for by saying that they followed the broad pattern apertaining to the major works in their early years, but that they either never really established themselves as favourites, as was the case, for example, with plays from The Pirate, *or that special circumstances, such as the retirement of a star who kept them alive, caused them to fall out of use. This last occurrence explains the disappearance of* Redgauntlet *and* St. Ronan's Well, *from the Scottish stage around mid-century. They had lived on in miniature through Mackay's portrayals of Meg Dodds and Peter Peebles, and when he retired, they were lost from sight. However, a few of the Scott originals exhibit interesting characteristics which influence their careers on the nineteenth-century Scottish stage.*

Figure 17

Percentage of total entries - The Lady of the Lake

(original in colour - black and white version fig.17, Appendix 1)



Miscellaneous 'Scott' Dramas and Possible/Probable Aliens*

The Lady of the Lake

This poem provides both the earliest entries in the main catalogue listing and some of the latest. Figure 17 is the graph showing its percentage share of the Scott performances, from which it can readily be seen that performances from the work fell away with the emergence of dramatisations of the Waverley novels, to re-emerge in occasional strength during the second half of the century. *The Lady of the Lake* provided material for the large scale REVIVALs which came to dominate the production of the 'Scott' dramas at the major theatres. It was tailor-made for lavish spectacle, with sweeping scenes, a large cast and a grandiose national style which Scott successfully eliminated from his more mature writing.

Appendix 6, which contains a quantity of productions located in the pages of *The Dundee Advertiser*, includes a delightful series of entries for the Alhambra Theatre, Dundee in 1866-7. On Saturday 19 May 1866, the MAIN piece is entitled The Gathering of the Clans. Its possible relationship to Scott is very unclear, but it is represented as a lavish undertaking, for the bill announces

> upwards of 100 persons will take part, including
> Highland Dancers, Pipers, Vocalists, and the Infant
> Army of 50 Dundee Children.

The following year sees the Alhambra Theatre bringing forward the "Grand, Historical, Musical and Military Scottish Spectacle" of Roderick Dhu, which features "the Infant Army" and the "terrific combat of Mr. and Mrs. Alderson." (1) In the main catalogue, the Dundee Theatre Royal begins a RUN of a new dramatisation entitled The Lady of the Lake on 7 March 1879, {3339} starring Mr. H. Lorraine as Roderick Dhu. According to the bill, the star is coming from a ten week RUN in the same character at the Glasgow Theatre Royal. It has not been possible to locate a playbill for the Glasgow production, but that account, along with the Appendix 4 entries from *The Glasgow Weekly Programme*, and the volumes of Royalty programmes, show that dramatisations from *The Lady of the Lake* form a very substantial part of the 'Scott' dramas during the latter half of the century.

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*Endnotes for this section begin on page 236.

The Two Drovers

The emergence of this short story as providing more performances on the nineteenth-century Scottish stage than works such as *Ivanhoe, The Fortunes of Nigel, Redgauntlet, Kenilworth* or *St. Ronan's Well* must rank as one of the major surprises of the study. It receives scant attention from previous studies. White, Dustan and Ford confine their comment to differing accounts of the various texts, (2) and the Henderson collection has at least one bill, for what is unmistakably a production of a piece from *The Two Drovers* at the Royal Soho Theatre in 1860, incorrectly placed in the "Scottish" section. {Sc1;114}

The Henderson/Waverley collection contains twenty-one entries for adaptations of the short story, of which two are MAIN pieces *(10%)*, whilst the status of the 1860 entry for the Royal Soho Theatre is unclear. The main catalogue contains one hundred and twenty-eight entries for plays from *The Two Drovers*, of which twelve *(9%)* are MAIN pieces. The similarity between the percentage figures reveals the first point which can be made with certainty about these adaptations, namely that they were overwhelmingly SUPPorting pieces.

A fuller study of the history of this short-story on the Scottish stage might go some way to unravelling the complex relationship between the Scottish audiences and the portrayal of Scots people on the stage, which began to experience a shift in emphasis around mid-century. (3) The story of the morbidly honourable Highlander, who is driven to kill his lifelong friend, an Englishman, to avenge a perceived insult, knowing that he must offer up his own life in atonement, obviously struck a chord with Scottish audiences. The peculiarly self-destructive rigidity of the drover's view of his own worth as being irrevocably bound up with his honour, is a potent symbol, which deserves more detailed consideration than can be offered here.

Sadly, according to Ford, only one playtext, by H. Goff [or Gott], (4) appears to have survived, and it is by no means certain that it was ever performed in Scotland at all. Although Scott's short story might well have been thought to be a slight piece, the main catalogue contains entries for plays taken from it up until 1874, {3169,3170} but in some respects the most interesting feature of *The Two Drovers* onstage, is one particular actor, Robert Mclan, who stars in it. Yet again, it is a minor theatre, the Caledonian Theatre in Edinburgh, which pioneers a production entitled The Two

Drovers or a Highlander's Revenge on 5 July 1828. {890} It is not until 10 November 1828, {941} that the Theatre Royal follows suit with a piece "licensed for this theatre." *The Two Drovers* onstage shares some of the characteristics of that other long-lived lesser theatrical fount *The Abbot.* Both works spawn plays which can be done readily by the stock companies, even in their reduced state after the advent of the large-scale London touring companies. (5) They also both include one substantial 'tragic' role which can be readily taken over by G.uest A.rtists. This ensures their survival in the repertoire for much of the century; however, whereas *The Abbot* is a favourite of Mackay's, through Murray's creation of Sandy Macfarlane, *The Two Drovers* has no similar role for this leading actor, and it sees a number of different characters taken up by G.uest A.rtists and for BENEFITs. (6)

By far, the most popular role for G.uest A.rtists is that of the doomed Highlander, Robin Oig. A number of Scottish actors, notably Mungall and Bruce Norton, become associated with this character, but it is one actor, Robert Mclan, who is most widely remembered in the part and his career illustrates some of the complexities which remain to be investigated. During the 1841 Summer season at the Adelphi Theatre, Edinburgh, Mclan plays Robin Oig on some nineteen occasions. (7) It appears to have been his performance which established the role as a suitable vehicle for Scottish actors, and he is certainly the first G.uest A.rtist to appear in the main catalogue listing.

It seems inevitable that Mclan should have chosen the part of Robin Oig, portrayed on the stage as a symbol of Scotland's mythic Highland character, when everything else that is known about him, appears to confirm his wider role as a significant figure in the creation and strengthening of the Tartanry myths which were welling up around the Scottish character and history during the period. Barely two years earlier in 1839, at the fantastic Eglinton Tournament, Mclan had, rather reluctantly, played the part of the Court Jester. James Kay, in his brief history of *Rob Roy*, remembers Mclan at the tournament engaged in a terrific broadsword combat. (p.10) Ian Anstruther's description of him begins

> He was an actor called Robert Mclan who had made a name for himself portraying Robin Oig McCombich in *The Two Drovers* and other plays that were drawn from Sir Walter Scott. (8)

Anstruther goes on to recall how "without a script he was just a bore and nobody

thought him amusing." Finally, the actor seems to have rebelled, handed his "wand" to the Eglinton Herald, and stalked off.

Whether Mclan shared the Earl of Eglinton's nationalist views, which culminated in the foundation of the Association for the Vindication of Scottish Rights in 1853, is impossible to say. However, he certainly contributed largely to the hardening image of the romantic Gael, through his other career as a painter. John Telfer Dunbar's *The Costume of Scotland*, has a detailed account of the development and commercialisation of Highland dress, particularly the tartans. He says of Mclan

> ...this short-tempered jester is probably better remembered today than anyone else who took part in the great tournament. His sentimental and theatrical paintings of so-called Scottish Highlanders are to be seen on the walls of hotels, public houses and restaurants throughout Scotland. (p.87)

Telfer Dunbar goes on to describe how, having given up the stage at the age of thirty-six, Mclan was asked by James Logan, an Aberdonian living in London and a member of the London "Club of True Highlanders," to illustrate his two volume work entitled *The Clans of the Scottish Highlands.* (9) Telfer Dunbar, p.90, attributes to Logan the credit for being "one of the men most responsible for the adoption of Highland Dress" by Victorian Scots and non-Scots alike. However, whilst allowing Logan enthusiasm and some scholarship, he does not omit to mention that Logan was creating tartans anew to order, and that Mclan then illustrated these using his own idiosyncratic method of painting modern clan tartan patterns onto dramatised figures in dubious historical costume. Mclan painted over a hundred of these studies, and Telfer Dunbar is sure that "their popularity will never be eclipsed." (p.91)

Kenilworth & Ivanhoe

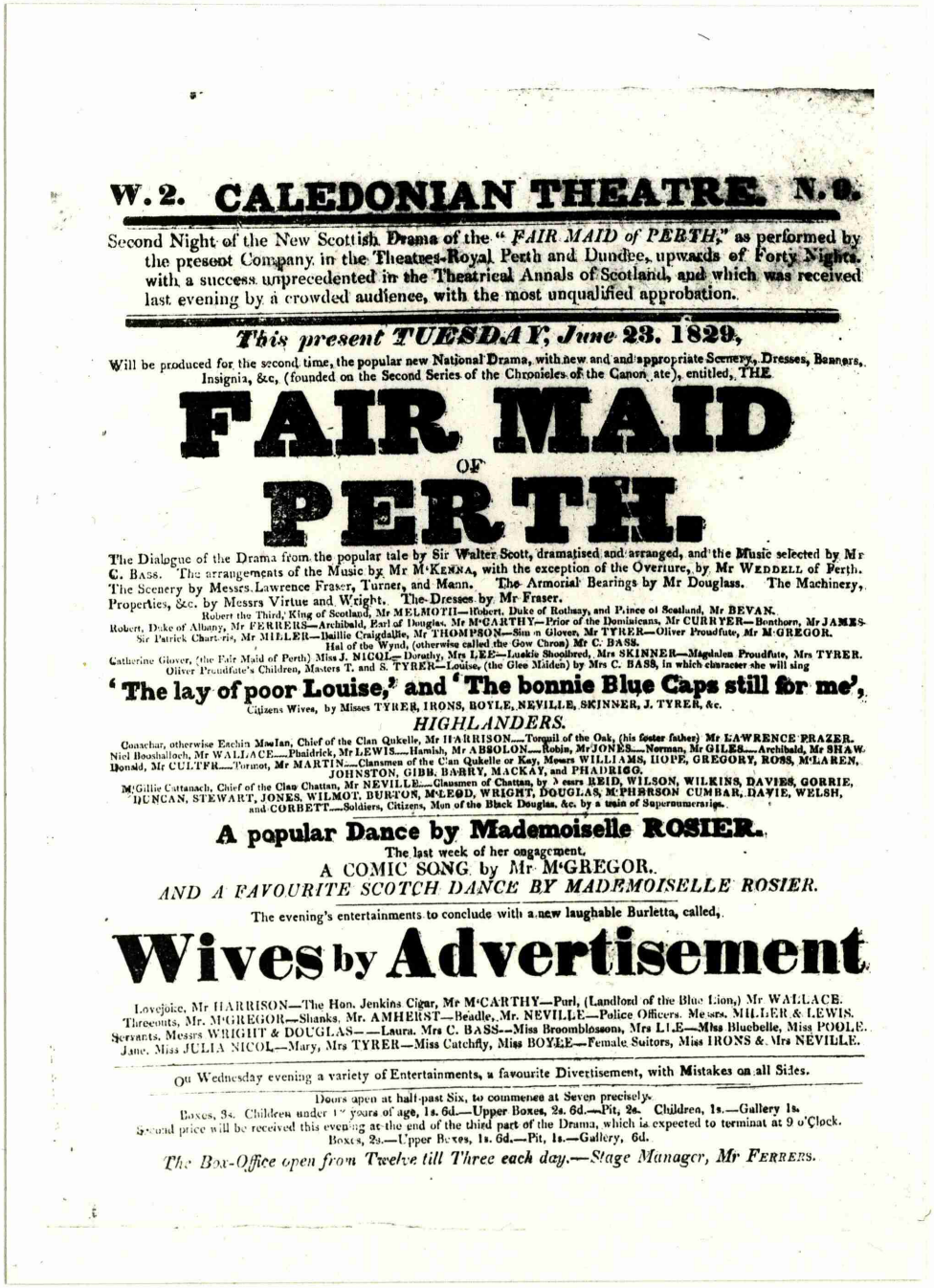
The most English of Scott's works never achieved the popularity of novels such as *Rob Roy* or *The Heart of Mid-Lothian* when transferred onto the Scottish stage, despite the ample scope which they gave managers for spectacle, gorgeous costuming and hosts of supernumeraries. The plays were not classified, by Scottish professionals or audience, as National in flavour, and this allowed perhaps a little more scope in their treatment on the stage, than was the case with the Scottish pieces. Thus there are tours and homegrown productions of BURLESQUEs, such as the production at the Edinburgh Queen's Theatre and Opera House, {2636} of a piece entitled Kenilworth or

Plate 10

A Playbill for the Caledonian Theatre Edinburgh (left half)

23 June 1829

(Folger Shakespeare Library, Washington D.C.)



W. 2. CALEDONIAN THEATRE. N. 2.

Second Night of the New Scottish Drama of the "*FAIR MAID of PERTH,*" as performed by the present Company in the Theatres-Royal Perth and Dundee, upwards of Forty Nights, with a success unprecedented in the Theatrical Annals of Scotland, and which was received last evening by a crowded audience, with the most unqualified approbation.

This present TUESDAY, June 23. 1829,

Will be produced for the second time, the popular new National Drama, with new and and appropriate Scenery, Dresses, Banners, Insignia, &c, (founded on the Second Series of the Chronicles of the Canongate), entitled, THE

FAIR MAID OF PERTH.

The Dialogue of the Drama from the popular tale by Sir Walter Scott, dramatised and arranged, and the Music selected by Mr C. Bass. The arrangements of the Music by Mr M'KENNA, with the exception of the Overture, by Mr WEDDELL of Perth. The Scenery by Messrs. Lawrence Fraser, Turner, and Mann. The Armorial Bearings by Mr Douglass. The Machinery, Properties, &c. by Messrs Virtue and Wright. The Dresses by Mr Fraser.

Robert the Third, King of Scotland, Mr MELMOTH—Robert, Duke of Rothsay, and Prince of Scotland, Mr BEVAN.
Robert, Duke of Albany, Mr FERRERS—Archibald, Earl of Douglas, Mr M'CARTHY—Prior of the Dominicans, Mr CURRYER—Bonthorn, Mr JAMES.
Sir Patrick Charteris, Mr MILLER—Baillie Craigdallie, Mr THOMPSON—Simon Glover, Mr TYRER—Oliver Proudfute, Mr M'GREGOR.
Hal of the Wynd, (otherwise called the Gow Chron) Mr C. BASS.
Catherine Glover, (the Fair Maid of Perth) Miss J. NICOL—Dorothy, Mrs LEE—Luckie Shoolbred, Mrs SKINNER—Magdalen Proudfute, Mrs TYRER.
Oliver Proudfute's Children, Masters T. and S. TYRER—Louise, (the Glee Maiden) by Mrs C. BASS, in which character she will sing

'The lay of poor Louise,' and 'The bonnie Blue Caps still for me',

Citizens Wives, by Misses TYRER, IRONS, BOYLE, NEVILLE, SKINNER, J. TYRER, &c.

HIGHLANDERS.

Conachar, otherwise Eachin MacIan, Chief of the Clan Quhele, Mr HARRISON—Torquil of the Oak, (his foster father) Mr LAWRENCE FRAZER.
Niel Booshalloch, Mr WALLACE—Phaidrick, Mr LEWIS—Hamish, Mr ABSOLON—Robin, Mr JONES—Norman, Mr GILES—Archibald, Mr SHAW.
Donald, Mr CULTER—Tormot, Mr MARTIN—Clansmen of the Clan Quhele or Kay, Messrs WILLIAMS, HOPE, GREGORY, ROSS, M'LAREN, JOHNSTON, GIBB, BARRY, MACKAY, and PHADRIGG.
M'Gillie Cattanach, Chief of the Clan Chattan, Mr NEVILLE—Clansmen of Chattan, by Messrs REID, WILSON, WILKINS, DAVIES, GORRIE, DUNCAN, STEWART, JONES, WILMOT, BURTON, M'LEOD, WRIGHT, DOUGLAS, M'PHERSON CUMBAR, DAVIE, WELSH, and CORBETT—Soldiers, Citizens, Men of the Black Douglas, &c. by a train of Supernumeraries.

A popular Dance by Mademoiselle ROSIER.

The last week of her engagement.

A COMIC SONG by Mr M'GREGOR.

AND A FAVOURITE SCOTCH DANCE BY MADEMOISELLE ROSIER.

The evening's entertainments to conclude with a new laughable Burletta, called,

Wives by Advertisement

Lovejoice, Mr HARRISON—The Hon. Jenkins Cigar, Mr M'CARTHY—Purl, (Landlord of the Blue Lion,) Mr WALLACE.
Threecoats, Mr. M'GREGOR—Shanks, Mr. AMHERST—Beadle, Mr. NEVILLE—Police Officers, Messrs. MILLER & LEWIS.
Servants, Messrs WRIGHT & DOUGLAS——Laura, Mrs C. BASS—Miss Broomblossom, Mrs LEE—Miss Bluebelle, Miss POOLE.
Jane, Miss JULIA NICOL—Mary, Mrs TYRER—Miss Catchfly, Miss BOYLE—Female Suitors, Miss IRONS & Mrs NEVILLE.

On Wednesday evening a variety of Entertainments, a favourite Divertisement, with Mistakes on all Sides.

Doors open at half-past Six, to commence at Seven precisely.
Boxes, 3s. Children under 12 years of age, 1s. 6d.—Upper Boxes, 2s. 6d.—Pit, 2s. Children, 1s.—Gallery 1s.
Second price will be received this evening at the end of the third part of the Drama, which is expected to terminat at 9 o'Clock.
Boxes, 2s.—Upper Boxes, 1s. 6d.—Pit, 1s.—Gallery, 6d.

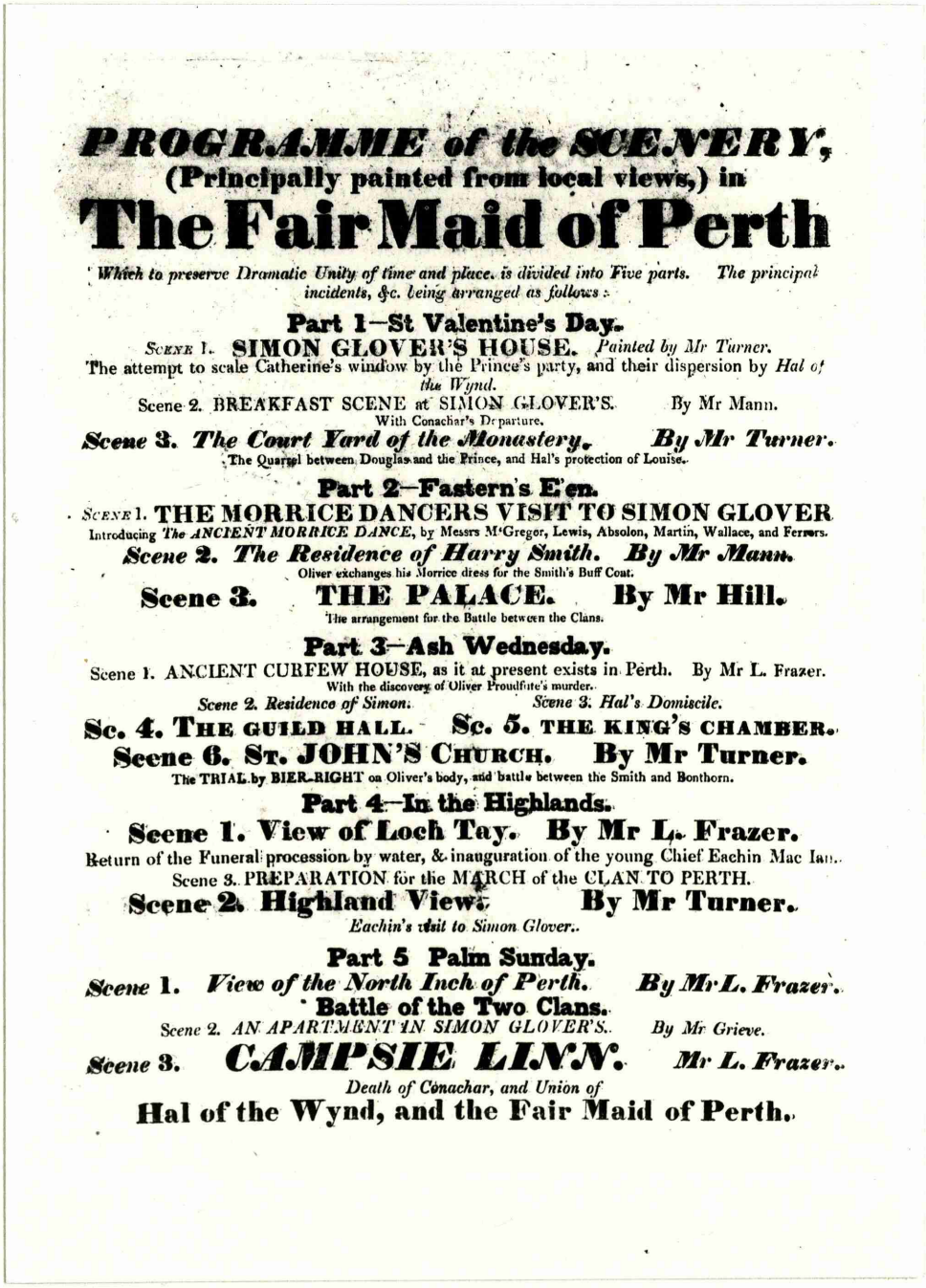
The Box-Office open from Twelve till Three each day.—Stage Manager, Mr FERRERS.

Plate 11

A Playbill for the Caledonian Theatre Edinburgh (right half)

23 June 1829

(Folger Shakespeare Library, Washington D.C.)



PROGRAMME of the SCENERY,

(Principally painted from local views,) in

The Fair Maid of Perth

Which to preserve Dramatic Unity of time and place, is divided into Five parts. The principal incidents, &c. being arranged as follows :-

Part 1—St Valentine's Day.

SCENE 1. **SIMON GLOVER'S HOUSE.** *Painted by Mr Turner.*
The attempt to scale Catherine's window by the Prince's party, and their dispersion by *Hal of the Wynd.*

Scene 2. BREAKFAST SCENE at SIMON GLOVER'S. By Mr Mann.
With Conachar's Departure.

Scene 3. *The Court Yard of the Monastery.* *By Mr Turner.*
The Quarrel between Douglas and the Prince, and Hal's protection of Louise.

Part 2—Fastern's E'en.

SCENE 1. **THE MORRICE DANCERS VISIT TO SIMON GLOVER**
Introducing *The ANCIENT MORRICE DANCE*, by Messrs M'Gregor, Lewis, Absolon, Martin, Wallace, and Ferrers.

Scene 2. *The Residence of Harry Smith.* *By Mr Mann.*
Oliver exchanges his Morrice dress for the Smith's Buff Coat.

Scene 3. THE PALACE. By Mr Hill.
The arrangement for the Battle between the Clans.

Part 3—Ash Wednesday.

Scene 1. ANCIENT CURFEW HOUSE, as it at present exists in Perth. By Mr L. Frazer.
With the discovery of Oliver Proudfute's murder.

Scene 2. Residence of Simon. *Scene 3. Hal's Domicile.*

Sc. 4. THE GUILD HALL. Sc. 5. THE KING'S CHAMBER.

Scene 6. ST. JOHN'S CHURCH. By Mr Turner.
The TRIAL by BIER-RIGHT on Oliver's body, and battle between the Smith and Bonthorn.

Part 4—In the Highlands.

Scene 1. View of Loch Tay. By Mr L. Frazer.
Return of the Funeral procession by water, & inauguration of the young Chief Eachin Mac Ian.

Scene 3. PREPARATION for the MARCH of the CLAN TO PERTH.

Scene 2. Highland View. By Mr Turner.
Eachin's visit to Simon Glover.

Part 5 Palm Sunday.

Scene* 1. *View of the North Inch of Perth.* *By Mr L. Frazer.

Battle of the Two Clans.

Scene 2. *AN APARTMENT IN SIMON GLOVER'S.* *By Mr Grieve.*

Scene* 3. CAMPSIE LINN.** ***Mr L. Frazer.
Death of Conachar, and Union of

Hal of the Wynd, and the Fair Maid of Perth.

ye queene, ye earle and ye maydenne! and the later visits to the Glasgow Theatre Royal, Hope St. of Mr. Joseph Eldred's Opera Bouffe Company, who play Little Amy Robsart from a comic point of view. {3162} Edinburgh sees the Brough Brothers BURLESQUE, Ivanhoe, at the Theatre Royal {2235} and two years later the same theatre stages the "Burlesque . . . extravaganza" Robin Hood and Little John, or the Merrye Outlaws of Sherwood Forest, {2249} which appears to be particularly REMOTE from *Ivanhoe* despite borrowing several characters from the novel.

There are a small number of works which require some explanation of the choice of bills that have been applied to them.

When the connection between a Scott original work and a possible dramatisation looks to be difficult to quantify, the final decision comes down to an individual judgement; however, certain criteria have been followed in making a decision whether to include pieces or no.

1) *Have the pieces been included in previous studies on the subject?*

2) *Are the pieces claimed as 'Scott' dramas by the Edinburgh Theatre Royal during the management of W.H. Murray?*

3) *What is the strength of the evidence which has been used in the past to designate them as 'Scott' dramas?*

The Battle of the Inch of Perth: or, for my ain hand
(Cramond Brig)

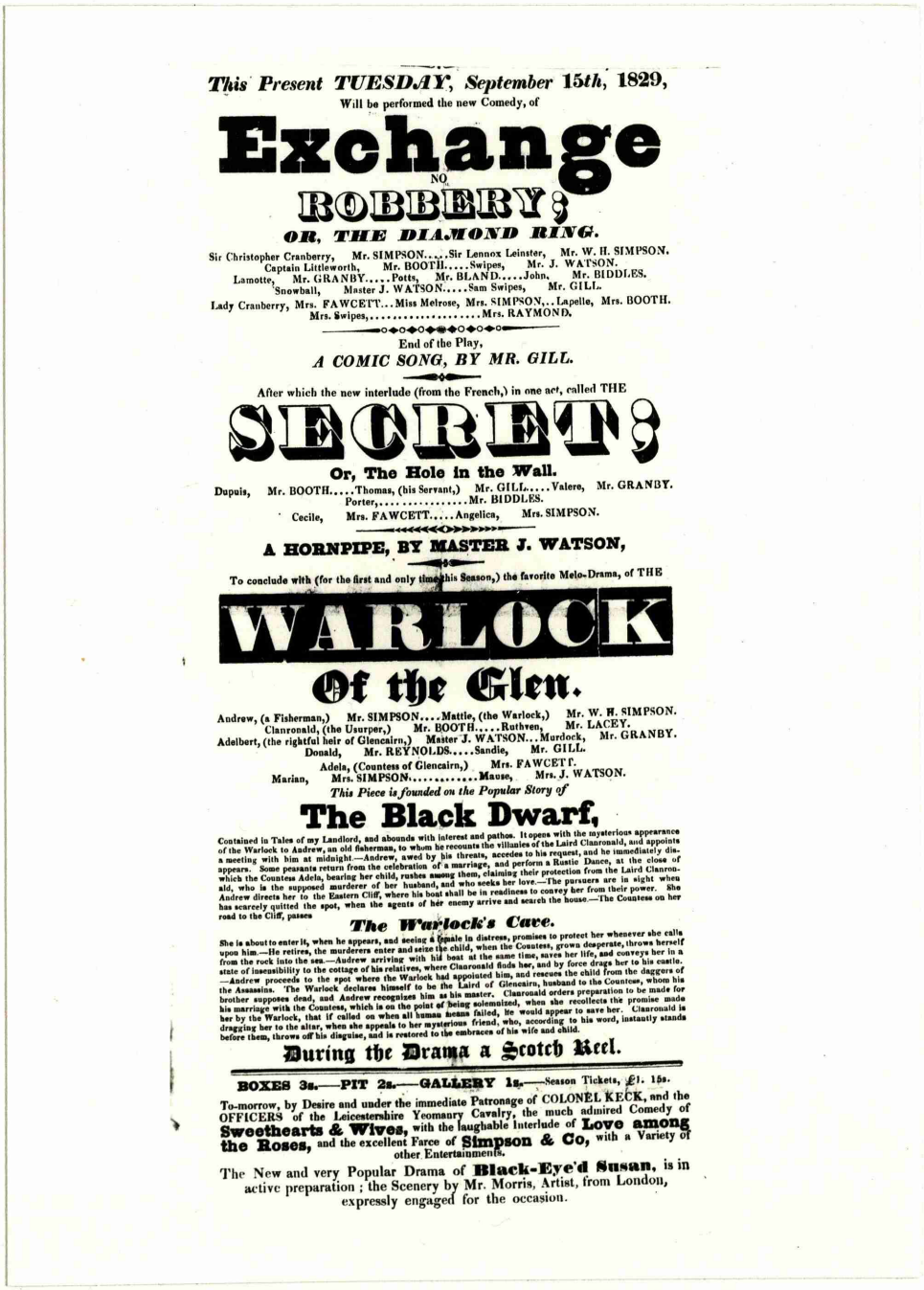
A National Drama entitled The Fair Maid of Perth, was written by the capable and energetic Northern manager, Charles Bass. Plates 10 and 11 are two halves of a playbill for the Caledonian Theatre Edinburgh, on 23 June 1829, in the Henderson/Waverley collection, {W14;78} which gives the antecedents, synopsis and cast of the play. However, the favoured National Drama on this subject was a piece entitled The Battle of the Inch of Perth: or, for my ain hand, (10) the cast of which differed considerably from Bass's straight adaptation. Although the second play became an enduring favourite, ranking somewhere alongside Gilderoy in popularity, it has not been included in the main catalogue for a number of reasons.

Plate 12

A Playbill for an Unknown Theatre, England

15 September 1829

(Folger Shakespeare Library, Washington D.C.)



This Present **TUESDAY**, *September* **15th**, **1829**,

Will be performed the new Comedy, of

Exchange

NO

ROBBERY;

OR, THE DIAMOND RING.

Sir Christopher Cranberry, Mr. SIMPSON.....Sir Lennox Leinster, Mr. W. H. SIMPSON.
Captain Littleworth, Mr. BOOTH.....Swipes, Mr. J. WATSON.
Lamotte, Mr. GRANBY.....Potts, Mr. BLAND.....John, Mr. BIDDLES.
Snowball, Master J. WATSON.....Sam Swipes, Mr. GILL.
Lady Cranberry, Mrs. FAWCETT...Miss Melrose, Mrs. SIMPSON,..Lapelle, Mrs. BOOTH.
Mrs. Swipes,.....Mrs. RAYMOND.

End of the Play,

A COMIC SONG, BY MR. GILL.

After which the new interlude (from the French,) in one act, called THE

SECRET;

Or, The Hole in the Wall.

Dupuis, Mr. BOOTH.....Thomas, (his Servant,) Mr. GILL.....Valere, Mr. GRANBY.
Porter,.....Mr. BIDDLES.
Cecile, Mrs. FAWCETT.....Angelica, Mrs. SIMPSON.

A HORNPIPE, BY MASTER J. WATSON,

To conclude with (for the first and only time this Season,) the favorite Melo-Drama, of THE

WARLOCK

Of the Glen.

Andrew, (a Fisherman,) Mr. SIMPSON....Mattie, (the Warlock,) Mr. W. H. SIMPSON.
Clanronald, (the Usurper,) Mr. BOOTH.....Ruthven, Mr. LACEY.
Adelbert, (the rightful heir of Glencairn,) Master J. WATSON...Murdock, Mr. GRANBY.
Donald, Mr. REYNOLDS.....Sandie, Mr. GILL.
Adela, (Countess of Glencairn,) Mrs. FAWCETT.
Marian, Mrs. SIMPSON.....Mause, Mrs. J. WATSON.

This Piece is founded on the Popular Story of

The Black Dwarf,

Contained in Tales of my Landlord, and abounds with interest and pathos. It opens with the mysterious appearance of the Warlock to Andrew, an old fisherman, to whom he recounts the villanies of the Laird Clanronald, and appoints a meeting with him at midnight.—Andrew, awed by his threats, accedes to his request, and he immediately disappears. Some peasants return from the celebration of a marriage, and perform a Rustic Dance, at the close of which the Countess Adela, bearing her child, rushes among them, claiming their protection from the Laird Clanronald, who is the supposed murderer of her husband, and who seeks her love.—The pursuers are in sight when Andrew directs her to the Eastern Cliff, where his boat shall be in readiness to convey her from their power. She has scarcely quitted the spot, when the agents of her enemy arrive and search the house.—The Countess on her road to the Cliff, passes

The Warlock's Cave.

She is about to enter it, when he appears, and seeing a female in distress, promises to protect her whenever she calls upon him.—He retires, the murderers enter and seize the child, when the Countess, grown desperate, throws herself from the rock into the sea.—Andrew arriving with his boat at the same time, saves her life, and conveys her in a state of insensibility to the cottage of his relatives, where Clanronald finds her, and by force drags her to his castle. —Andrew proceeds to the spot where the Warlock had appointed him, and rescues the child from the daggers of the Assassins. The Warlock declares himself to be the Laird of Glencairn, husband to the Countess, whom his brother supposes dead, and Andrew recognizes him as his master. Clanronald orders preparation to be made for his marriage with the Countess, which is on the point of being solemnized, when she recollects the promise made her by the Warlock, that if called on when all human means failed, he would appear to save her. Clanronald is dragging her to the altar, when she appeals to her mysterious friend, who, according to his word, instantly stands before them, throws off his disguise, and is restored to the embraces of his wife and child.

During the Drama a Scotch Reel.

BOXES 3s.—PIT 2s.—GALLERY 1s.—Season Tickets, £1. 15s.

To-morrow, by Desire and under the immediate Patronage of COLONEL KECK, and the OFFICERS of the Leicestershire Yeomanry Cavalry, the much admired Comedy of **Sweethearts & Wives,** with the laughable Interlude of **Love among the Roses,** and the excellent Farce of **Simpson & Co,** with a Variety of other Entertainments.

The New and very Popular Drama of **Black-Eye'd Susan,** is in active preparation ; the Scenery by Mr. Morris, Artist, from London, expressly engaged for the occasion.

Plate 13

A Playbill for the Theatre Royal Edinburgh

29 January 1821

(Folger Shakespeare Library, Washington D.C.)

W. 11. **THEATRE-ROYAL, EDINBURGH.** N. 65.

First Night of the New Melo-Drama.

This present Evening, MONDAY, January 29. 1821,
Will be performed the National Tragedy of

William Wallace,

OR
THE BATTLE OF FALKIRK.

With appropriate Music, Scenery, Machinery, Dresses, and Decorations.
Previous to the Tragedy will be performed ADDISON's celebrated National OVERTURE.

SCOTS.

Sir William Wallace, *Regent of Scotland*, by Mr TERRY,
Comyn, *Thane of Cumbernauld*, by Mr ANDERSON,
Douglas, Monteith, } *Leaders in the Scottish Army*, { Mr CALCRAFT, Mr ALEXANDER,
Kierly, *Follower of Wallace*, by Mr DUFF—Fergus, *Clansman of Monteith*, by Mr STANLEY—Ramsay by Mr DENHAM,
Officers by Messrs Aikin, Robson, Martin, and Donne,
Standard-Bearers by Messrs Morrison, Sandilands, Ferguson, and Robertson,
Highland Soldiers by Messrs Carrick, Cameron, Campbell, Dornoch, Evandale, Forest, Gordon, Monro, M'Craw, M'Bean, M'Tavish, &c.
Helen, *Wife of Wallace*, by Mrs H. SIDDONS.

ENGLISH.

Lord de Clifford by Mr ROBERTS—Sir Reginald FitzEustace by Mr LEE,
Officers by Messrs Johnson and Baron,
English Guards by Messrs Davenport, Dunstable, Lawson, Baillie, Ellis, Guyse, Holmes, Harrison, Markham, Smith, Torrence, &c.

At the End of the Play, a Favourite PAS SEUL by Miss M. NICOL, to the Air of

THE BLUE BELLS OF SCOTLAND.

After which will be performed, for the First Time in this City, the New National Melo-Dramatic Romance, called,

THE WARLOCK OF THE GLEN,

OR
THE CASTLE OF GLENCAIRN.

Written by the Author of the Tragedy of WALLACE,
And produced at the commencement of the present Season with great Success at the Theatre-Royal, Covent-Garden.
The Overture and Vocal and Melo-Dramatic Music composed, selected, and arranged by Mr WARE.
THE SCENERY, MACHINERY, DRESSES, AND DECORATIONS,
Will be selected from the most popular National Spectacles hitherto produced at this Theatre.

[The following is a Sketch of the Fable, upon which the Melo-Drama is founded. It being believed that the Earl of Glencairn has been murdered on his return from the Holy Wars, his brother Clanronald seizes the estates, under the pretence of protecting the Infant Heir, but once Master of the Castle, he plans the destruction of his unfortunate Nephew, and also persecuting the Countess with offers of his love, the unhappy Adela and her little son, fly the Castle to avoid his tyranny; at this period the piece commences, and represents the adventures of the fugitives until they are restored to all their rights, by the powerful assistance of the Warlock of the Glen.]

The Warlock of the Glen by Mr ALEXANDER,
Adelbert, *the Rightful Heir to Glencairn*, by Miss C. NICOL,
Clanronald, *the Usurper of Glencairn*, by Mr DENHAM,
Andrew Mucklestane, *a Fisherman*, by Mr MACKAY—Sandy, *a Peasant*, by Mr W. MURRAY,
Donald by Mr LEE—Allen by Mr STANLEY—Macfarlane by Mr AIKIN—Geordie by Mr MARTIN—Jamie by Mr DONNE,
Ruthven, Murdoch, } *Two Ruffians in the pay of Clanronald*, { Mr ANDERSON, Mr DUFF,
Clansmen by Messrs Lawson, Lorimer, Reinard, Charteris, Robb, Belsham, Orrock, Barham, Blenheim, Burgess, Stormont, &c.
Adela, *the Countess of Glencairn*, by Mrs EYRE,
Mause Mucklestane by Mrs NICOL—Marian, *her Daughter*, by Miss NICOL,
Jannette by Miss STANFIELD—Peggy by Miss M. NICOL—Maggie by Mrs MACKAY—Nannie by Miss J. NICOL.
In Act 1st, Miss M. NICOL, will perform

A PAS SEUL INCIDENTAL TO THE PIECE.

To-Morrow will be produced the New Tragedy, now performing at the Theatre-Royal, Covent-Garden, called,

MIRANDOLA.

Written by BARRY CORNWALL, Author of MARCIAN COLLONNA, DIEGO de MONTILLA, &c. &c.
Principal Characters by Mr TERRY, Mr CALCRAFT, Mr ROBERTS, Mr ALEXANDER, Mrs RENAUD, and Mrs H. SIDDONS.
After which, the Farce of RAISING the WIND—Jeremy Diddler by Mr JONES.

1. Previous studies by White, Dustan and Ford do not include it in their assessments of dramatisations of the novel.

2. The Edinburgh Theatre Royal, which had the best of economic reasons to attribute pieces to the 'Scott' drama, do not make the connection in this instance.

3. In working from the original material to which Scott went for his novel, the play is closer in spirit to "Cramond Brig," the traditional legend of which is included by Scott in a brief version in his *Tales of a Grandfather,* but which could not really be said to have come from Scott's book. The Scott account of the Cramond Brig incident is barely two pages long and there is virtually none of his characteristic dialogue to transfer to the stage.
[Henderson includes "Cramond Brig" in his Waverley section.]

The Warlock of the Glen

Items numbers 1 and 2 above apply. Henderson includes playbills for this play in his Waverley section from the novel, *The Black Dwarf,* largely, it appears, on the strength of the playbill, Plate 12, for an unidentified theatre, almost certainly in England, in 1829. {W11;59} By contrast, Plate 13 is a bill for the Edinburgh Theatre Royal on 29 January 1821, which gives a different account of the history and antecedents of the play.

Lord of the Isles; or, the Battle of Bannockburn
The Lord of the Isles or, the Gathering of the Clans
Robert the Bruce, or, the Battle of Bannockburn

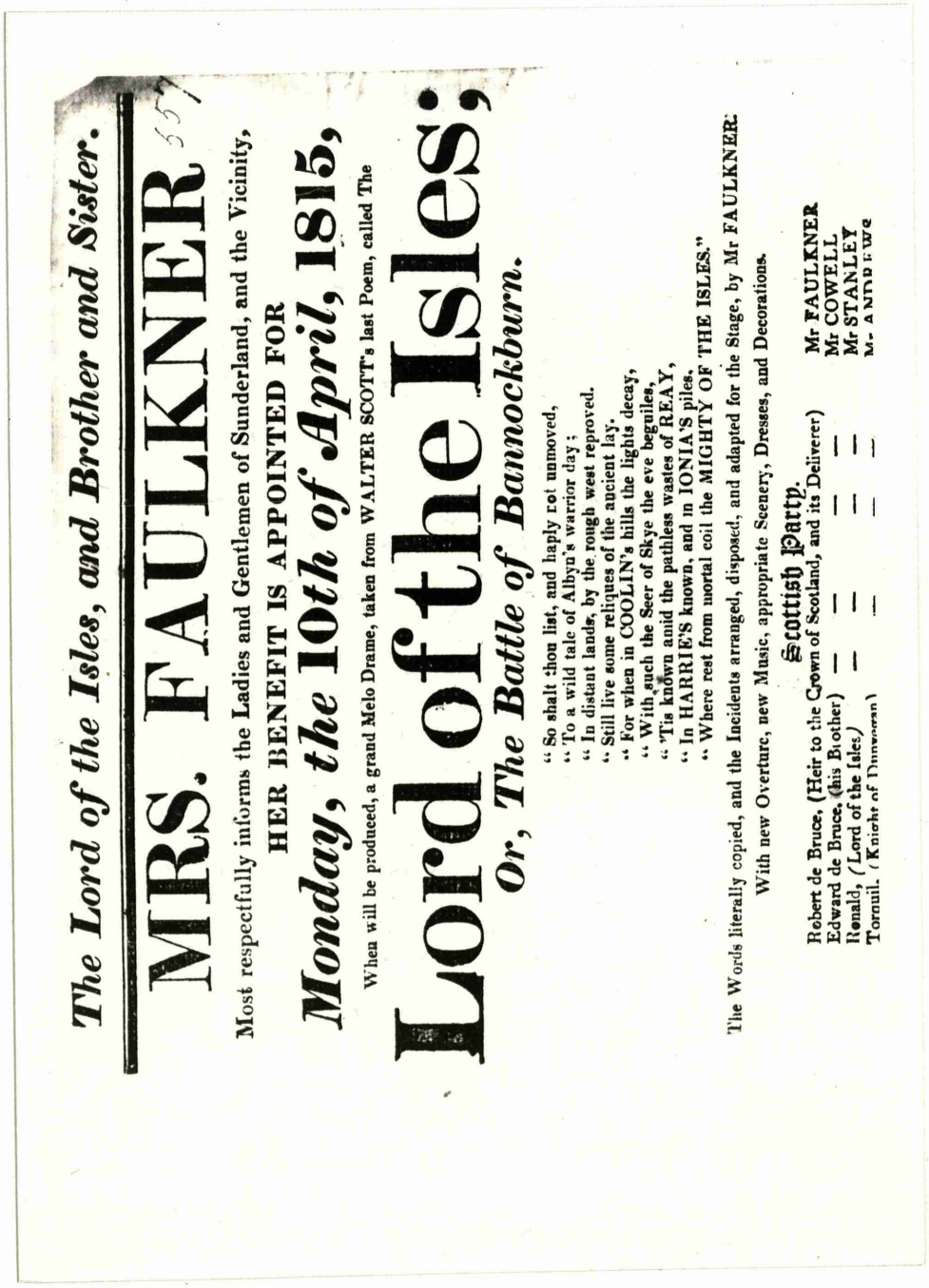
Plates 14, 15 and 16 show bills for three different plays involving the character of Robert the Bruce. Those from Sunderland, Plate 14, and the Royal Surrey Theatre, Plate 15, in 1815 and 1834 respectively, are clearly adaptations of Scott's poem. However, the standard play on the subject in Scotland, was that illustrated by the bill from the Theatre Royal, Bristol, Plate 16, which might be termed the 'Walter Ross play." It is difficult to see how it can be safely designated as a 'Scott' drama without some other corroboration.

Plate 14

A Playbill for an unknown theatre, Sunderland

10 April 1815

(Folger Shakespeare Library, Washington D.C.)



The Lord of the Isles, and Brother and Sister.

MRS. FAULKNER

Most respectfully informs the Ladies and Gentlemen of Sunderland, and the Vicinity,

HER BENEFIT IS APPOINTED FOR

Monday, the 10th of April, 1815,

When will be produced, a grand Melo Drame, taken from WALTER SCOTT's last Poem, called The

Lord of the Isles;

Or, The Battle of Bannockburn.

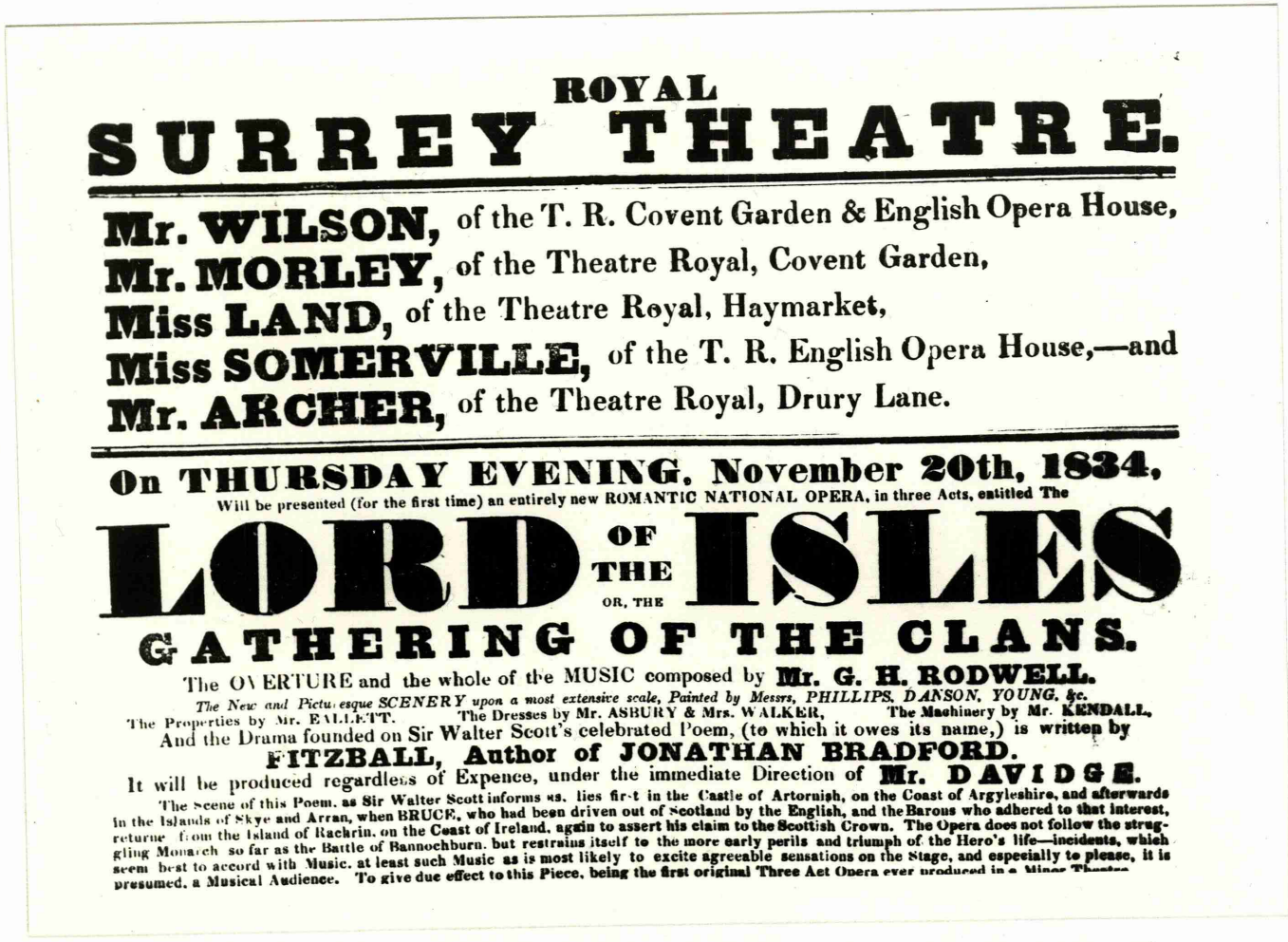
" So shalt thou list, and haply rot unmoved,
" To a wild tale of Albyn's warrior day;
" In distant lands, by the rough west reproved.
" Still live some reliques of the ancient lay.
" For when in COOLIN's hills the lights decay,
" With such the Seer of Skye the eve beguiles,
" 'Tis known amid the pathless wastes of REAY,
" In HARRIE'S known, and in IONIA'S piles.
" Where rest from mortal coil the MIGHTY OF THE ISLES."

The Words literally copied, and the Incidents arranged, disposed, and adapted for the Stage, by Mr FAULKNER

With new Overture, new Music, appropriate Scenery, Dresses, and Decorations.

Scottish Party.

Robert de Bruce, (Heir to the Crown of Scotland, and its Deliverer)	Mr FAULKNER
Edward de Bruce, (his Brother) — — — —	Mr COWELL
Ronald, (Lord of the Isles,) — — — —	Mr STANLEY
Tormail, (Knight of Dunvegan) — — — —	Mr ANDREWS



ROYAL

SURREY THEATRE.

Mr. WILSON, of the T. R. Covent Garden & English Opera House,
Mr. MORLEY, of the Theatre Royal, Covent Garden,
Miss LAND, of the Theatre Royal, Haymarket,
Miss SOMERVILLE, of the T. R. English Opera House,—and
Mr. ARCHER, of the Theatre Royal, Drury Lane.

On THURSDAY EVENING, November 20th, 1834,

Will be presented (for the first time) an entirely new ROMANTIC NATIONAL OPERA, in three Acts, entitled The

LORD OF THE ISLES

OR, THE

GATHERING OF THE CLANS.

The OVERTURE and the whole of the MUSIC composed by **Mr. G. H. RODWELL.**

The New and Picturesque SCENERY upon a most extensive scale, Painted by Messrs, PHILLIPS, DANSON, YOUNG, &c.

The Properties by Mr. EALLETT. The Dresses by Mr. ASBURY & Mrs. WALKER, The Machinery by Mr. **KENDALL,**

And the Drama founded on Sir Walter Scott's celebrated Poem, (to which it owes its name,) is written by

FITZBALL, Author of JONATHAN BRADFORD.

It will be produced regardless of Expence, under the immediate Direction of **Mr. DAVIDGE.**

The Scene of this Poem, as Sir Walter Scott informs us, lies first in the Castle of Artornish, on the Coast of Argyleshire, and afterwards in the Islands of Skye and Arran, when BRUCE, who had been driven out of Scotland by the English, and the Barons who adhered to that interest, returns from the Island of Rachrin, on the Coast of Ireland, again to assert his claim to the Scottish Crown. The Opera does not follow the struggling Monarch so far as the Battle of Bannockburn, but restrains itself to the more early perils and triumph of the Hero's life—incidents, which seem best to accord with Music, at least such Music as is most likely to excite agreeable sensations on the Stage, and especially to please, it is presumed, a Musical Audience. To give due effect to this Piece, being the first original Three Act Opera ever produced in a Minor Theatre

Plate 15

A Playbill for the Royal Surrey Theatre London

20 November 1834

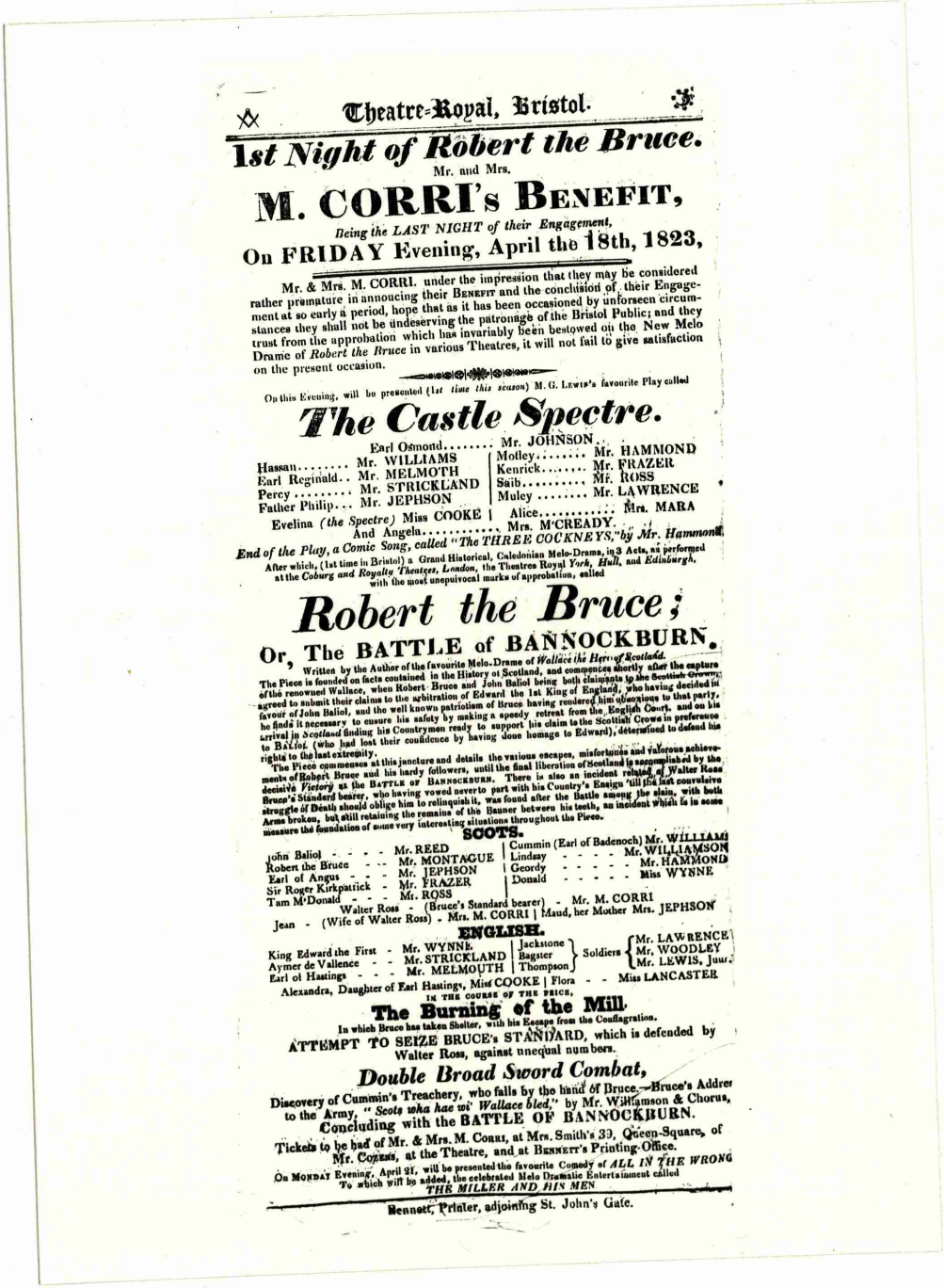
(Folger Shakespeare Library, Washington D.C.)

Plate 16

A Playbill for the Theatre Royal Bristol

18 April 1823

(Folger Shakespeare Library, Washington D.C.)



Theatre-Royal, Bristol.

1st Night of Robert the Bruce.

Mr. and Mrs.

M. CORRI's BENEFIT,

Being the LAST NIGHT of their Engagement,

On FRIDAY Evening, April the 18th, 1823,

Mr. & Mrs. M. CORRI. under the impression that they may be considered rather premature in annoucing their BENEFIT and the conclusion of their Engagement at so early a period, hope that as it has been occasioned by unforseen circumstances they shall not be undeserving the patronage of the Bristol Public; and they trust from the approbation which has invariably been bestowed on the New Melo Drame of *Robert the Bruce* in various Theatres, it will not fail to give satisfaction on the present occasion.

On this Evening, will be presented (*1st time this season*) M. G. LEWIS's favourite Play called

The Castle Spectre.

	Earl Osmond..... Mr. JOHNSON		
Hassan..... Mr. WILLIAMS		Motley..... Mr. HAMMOND	
Earl Reginald.. Mr. MELMOTH		Kenrick..... Mr. FRAZER	
Percy..... Mr. STRICKLAND		Saib..... Mr. ROSS	
Father Philip... Mr. JEPHSON		Muley ..... Mr. LAWRENCE	
Evelina (*the Spectre*) Miss COOKE		Alice..... Mrs. MARA	
And Angela..... Mrs. M'CREADY.			

End of the Play, a Comic Song, called "The THREE COCKNEYS," by Mr. Hammond.

After which, (1st time in Bristol) a Grand Historical, Caledonian Melo-Drama, in 3 Acts, as performed at the *Coburg and Royalty Theatres, London*, the Theatres Royal *York, Hull*, and *Edinburgh*, with the most unequivocal marks of approbation, called

Robert the Bruce;

Or, The BATTLE of BANNOCKBURN.

Written by the Author of the favourite Melo-Drame of *Wallace the Hero of Scotland.*

The Piece is founded on facts contained in the History of Scotland, and commences shortly after the capture of the renowned Wallace, when Robert Bruce and John Baliol being both claimants to the Scottish Crown, agreed to submit their claims to the arbitration of Edward the 1st King of England, who having decided in favour of John Baliol, and the well known patriotism of Bruce having rendered him obnoxious to that party, he finds it necessary to ensure his safety by making a speedy retreat from the English Court, and on his arrival in *Scotland* finding his Countrymen ready to support his claim to the Scottish Crown in preference to BALIOL (who had lost their confidence by having done homage to Edward), determined to defend his rights to the last extremity.

The Piece commences at this juncture and details the various escapes, misfortunes and valorous achievements of Robert Bruce and his hardy followers, until the final liberation of Scotland is accomplished by the decisive *Victory* at the BATTLE OF BANNOCKBURN. There is also an incident related of Walter Ross Bruce's Standerd bearer, who having vowed never to part with his Country's Ensign 'till his last convulsive struggle of Death should oblige him to relinquish it, was found after the Battle among the slain, with both Arms broken, but still retaining the remains of the Banner between his teeth, an incident which is in some measure the foundation of some very interesting situations throughout the Piece.

SCOTS.

John Baliol - - - - Mr. REED		Cummin (Earl of Badenoch) Mr. WILLIAMS	
Robert the Bruce - - - Mr. MONTAGUE		Lindsay - - - - - Mr. WILLIAMSON	
Earl of Angus - - - Mr. JEPHSON		Geordy - - - - - Mr. HAMMOND	
Sir Roger Kirkpatrick - Mr. FRAZER		Donald - - - - - Miss WYNNE	
Tam M'Donald - - - Mr. ROSS			

Walter Ross - (Bruce's Standard bearer) - Mr. M. CORRI

Jean - (Wife of Walter Ross) - Mrs. M. CORRI | Maud, her Mother Mrs. JEPHSON

ENGLISH.

King Edward the First - Mr. WYNNE		Jackstone	Soldiers Mr. LAWRENCE
Aymer de Vallence - - Mr. STRICKLAND		Bagster	Mr. WOODLEY
Earl of Hastings - - - Mr. MELMOUTH		Thompson	Mr. LEWIS, Junr.

Alexandra, Daughter of Earl Hastings, Miss COOKE | Flora - - Miss LANCASTER

IN THE COURSE OF THE PIECE,

The Burning of the Mill,

In which Bruce has taken Shelter, with his Escape from the Conflagration.

ATTEMPT TO SEIZE BRUCE's STANDARD, which is defended by Walter Ross, against unequal numbers.

Double Broad Sword Combat,

Discovery of Cummin's Treachery, who falls by the hand of Bruce.—Bruce's Address to the Army, "*Scots wha hae wi' Wallace bled,*" by Mr. Williamson & Chorus,

Concluding with the BATTLE OF BANNOCKBURN.

Tickets to be had of Mr. & Mrs. M. CORRI, at Mrs. Smith's 33, Queen-Square, of Mr. COZENS, at the Theatre, and at BENNETT's Printing-Office.

On MONDAY Evening, April 21, will be presented the favourite Comedy of *ALL IN THE WRONG*, To which will be added, the celebrated Melo Dramatic Entertainment called *THE MILLER AND HIS MEN*

Bennett, Printer, adjoining St. John's Gate.

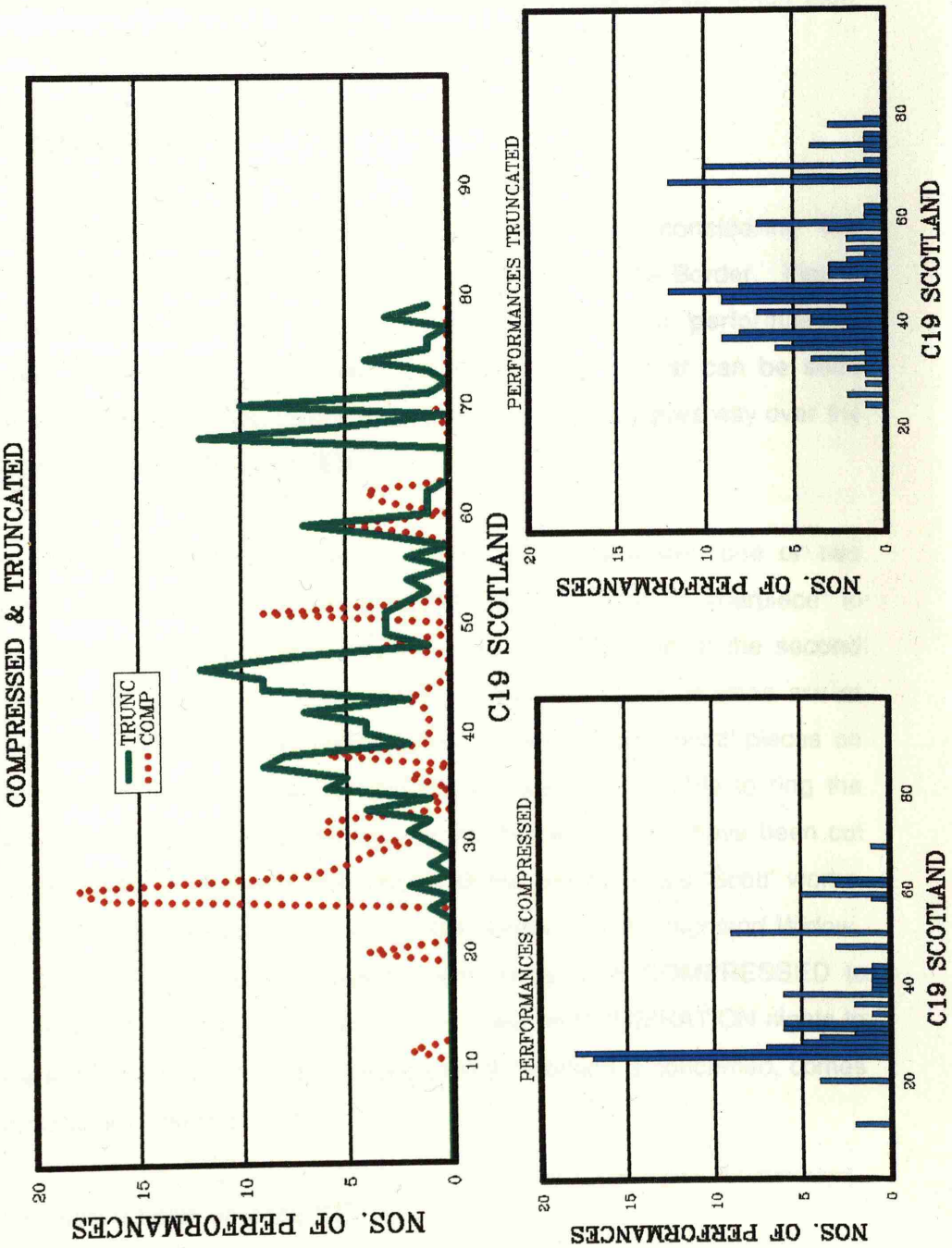
H. Philip Bolton differs in his opinion of some of these plays and it is likely that his forthcoming study will include a useful quantity of ALIEN entries which can serve as a starting point for any further investigation on the subject.

Finally, even had all of the ALIEN pieces mentioned above, been included in the main catalogue, they would not have substantially changed the shape of the overall results.

Figure 18

'Scott' dramas truncated and/or compressed

(original in colour - black and white version fig.18, Appendix1)



Specials Breakdown*

Whilst most of the codified information contained within the SPECials field is covered by a consideration of the individual fortunes of a particular novel, theatre or location, for example "first time this season," "new scenery" or "guest artist," there is a handful of categories which deserve a closer inspection in their own right. Something of the complexity of the relationship between the 'Scott' dramas and the nineteenth-century Scottish theatre is revealed in the performance patterns and stylistic trends which then emerge from a breakdown of these SPECial performances.

Compressed or Truncated Pieces.

These connected categories are of particular significance when considering the differences in the fortunes of the 'Scott' dramas north and south of the Border. Figure 18 shows the performance patterns, singly and superimposed, for performances COMPRESSED and TRUNCATED in the main catalogue listing. What can be seen immediately is the way in which an emphasis on COMPRESSED pieces gives way over the century to those which have been TRUNCATED.

It is common to end a successful first run of a new MAIN piece with one or two performances of it in a SUPPorting role, usually COMPRESSED "into an afterpiece" to mop-up any remaining potential customers who can only be brought in at the second price; however, during the earlier part of the century, when the 'Scott' dramas are at their height of popularity, COMBINATION nights, featuring two or more 'Scott' pieces on the same bill are common and it is important for the managers to be able to ring the changes with them by including in a SUPPorting role, MAIN pieces which have been cut down to form an afterpiece, to augment their choice of the smaller scale 'Scott' works, such as adaptations from *The Abbot, Two Drovers, Redgauntlet,* or *The Highland Widow.* In the rest of Britain too, the pattern shows a swing away from COMPRESSED to TRUNCATED pieces as the century progresses, but there are no COMBINATION nights to be seen. The difference, as far as the plays staged outwith Scotland is concerned, comes in the choice of works to be COMPRESSED.

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* Endnotes for this section begin on page 237.

The spread of works revealed by the Henderson/Waverley collection is limited to dramas from *Rob Roy* and *Guy Mannering.* There are also two performances of an "oratorio selection" from the Lady of the Lake at Drury Lane in 1823, {W15;29B, W15;30} which barely qualify, and a doubtful performance of a play from *The Highland Widow* at Ryde in 1842, which may, or may not have been COMPRESSED {W14;96} but overall the choice is decidedly limited. By contrast, the main catalogue shows a large variety of 'Scott' dramas to have been COMPRESSED during the early years of their popularity, to please a voracious public who cannot seem to have enough of them, however much the newspaper critics might deplore the practice. (1).

One or two of the Scott works spawn dramatisations which are not really calculated as suitable for compression. The most notable example is *The Antiquary,* whose adaptation by W.H. Murray, (2) is something of a favourite at the Edinburgh Theatre Royal. The problem with this novel tended to be that the central visual highlight in the Storm Scene, involved some complex stage machinery which might clash with requirements for the MAIN piece if the play appeared further down the bill. On 9 January 1832, the Edinburgh Theatre Royal management is forced to postpone The Antiquary because the machinery for the panto and the play cannot be worked on the same night (3). When The Antiquary finally appears COMPRESSED at the Glasgow Theatre Royal, Dunlop St. in 1838, {1572} with Mackay guesting as Edie Ochiltree, it actually retains its MAIN piece status which is unusual. Mackay's tours occasionally see The Heart of Mid-Lothian as a MAIN piece "compressed into two acts" but still "retaining all the character of Dumbiedykes." {1570}

In Scotland as a whole, nine different Scott works provide plays which are both COMPRESSED and TRUNCATED for the stage, two are only COMPRESSED and four more are only TRUNCATED. (3)

Whilst COMPRESSED versions of the plays are a logical extension of their enduring popularity, the TRUNCATED pieces are a phenomenon peculiar to the 'Scott' dramas, in that no other nineteenth-century works appear to have been so familiar to their audiences that the theatre professionals could, and as the century progressed increasingly did, play the edited hightlights of the plot. Where once COMBINATION nights might contain a COMPRESSED work, it was more likely to be TRUNCATED, and this reaches the extent of entire bills consisting of FAVOURITE SCENEs or single acts from a number of the 'Scott' dramas, for example 31 July 1824, at the Edinburgh Theatre Royal, when the evening consists in the main of

The Legend of Montrose - Act 1
Guy Mannering - Act 2
Rob Roy - Act 3

The Edinburgh Adelphi Theatre's audience are apparently so familiar with the plot of George Heriot: or, The Fortunes of Nigel that as has been shown (4) in 1842, that theatre plays Acts 1 and 3 of the play, whilst Glasgow in 1875 {3232} and Edinburgh in 1876 {3277} see productions of Rob Roy "commencing at Jean McAlpine's Change House." The only comparable canon of work on the nineteenth-century Scottish stage is Shakespeare. Single acts, usually the most action-packed are occasionally played (5), although overall there are far fewer performances of Shakespeare than of the 'Scott' dramas. It is also interesting that the two works whose plays are COMPRESSED, but not TRUNCATED, are the two major works set in England, *Kenilworth* and *Ivanhoe.* Possibly audiences felt that the BURLESQUEs of these novels which travelled north were TRUNCATED enough.

In the statistics used to create Figure 18, evenings on which two or more 'Scott' dramas are COMPRESSED or TRUNCATED have been designated as a single performance. It would therefore be possible to re-calculate the figures so that the statistics for the earlier years of the graph are boosted; however, the overall sweep of the figure would remain the same. The most noticeable peaks of performance of TRUNCATED pieces, in the late 1840s and around 1870, are caused by TRUNCATED versions of plays from *St. Ronan's Well, Rob Roy* and *Guy Mannering.*

The "Interlude" from the play of St. Ronan's Well entitled The Cleikum Inn becomes one of the mainstays of Mackay's repertoire. His portrayal of Meg Dodds is the only example of sustained CROSS-DRESSING in the 'Scott' dramas and he plays the interlude all over Scotland. In the years 1844 to 1847 this work accounts for the bulk *(82%)* of the TRUNCATED entries.

Table 5 % of TRUNCATED performances 1844-1847
featuring Charles Mackay as Meg Dodds.

Year	Truncated performances
1844 - 9	performances (7 St.R'sW)(1 RR, 1 G.Mann.)
1845 - 9	performances (6 ")(1 Abbot, G.Mann,1 L.Lake)

Year	Truncated performances
1846 - 12	performances (10 St.R'sW)(1 RR, 1 G.Mann.)
1847 - 8	performances (8 St.R's W)

After Mackay's retirement, the statistics are dominated by TRUNCATED versions of *Rob Roy* and more particularly, *Guy Mannering.*

Whilst the stage versions of *Guy Mannering* are being updated from time to time, to place more emphasis on the leading dramatic character of Meg Merrilies, the enduring popularity of the original music from Terry's play makes it an ideal candidate for truncation and some ingenuity goes into shaping it anew. The most common format is to be seen at the Edinburgh Theatre Royal on 14 September 1849, when the G.uest A.rtists are Donald King as Henry Bertram and Kathleen Fitzwilliam playing Lucy. The bill lists the following songs :-

Henry - "Be mine dear maid," "Green grow the Rashes, O,"
"Blue Bonnets over the Border" with Miss Parker (Julia)
"Now Hope Now Fear"
Gabriel - "Safely follow him"
Julia - "The Cavalier"
Lucy - "There is a Flower that Bloometh," "Oh, Rest thee, Babe,"
"I love him"

On Saturday 15 September 1849, the piece is TRUNCATED to the last two acts, with the loss of only one song, "There is a Flower that Bloometh." This configuration for the play, eliminating the first act, is the one which seems to become the norm on stages throughout Britain during the latter half of the century. In Scotland even more ingenuity is shown by Howard's Operetta House in Edinburgh, which presents Guy Mannering in 1861-1862 (6) "with all the original music" in one act.

Overall, the spread and type of COMPRESSED and TRUNCATED entries in the main catalogue suggests a shared pool of knowledge of the repertoire on the part of nineteenth-century theatregoers and managers, which allows a kind of cultural shorthand to arise in the Scottish theatre after 1820 and to continue for nearly eighty years. The recognisable snatches of well-loved stories are only one aspect of this and another category, that of SPECIAL OCCASIONs, serves to illuminate further the part that the 'Scott' dramas play in the life of the community.

Special Occasions and Patronage

It is useful to consider the PATRONAGE category along with that for SPECIAL OCCASIONs as they frequently overlap; however, the latter has been used as a catch-all category to note unusual occurrences and it is only when it is broken down into its constituent parts that a clearer picture of the 'Scott' dramas as they existed in their social context emerges.

The entries in the SPECIAL OCCASION and PATRONAGE categories are largely concerned with two different kinds of decisions made about the status and usage of the 'Scott' dramas. On the one hand there are the management decisions, such as substitutions of one piece for another, special ticketing policies and other marketing ploys. In contrast are the values placed on the 'Scott' dramas by private groups and individuals by their decision to bestow PATRONAGE or other favour on them.

The first entry in the main catalogue SPECIAL OCCASION listing is actually for a performance of The Lady of the Lake at Haddington on Christmas Eve, 1811 and it is only the earliest example of what is to become a marked tendency in managements' treatment of the 'Scott' dramas. They are adjudged as being peculiarly suitable for holidays and patriotic occasions, when their familiar and enduring popularity and national feeling might be calculated to appeal nicely to those slightly conservative occasional theatregoers who would be abroad on those nights (7). They are also favourite pieces with which to open a season, almost as though the management are seeking to establish their credentials from the outset with a competent production of an old favourite. (8) There is also the consideration that these pieces can be put on with minimal preparation, which is useful for a company re-assembling after a break. The list of SPECIAL OCCASIONs connected with public holidays (9), shows a shift, mid-century, away from universal occasions such as Christmas Day, to those events, such as the Fair Holidays or Aberdeen's Cattle Show Week, which bring an influx of people into the towns from the surrounding countryside.

During the first thirty years of their usage the most common management ploy, is to turn to the 'Scott' dramas in an emergency, usually the illness or non-arrival of a G.uest A.rtist. It was natural enough to substitute one 'Scott' drama for another since they would both be likely to please the same audience {1550}; however, a more significant indicator of the solid worth of the plays can be seen in the way in which they are repeatedly turned to as an alternative for almost any other kind of piece. The

attraction here for managers is two-fold in that not only can at least a moderate audience usually be retrieved in a difficult situation, but also they are pieces that every company knows and can perform at very short notice. Therefore in Aberdeen in 1821, {305} the Theatre postpones the tragedy of Alexander because of illness and substitutes The Heart of Mid-Lothian: or, the Lily of St. Leonard's, whilst at the Edinburgh Theatre Royal in 1839, {1625} with a full complement of healthy guest singers, "bad weather" delays the arrival of music and costumes, probably coming by sea, and forces the postponement of The Barber of Seville in favour of Guy Mannering.

In fact the Edinburgh Theatre Royal made an extensive use of this useful escape route from difficulty. The tone on a bill of 1829 {1009} is almost apologetic, as G.uest A.rtist Madame Vestris, pleading illness and fatigue pulls out of the night's intended performance, and forces the manager to declare that "In this emergency, there is no alternative but to announce..." an alternative. The old favourite Rob Roy is brought up to head the bill for the evening and to mollify disgruntled patrons. The use of the 'Scott' dramas as an emergency 'stop-gap' dies out mid-century, the final entry on the main catalogue listing being for the Aberdeen Theatre Royal in 1854, {2515} and the entire practice of substitution is overtaken and virtually eliminated by the advent of week-long RUNs.

The SPECIAL OCCASIONs category finds theatre managers employing every wile to tempt patrons into the theatre, matching the repertoire to the occasion. Therefore at the Edinburgh Theatre Royal in 1843, 1846 and 1851 (10), strong programmes of 'Scott' dramas accompany the juvenile nights of the pantomime, when families who were not perhaps regular patrons might be expected to attend. There are free gifts for theatregoers in Glasgow, in 1828 a giveaway woodcut of a (canine) G.uest A.rtist, {912} and in 1852, {2430} the prize of a copy of the 1822 Edinburgh Theatre Royal playbill which featured the performance of Rob Roy played before George IV. Throughout the century, charity BENEFITs for deserving causes, warm hearts and lighten pockets and keep the theatres in the public eye as a responsible caring section of the community. (11) Indeed, from the number of BENEFITs and repeat BENEFITs, "the first having failed," to which they contributed, the 'Scott' dramas appear to have represented a theatrical "sheet-anchor" in truth.(12)

On the occasion in 1842 on which the Edinburgh Adelphi Theatre presented the evening's entertainment which it called a "Grand National Olio" from "Sir Walter Scott's Scottish Dramas," (13) it was Mackay's guest status which appeared to be the *raison*

d'etre. However, it is not until after Mackay's final retirement in 1852, that managements regularly begin to create miniature SEASONs of national pieces in the form of "Grand National Nights." These are usually, but not exclusively, based on the 'Scott' dramas (14). They are also closely intertwined with two other managerial tactics, the employment of special ticketing and the boosting of the theatre's social status on certain nights through PATRONAGE and the designation of "Fashionable Nights."

Douglas Reid's 1980 article "Popular theatre in Victorian Birmingham" (15), is particularly useful here for the chance that it gives to compare aspects of the management/audience relationship in Birmingham and the major Scottish cities, notably Glasgow. Reid's primary concern is with the theories of melodrama developed by Michael Booth and others, which place great emphasis on the debased tastes and "numbed" faculties of the audiences in Victorian industrial centres. Reid challenges Booth's theories in as much as they relate to Birmingham audiences; however, in the process, he makes some telling points about the Birmingham Theatre Royal which can be equally applied to theatres in Scotland.

Of special significance is Reid's breakdown of the way in which the social calendar of the theatre was shaped in response to the recreational calendar of the working-class. He describes how certain business practices, for example, the custom of not paying factory hands until late on Saturday, shaped the theatre-going of the working-class, so that Monday night was likely be their favourite night for attendance and the theatre was consequently very uproarious on that night. In the course of the period of Reid's study 1840-1870, half-holiday campaigns gradually came to see a shift in emphasis towards Saturday night as the great recreational night for the working class. The theatre management, as a result, chose to boost their middle and upper-class audiences by designating Fridays as "fashionable" nights - the night on which the working-class were least likely to be able to afford to go to the theatre and to therefore shatter the refined air with heckling of the artists or the pop of opened ginger-beer bottles (16).

Reid makes a convincing argument for the need for a re-assessment of the relationship between melodrama and its audiences, especially since Booth formulated his theories based exclusively on a study of London theatres and their audiences. However, it is the management techniques he identifies at work in the Birmingham theatre which are most useful for the way in which they can be compared with similar practices on the Scottish stage to identify the audience at whom the 'Scott' dramas were aimed.

The three areas of the treatment of the 'Scott' dramas by managements of most interest in this respect, are the "Scottish" or "National" nights, "Fashionable" nights and special pricing policies in the form of "Half-Price" nights or the like. Glasgow and Birmingham in the Victorian era had a similar economic breakdown in that, whilst Birmingham did not have the port and shipbuilding industries of the Empire's Second City, both cities were rapidly expanding their populations, with a large number of the newcomers migrating into the city from the surrounding countryside. Both cities operated on a basis of a mixture of heavy industry and manufacturing which meant that the working-class population consisted of a mixture of highly skilled labour and larger numbers of semi-skilled and unskilled workers. Indeed, in Scotland as a whole, an analysis of the relevant areas of the SPECIAL OCCASIONs categories shows trends which broadly follow the principles set out in Reid's study of an English provincial industrial city. It was the repertoire which differed in Scotland.

"Fashionable" nights in conjunction with the 'Scott' dramas, appear scattered through the century, from the Edinburgh Caledonian Theatre in 1825 {580} to the Glasgow Theatre Royal, Dunlop St. in 1867, {2923} and there is a definite trend as the century progresses towards "Fashionable" nights being placed on Fridays, as in Birmingham. The same concept is at work when "Fashionable" nights containing other pieces occur during a RUN of a 'Scott' drama. This can clearly be seen at Dundee in 1865, {2796} when a week-long RUN of the play of The Lady of the Lake and a BURLESQUE from *Ivanhoe*, is broken by a "Grand Fashionable Night" on the Friday featuring School for Scandal and The Area Belle. On the following week The Lady of the Lake continues, {2801} this time SUPPorted by a BURLESQUE from *Kenilworth* and again on the Friday the RUN is broken by a "Grand Fashionable Night" for which the attractions are The Hunchback and Balance of Comfort. This example from Dundee would seem to indicate that by the 1860s the 'Scott' dramas are considered to be no longer a draw to the more sophisticated audiences even if they are still good financial propositions. This is a trend which becomes marked when the special pricing and "national" nights are brought into the picture.

The list of occasions on which special pricing coincides with the 'Scott' dramas shows two significant features. First, as might be expected, whereas during the first half of the century, 'Scott' dramas head the bills on "half-price" or "second price" nights, during the latter half of the period the 'Scott' dramas play a SUPPorting role on *64%* of such occasions. Secondly, the days of the week on which these reduced prices are offered makes a marked shift from the beginning to the end of the week, Friday excepted, as the

working-class begin to change their recreational patterns, influenced, at least in Glasgow, by a number of enlightened employers who prided themselves on paying their hands on a Friday. (17)

There is an overlap in the instance of "national" evenings. In 1858, the Glasgow Theatre Royal, Dunlop St. {2595} combines a "Grand National Night," when G.uest A.rtist, Mr. Powrie, tops the bill as Rob Roy Macgregor, with reduced prices, and a year later the same theatre {2617} is using a play from *The Abbot* on a "Grand Half-Price Night and Great Monstre Night for the People." The latest instance of special pricing in the main catalogue occurs in 1859, but theatre managements are still appealing to their Saturday night audiences with "national" events as late as 1870. {3049}

As the evenings aimed at the working class members of the audience drift towards the end of the week, so the instances of PATRONAGE of evenings including 'Scott' dramas move in the other direction.

Once of the most striking aspects of the PATRONAGE of the 'Scott' and other National Dramas generally, is the wide social spread of organisations and individuals which become involved with them, and it is worth remembering in this context the very real impact which the Waverley Novels had on the public as a whole and which the 'Scott' dramas continued. Scott's novels were the first of the genre to break down social barriers to respectability. They were the first works of fiction stocked in working men's libraries, (18) and even gained the grudging approval of the non-conformist religious press. (19) Their stage adaptations served, particularly in Scotland, something of the same function, bringing thousands into the theatre for the first time to see a 'Scott' play. (20)

As far as PATRONAGE ie., the direct identification of a group or individual with a performance, is concerned, trends which had been at work before the advent of the 'Scott' dramas continue, but there is a marked expansion of PATRONAGE evident in the case of the National Drama.

The aristocracy and the military continue their long-running associations with the theatre. Both groups are confident and independent enough to brave any possible social censure for their associations with the stage, and they continue to bestow their PATRONAGE on companies and individuals. In the case of the military, the 'Scott' dramas

seem to be particular garrison favourites. In the early years of their performance military patrons might bring along the regimental band to play during the interval, (21) or even a party of troopers to demonstrate the Cavalry Broadsword Exercise. In later years, the military are to the fore in the performance of 'Scott' dramas by AMATEURs for charitable purposes, and it is noticeable that these performances are most frequently put on at the beginnings of weeks. (22) There can be a considerable measure of overlap between SPECIAL OCCASION categories. On Friday, 22 December 1854, {2539} at the Aberdeen Theatre Royal, Rob Roy heads the bill on a "Fashionable Night" under military PATRONAGE, in aid of the "Patriotic Fund."

Theatre managers, favourite actors and high-powered G.uest A.rtists had always been able to claim a measure of support from certain enthusiasts amongst the aristocracy; however, in the case of the 'Scott' dramas the PATRONAGE broadens to include a wide variety of middle- and upper-class social groups and individuals. This kaleidoscope of Scottish society ranges from the Faculty of Advocates in Edinburgh {1842,1919} and the Lord Provost and Magistrates in Perth {303}, to the "Lady Patronesses of the Caledonian Fancy Ball" {972}, Stewards of the Races {462}, Golf Clubs {2043}, a quantity of Masonic Lodges {580,2351}, drawn in part by the number of actors who appear to have been Freemasons, trade and cultural organisations {734,1091,1855}, and "the ladies & gentlemen at Mr. Seton's Hotel at Bridge of Earn." {813}

The nature of the Henderson/Waverley collection does not make a comparison between SPECIAL OCCASION categories a very reliable exercise in terms of the incidence of particular types of SPECIAL OCCASIONs. Individual instances of various phenomena, such as special ticketing policies, do appear outwith Scotland, (23) but the "National" nights are conspicuous by their absence.

Both the SPECIAL OCCASION and PATRONAGE categories in the main catalogue reveal a complex shifting relationship between the theatre professional, the audience and the material, which demanded the most skilled handling on the part of managers who 'read' the audience and repertoire and made their decisions accordingly. It also goes a long way to explaining why, whereas a handful of managers had lengthy careers, of varying degrees of success, on the nineteenth-century Scottish stage, many more rose for one or two seasons, only to sink without trace or to move elsewhere. The 'Scott' dramas and the National Drama in general constituted a very important part of the overall nineteenth-century Scottish theatre repertoire, at some points during the period 1811-1900 making up nearly one third of the total. It is not an exaggeration to say

that their performance represented an economic imperative for managements during their hey-day. It is also noticeable, that as the period progresses and their use becomes more specialised, there are a large quantity of entries in the SPECIAL OCCASIONs category which demonstrate the creativity and vision of a handful of the most successful managers of the period in W.H. Murray and J.B. Howard in Edinburgh, J.H. Alexander and the Glover family in Glasgow and Bruce Norton in Dundee.

The remainder of the categories covered by the SPECials field are largely self-explanatory; however, one or two others deserve some brief explanation, for interesting sidelights which are thrown on the overall picture.

Cross-dressing

This category covers six basic situations:-

1) Women play the parts of youths, pages, etc.. In this classification has been included the character of Roland Graeme in plays from *"The Abbot."*
2) Men playing old crones, witches, etc. or women playing wizards.
3) Men playing Meg Dodds.
4) BURLESQUE.
5) "Breeches" parts - includes any BENEFITs under (6). This category is taken to include BENEFIT performances on which occasions the presence of a woman in a breeches role was frequently specifically included as a draw.
6) Women play juvenile leads (excludes BENEFITs), eg. Malcolm Graeme, Francis Osbaldistone, Henry Bertram.

The first category was a standard theatrical arrangement existing over decades, which ranged from The Princes in the Tower to Milady's Page and downwards. There are no significant differences between entries for this type of performance in the Henderson/Waverley and main catalogue listings.

The second instance, of men playing crones or witches, is slightly more interesting for into this category comes the powerful character of Meg Merrilies in *Guy Mannering* who seems to have had a fascination for character actors. In 1822 at Covent Garden, Mr. W. Farren plays the gipsy for his BENEFIT, {W4;101} whilst in 1830 in Sunderland, {W5;54} Mr. H. Kemble plays her on the occasion of his wife's BENEFIT (23), and in 1850 {W6;38} Mr.R.T. Cobham plays the part in Inverness.

William Glover and James Stewart, in the Glover theatrical memoirs, refer to a

BENEFIT performance of the part of Meg Merrilies in the Glasgow Theatre Royal, Dunlop St. They have been discussing Edmund Glover's performance of Mrs. Malaprop ("in the manner of his late mother.") (24)

Stewart - As a rule I don't care for seeing eccentric casts; but I should like to have seen that one. They have been common for a long period, on benefit occasions, by way of a draw...

Glover - Just about this time old Fitzroy play Meg Merrilies for his.

Stewart - Well, that wasn't quite so outrageous; particularly when you remember how often he had to play the Witch in Macbeth.

Unfortunately, the bill for "old Fitzroy's" BENEFIT, sometime in 1857, has not survived in the major collections; however, in the main catalogue listing there are two entries which make it plain that Meg Merrilies is a regular role for Edmund Glover.

Whilst Glover was still at the Prince's Theatre Royal, West Nile St. in Glasgow in 1849, a TRUNCATED version of Guy Mannering or the Gipsey's Prophecy appears "for the first time in this theatre." {2214} The G.uest A.rtists are the vocalists Mr. and Mrs. Donald King who play Henry Bertram and Julia Mannering and Mr. P. Corri who plays Gabriel. The evening is Mr. and Mrs. King's BENEFIT night and Mr. E. Glover plays Meg Merrilies. His performance is evidently a success for in August of the following year, {2234} a greatly TRUNCATED version, described as "selections" and "concluding with the gipsies' scene and chorus, The Chough and Crow" is performed for the BENEFIT of Miss K. Fitzwilliam of the company, who plays Lucy Bertram. The bill trumpets the "first time this season of Mr. Edmund Glover as "Meg Merrilies.""

Stewart's mention of the Witches in Macbeth supplies the clue to the bulk of the other cross-dressed roles in this section, for, both in the Henderson and main catalogue listings, they are largely witches or crones. The melo-drama of The Night Hag: or, St. Swithin's Chair, (25) which has the most tenuous of links with the novel of *Waverley,* contains a number of witches who frequently appear to have been cross-dressed. (26) In the Henderson/Waverley listing there is also a single cross-dressed performance of the character of Margery Murdockson at Liverpool in 1839, {W7;111} and in an interesting reversal, at an unknown theatre, {W15;19} Mrs. Shaw plays Allan Bane in The Lady of the Lake. The last two entries may, of course, simply be printing errors, substituting "Mrs." for "Mr." and *vice versa.*

In the main catalogue, there is a REVIVAL of the full scale adaptation of *Waverley* entitled Waverley! or 'tis sixty years since at the Edinburgh Theatre Royal in 1852 {2455} in which the youth, Davie Gellatly, is played by Miss Eliza Arden, and Mrs. Nosebag by Mr. E.W. Gomersal. This last comic character, appearing in the year that Charles Mackay quit the stage for 'good and aye,' is a link with his celebrated comic creation, the formidable landlady Meg Dodds in the play of St. Ronan's Well.

Meg Dodds could have been said to have stepped outwith her setting almost as did Bailie Nicol Jarvie and the Dougal Cratur, for whilst the full length adaptation from the novel by J.R. Planché, which first appears in Scotland at the Edinburgh, Theatre Royal on 5 June 1824 {516} was not particularly successful, Mackay's performance as Meg Dodds, although the bill had said "for this night only," was a triumph. Mackay repeats the role for as long as the theatre does the full-length play; however, he also developes an "Interlude" from the play entitled The Cleikum Inn, the sole purpose of which is to allow him to repeat his portrayal and to sing the comic song of "There cam' a young man to my daddy's door." This piece is purely Mackay's province, and there are sixty-one entries for it in the main catalogue, although both listings, the main catalogue and the Henderson/Waverley listing, include performances by J.H. Alexander as Meg Dodds in an adaptation of the entire novel, done at the Edinburgh Caledonian Theatre. {814}

There is only one entry in the Henderson/Waverley catalogue for The Cleikum Inn in an English theatre. Mackay is a G.uest A.rtist at the Theatre Royal Newcastle on 20 December 1839. {W13;87} It is the "fifth fashionable night", a Friday, and in a COMBINATION evening featuring a 'Scott' drama from *The Bride of Lammermoor* and The Cleikum Inn, Mackay plays the roles of Caleb Balderstone and Meg Dodds.

The fourth CROSS-DRESSING category, that of BURLESQUE, is another straightforward one in that the same conventions about CROSS-DRESSING which applied to all nineteenth-century BURLESQUEs, appear to have come into play with BURLESQUEs from the 'Scott' dramas at theatres throughout the United Kingdom. The BURLESQUE entries appear in RUNs in the main catalogue from mid-century onward and the final CROSS-DRESSING entry is for a RUN, length unknown, of a BURLESQUE from *Kenilworth* at the Edinburgh Theatre Royal in 1890. {3536} The only slight area of difference between the catalogues, lies in three performances of Rob Roy, in Edinburgh 1826, {681} and Dundee in 1843, {1934,1935} when the entire cast exchanged roles. There is unfortunately no indication on the bills of any changes which might have ensued in the pieces themselves. (27)

The final two categories have, towards mid-century and after, a certain degree of overlap. However, the truly interesting entries, certainly in the final category, are to be found in the early years of the 'Scott' dramas, when performances of the most popular adaptations are an economic imperative, particularly for the smallest itinerant companies whose financial positions are often more than ordinarily precarious.

On the strength of bills from both collections, the main catalogue listing and the Henderson/Waverley collection, the inference seems clear. The tiny companies could not afford not to do these pieces, especially Rob Roy, and if they were going to do them at all they had to include the music. Their chances of having a good ballad tenor amongst their numbers were slim, and so women regularly played Francis Osbaldistone as a matter of course, and not for any particularly SPECIAL OCCASION such as a BENEFIT.

The Henderson/Waverley collection has bills that clearly come into this category from Kirkton and Canterbury in England, and Thorne, Arbroath and Inverness, north of the border. (28) The main catalogue adds bills from Selkirk, Galashiels and Banff .(29) They are all for performances of Rob Roy and a good example is the Rob Roy at the theatre in Galashiels on 12 January 1820. {155} This company consists largely of the Fraser family, namely Mr. Fraser, Mr. L. & Mr. D. Fraser, Miss & Miss P. Fraser. The bill is printed by "D. Fraser of the Theatre" and Mrs. Hay plays Frank, continuing on the success that the company had with the same piece in Selkirk. The same company had had a similar problem not long before with a performance of Guy Mannering. {137} On that occasion a JUVENILE, Master Fraser had played the equivalent tenor role of Henry Bertram, whilst Mrs. Hay played Julia Mannering.

The Henderson/Waverley collection contains three bills, one for Covent Garden {W15;54} and two for Drury Lane in 1843, {W15;30,W15;32} for performances of Rossini's opera The Lady of the Lake in which the part of Malcolm Graeme is sung by a woman. There is nothing on the bill to indicate that any special significance was being made of this and it is perhaps possible to speculate that these performances are more properly placed in category one, for women playing youths.

Both catalogue listings also include performances which are more difficult to classify. For example, at the Edinburgh Theatre Royal on 15 December 1856, {2566} Rob Roy heads the bill, and is SUPPorted by The Lady of the Lake. On this occasion Miss M. Davis plays Francis, but Malcolm Graeme is played by Mr. Mowbray. This particular

theatre could not have had too much difficulty in providing itself with a ballad tenor if it had needed one, and it is interesting that Miss Agnes Markham, who plays Francis at the Queen's Theatre & Opera House, Edinburgh, in subsequent years, (30) actually teams up with Miss Minnie Davis, as Rob Roy, when the latter repeats her role of Francis in the Royal Queen's 1862 BURLESQUE Rob Roy or 'any other man. {2698}

Certain actresses of the period were celebrated for their appearance in breeches roles, notably Lady Don, and whilst it is an easier matter to judge her guest appearance at the Edinburgh Theatre Royal in 1868, {2967} in the roles of Henry Bertram and Francis Osbaldistone as breeches roles, coming as they do in the midst of a run of a *Kenilworth* BURLESQUE in which she plays the Earl of Leicester, other performances noted in the main catalogue are less clear cut. Given that the secret of BURLESQUE success lay in a distortion of normality, this would seem to argue a difference in quality and emphasis between the two types of performance - the breeches role, when the presence of a woman in a male role was a matter of importance and those ordinary nights when male roles are filled by actresses. There are only four theatrical nights between Agnes Markham's appearance on 21 June 1862 as Francis, when she sings two of the original Rob Roy duets with Miss Foote, who plays Di Vernon, and her appearance as Rob Roy in the BURLESQUE version, in which she sings the comic song "I'm as happy as a king," so that a marked shift in performance would seem to be that much more important.

This is an instance where a return to look at nineteenth-century comment on the work can be useful. J. Stewart and William Glover, in the Glover *Memoirs*, make some interesting observations about CROSS-DRESSING in the 'Scott' dramas. However, before reaching an anecdote which serves to shed some light on the problem of late Victorian actresses in male roles, they also make a comment on the overall phenomenon which serves to illustrate further the validity of the dual approach, which begins from the concrete basis of a survey of the playbills and then turns to contemporary comment for colouring of the overall picture.

Stewart and Glover discuss the Glasgow Theatre Royal's 1865 revival of Rob Roy. {2743} It had been a lavish REVIVAL with a considerable outlay on scenery and costumes and great care had been taken in selecting a suitable cast. Francis was played by Miss Erskine, and Glover and Stewart comment on her portrayal of the young lover.

> *Glover* ...This was the first time that ever I had seen the part of *Francis* played by a female - or even heard of it. Since then, of course, it has been frequently so played.

Stewart I think I have myself seen two cases of the kind, Mrs. Howard Paul being one. (31)

The Glover *Memoirs* are precisely the kind of invaluable document upon which scholars have depended in the past. The temptation is great to take at face value and as fact, Glover's impressions of CROSS-DRESSING in Rob Roy to mean that this was the first occasion on which Francis was played by a woman in Scotland. William Glover had enjoyed a long career in the Scottish theatre, was interested in its history and came from a distinguished theatrical family and yet he could hardly be expected to have an encyclopaedic knowledge of the working practices of the small itinerant companies of seventy years previously. It is precisely the kind of information which can only be thrown up by this comprehensive factual survey of the period.

Later on in their conversations, Stewart and Glover reach the visit of Samuel Phelps to the theatre in 1868. (32) Phelps plays Bailie Nicol Jarvie in Rob Roy, towards the end of his engagement and Stewart has an anecdote to tell which explains how the company's resident bass singer came to play Francis for the occasion.

> The time had been that when a *Francis* was wanted in Dunlop Street you had the man to whom nothing came amiss, the ever-ready and ever-willing Hamblin...on this occasion, a young lady had been cast for the part, a sister-in-law of Mr. Baynham, playing under the name of Miss Leighton. She had been engaged...for light musical business, amongst others - a sort of musical walking-lady - but *Francis Osbaldiston* was something beyond what she had expected or thought herself at all capable for - and with Phelps moreover. In fact, she fairly "funked" at *Francis* ; and, having taken counsel with Rose Leclerq on the matter, she got that lady to go with her to Duncan Smyth [the bass singer], and intercede with him to relieve her of the part.

At this distance it is impossible to know the exact source of the young lady's distress - whether it was the breeches nature of the role, the technical difficulty of the music or the exalted company of the G.uest A.rtist; however, what is of great interest is Stewart's description of her status within the theatre as "a sort of musical walking-lady." This is about as ordinary a position as could be found within theatre companies of the period, and the whole tone of Stewart's account would seem to give weight to the supposition, raised by the patterns of CROSS-DRESSING revealed in the main catalogue listing, that there was some difference in emphasis between breeches roles played in BURLESQUE, the guest visits and BENEFIT occasions on which women played male roles, and the regular inclusion of women cast as Francis Osbaldiston in Rob Roy.

Overall, the CROSS-DRESSING entries are interesting for the light that they throw on a particular area of nineteenth-century theatre practice, as it was applied to the 'Scott' dramas. It is unfortunate that so few bills have survived for the smallest travelling companies. Perhaps only a comprehensive analysis of the nineteenth-century Scottish press, might reveal more instances of CROSS-DRESSING amongst their ranks.

Favourite Character/Music

These two categories within the SPEC(ials) field serve to convey something of the quality and warmth of the relationship between the 'Scott' dramas, their practitioners and the audience, in that they are unique in the history of the nineteenth-century Scottish stage. There is no comparable canon of work which throws up such enduring and familiar items to be slotted into bills which often have no other national items at all, as a kind of cultural cement between audience and theatre.

The category of FAVOURITE MUSIC is the more open-ended one, in that theatre orchestras throughout the period tended to play whatever was in vogue and, much as favourite songs and ballads appeared in a wide variety of pieces as a concomitant of the guest vocalists, so particularly successful overtures might well be played as incidental pieces, simply because their music was popular. However, in the case of music from the 'Scott' dramas, it was the content, and how it was used, independent of the original play from which it came, that sets it apart from the rest of the orchestral repertoire.

The continued popularity and widespread use of the overture to Terry's Guy Mannering, composed by Sir Henry Bishop, has already been noted (33); however, other music from the 'Scott' dramas was notably successful. During the 1840s, the joint management of the Edinburgh Theatre Royal and the Adelphi Theatre allowed W.H. Murray to tailor his usage of the repertoire to the varied audiences for whom he catered throughout the year.

In 1844, the main catalogue listing has twenty-one entries for the Theatre Royal and thirty-six for the Adelphi. The gradual drift of the 'Scott' dramas mid-century towards the more popular end of the market has begun, and the use of music in the respective theatres reflects this. The main house uses Dewar's overture to the play entitled The Antiquary {1972} on one occasion, on a bill containing no other 'Scott' material, but otherwise does not choose to preface any of the other twenty nights of 'Scott' dramas

with FAVOURITE MUSIC. In contrast, out of thirty-six entries for the Adelphi, twenty-five *(69.444%)*, have overtures identified on the bills. (34) Dewar's overture to a play from *Ivanhoe* is played four times to accompany that piece, (35) and all bar one {1988} of the other mentions are of performances of Dewar's overture to The Antiquary , although the play itself was never performed at all that season. The overture is highly national in flavour - a medley of Scottish tunes-

> *Dewar - Overture to* The Antiquary
> Laddie, come near me; Bannocks o' barley meal;
> I lo'ed ne'er a laddie but ane; My mithers aye glowrin
> o'er me; Soldier Laddie; Banks o' Banna; Willie was a
> wanton wag.

Only one of the entries is for the overture alone, {2011} so that on the remaining occasions, the music accompanies 'Scott' dramas, and thereby re-inforces the collective national identity of the whole.

By 1847, the use of the national overtures has reduced slightly at the Adelphi Theatre. Out of nineteen entries for that theatre, there are two entries for overtures which stand alone, {2135,2140} and nine occasions when they accompany 'Scott' dramas, (36) for a total of *58%* and yet, the character of the music remains largely unchanged. The two overtures featured that Summer are Bishop's works for Guy Mannering and The Legend of Montrose. The latter is another medley overture of familiar Scots songs, with which the less sophisticated audiences at the Adelphi doubtless enjoyed singing along.

> *Bishop - Overture to* The Legend of Montrose.
> Charlie is my darling; John Anderson, my Jo; Rothiemurcus
> Rant; Green Grow the Rashes, O; The Lone Vale; Ane and
> Twenty, Tam; Of a' the airts' the wind can blaw; Fy, let's
> a' to the Bridal; Patie's Wedding.

At the Theatre Royal, the Bishop overtures have a handful of performances (37), and there is one performance, on 6 March 1847 {2112} of the overture to La Dame Blanche by Boildeau. This piece came from a French opera with a libretto by Scribe, which was very loosely based on ideas from *The Monastery* and *Guy Mannering.* (38) The opera was not a success in Britain, but the music became something of a favourite with those theatre orchestras whose patrons had a taste for opera. As the period progresses, the 'Scotch medley' type of occasional music follows the bulk of the National Drama to the working-class and 'popular' theatres, whilst the major houses turn increasingly to the opera for their incidental music or to pieces which are only nominally connected to Scott. (39)

Apart from the overtures to the plays, a few individual pieces of music are repeated: Joanna Baillie's contribution to Terry's Guy Mannering, the Gipsies Chorus entitled "The Chough and Crow," is a favourite, as is the duet "Roy's Wife of Aldivalloch" from Pocock's Rob Roy and the ballad "Young Lochinvar," from *Marmion.* However, the most frequently performed songs are not properly from the plays at all, but are rather adjuncts of that other phenomenon of the 'Scott' dramas, the FAVOURITE CHARACTERs, who step from their settings to acquire an independent life upon the nineteenth-century Scottish stage.

The Henderson/Waverley collection contains sixteen bills for instances of performances of FAVOURITE MUSIC, outwith Scotland, notably the song "The Last Words of Marmion," (40) but there are no entries for FAVOURITE CHARACTERs. In Scotland, the phenomenon is based loosely around a handful of striking characters. In *The Heart of Mid-Lothian* the Laird of Dumbiedykes is a favourite, as is Meg Dodds from *St. Ronan's Well;* however, it is *Rob Roy* which provides the most fertile ground, from which spring, Bailie Nicol Jarvie, the Dougal Cratur and Rob Roy himself.

The first entry in the main catalogue for a FAVOURITE CHARACTER is for Mackay's BENEFIT on 12 May 1819. {98} This is the occasion on which the Edinburgh Theatre Royal fell into an uproar because Mackay was not allowed to play the Bailie in the complete play for his BENEFIT, because the play was in its first season. Even years later, the controversy is remembered and when, in 1823, {446} Murray announces for his own BENEFIT a 'Scott' drama, The Battle of Bothwell Bridge (41), which is new that season, the *Edinburgh Dramatic Review* is outraged. (42) The reviewer recalls how, on the previous occasion

> The public were naturally incensed at this manifest contempt of their wishes; and expressed their feelings so emphatically, that the Manager had no other way of sneaking out of the scrape, than by sending poor *Mackay* upon the stage to plead what was called the rule of the theatre.

Mackay evidently also sought a way out of the difficulty by including in his programme, a comic song, in the character of Bailie Nicol Jarvie, as a taster for the audience of his most celebrated role. "Bailie Nicol Jarvie's Journey to Aberfoil" is performed, both within the body of the play and, more often, as an occasional piece, wherever Mackay goes in Scotland for the next fifteen years. The latest entries for it in the main

catalogue, are at the Glasgow Theatre Royal, Dunlop St. on 29 September 1838, {1583} and 1 October 1838. {1584}

The occasional pieces used by FAVOURITE CHARACTERs appear to fall into broadly two categories. First, there are those pieces, like Mackay's song for the Bailie, also Meg Dodd's rendition of "There cam' a young man to my daddy's door" and even the "Cogitations of the Laird of Dumbiedykes on sair hearts, haughty lasses, and Miss Kittlepoker," {290} which appear to be able to be slotted into the plays themselves or to stand alone, at will. The lyrics to "Bailie Nicol Jarvie's Journey to Aberfoil" are a humorous extension of the character and circumstances of the Bailie, but they never stray too far from the play.

Air - The Quaker's Wife.
The clavering chiels in the clachan, hard by,
They'll no gi'e a body but hard works;
My Conscience! they'll find, if again we shall try,
A Het Poker's as good as their Braid Swords.
"It's as weel to let that flee stick fast to the wa',"
For if they should chance to claymore me;
"Let sleepin' dogs lie," is the best thing ava,
Said my father, the Deacon, before me.

My poor cousin Rab, and his terrible wife,
Was sae proud that she chose to disown me,
An' she naething thought o' a Magistrate's life;
My Conscience! she was just gaun to drown me.
But if I again in her clutches should pop,
Poor Matty may live to deplore me,
But were I at Glasgow, I'd stick by my shop,
Like my father, the Deacon, before me. Stanzas 2 & 3

In contrast, another BENEFIT occasion in 1820, {219} for Duff, whose Dougal, in Rob Roy was allowed to be his greatest success, brings forth a comic song entitled "The Dougal Creature's Visit to Edinburgh." The initial success of the play had already spawned a song, "The Dougal Creature's Account o' hersel," which appears to have been fairly close to the Bailie's song in spirit, but the new piece is far more disconnected from the original material. The title immediately brings to mind Donald Macintosh's Travels from Aberdeen to London, in which a metropolitan audience was invited to laugh at an ignorant provincial, and the *Dramatic Review,* in 1823, (44) confirms that suspicion by revealing that

> this demi-savage gives a description of gas-lights, police-offices and some other inventions, which we had always thought belonged to a later era than that of *Rob Roy Macgregor.*

The reviewer notes sourly that the gods encored the song.

There are in addition occasional addresses in character, given by the Laird of Dumbiedykes, Bailie Nicol Jarvie and Peter Peebles, (44) and dances in character by the Dougal Cratur and Rob Roy. {772,1612} Scott himself contributed to this in a sense, by writing the Epilogue to the Planché adaptation of *St. Ronan's Well.* (45) {516} The whole interlude entitled The Cleikum Inn, was a form of occasional piece - a vehicle for Mackay - occupying much the same relationship to the complete play, as Donald Macintosh's Travels did to The Register Office. At one step further removed from the originals are the characters who appear "in the ring." (46)

Finally, there is the example of a character who has become so identified with the actor concerned that he can be slotted into an entirely different dramatic piece. On 27 May, 1831, the Edinburgh Theatre Royal performs the "Laughable and Local Interlude of the Manager in Distress." (47) This was one of that small class of pieces, comprised largely of farces, which were customised by individual theatres, who inserted local and topical allusions into the script as necessary. The Manager in Distress appears to have been a popular interlude in which the local Manager comes face to face with his 'patrons,' and the cast of characters scattered through the Theatre Royal auditorium on this occasion includes "A Glasgow Baillie (in the Upper Boxes)" played by Mackay. There seems little doubt that this character should have been a distant offshoot of Rob Roy, but it is difficult to know how to include it in the main catalogue without more concrete detail. The same caveat applies to some equestrian displays, which may owe some debt to Scott's novels of chivalry, but where none of the characters on the bill are readily identifiable as coming from the books. The connecting thread binding the characters to their 'Scott' originals finally snaps with these pieces in that, whilst the overall survey of the material can reveal previously hidden patterns, it can also suggest connections where perhaps none exist.

The FAVOURITE CHARACTERs are a phenomenon of the earlier part of the period, when the popularity of the 'Scott' dramas is at its height, and it might be tempting in consequence to judge them simply as the flying sparks struck by an actor on his mettle. The bulk of the entries, *(76%)*, do feature Charles Mackay, but the FAVOURITE CHARACTERs who step from their settings to confront audiences, do not do so alone. Alongside them are ranged the FAVOURITE MUSIC in songs and overtures, the 'edited highlights' in the COMPRESSED and TRUNCATED performances, the association of these particular pieces with national and public SPECIAL OCCASIONs and the PATRONAGE of

groups and individuals from high and low. All the SPECial categories combine to give some idea of the interlocking series of hopes and expectations which bound together the artists and the audiences of the nineteenth-century Scottish theatre with this identifiable body of material.

It is the very complexity of this relationship which may have deceived scholars into too readily dismissing the 'Scott' dramas in Scotland as a parochial distillation of the work of the London theatres. The overall impression gained can be one of a relationship which was almost cosy and which appears, from a distance of geography or years, overwhelmingly provincial in a pejorative sense. The reality viewed from close up, or rather teased apart from within, is of a dense, tightly packed mass of interlocking strands of interest, which it is necessary to have a deal of local knowledge in order to be able to unravel. What appears merely constricted is in fact, richly tailored to specific local conditions.

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*Endnotes for this section begin on Page 241.

CONCLUSION*

This study set out to prove the thesis that *the dramas derived from the writings of Sir Walter Scott enjoyed a far more complex relationship with the nineteenth-century Scottish theatre than has been formerly supposed.* The work concentrated on the usage of the 'Scott' dramas by theatre professionals rather than on the playtexts themselves, placing the emphasis on theatrical function rather than on dramatic form. However, in the process, the study has revealed the need for a reassessment of the playtexts, which have been categorised as "Scottish Gothic," (1) in the light of their treatment on the nineteenth-century Scottish stage.

In 1965 Professor Booth, in the Foreword to his pioneering study, *English Melodrama*, apologised to his readers for having perhaps omitted mention of their favourite melodramas, saying that

> . . . exhaustive treatment is not essential for an understanding of melodrama. Themes, situations, and character types repeat themselves endlessly, and after a while in melodrama there is nothing new under the sun. (p.5)

However, further study of the theatre of the period by numerous scholars has revealed something of the influence of the practical workings of the nineteenth-century theatre on the dramatic forms seen within it. Professor Booth, in the Foreword to his collected *Prefaces to Nineteenth-Century Theatre* (2) puts the case very succinctly, when he acknowledges the changes that have come about in the research of the subject since his first studies were published. He accepts that:

> more needed to be said in the prefaces themselves about the composition of audiences, acting styles, production methods, the deep social and cultural roots of the contemporary drama and the particular relation between a play and the theatre that first performed it. (p.viii)

Yet scholars have persisted in bracketing the treatment meted out to the 'Scott' dramas by the Scottish theatre with that seen in the rest of Britain, differing merely in the degree of "popularity." The present study has attempted to unravel the complex web of interest which bound the materials, audience and the theatre professionals together by de-constructing the place of the 'Scott' dramas in the

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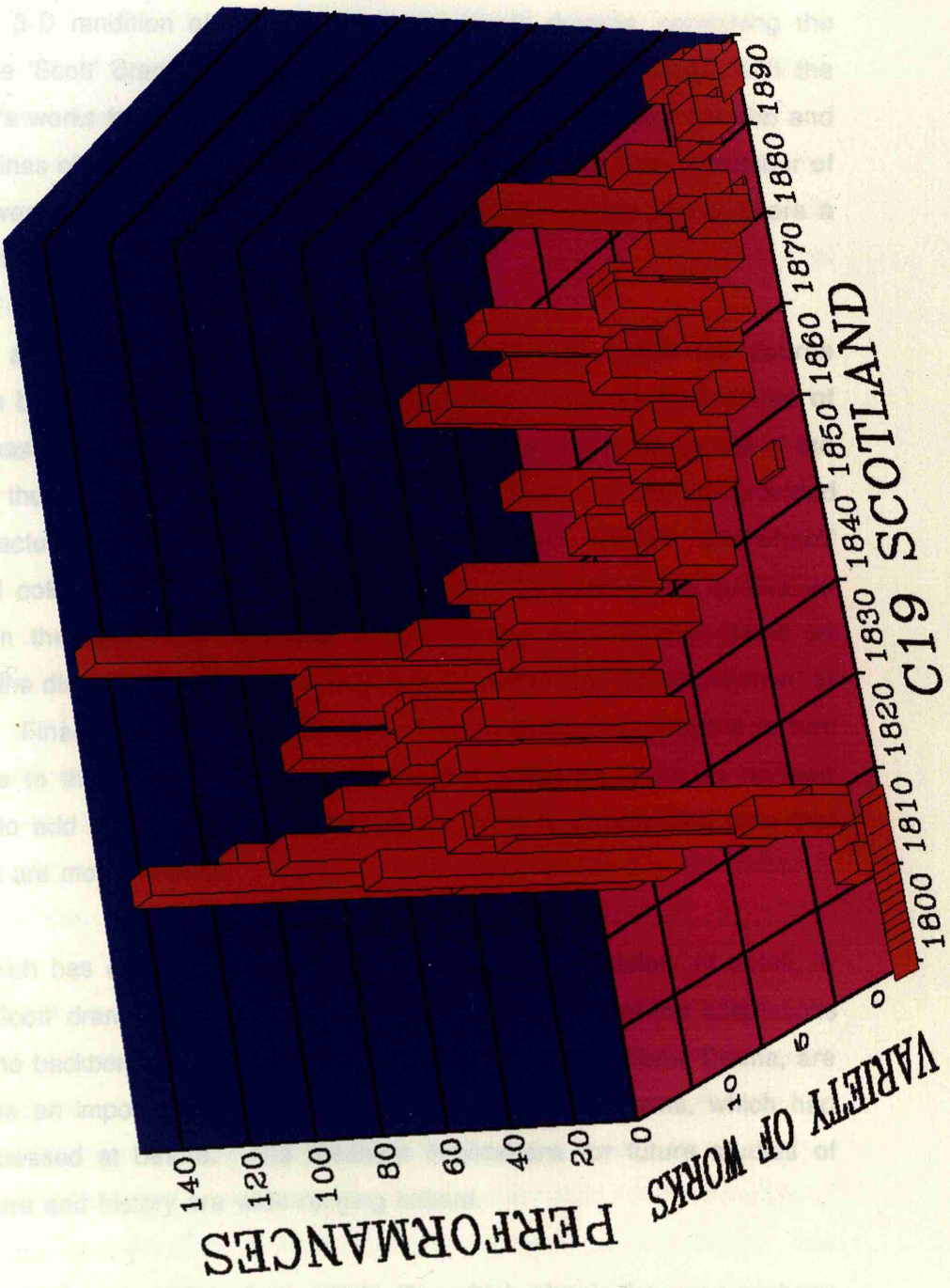
*Endnotes for this section begin on Page 241.

Figure 19

The 'Scott' dramas on the Nineteenth-Century Scottish Stage

(original in colour - black and white version fig.19, Appendix 1)



nineteenth-century repertoire. This effort to give concrete shape to attitudes revealed in the treatment of a particular body of material which shared a collective identity, has involved a fundamental reshaping of the methodology to place the emphasis on theatrical ephemera, made newly accessible by the application of recent developments in information technology.

Figure 19 is a 3-D rendition of the 'shape' of the 'Scott' dramas, combining the incidence of the 'Scott' dramas on the nineteenth-century Scottish stage, with the variety of Scott's works from which they were taken. The figure shows the ebb and flow of the fortunes of the 'Scott' dramas from those periods when a large number of performances were done of a wide variety of works, through to the period where a few 'Scott' dramas are performed, but in longer RUNS.

By identifying and plotting the various elements contained within the source materials it has been possible to give life to dry statistics. The resultant picture of the 'Scott' dramas on the nineteenth-century Scottish stage which emerges out of the whole study is thus built up of differing elements. The bare outlines are provided by the purely factual quantitative elements - the who? what? where? and when? The depth and colour have been added to the picture by plotting the qualitative elements within the bills - the how and why? covering such diverse items as PATRONAGE, the distortion of the form of FAVOURITE pieces and the employment of G.uest A.rtists. Finally, with a firm basis upon which to build, it is possible to turn with confidence to the more subjective contemporary materials, such as reviews and memoirs, to add shade and tone to the colour, for it is in providing tone that these materials are most valuable.

The picture which has emerged is one of great richness and subtlety of detail, in which no two 'Scott' dramas are treated exactly alike and the core of the adaptations which formed the backbone of the genre unique to Scotland, the National Drama, are seen to assume an importance in cultural as well as theatrical terms, which had hardly been guessed at before. The resultant implications for future studies of Scotland's theatre and history are wide-ranging indeed.

In 1989 David McCrone published an article (3) which shows the area perhaps most apt for further investigation, namely, the place of the 'Scott' dramas and of the National Drama, in the overall life of nineteenth-century Scotland. McCrone's article, entitled "Representing Scotland: Culture and Nationalism" tackles head-on

the thorny problem on which, he argues, generations of Scottish intellectuals have fatally impaled themselves, namely, the definition of a Scottish culture, along with an attendant reason for its decline. McCrone argues persuasively that Tom Nairn *et al*, have been trying to identify something which never really existed in a single unifying Scottish culture, because of their belief in an outmoded nineteenth-century ideal of what constitutes nationhood.

The nineteenth-century Scottish theatre, and specifically the National Drama, have been neglected by scholars seeking to understand Scotland's recent past, and many of the questions raised by the results of this study, have some bearing on the enquiry. Why, for example, does the adjective "national" start to disappear from the bills around 1860, whilst the epithets "Scotch" or "Scottish" re-appear, along with that eighteenth-century theatrical stalwart - the Scotch ballet?

Does this signal a return to the Scots as being portrayed as quaint peasantry on their own stages, just at a time, around 1853, when Scottish politics were briefly taking on a more national hue, with the formation of the Association for the Vindication of Scottish Rights? (4) William Ferguson, in *Scotland 1689 to the Present* (5) charts the resurgence of Scottish nationalism during this period, which he cites as being the result of a comparative decline in the perceived influence of Scotland on central government brought about by administrative changes in 1827. Ferguson believes that, during the early decades of the nineteenth-century, "The drift towards North Britain was arrested by the great popularity of the works of Burns and Scott." (6) Since Scott's primary influence on the mass of the people may have come about through the 'Scott' dramas, then the National Drama as a whole comes to take on an important role which remains largely unexplored.

Sir Walter Scott is a difficult figure for twentieth-century commentators - so ubiquitous in his own day, his influence has been hard for post-War commentators to assess dispassionately, let alone to justify. Scholars have been split between those who despise everything that they think he stood for and that small band of apologists, very small in his own country, who have concentrated on the minutiae of his writing and do not attempt to defend such unfashionable political views. The recent work of Martin Meisel shows that the pointer has come full circle, to regarding his work as his contemporaries did, as a breath of fresh air, rather than as an anaesthetic.

The impression of Scott as being conscious that he was in some respects breaking new ground in portrayals of his countrymen which went against the eighteenth-century stereotypes set up after the '45, is borne out by his correspondence. Scott complained to Joanna Baillie, (7), in a letter written before the publication of *The Lady of the Lake* , that he feared the worst with regard to some forthcoming illustrations for that poem

> Both [sets] will probably be execrable for if Westall who is really a man of talent fail'd in figures of chivalry [Marmion] where he had so many painters to guide him, what in the Devil's name will he make of Highland figures. I expect to see my chieftain Sir Roderick Dhu in the guize of a recruiting sergeant of the Black Watch and his Bard the very model of Auld Robin Grey upon a japand tea-tray.

This letter, along with the limited and cliché-ridden repertoire of "Scottish" plays available to native theatres before the adaptations of Scott and the rise of the National Drama, would seem to support Ferguson's assessment of him as rescuing Scotland's self-image from imminent demise, drowned in a sea of sentimentality.

With a more accurate picture of the place of the 'Scott' dramas in the life of the nineteenth-century Scottish theatre now to hand, perhaps it is time to widen the frame to include the rest of the National Drama and the setting in which it was displayed.

ENDNOTES

Review of the Critical Literature
pp.1-33.

1. J.C. Dibdin, *Annals of the Edinburgh Stage* (Edinburgh, 1888).

2. W. Baynham, *The Glasgow Stage* (Glasgow, 1892).

3. H.A. White, *Sir Walter Scott's Novels on the Stage: a dissertation.* (New Haven, 1927).

4. W.G. Dustan, 'Sir Walter Scott and the Drama: with some account of the theatre in Edinburgh.' (unpublished Ph.D. dissertation, University of Edinburgh, 1933).

5. See Appendix 2, for a complete breakdown of White's work, indicating the differences between his studies and those of the other major scholars.

6. Allardyce Nicoll, *A History of Early Nineteenth Century Drama.* 2 vols. (Cambridge, 1930).

7. George Rowell, *The Victorian Theatre 1792-1914*, second edition. (Cambridge, 1978).

8. Michael Booth, *English Melodrama.* (London, 1965).

9. Richard Ford, *Dramatisations of Scott's Novels: a catalogue.* (Oxford, 1979).

10. *Edinburgh Dramatic Review,* 22 August 1823, vol.5 no.234.

11. Sir Walter Scott finally publicly owned the authorship of the Waverley Novels on 23 February 1827, at an Edinburgh Theatrical Fund Benefit Dinner.

12. *Glasgow Dramatic Review,* 18 December 1844, no.4, p.25.

13. James Kay, *A Historical Account of the Novel and Drama of Rob Roy.* (Glasgow, 1868). See below, p.141.

14. James Houston, *The Autobiography of Mr. James Houston, Scotch Comedian.* (Glasgow, 1889).

15. See below, pp.135-141, for a further discussion of the concept of "completeness" in late nineteenth-century productions of the National Drama.

16. J.R. Planché, *The Recollections and Reflections of J.R. Planché. A Professional Autobiography.* (London, 1872).

17. See below, p.22, for an opinion to the contrary. (Ruff and Hellstrom).

18. J. Keith Angus, *A Scotch play-house:being the historical records of the Old Theatre Royal, Marischal St. Aberdeen.* (Aberdeen, 1878).

19. Frank Boyd, *Records of the Dundee Stage.* (Dundee, 1886).

20. J.C. Dibdin, *Annals of the Edinburgh Stage.* Dibdin claimed to have drawn on an earlier work by Robert Chambers. This may have been one of two pamphlets attributed to Robert Chambers by the Edinburgh Public Library.

i) *Sketch of the History of the Edinburgh Theatre Royal.* 8vo.1859.
ii) *A Memoir of W.H. Murray.* 12vo. 1851.

21. Walter Baynham, *The Glasgow Stage.* (Glasgow, 1892).

22. Peter Baxter, *The Drama in Perth: being a history of Perth's early plays, playhouses, playbills, pageants, concerts, etc.* (Perth, 1907).

23. Robb Lawson, *The Story of the Scots Stage.* (Paisley, 1917).

24. J.C. Dibdin, p.305

> . . . on the 6th of February [1823] the management played another of those trump cards of which, thanks to the genius of Sir Walter Scott they held such a hand, and knew so well when and how to play. This time it was *George Heriot.* [sic] A contemporary print congratulates "the theatrical public of Edinburgh on another ray of splendour having been added to the great national sun of attraction which from time to time, has beamed forth from the pen of the immortal unknown."

See also p.355, Dibdin quotes Murray's address at his benefit, on 29 September 1832, after Scott's death.

> It is well known that, at one period, the Edinburgh Theatre Royal owed its existence to the success of what was called the 'Waverley Dramas.'

25. J.C. Dibdin, p.396, quotes Murray's address spoken in the theatre on 21 May 1846.

> That the great change which has taken place in the hours and habits of society has proved very detrimental to theatricals cannot be questioned; and it is singular and interesting to know that upwards of seventeen years ago, Sir Walter Scott foresaw and warned me of the change, advising me not to take the Patent for its whole term of twenty-one years, but to limit myself to the first ten, and then, if successful, take the chance of a renewal.

26. J.C. Dibdin, p.439. An address spoken in the theatre by Miss Vining on 4 September 1852.

27. Anon, "A Library of Old Playbills." *Scottish Notes and Queries.* Vol.3, (1889-1890) p.76.

28. The following notices from *The Biographical Dictionary of Musicians* and *The Musical Times* give some idea of the scope of Henderson's career.

> Henderson (William). Scottish poet and writer, B. Biggar, Lanarkshire, August 5, 1831. Reared as a printer, and was successively in employment of Constable of Edinburgh, Novello of London, etc. Established a printing business in London, as Henderson, Rait and Spalding, which is known for

fine music printing. Author of "The Cedars and other Poems," Lond.1877 (with music). He has contributed to Grove's "Dictionary of Music," and has in preparation a work called "The Songs of Scotland," designed to form a complete encyclopaedia of the subject, both as regards words and music. He has contributed to musical periodical literature.

James D. Brown, *Biographical Dictionary of Musicians.* (Paisley and London, 1886), p.317.

The news of the death of William J. Henderson, of the firm of Henderson, Rait and Fenton, will be received with great regret, not only by all who were personally acquainted with him, but also by many who only knew him through his works. He served his apprenticeship as a printer in the house of Novello, Ewer and Co. By his industry and talents he brought the firm with which he was later connected into the front rank as music printers. In his leisure hours he devoted himself to the study of the antiquarian side of the art, and at the time of his death was engaged in collecting materials for a history of type music-printing in Great Britain from the earliest times. He died as Ipswich on the 21st ult., in the 60th year of his age.

The Musical Times, 1 June 1891, vol.32, no. 580, p.346.

The sections of the Folger Henderson Collection which have not been covered by this study and which remain uncatalogued deserve the closest attention by some future study. Henderson included in the section of the Collection devoted to "Music on the British Stage," correspondence from his wide professional dealings with composers of the period.

29. Nati Krivatsy, the Reference Librarian at the Folger Shakespeare Library, was ultimately responsible for my discovery of this collection. Having been unable to locate the collection in any major British Library, I had photocopied the article describing it from *Scottish Notes and Queries* and sent it with a covering letter to all the North American libraries and archives which hold British material. On receiving my letter, Mrs. Krivatsy looked through all the Folger's catalogues but found no mention of it anywhere. However, she wanted to be able to write back to me suggesting further lines of enquiry so she telephoned her predecessor in the position, recently retired, who told her that the approximately ninety boxes containing the Collection were in the Folger vaults uncatalogued - indeed the items were not even numbered.

30. Peter Baxter, pp.16-19 mentions Rob Roy, The Lady of the Lake, Montrose, Mary Stuart from *The Abbot* and The Fair Maid of Perth as being particular Perth favourites.

31. See below, for examples of Scott's correspondence with young playwrights.

Walter Scott, *Letters.*

Vol.6, pp.296-299 to Allan Cunningham, dated 14 November 1820
Vol.7, pp.145-147 to Allan Cunningham, dated 27 April 1822

32. Walter Scott, *Letters.*

Vol. 2, pp.196-197 to Joanna Baillie, 13 June 1809 - Scott is collecting

costume drawings and samples of tartans.
Vol. 2, pp.253-255 to Joanna Baillie, 13 October 1809 - problems with the script, casting and rewriting for stage effect.
Vol. 2, pp.287-289 to Joanna Baillie, 22 January 1810 - an account of the cast - "Erskine and I were constant at Rehearsal."
Vol. 2, pp.290-292 to Joanna Baillie, 30 January 1810 - an account of the first night. Scott says "I got my brother's highland recruiting party to reinforce the garrison of Inverary and as they appeard [sic] beneath the porch of the castle and seemd [sic] to fill the courtyard behind the combat scene had really an appearance of reality."
Vol. 2, pp.293-294 to Joanna Baillie, 31 January 1810 - Scott mentions that the acoustics are poor in the Edinburgh Theatre Royal and says also that "All your friends are amply gratified with your renown except myself - and I am only dissatisfied because I cannot get Garricks and Siddonses to play the very humblest parts in the piece. I believe the superintending rehearsals is very like cooking a dinner and absolutely destroys the pleasure you have in seeing your labours brought upon the board however keenly they are enjoyed by others."

33. This epilogue to the drama of St. Ronan's Well is twelve stanzas long and is surely Scott's best work for the stage. It runs in part

Enter Meg Dodds, *encircled by a crowd of unruly boys, whom a town's officer is driving off.*

That's right, friend - drive the gaitlings back,
And lend yon muckle ane a whack;
Your Embro' bairns are grown a pack,
Sae proud and saucy,
They scarce will let an auld wife walk,
Upon your causey.

I've seen the day they would been scaur'd,
Wi' the Tolbooth, or wi' the Guard,
Or maybe wud hae some regard
For Jamie Laing -
The Water-hole was right weel wared
On sic a gang.

But whar's the gude Tolbooth gane now?
Whar's the auld Claught, wi' red and blue?
Whar's Jamie Laing? and whar's John Doo?
And whar's the Weigh-house?
Deil hae't I see but what is new,
Except the Playhouse!

. . . . . .

Weel, sirs, gude'en, and have a care
The bairns mak fun o' Meg nae mair;
For gin they do, she tells you fair,
And without failzie,
As sure as ever ye sit there,
She'll tell the Bailie. (Stanzas 1, 2, 3 & 12)

The missing stanzas lament the passing of several old Edinburgh taverns in favour of the "new-fangled place/They ca' a Hottle" and asks for the audience's favour for Murray and his sister, Mrs. Henry Siddons, in their running of the Theatre Royal. The piece is lively and catches Meg Dodd's tones exactly. The final stanza, which finishes with the clincher that she'll "tell the Bailie," referring of course to Charles Mackay's most famous character, must have brought the house down!

34. Next to slavery, Mark Twain saw Sir Walter Scott as being responsible for the American Civil War.

> It was Sir Walter Scott that made every gentleman in the South, a major or a colonel, or a general or a judge, before the war; and it was he, also, that made these gentlemen value these bogus decorations. . . Sir Walter had so large a hand in making Southern character, as it existed before the war, that he is in a great measure responsible for the war.

Quoted by Philip S. Foner in *Mark Twain: Social Critic.* (New York, 1958). p.201.

35. See, for example, the letter to Allan Cunningham, in 1820, mentioned in n. 31, which runs in part,

> It contains, notwithstanding . . .many specimens of most interesting dialogue; and, on the whole, if it is not fitted for the modern stage, I am not sure that its very imperfections do not render it more fit for the closet, for we certainly do not always read with the greatest pleasure those plays which act best.

Also, in Scott's "Essay on the Drama," his comments on Horace Walpole's play The Mysterious Mother.

> . . . it was not till our own time that any bold efforts were made to restore to tragedy that truth and passion, without which declamation is only rant and impertinence. Horace Walpole, however, showed what might be done by adopting a more vigorous style of composition . . .choosing a theme not only totally unfit for representation,[incest] but from which the mind shrinks in private study [he] treated it as a man of genius, free from the trammels of habit and pedantry.

Miscellaneous Prose Works (Edinburgh, 1834-1836) Vol.2, p.612.

36. Pope-Hennessy, Dame Una, 'Scott and the Theatre/Stage Versions of the Waverleys,' *Scots Magazine,* Vol.17 (1932) pp.415-421.

37. See, for example, Walter Scott, *Letters*

> Vol.2, pp.410-41 to Miss Smith, dated 18 December 1810 about a dramatisation of *The Lady of the Lake*

> That Mr. Siddons is bringing it out is very certain, but it is equally so that I have not seen and do not intend to see a line of it, because I would not willingly have the public of this place suppose that I was in any degree responsible for the success of the piece; it would be like submitting to be twice tried for the same offence.

Also, Vol 2, pp.419-420 (the letter is incomplete) to Joanna Baillie New Year 1810-11.

> As for the Metamorphosis of the Lady of the Lake into Drama or rather into three Dramas for the same adventure is to be tried at Dublin London and Edinburgh I would not willingly have you believe either that I affect or possess stoicism enough to be insensible to the applause of a crouded [sic] theatre. On the contrary I think that of all kinds of popular plaudits this is the manner in which an author has his most ample satisfactory and perhaps intoxicating draughts of success. But I shall have no more honour supposing any of these attempts successful than the cook who roasted a turkey yesterday has for the capo-rota (I think housewives call it so) which a sister of the trade has presented us with to-day out of the reliques of the feast.

Also, Walter Scott, *Journal,* (Edinburgh, 1890) Vol.2, p.301

> . . . we went to the theatre, where St. Ronan's Well was capitally acted by Murray and the Bailie. . .

38. See Appendix 2, p.369, Dustan on White's "bluffing."

39. W. G. Dustan, p.241. 'I have added as an appendix to our present study a more general defense of those whom he [Scott] calls "the spoiled children of our literature".' [actors]

40. Edward Fitzball, *Thirty-five Years of a Dramatic Author's Life by Edward Fitzball, Esq.* (London, 1859).

41. George Rowell, *William Terriss and Richard Prince.* (London, 1987).

42. See below pp.122-124, for further discussion of literacy rates in Scotland during this period.

43. Douglas Reid, 'A Popular Theatre in Victorian Birmingham.' *Performance and politics in popular drama.* ed. David Bradby. (Cambridge, 1980) pp.65-91.

44. Samuel Atkyns, Dark Donald, the Idiot of the Cliff; or, the Dogs of Loch Lomond. First performed at the Albert Theatre, 30 September 1848. Allardyce Nicoll, *A History of the English Drama,* 6 Vols. (Cambridge, 1959) Vol.4, p.257.

45. J. H. Raleigh, 'What Scott meant to the Victorians.' *Victorian Studies.* Vol.7, no.1 (1963-1964) pp.7-34.

46. Louis James, *Fiction for the Working Man 1830-1850.* (London, 1963).

47. Coleman Oscar Parsons, 'Chapbook Versions of the Waverley Novels.' *Studies in Scottish Literature,* Vol.3, no.4 (1966) pp. 189-220.

48. See below, pp.118-125.

49. William Ruff and Ward Hellstrom, 'Scott's Authorship of the Songs in Daniel Terry's Plays.' *Studies in Scottish Literature,* Vol.5, no.4 (1968) pp.205-215.

50. Walter Scott, *Letters.* Vol.IV, pp.216-219 to Daniel Terry 18 April 1816.

51. Margaret McKinnon Morrison, 'Relations between mid-Victorian stage production and society and cultural backgrounds.' (unpublished Ph.D. dissertation, University of Dundee, 1975).

52. Pearl Jeni Brandwein, 'Mary, Queen of Scots in the Drama of the Nineteenth and Twentieth centuries; or, poetic licence with history.' (unpublished Ph.D. dissertation, New York University, 1977).

53. Sally Shapiro Vernon, 'The London Theatre and the English Novel 1830-1865; a study of relationships.' (unpublished Ph.D. dissertation, Cambridge, 1975).

54. Walter Scott, *Guy Mannering,* Melrose Edition (London, 1848), Ch.12, p.68.

55. Walter Scott, *Letters*

Vol.II, pp.410-412 to Miss Smith 18 December 1810 also
Vol.II, pp.471-473 to Miss Smith 5 April 1811

both letters discuss the correct stage costuming of adaptations from Scott's works.

56. See above, note 32.

57. See below pp.144-154.

58. Richard Ford, 'The Waverley Burlesques,' *Nineteenth Century Theatre Research*, no.6 (Tucson, 1978), pp.63-70.

59. J.B. Logan, 'Sir Walter Scott and the Drama,' *Aberdeen University Review*, Vol.XLVIII, no. 161 (1979) pp.49-60.

60. Claire McGlinchée, 'Sir Walter Scott: a Man of the Theatre,' *Scott Bicentenary Essays: selected papers.* Ed. Alan Bell. (Edinburgh, London 1973) pp.507-510.

61. Martin Meisel, *Realisations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England* (Princeton, 1983).

62. Michael Booth, *English Plays of the Nineteenth Century* (Oxford, 1969) 1:23, 203, quoted by Martin Meisel, *Realisations,* Ch.8, p.147, n.15.

63. See, for example, in the main catalogue listing nos. {1120, 1122, 1303, 1336}

64. H. Philip Bolton, *Dickens Dramatised,* (London, 1987).

65. Jacques Barzun, *Classic, Romantic and Modern,* Phoenix Edition, (Chicago, 1975).

66. See below pp.172-174, for a further discussion of the image of Scotland on the nineteenth-century Scottish stage.

Methodology
pp.34-47

1. The care which must be exercised when dealing with contemporary criticism and review is no more strongly demonstrated than in two quotations from the *Edinburgh Dramatic Review.* In May 1823, the journal had little good to say about J.W. Calcraft's The Bride of Lammermoor, (see below, pp.166-169)

> We still maintain the opinion which we lately expressed of this drama, that it is one of the worst which has been constructed out of the Scotch novels.
>
> *Edinburgh Dramatic Review,* Vol.4, no.184, 24 May 1823.

However, by March 1825 its tone, in an article about the 'Scott' dramas, had softened,

> . . . without excepting *Calcraft's Bride of Lammermoor,* which we always esteemed most highly.
>
> *Edinburgh Dramatic Review,* Vol.3, no.113, pp.449-451

2. See below p.231, n.23.

3. A decision was made that where practicable, material contained in programmes would not be used, since it was highly variable, and did not include all the categories of information required by the study. However, Appendix 6 contains a quantity of miscellaneous performances of Scott material obtained from programmes, newspaper clippings, etc. This list is not exhaustive for the archives named in the main catalogue listing.

4. See below pp.63-75, for a full account of the 1825 case Siddons v Ryder.

5. See below pp.192-196, in the chapter "Specials Breakdown" for an account of the shift in the days of the week on which the 'Scott' dramas are performed.

5. The computer graphics, figs.3-19, were generated used the Uniras (Unigraph) system.

Scottish Plays and Characters before Scott
pp.49-57

1. The visit of Mrs. Siddons to the Edinburgh Theatre Royal in 1812 prompted the REVIVAL for one night of the "Tragedy" of "Mary Queen of Scotland."

2. Charles Macklin, The Man of the World, first performed at Covent Garden on 10 May 1781, from an earlier piece The True-born Scotsman, first performed at the Crow-street Theatre, Dublin on 10 July 1764. Allardyce Nicoll, *A History of English Drama,* Vol. 3, p.284.

3. Charles Macklin, Love-a-la-Mode, first performed at Drury Lane on 12 December 1759. Allardyce Nicoll, *A History of English Drama,* Vol. 3, p.284.

4. Richard Cumberland, The Fashionable Lover, or the Faithful Highlander, first performed at Drury Lane on 20 January 1772. Allardyce Nicoll, *A History of English Drama,* Vol. 3, p. 251.

5. J. Reed, The Register Office, first performed at Drury Lane on 25 April 1761. Allardyce Nicoll, *A History of English Drama,* Vol. 3, pp.19, 300, 394.

6. John O'Keeffe, The Highland Reel, first performed at Covent Garden on 6 November 1789. Allardyce Nicoll, *A History of English Drama,* Vol. 3,p.294.

7. John Telfer Dunbar, *The Costume of Scotland.* (London, 1984).

8. La Sylphide is still known as the "Scotch Ballet." The British Library holds two bills for the Adelphi Theatre Edinburgh, Vol. 216, 18 September 1845 and 22 September 1845 which detail Marie Taglioni's first performances in the ballet in Edinburgh.

9. Terence Tobin, *Plays by Scots 1660-1800.* (Iowa City, 1974).

10. British Library, Vol. 315 - Edinburgh Theatre Royal

28-Jan-1801	The Highland Reel
14-Feb-1801	The Highland Reel
30-Mar-1801	Macbeth
6-Apr-1801	Douglas
11-Apr-1801	The Fashionable Lover

11. British Library, Vol. 270 - Ayr, Theatre (25 bills 17-Jan-1806 - 26-May-1806).

24-Jan-1806	The Highland Reel
12-Feb-1806	Macbeth
29-Mar-1806	Douglas
2-Apr-1806	The Scots Miller
4-Apr-1806	Donald Macintosh's Travels
14-apr-1806	The Deserted Daughter or the Faithful Scotsman

12. Edinburgh University Library, Vol. Df.1.55.

13. British Library Vol. 280 (14 bills April 1817 - May 1817).

14. British Library Vol. 277.

15. The drama entitled Wallace is often difficult to identify in that there were at least two different pieces of the same name being played in Scotland during this period.

i) Wallace "Historical Tragedy"
"Mr. Walker's play" {Sc9;86}
"a play written by C.E. Walker, Esq. first produced at Covent Garden" {Sc9;91}
On at least one occasion in the Henderson Collection {Sc9;82} this play can be found under the title of the second piece.

ii) Wallace, the Hero of Scotland
"by Mr. W. Barrymore" {Sc9;68}
"founded on Miss Porter's Novel of the Scottish Chiefs" {Sc9;78}
Around 1840 Wallace, the Hero of Scotland acquired a happy ending for the minor theatres {Sc9;93, Sc9;94, Sc9;96, Sc9;99}.

16. G. Soane, Rob Roy, the Gregarach. First performed at Drury Lane on 25 March 1818. Richard Ford, *Catalogue*, Appendix p.50, no.16.

17. "Glover Memoirs." *Glasgow Evening Times,* 3 October 1889, p.4.

18. British Library Vol. 294, Meriden, Theatre 26 July 1826.

The Development of the 'Scott' Dramas. pp.57-90.

1. It is doubtful that such a level of theatrical activity and influence will ever be seen in Scotland again. Television, cinema and radio have replaced the theatre as the primary sources of entertainment for the mass of the population.

2. *The Edinburgh Dramatic Review,* Vol.4, no. 172, 6 May 1823, p.92.

3. The unnamed theatre may be tentatively identified as the Edinburgh Theatre Royal by the presence on the bill of Messrs. McGregor and McMaster, Box-office keeper and bill printer respectively, who have been found to work exclusively for that theatre during this period.

4. Michael Booth, *English Melodrama.* Professor Booth divides this work into chapters which correspond roughly to these divisions.

5. See pp.208-212, the Conclusion.

6. T.J. Dibdin, *The Annals of the Edinburgh Stage.*

7. For the first half of the century the adjective "National" is widely applied to the adaptations. Thereafter, "Scotch" or "Scottish" return to usage, having fallen out of favour with the rise of the National Drama.

8. The letters to and from lessees of the shops reveal that it was fortunate that this particular theatre never burned, because the undercroft was used as a bonded store.

9. See, also, Mitchell Library no. G792 0941435 002642 COL is a copy of the printed court papers for the revised case J.H. Alexander v J.H. Anderson in 1841, in which Alexander, who was the lessee of the Glasgow Theatre Royal, Dunlop St. attempted to sue Anderson for infringement of the Patent. This particular dispute is centred more on the fundamental right of the minor theatre to operate, rather than on the details of the repertoire. These papers were privately printed for the use of the court and the respective parties in the case.

10. See Appendix 2, "White, Dustan and Ford."

11. See Richard Ford, *Catalogue* entries:-

S2 Redgauntlet. Edinburgh Theatre Royal. 28-May-1825. {587}
V1 The Talisman. A Tale of the Crusaders. Edinburgh Theatre Royal. 22-Jun-1825. {597}
W4 The Two Drovers. Edinburgh Theatre Royal. 10-Nov-1828 {941}

12. *Cases Decided in the Court of Session.* Vol. 3. (Edinburgh, 1825) no. 389, pp. 394-400.

13. *Edinburgh Dramatic Review,* Vol.4, no. 151, 11-Apr-1823, p.xx.

14. *Edinburgh Dramatic Review,* Vol.4, no. 175, 14-May-1823, p.101.

15. The Scottish Records Office, HM General Register House, Edinburgh, Siddons v Ryder, Ref: (CS238 S/24/8).

16. *Report of the Trial of Proceedings . . .Mrs. H. Siddons against Mr. Corbet Ryder.* (Edinburgh, 1825).

17. *The Scotsman,* 17 February 1825, Vol.9 no.535, see also, the *Scotsman,* 26 February 1825, p.127.

18. Siddons v Ryder, p.59. Part of a letter from Corbet Ryder to Mrs. Siddons dated 3-Feb-1825.

19. See below, pp.102-105, a further account of Murray's Heart of Mid-Lothian.

20. The most extensive account of the judgements is contained in the pamphlet, n.16 above. See particularly, Lord Alloway's judgement, pp.59-68.

21. *The Edinburgh Dramatic Recorder,* no. 4 (February/March 1825) p.26.

22. Richard Ford, *Catalogue,* no. Q1 The Pirate by T.J. Dibdin.

23. Richard Ford, *Catalogue,* no. O5 The Coventanters: or, The Battle of Drumclog. Anonymous

24. Richard Ford, *Catalogue,* no. L13 Kenilworth: or, The Golden Days of Good Queen Bess. Anonymous.

25. Richard Ford, *Catalogue,* no. T5 note (b).

26. *Edinburgh Dramatic Review,* Vol.3, no. 112, 30 March 1825, pp.445-447.

27. *The Talisman* and *The Betrothed* were published in June 1825, probably on 21 June 1825, if the evidence of the Epilogue from the Edinburgh Theatre Royal adaptation is to be believed.

28. *Edinburgh Dramatic Review,* Vol.3, no. 132, 23 April 1825, pp.525-527.

29. *Edinburgh Dramatic Recorder,* no.5,(March, 1825) p.36.

30. Ibid, p.39.

31. See below pp.83-85.

32. W.H. Murray The Talisman (Edinburgh, 1828). pp.59-60.

33. Richard Ford, *Catalogue*, no. V2. The Epilogue is printed in the *Edinburgh Dramatic Review*, Vol.5, no. 238, 16 December 1825, p.951.

34. Robb Lawson calls Rob Roy "Perth's favourite piece." (p.274)

35. See below p. 171, for further description of the stage career of *The Lady of the Lake.*

36. Walter Scott, *Letters.* Vol.
To Daniel Terry 18 April 1819.

"Would to heaven these sheet could do for you what Rob Roy has done for Murray; he had absolutely netted upwards of £3000. . . "

37. Dundee appears to have had a fondness for dramatisations of the works of Burns.

38. See below, pp.135-138, for an account of the production values employed by the Glover managements.

39. Mitchell Library, G.792 ROY , Programmes for the Royalty Theatre Glasgow, 1879-1884.

40. Mitchell Library, G.225416.G792. *Glasgow Weekly Programme.* There are no volume or issue numbers.

41. The Athenaeum Hall, Glasgow. 9 February 1898 - 11 February 1898. Talbot Dramatic Club.

42. Glasgow University Archives. DC88/016. The Papers of Charles Hannay, relating to the Prince of Wales/Grand Theatre, Glasgow, 1867-1881.

43. See below p.153.

The Heart of Mid-Lothian.
pp.92-125.

1. See above p.77.

2. This was not always the case. The Henderson/Waverley collection contains a bill {W15;9} for the first night of the "Melo-dramatic entertainment" of The Lady of the Lake with music by J.A. Jones on 15 January 1811, two months before Bishop's The Knight of Snowdoun which was to become the standard version, appeared at Covent Garden on 21 March 1811. {W15;6} The theatre is not identified on the earlier bill, but the company which includes Messrs. Siddons, W. Murray, Terry, Duff and Archer and Mesdames Siddons and Macnamara, suggests the Edinburgh Theatre Royal. Jones's adaptation was not a success and the theatre does not appear to have been keen to repeat the experiment. See also, Walter Scott, *Letters*, Vol.2, p.411, n.1.

3. T.J. Dibdin, The Heart of Mid-Lothian: or, The Lily of St. Leonard's. First performed at the Royal Circus and Surrey Theatre on 13 January 1819. Richard Ford, *Catalogue*, no. I1.

4. Robb Lawson, p.262, says that Mrs. Alsop repeated her success with the piece in Perth on 6 August 1819. Unfortunately no bill has been located for this performance.

5. See above pp.63-75, the Siddons v Ryder court case.

6. A few years after this occasion, the *Edinburgh Dramatic Review*, Vol.4, no. 178, 17-May-1823, pp.114-115, commented that this was a rule that Murray was prepared to break when it was to his own BENEFIT to do so. See also below, p.204.

7. *The Heart of Mid-Lothian* was published at the end of June 1818.

8. Walter Scott, *Letters,* Vol.5, p.148, 16 May 1818 to Daniel Terry.

9. The Censor would not allow any use of Scripture, or even the word "God" to be spoken upon the stage, which effectively disposed of much of the dialogue uttered by characters such as David Deans and Reuben Butler.

10. See below pp.196-202, the section on Cross-Dressing in the chapter entitled "Specials Breakdown."

11. Walter Scott, *The Heart of Mid-Lothian.* J.M. Dent & Sons Ltd. (London, 1980).

12. *Blackwoods,* "Notices of the Acted Drama in London." Vol.5, p.320.

> The songs in this piece are said to be by Walter Scott;and they are, certainly, much above the usual style of opera poetry.

13. Walter Scott, *Letters,* Vol.6, pp.10-11, in a letter to Daniel Terry dated 10 November 1819, n.3 refers to an undated letter to Scott from Terry, postmarked 5 November 1819.

14. *The Scotsman,* 26 February 1820, p.72.

15. Richard Ford, *Catalogue*, no. I5.

16. The texts used were:-

a) Dibdin - Dicks Vol.252.
b) Terry - 8o 1819.
c) Murray - *The Waverley Dramas from the Novels of Sir Walter Scott, Bart.,* George Routledge. 1845. This text, which Ford calls "WD4" he claims is a re-issue of *Dramas from the Novels, Tales and Romances of the Author of 'Waverley.'* "WD1" Ford also believes the text, WD4, to be that contained in *The Waverley Dramas: A Series of the Original Plays founded on the Novels of Sir Walter Scott, Bart.* (Glasgow, 1872) "WD5" However, there are a quantity of minor changes between the texts of WD4 and WD5.

17. The words underlined are the new material. The appropriate act and scene from Terry's play are marked beside the rest of the speech.

Staunton <u>Away! Away! Our enterprise is accomplished - Porteous is no more and the spirit of Wilson is revenged. But</u>

I,i hark! - authority is once more uppermost and most powerful. Disperse. ((Business))

I,i I am weary of this wretched life! and would not fly, nor seek to save myself, but for the sake of my poor - dear girl!

I,i To what misery hast thou linked thyself - yet I must see her; - but how?

I,iii Her lodgings are deserted - neither mother, child, nor attendant to be seen! - She must have fled to her father's house; but beset as I am, I dare not venture nearer to human habitation! Could I but find means to dispatch a messenger;

I,i - yet, how that can be done, when all will be vigilance and pursuit, I can scarce determine.

18. Act I, Scene i = Chapter XI (Reuben and Staunton meet on the hillside.)
ActII, Scene iv = Chapter XX (Jeanie and Effie in the Tolbooth.)

19. Act V, Scene ii, p.61.

Dumbie. . . . an' sillers' no that plenty now-a -days. - Is na that a light ane, Davie?

Deans. Na, laird, it will gang the gait.

20. *The Scotsman,* 26 February 1820, p.72.

21. W. H. Murray Mary Stuart, Queen of Scotland: or, the Castle of Loch-Leven. Also see below pp.xxx-xxx, the section on plays from *The Abbot.*

22. It is noticeable that amongst the Henderson/Waverley bills there are only two in Scotland that specify a song. The first is for the Edinburgh Theatre Royal in 1821. {290} The occasion is a BENEFIT for Mr. Bell who plays Dumbiedykes "for this night only" and who sings "Cogitations of the Laird of Dumbiedykes on sair hearts, haughty lasses and Miss Kittlepoker" after the play. The second occasion is at the same theatre. The bill {W7;123} has been damaged and has an incomplete date but looks to be from the second half of the century. Mr. R.S. Pillans plays Dumbiedykes for his BENEFIT and sings "The Laird o' Cockpen." The play is Jeanie Deans or the Sisters of St. Leonard's and is unlikely to be the Murray version.

23. It is impossible to know which plays had used the Study and Garden Scene cloths from the original Theatre Royal production of The Heart of Midl-Lothian, but it is noticeable that where specific views of Scotland were included in the scenes, the details of them were included on the bills. The 'Scott' dramas and the National Drama in general gave scene painters an ideal opportunity to reproduce many of the views described in Scott's original works. Nineteenth-century scene painting in Scotland has been a neglected area of study, probably in good part because almost nothing except a few pencil sketches has survived from that period. Both David Wilkie and Alexander Nasmyth were scene painters at one time and the subject perhaps merits some fresh investigation. See also J.F. Arnott "Two Drawings by Alexander Nasmyth" *Theatre Notebook,* Vol.13, no. 1, (1958) pp.18-20. See also, articles by Martin Meisel and Francis Russell in *Master Drawings,* noted in the Bibliography, anent Wilkie's designs for a series of Tableaux Vivants from Scott.

24. The Lord Chamberlain's Office, in the person of the Censor, was primarily concerned with eliminating any political content from the drama of the period, rather than with suppressing immorality, and one example of the way in which even 'Scott' dramas were used for political ends can be seen at the Surrey Theatre on 6 July 1821, when a performance of The Heart of Mid-Lothian was requested by Queen Caroline. This was during the period of the constitutional crisis which surrounded the refusal of George IV to allow his Queen to be crowned and the whole of London had taken sides on the issue. The trades and guilds held great processions which marched past the Queen's residence to pay her homage and the theatre was one venue in which she could be seen by a large number of the general public. Caroline was a regular visitor to the London theatres during this period, requesting plays which reflected in some way upon her unhappy situation. The *Times* account of her visit to the Surrey Theatre on 6 July 1821 is enthusiastic.

> The performance of *The Heart of Mid-Lothian* commenced in a short time after the first tumult of applause, which burst forth from every quarter on her Majesty's appearance, had subsided into something like silence. Those who have seen that interesting drama, will recollect that there are many passages in it which may be applied to the late infamous investigation. How completely the public feeling went along with her Majesty on Saturday evening may be judged by the fact that this detached sentence was of no importance in the drama, "If it had been true, it could have been easily proved," was received with three distinct peals of applause. Similar marks of satisfaction were elicited from the audience at the sentiment of "punish the guilty, but let the innocent go free," and at the expression "let them only send honest witnesses to swear in her behalf." A smile happening to play upon her Majesty's countenance upon Dumbiedyke's saying "The King is sae vexed wi'us a' that he's awmost kicked his wig out of the window," caused a similar sensation in the audience, and it was some minutes before the laughter and repeated cheering which it occasioned allowed the performance to proceed.
>
> In another scene, the Duke of Argyll obtains from Caroline, the Queen of George II, an audience for *Jeannie Deans*, [sic] in the garden to her palace at Richmond. In bringing *Jeannie* forward, Bengough, who enacted the part of that nobleman, for the evening said (and his hand, whether intentionally or not, pointed to the spectators),"This is the Queen's Garden." The pit, on hearing the expression applied as if it had been a metaphorical mode of conveying the idea that the Queen's chief delight was in the possession of the affections of the people; the pit immediately rose as by one consent and gave three cheers, in corroboration of that opinion. Indeed, the effect of the expression was electric. The gallery signified their assent to the truth of it by bursting into the most extravagant uproars of applause that we ever heard, and the ladies in the boxes . . . the general waving of their handkerchiefs. It lasted so long that her Majesty at last rose and courtesyed her gratitude to the audience.
>
> *Times*, 9 July 1821, p.4.

25. G.D. Pitt, The Whistler; or, The Fate of the Lily of St. Leonard's. First performed at the Coburg Theatre on 28 January 1833. Richard Ford, *Catalogue*, no.16.

26. In Pitt's play, the Whistler stabs Sir George Staunton after the latter has killed Donacha Dhu. Whilst Effie goes insane, the Whistler releases Jeanie's son, Reuben,

who had been taken captive, climbs up onto a rocky promentory, shoots himself and falls into the water below. Both White and Ford seem uncertain of the plot of this piece, see Appendix 2.

27. Edinburgh Theatre Royal, 18 April 1848 {2171} the bills read

> In consequence of the rapturous applause which last night attended Mr. Mackay's admirable performance of the Bailie in Rob Roy, and the little probability of that popular opera ever being repeated after the professional retirement of this distinguished ornament of the Scottish stage and main support of the National Drama, the Manager respectfully announces that "Rob Roy" will be repeated twice more . . . after which it must, it is feared, be consigned to the tomb of the Capulets.

This cut no ice with the Glasgow critics. *The Opera Glass* of 28 April 1848 was severe.

> The announcement was a senseless piece of affectation - one of Murray's usual bits of *finesse*. Very likely it is already arranged that Mackay should appear once more on Murray's benefit.

The Opera Glass , no.5, 28 April 1848, p.33. The critic was also right about Murray's BENEFIT.

28. It is interesting to see the genealogical tone taken by a contemporary theatre historian, Walter Baynham, in his description of how the Scott roles were passed on from actor to actor. Baynham is cataloguing the various actors who played Bailie Nicol Jarvie in Glasgow.

> What man, woman or child who saw it will ever forget the "Bailie" of Mackay . . .Gourlay. . . was an imitator of Mackay . . .George Webster, J. H. Alexander, Bruce Norton all tried it; and Mr. James Houston displays a genuine appreciation of the part. The nearest approach, however, to Scott's "Baillie" [sic] that I remember to have seen, . . . was the late Mr. William Campbell's. (p.100)

William Murray, faced with the necessity of finding a new and popular Bailie, ensured that the feelings and interest of the audience were engaged in the search.

> The Manager is requested by Mr. Webster to apologise for the nervous anxiety he laboured under throughout his first attempt here in the character of the Bailie in Rob Roy, on Wednesday evening; an attempt at all times peculiarly trying, from the great success which has attended the inimitable performance of Mr. Mackay, and rendered doubly so on Wednesday by the presence of that distinguished actor, of which Mr. Webster was informed just before the Opera began.

Plenty there to draw the curiosity seekers!

29. See nos. {2560, 2604, 2616, 2625, 2683}

30. This overture frequently accompanied performances of Murray's adaptation, for example, see September 1851 at the Edinburgh Adelphi Theatre, but it also stood alone at theatres in Dundee {2485} and Edinburgh {3527}.

31. D. Boucicault, The Trial of Effie Deans. First performed at Astley's Theatre on 26 January 1863. Richard Ford, *Catalogue,* no. I10.

32. D. Boucicault, The Trial of Effie Deans. MS. Add. 53019.

33. Russell Allan, Jeanie Deans. A "Romantic Drama" in 5 acts seen on 13 February 1893 at Her Majesty's Theatre and Opera House. This author should not be confused with Peter Allan, author of The Gathering of the Clans from *Legend of Montrose,* see Ralston Inglis, *The Dramatic Writers of Scotland,* (Glasgow, 1868).

Chapbooks and Dramatisations. pp.118-125.

1. *The Theatrical Observer,* Vol. 5, no.10, p.3.

2. Robber's Pass = Novel, pp.268, 357-358; Play II,iv; Chapbook p.18.
   Madge's Death = Novel, p. 421; Play III, iv; Chapbook p.23.
   Effie's execution = Novel, p.413; Play III,vi; Chapbook p.23.

3. See Coleman O. Parsons, p.193, for an account of the choice of characters, such as the Dominie and Dandie who feature largely in the adaptations, over Pleydell, who rarely appears at all, in a chapbook for *Guy Mannering;* also, pp. 199-200, a description of a chapbook from *The Heart of Mid-Lothian* by D. Stewart, which has large passages comprised solely of dialogue; also, p.203, an account of the cut-down plot of a chapbook from *Ivanhoe* which follows the stage versions in its choice of episodes from the novel.

4. See "Glover Memoirs," *Glasgow Evening Times.* 4 July 1889, p.4 for the account of the accidental firing of a pistol into Francis Osbaldiston's face by Helen Macgregor during a production of Rob Roy in 1847. Glover says of the incident "Every playgoer knows the situation and the brief bit of dialogue."

Also, one of the most enduring sequences of dialogue between Jeanie and Effie Deans in *The Heart of Mid-Lothian* occurs when the sisters meet by the stile at the opening of Chapter X, p.113. The "nae gait . . .nae body" exchange is carried through into nearly all of the dramatisations, is present in the Bailey chapbook, pp.6-7, and is burlesqued, the roles of question and answer being reversed between the sisters in W.R. Osman's burlesque entitled The Heart of Mid-Lothian; or, a New Trial of Effie Deans. (R. Ford, no. I16) The conversation is further distorted, being given to Effie and Staunton, in W. Brough's play The Great Sensation Trial; or, Circumstanial Effie Deans. (R. Ford, no. I17)

5. R.K. Webb, *The British Working Class Reader, 1790-1848: literacy and social tension.* (London, 1955) 2nd. edition (New York, 1971)

6. T.C. Smout, *A History of the Scottish People 1560-1830.* (Glasgow, 1969).

7. *Edinburgh Dramatic Review,* Vol.4, no. 177, 16 May 1823, p. 111.

8. *Edinburgh Dramatic Review,* Vol.3, no.113, 31 March 1825, p.449. A Review of Guy Mannering at the Edinburgh Theatre Royal.

9. Scottish audiences appear to have known the material so well that the theatres

could regularly perform parts of whole works. See below, pp.186-189.

Rob Roy.
pp.126-143.

1. Isaac Pocock, Rob Roy Macgregor; or Auld Lang Syne! First performed at Covent Garden on 12 March 1818. Richard Ford, *Catalogue*, no. T3.

2. Walter Scott, *Letters*, Vol.5,p.339. A letter to Robert Southey dated 4 April 1819 condemning the make-up and habits of the London theatrical world,before and behind the curtain, finishes by saying ". . .on the whole I would far rather write verses for mine honest friend Punch and his audiences."

3. Ibid, Vol.6, 14 November 1820, pp.296-299.

4. Ibid, Vol. 7, 27 April 1822, pp.145-148.

5. Ibid, Vol.5, p. 447.

6. Lockhart, *Life of Scott*, Melrose Edition (London, 1848) Vol.1, p.259.

7. A Letter from Sir Francis Grant P.R.A., to Sir William Stirling Maxwell, published in the catalogue of the Centenary Scott Exhibition held in July and August 1871. p.51. The catalogue was published in Edinburgh in 1872 and the clipping is amongst cuttings in the Folger Henderson/Waverley Box 1.

8. Lockhart, Vol.1, p.176.

9. The work of G.A.M. Wood in examining proof-sheet corrections made by Scott, has revealed that even these revisions were "spontaneous" and that "proof-reading for Scott was a creative process."

G.A.M. Wood, "The Manuscripts and Proof Sheets of Redgauntlet" *Scott Bicentenary Essays*. Ed. by Alan Bell. (Edinburgh & London, 1973) pp.160-175.

10. W.H. Murray, Rob Roy. Probably a modified version of Pocock's Rob Roy, first performed at the Edinburgh Theatre Royal on 15 February 1819. Richard Ford, *Catalogue*, no.T4 as "Anon."

11. G. Soane, Rob Roy the Gregarach. First performed at Drury Lane on 25 March 1818. Richard Ford, *Catalogue*, Appendix no.16.

12. W.T. Moncrieff, Rob Roy; or, The Traveller's Portmanteau. First performed at the Olympic Theatre on 16 February 1818. Richard Ford, *Catalogue*, no.T2.

13. The various versions of this novel played at the Caledonian Theatre Edinburgh are detailed by Richard Ford in his *Catalogue* entry no. T5; however, see Appendix 2 for a breakdown of some of the possible changes to this note.

14. *The Scotsman*, 20 February 1819, p.62. The quotation ends "Strangers should find our national music, in its highest perfection, in our national theatre."

15. Agatha Christie, The Mousetrap. A Murder Mystery currently in its 39th year of continuous production in the London West End.

16. *Dundee Advertiser,* 5 November 1819, p.1.

17. In total - 17 bills from 12 January 1820 {155} to 12 February 1852 {2430}. See, for example {155, 768, 1318, 1498}.

18. J.W. Calcraft, 'Leaves from the Portfolio of a Manager,' *Dublin University Magazine,* (May, 1851), Vol.38, no. 221, p.648, quoted in the Introduction to *The Waverley Dramas; A Series of the Original Plays founded on the Novels of Sir Walter Scott, Bart.* (Glasgow, 1872) p.6, Ford - WD5.

19. J.W. Calcraft, *An Address to the Public, containing Observations on Some Late Criticisms connected with the Edinburgh Theatre.* (Edinburgh, 1822).

20. There is no evidence to suggest that bills from the plays of *Rob Roy* are any the less likely to have come to light in the course of the study than those from other long-lived 'Scott' dramas, such as adaptations of *Guy Mannering* or *The Heart of Mid-Lothian.* An argument can be made for saying that performances of less popular 'Scott' dramas, such as The Antiquary or The Pirate may have very largely already been located, because first, the Edinburgh Theatre Royal appears to have done the widest selection of 'Scott' dramas and secondly, the bills for this theatre have been easier to locate than most. However, by the same token, comparatively little of Corbet Ryder's extensive career is accounted for, and his repertoire may yet prove to have been as wide as that of Murray. An example of the kind of information likely to be uncovered by a search of newspapers and periodicals can be seen in Appendix 6.

21. {W8;85} Winterton 14-Feb-1825
{W8;86} Barrow 14-Mar-1825
{W8;92} Leicester 3 -Oct-1825
{W9;9} Scarborough 8-Aug-1828.

22. {W9;98} Boston, Mass. 19-Apr-1837
{W10;18} Montreal 9-Aug-1853.

23. J.H. Alexander frequently fell foul of the Glasgow critics, who accused him of deliberately misleading the public on his bills.

In 1830 the critic for *The Opera Glass* had gone to the Theatre Royal, Dunlop St. to see a production of Der Freischutz

> We never saw a piece so disgracefully got up. At the close of the the incantation scene, a hiss, a general hiss, from box, pit, and gallery, greeted the fall of the curtain, and yet the bills of next day's performance most mendaciously and barefacedly asserted that the piece had been received with unanimous applause!
>
> *The Opera Glass,* no.26, 15 May 1830, p.204.

Ten years later the critic from the aptly named *Pepper-Box* was just as vociferous about Alexander's sugaring of the bills.

> What balderdash now - what downright lying, unblushing effrontery is it, day after day, to issue "crowded houses - roars of laughter!" . . . when any one who chooses to give eighteen-pence can tell the difference. . . Oh John! John Henry! give up these bills of quackery.

The Pepper-Box, no. 3, 4 April 1840, p.18.

24. As early as 23 January 1849, Edmund Glover, then lessee of the Prince's Theatre Royal, West Nile St., Glasgow is appealing "as a stranger in the city" for help in preventing the theatre's bills being defaced.

25. "Glover Memoirs," *Glasgow Evening Times.* 18 February 1890, p.4. Glover and Stewart are discussing Miss Marriott's first appearance at the Theatre Royal, Dunlop St. in 1858. Stewart immediately identifies her as "Jeanie Deans!" but Glover corrects him, saying "that piece - Boucicault's adaptation - hadn't been written then." Glover is mistaken in that Miss Marriott was associated with the versions of the novel by Hazlewood and not that by Boucicault.

26. "Glover Memoirs," *Glasgow Evening Times.* 24 October 1889, p.4.

27. "Glover Memoirs," *Glasgow Evening Times.* 7 November 1889, p.4.

28. "Glover Memoirs," *Glasgow Evening Times.* 26 December 1889, p. 4.

29. "Glover Memoirs," *Glasgow Evening Times.* 15 May 1890, p.4.

30. D. Boucicault, The Colleen Bawn was first performed at Laura Keene's Theatre in New York on 28 March 1860, and in Britain at the Adelphi Theatre on 10 September 1860. Allardyce Nicoll, *A History of English Drama*, Vol.5, p.268.

31. See, for example, 1679 by C. Webb. First performed at the Glasgow Theatre Royal, Hope St. on 23 September 1872. Richard Ford, *Catalogue,* no. O11 from the novel of *Old Mortality.* A bill has not been located for this production but entry {3106} begins a RUN of the play at the Theatre Royal Edinburgh in 1873.

32. Glasgow's homegrown substitute for a BURLESQUE treatment of Rob Roy was displayed in the city's enduring attachment to the pantomime. At the Princess's Theatre in 1881, {3365} some of the characters from the novel, Rob Roy, Helen and Dougal, appear in The Babes in the Wood, or Harlequin Rob Roy, The Merrie Men of Borderland, Virtuous Vesta, and Vulcan the Venomous.

33. James Kay, *A Historical Account of the Novel and Drama of Rob Roy.* (Glasgow, 1868).

34. "Glover Memoirs," *Glasgow Evening Times.* 6 March 1890, p.4.

35. See below pp.202-207, the section on Favourite Characters and Music, in the chapter entitled "Specials Breakdown."

Guy Mannering.
pp.144-154.

1. Daniel Terry, Guy Mannering. First performed at Covent Garden on 12 March 1816. Richard Ford, *Catalogue,* no. H1.

2. An actor is described in the "Glover Memoirs" as a "vocalist and stock representative of such "singing" roles as *Francis* [sic] ("Rob Roy"), *Henry Bertram,* [Guy Mannering], *Amiens, etc..*"

Glasgow Evening Times, 20 June 1889, p.4.

3. *Dundee Advertiser,* 14 December 1885.[no page or column - clipping reprinted in a programme].

> . . . Sir Henry Bishop composed for it songs and concerted music which after a lapse of sixty years are as fresh as if penned today.

4. Miss Clarke played Lucy again on 10 June 1829 {986, W13;84} but the bill does not specify any pieces for her. However, she is a G.uest A.rtist at the Glasgow Theatre Royal, York St. on 27 October 1829 {1015} when she plays Julia to the Henry Bertram of Braham. On this occasion she sings

> Saw ye my wee thing; Huzza, for the Highland lads; O'er the mountain & o'er the lee.

5. See below, p.199, for an account of Mr. Fraser's solution to his lack of a tenor for Rob Roy.

6. J.R. Planché, The Witch of Derncleugh. First performed at the English Opera House on 30 July 1821. Richard Ford, *Catalogue,* no. H2.

7. The production appears to have been brought to the Edinburgh Theatre Royal by the G.uest A.rtists - Mr. and Mrs. Bartley. It is given a mix of old and new scenery, and is produced under "the immediate direction of " Mr. Bartley. There is only one song specified on the bill - "Had I a heart for falsehood fram'd" sung by Mr. Huckel (Hazlewood). The Dublin Theatre Royal do a REVIVAL on 26 April 1827, with G.uest A.rtist T.P. Cooke as Dirk Hatteraich, but that theatre appears to include all the music from Terry's play.

8. See below pp.186-189, the section on Compressed and Truncated pieces, in the chapter entitled "Specials Breakdown."

9. The years are 1826, 1827, 1829 and 1833.

10. Catherine Gordon, "The Illustration of Sir Walter Scott: Nineteenth-Century Enthusiasm and Adaptation." *Journal of the Warburg & Courtauld Institute,* 34 (1971), pp.300-317.

11. See, for example, {2128, 2130, 2132, 2133, 2134, 2135, 2137, 2138, 2140}

12. The Witch of the Glen or the Cavern of Derncleugh {1869, 1872, 1873, 1874, 1880}
Guy Mannering {1884, 1886, 1896}

In 1830, the Edinburgh Caledonian Theatre {1054} performs a play which it calls The Witch of Derncleugh. The bill lists most of the music associated with Terry's play and Lucy is numbered amongst the cast of characters.

13. Dandie's song was the duet "Without a companion" sung with Henry Bertram, whilst Gabriel commonly sang "Safely follow him."

14. At the Edinburgh Adelphi Theatre in September 1840, John Wilson plays both Henry Bertram {1754} and Dandie {1753} in the course of a guest engagement.

15. Some English theatres seem to have attracted G.uest A.rtists who placed more emphasis on the characters of Glossin and Bailie Mucklethwaite.

16. See, for example, {2679, 2680, 2681, 2685, 1686, 2687, 1691.}

17. See, for example, {1297, 1400, 1623, 2234}

18. MAIN see {2205, 2206, 2207, 2209}
SUPP see {2208}

19. MAIN see {2245, 2246}
SUPP see {2247}

20. Walter Baynham, p.103, maintains that the "strongest cast (vocally) every seen in Glasgow" was the Pyne-Harrison troupe who visited the theatre on 6 September 1852. This study has not located a bill for that date.

21. Richard Ford's *Catalogue* entry H11 attributes the play to Leslie alone and mentions William Glover as being named on the playbill in the Mitchell Library merely as the scene painter. I differ with him on this point. See also "Glover Memoirs," *Glasgow Evening Times*. 26 June 1890, p.4.

The Abbot.
pp.155-162.

1. W.H. Murray, Mary Stuart, Queen of Scotland: or, The Castle of Loch-Leven. First performed at the Edinburgh Theatre Royal on 4 July 1825. Richard Ford, *Catalogue*, no.A2.

2. J.W. Calcraft, whilst at the Edinburgh Theatre Royal, adapted at least three Scott novels for his BENEFITs namely:-

The Bride of Lammermoor. 1 May 1822. (Ford:E4)
The Battle of Bothwell Bridge. 3 May 1823. (Ford:O4)
Waverley. 22 May 1824. (Ford:X3)

3. Allardyce Nicoll, *A History of English Drama*, Vol.4, p.501 maintains that most of the plays around this period entitled Mary Stuart, Mary, Queen of Scots and similar, are adaptations or translations of Schiller's play.

4. Guilbert de Pixérécourt, Le Chateau de Loch-Leven: ou, L'Evasion de Marie Stuart. First performed at the Gaîeté, Paris on 3 December 1822. Richard Ford, *Catalogue*, no.A2 note.

5. See above pp.77-78, for a description of the production of The Talisman at the Edinburgh Theatre Royal in 1825.

6. W.H. Murray, Ivanhoe: or, The Knights of the Temple. First performed at the Edinburgh Theatre Royal on 24 November 1823. Richard Ford, *Catalogue*, no.K8.

7. H.R. Beverly, The Abbot: or, Mary Queen of Scots. First performed at the

Tottenham Street Theatre on 18 September 1820. Richard Ford, *Catalogue,* no.A1.

8. See nos. {1120, 1122, 1124, 1125, 1127, 1130, 1131, 1144}

9. Walter Scott's 2 volume "History of Scotland" was commissioned by the *Cabinet Cyclopaedia.* (London, 1829)

10. See below p.180 for an account of the play The Warlock of the Glen, sometimes called the The Wizard of the Moor.

11. Folger Shakespeare Library holding.

12. Drumclog: or, The Covenanters. First performed at the Edinburgh Theatre Royal on 5 September 1871. Richard Ford, *Catalogue,* as "Anon," no.O10.

The Bride of Lammermoor.

pp.163-169.

1. Lockhart, Vol.2, pp.21-22.

2. See nos. {Sc2;26, Sc2;89, Sc2;112, Sc2;114, Sc2;145}

3. See nos. {W10;107, W10;110, W10;113, W10;116}

4. See nos. {1846, 1847, 1850}
also {1986, 1988, 1998, 2008, 2010}

5. Bride of Lammermoor

1) {2355} Glasgow Theatre Royal, Dunlop St., 1851.
Edgar by "A Young Gentleman of Glasgow, His First Appearance."
2) {2575} Dundee Theatre Royal, 1857.
Edgar by "an amateur of Dundee."

Douglas

1) {Sc2;28} Covent Garden, 1790.
"Douglas by a young gentleman" "his first appearance"
2) {Sc2;50} Edinburgh Theatre Royal, 1808
"Douglas, by the Celebrated Young Spaniard, Being his First Appearance on any stage."
3) {Sc2;126} Drury Lane, 1827.
Young Norval by Mr. Kean, jun. "His first appearance on any stage"
4) {Sc2;145} Halifax, 1831.
"The part of Young Norval, by a Young Gentleman of Halifax."

6. There were one or two amateurs who played in Rob Roy. See, for example, {3052} Dundee Music Hall and Opera House in 1870, when Sgt. Jeffreys of the 42nd Highlanders played Bailie Nicol Jarvie. Sgt. Jeffreys had performed the part in amateur performances by the regiment in India and also at the Edinburgh Theatre Royal and the Princess's Theatre Edinburgh.

Before the advent of the 'Scott' dramas amateur actors in Scotland concentrated their attention on the limited national repertoire, notably Douglas and The Gentle

Shepherd. *The Weekly Review and Dramatic Critic* in 1852 published a brief history of the drama in Scotland in weekly parts, which says of these plays

> *The Gentle Shepherd* [sic] and Home's *Douglas* may be said to have produced quite a revolution in regard to theatricals in Scotland, and went far to negative [sic] the thunders of the Church. *Douglas* was the chosen character of every aspirant to the stage, and *Patie* and *Roger* found their way into the village barns, performed to groups of delighted rustics by rustics themselves. If a poor widow's rent was to be made up, or her winter's boll of meal and potatoes to be laid in - if a labourer or miner met with an accident - if any domestic calamity had occurred, calling upon the aid of the humane - forward stood the amateur dramatic club - and up went the curtain to *Douglas* and *The Gentle Shepherd.*
>
> *The Weekly Review and Dramatic Critic,* Vol.1, no.6, 1 October 1852, p.59.

The Henderson/Scottish collection includes a number of bills which make special mention of parts in *The Gentle Shepherd* as being played by "natives of this city" ie. Scots, frequently amateurs. See, for example {Sc3;89, Sc3;93}.

7. The indexes quoted are located in the general collection of the Folger Shakespeare Library, Washington D.C. These are the first pages of the published volumes of playbills and have survived largely because there does not appear to be the same temptation to cut them out of the volume that there is with the bills themselves.

Miscellaneous 'Scott' Dramas and Possible/Probable Aliens. pp.170-184.

1. The Alhambra Theatre Dundee, 23 October 1867. "Infant" armies enabled theatres to re-create large scale military spectacles, using the children in the background of scenes to portray adults seen at a distance. They were also cheap to employ.

2. See Appendix 2, pp.274-371.

3. In the theatre there was a noticeable return to the use of the adjective "Scotch" to describe pieces with a national element to them, along with a revival of the "Scotch" ballets, both of which tendencies had taken a back seat during the hey-day of the National Drama. A typical example of the return of "Scotch" ballets occurs at the Edinburgh Theatre Royal during the first half of December 1856, when the SUPPorting pieces include a RUN of "Grand Scotch Divertissement" starring the Misses Gunniss.

4. H. Goff [or Gott], Second Sight: or, The Prediction. First performed at the Surrey Theatre on 4 February 1828. Richard Ford, *Catalogue,* no. W1.

5. See Glasgow Theatre Royal, Dunlop St.

> {2941, 2942} - February 1868 - SUPPorts G.A. - Chas Dillon
> {2980} - December 1868 - SUPPorts G.A. - Marie Wilton's Caste Company.

6. See, for example,
> {2031} - Adelphi Theatre Edinburgh - G.A. - Mr. Kirby (Wakefield)

{2062} - Edinburgh Theatre Royal - Mr. Ryder (Wakefield)
{1950} - Dundee Theatre Royal, Yeaman Shore - BENEFIT Mr.Gilbert (Fleecebumpkin)
{2267} - Glasgow Prince's Theatre Royal, West Nile St. - BENEFIT Mrs. Ternan (Elspeth)

7. See, for example {1790, 1791, 1792, 1793, 1794, 1795, etc}

8. Ian Anstruther, *The Knight and the Umbrella.* (Bles, 1963) quoted by John Telfer Dunbar, *The Costume of Scotland,* pp.86-87.

9. James Logan, *Clans of the Scottish Highlands,* (London, 1845) 2 Vols.

10. The Fair Maid of Perth; or, for my ain hand. Allardyce Nicoll, Vol.4, p. 457 gives an entry for the version of the novel by Charles Bass, but there appears to be no separate entry for this particular play.

Specials Breakdown.
pp.185-207.

1. *Scotsman,* 16 April 1825, p.246.

> . . . the Tale of Montrose was interesting as a whole, but it should not have been made the afterpiece to the Heart of Mid-Lothian. There was too much of the Scottish and the serious for one night.

2. W. H. Murray, The Antiquary; or, The Heir of Glen Allan. First performed at the Edinburgh Theatre Royal on 26 December 1820. Richard Ford, *Catalogue,* no.B3.

3. Compressed and Truncated

The Lady of the Lake
Rob Roy
The Heart of Mid-Lothian
The Legend of Montrose
Guy Mannering
The Talisman
The Bride of Lammermoor
The Fortunes of Nigel
The Fair Maid of Perth

Only Compressed

Kenilworth
Ivanhoe

Only Truncated

St. Ronan's Well
The Abbot
The Lord of the Isles
Old Mortality

4. See above Plate 1, p.42.

5. See, for example, {2504} Edinburgh Amphitheatre - 1854

MAIN - Act 3 Hamlet/ Act 3 Richard III/ Act 4 Lear/ Act 4 Merchant of Venice/ Act 5 Macbeth
SUPP - The Two Drovers
G.A. out - Mr. McKean Buchanan (American Shakespearian)

Also Dundee Theatre Royal - December 1854

MAIN - Act 3 Hamlet/ Act 2 Macbeth/ Act 3 Othello
SUPP - last night of the pantomime - Sleeping Beauty or Harlequin Queen Silver Star! and the Palace of Gews and Jewels!

6. See, for example {2679, 2680, 2681, 2685, 26868, 2687, 2691}

7. The appetite for favourite pieces with a homely feeling for SPECIAL OCCASIONS was filled during the interval between the appearance of the first 'Scott' dramas and that of the bulk of the canon after 1818, by the reworking of the meagre eighteenth-century National repertoire. On New Year's Day 1816 at the Edinburgh Theatre Royal, George Barnwell and a comic ballet were followed by the "Scotch Interlude" of Hooly and Fairly, or, the Highland Lad & Lowland Lassie and the "Grand National Pantomime" of Oscar and Malvina.

8. See, for example {1153, 1218, 1510, 1888, 2509, 2725}

9. See, for example Table 6 Representative Special Occasions

YEAR	CAT.NO.	SPECIAL OCCASION
1828	867	The King's Birthday
1828	950	Christmas Eve
1828	951	Christmas Eve
1828	952	Christmas Eve
1828	953	Christmas Day
1834	1330	Fair Night
1834	1352	Christmas Eve
1843	1945	Christmas Day
1848	2198	Hallow-Fair Week
1869	3037	Hallow-Fair Week
1869	3038	Hallow-Fair Week
1874	3168	Fair Holidays
1876	3263	Cattle Show Week
1876	3265	Cattle Show Week
1885	3403	Christmas Day
1887	3420	Queen Victoria's Jubilee Celebrations.

10. See, for example, {1907}-1843, {2058}-1846, {2308}-1851.

11. See, for example, {736} - Distressed Labouring Classes, Perth; {2347} - Pit Disaster, Nitshill, Lanarkshire; {3246} - Local Charities, Edinburgh.

12. See, for example, {693}-1826, {2664}-1860.

13. See above, Plate 1, p.42.

14. At the Glasgow Theatre Royal, Dunlop St. on 22 July 1864, J.H. Alexander's farewell BENEFIT was advertised as comprising "A Variety of National Attractions." The evening's entertainment included performances of Gilderoy and The Dancing Scotsman.

15. Douglas Reid, "A Popular theatre in Victorian Birmingham."

16. Ibid, p.75.

17. M.A. Marwick describes how the campaign for a Saturday half-holiday around 1856, was led by employers such as Chambers, the Glasgow publishers, who had a policy of paying their hands on a Friday.

M.A. Marwick, *Economic Developments in Victorian Scotland.* (London, 1936) p.156.

18. Louis James, *Fiction for the Working Man.* p.88.

19. Catherine Gordon, "The Illustration of Sir Walter Scott: Nineteenth-Century Enthusiasm and Adaptation" p. 298, quotes *The Christian Observer* for 1822 which was publishing its first review of a novel

> . . . works thus numerous and popular (the *Waverley* novels) - and which both from these circumstances and from the high degree of talent that pervades them must have no inconsiderable effect upon the public taste and sentiments - undoubtedly claim some attention in a miscellany like ours; nor shall we shrink from putting our readers in full possession of our sentiments upon them. . .
>
> *The Christian Observer,* no.22 (1822) p.158.

20. See above, pp.126-143, the section entitled "Rob Roy."

21. An example of military involvement with the theatre is seen on a playbill for 6 June 1836 at the Glasgow Theatre Royal, Dunlop St. which has an advance notice of a BENEFIT on 7 June 1836, which reads

> . . .for the benefit of Mr. WATT - On which occasion by Permission of Lieut-Colonel CAIRNCROSS, Commanding the 96th Regiment, the Amateur Non-Commissioned Officers of the above Regiment have kindly consented to give their services, and will sustain the Characters in the National Play of Guy Mannering, or the Gipsy's Prophecy - Also, the Admired BAND of the same Regiment will attend, and during the Evening play several favourite AIRS and OVERTURES.

It has not been possible to locate a bill for this evening.

22. See, for example {3246, 3247, 3283, 3285}

23. See, for example {Sc5;25} - Scarborough Theatre, where an evening including Guy Mannering, or, the gypsey's prophecy is under the PATRONAGE of "the President and the ladies and Gentlemen at Mrs. Hodgen's boarding-house."

24. "Glover Memoirs." *Glasgow Evening Times.* 9 January 1890. p.4.

25. W. Barrymore, The Night Hag; or, St. Swithin's Chair. First performed at Astley's on 11 September 1820. Richard Ford, *Catalogue,* Appendix no.14.

26. See, for example {W13;80}-1827 Ipswich
{W14;46}-1844 Edinburgh
It is perhaps surprising that Alice Gray in *The Bride of Lammermoor* should not have been seen as a suitable role for cross-dressing, although a number of *Lammermoor* adaptations appear to omit her character altogether.

27. There was a performance of Black-Eyed Susan reversed at the Royal Victoria Theatre, Meadows, Dundee on 29 April 1842. An adaptation of *The Two Drovers* was the SUPPorting piece.

The Folger Shakespeare Library contains a bill for the Edinburgh Theatre Royal, during the 1811-1812 season, on which the "Scots Ballet of Action" Tam O'Shanter and his mare Maggie was reversed. It seems that it was only the most familiar pieces which could bear this kind of treatment.

28. See, for example {W8;89, W9;18, W9;139, W9;140, W9;156}

29. See, for example {130, 155, 2175}

30. See, for example {W10;34, W10;36, W10;40}

31. "Glover Memoirs." *Glasgow Evening Times.* 15 May 1890. p.4.

32. "Glover Memoirs." *Glasgow Evening Times.* 5 June 1890. p.4.

33. See above p.45, for mention of the career of the music from Daniel Terry's play of Guy Mannering.

34. There is one entry for the Edinburgh Adelphi Theatre, {1988} 11 September 1844, where an error in data collection has left the FAVOURITE MUSIC unidentified.

35. See, for example {1995, 1997, 2000, 2003}

36. See, for example {2127, 2128, 2130, 2132, 2133, 2134, 2136, 2137, 2138}

37. See, for example {2107, 2109, 2117, 2120, 2121}

38. Eugène Scribe, La Dame Blanche. First performed in Britain at the St. James's Theatre on 31 January 1849. Richard Ford, *Catalogue*, Appendix no.4.

39. A bill for an unknown theatre, possible the Edinburgh Theatre Royal, on 3 September 1849, finds the orchestra playing the current popular dance music between the plays, including the "Ravenswood Waltz" by Jullien.

40. See, for example {W4;76, W4;84, W5;37, W8;69, W9;70, W9;80}

41. J.W. Calcraft, The Battle of Bothwell Bridge First performed at the Edinburgh Theatre Royal on 3 May 1823. Richard Ford, *Catalogue,* no. O4.

42. *Edinburgh Dramatic Review.* Vol.4, no.178. 17 May 1823, pp.113-115.

43. *Edinburgh Dramatic Review.* Vol.4, no.175. 14 May 1823, p.102.

44. See, for example {100, 218, 587}

45. See above p.216 n.33 for a partial quotation of the Scott Epilogue from St. Ronan's Well.

46. See above pp.141-143, for a description and illustrations of the equestrian pieces from *Rob Roy*.

47. G. Colman, The Manager in Distress. First performed at the Haymarket Theatre in May 1780. Allardyce Nicoll, *A History of the English Drama,* Vol.3, pp. 210-211, 247.

Conclusion.
pp.208-212.

1. See above pp.20-21, in the chapter entitled "Review of the Critical Literature."

2. Michael Booth, *Prefaces to English nineteenth-century theatre.* (Manchester,1980).

3. David McCrone, "Representing Scotland: Culture and Nationalism" *The Making of Scotland: Nation, Culture and Social Change.* ed. David McCrone, Stephen Kendrick and Pat Straw. (Edinburgh, 1989). pp.161-175.

4. Founded in 1853, the Association for the Vindication of Scottish Rights was backed by most of the town councils and several of the county commissions of supply for Scotland. Its President was the self-same Earl of Eglinton whose 1839 tournament had featured the actor/painter Robert Mclan, as the Jester.

5. William Ferguson, *Scotland 1689 to the Present.* The Edinburgh History of Scotland. Vol.4 (Edinburgh, 1987) pp.317-320.

6. Ibid, p.317.

7. Walter Scott, *Letters.* Vol.2, pp. 318-321, a letter to Joanna Baillie dated 30 March 1810.

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Readers wishing to locate playbills from the Main Catalogue Listing in the Libraries to which they are credited, are best advised to request them by the name and date of the theatre. Included below is a limited listing of the library and archive holdings examined in the course of this study. It should be borne in mind that the LBRY locations cited in the Main Catalogue Listing only record the first sighting of a bill, duplicates for which may well be held in other archives. This is especially true of bills for the Edinburgh Theatres Royal and Adelphi. *The Directory of Scottish Theatre Archives* compiled by Linda Mackenney contains most of the reference numbers used by the major Scottish libraries.

GUL/GUL2 — Glasgow University Library, Special Collections
Scottish Theatre Archive.
Eph E/511-6, E/428-432, E/80-93, E/27.1,
E/133-138, E/433-453, E/454-473, E474-493,
E/494-508, E/509-518, E/519-928, E/529-538,
E/ 127.1-21, E/133-138, E/140-144, E/145-226,
E/227-427, E/428-432, E/433-550, E/551-556,
E/560-561, E/563
Farmer 1-46, 23
Bh. 14-x.6, Bh.139-150, 151-165, 166-176,
177-193, 194-210, 211-226, 227-245, 246-260,
261-280, 281-300, 301-320, 321-340, 341-360,
361-380, 381-400, 401-427, 551-564, 94-103.
STA F. 6 Box 2-11
The last number beginning STA is a reference for the Scottish Theatre Archive. The entire collection is currently in the process of a major re-catalogue and re-numbering so that all the Glasgow University Library, Special Collections holdings in this area will at some time have an STA number.

NLS	General collection - the most common prefixes are:- R.283, MUS.BOX 250, Weir, L.C.Fol.
EP EP/BH	General collection, held in The Edinburgh Room - the usual prefixes are YPN, qYPN, Broadside Port.
DCL	The Local History Department - General collection - usual prefix is:- Map Room, Poster Drawer
AUL	General collection - Miscellaneous bills
EUL	Df.1.56, Df.1.55, Df.1.49/5, Df.1.49/1, Df.1.49/11, Df.1.57, JY 1189
B	Vol.215, 216, 217, 220, 269, 270, 271, 273, 275, 276, 277, 279, 280 (1), 281, 283, 284, 287, 291, 294, 295, 298, 302, 304, 314, 315, 316, 318, 323, 331, 363, 393, 395, 417, 418, 431, 433.
F	Henderson/Waverley Boxes 1-15 (Numbers as in Appendix 3) Henderson/Scottish Boxes 1-9 (Numbers as in Appendix 4) General collection - G5A14-G5W63, Y.c.1411(1), Y.c.4244(1-7), 9 Vols. numbers beginning G4 A23, 41 Vols. numbers beginning G4 T34
VL	General collection - Westminster City Archives
M	Edinburgh bills - G180563, g180561(Sf792EDI), G18055a, f792 EO1; Scottish Provincial - G180562. Glasgow bills - Glasgow Room - General collection with usual prefix G 792.

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APPENDIX 1

FIGURES 3 - 19 IN BLACK AND WHITE

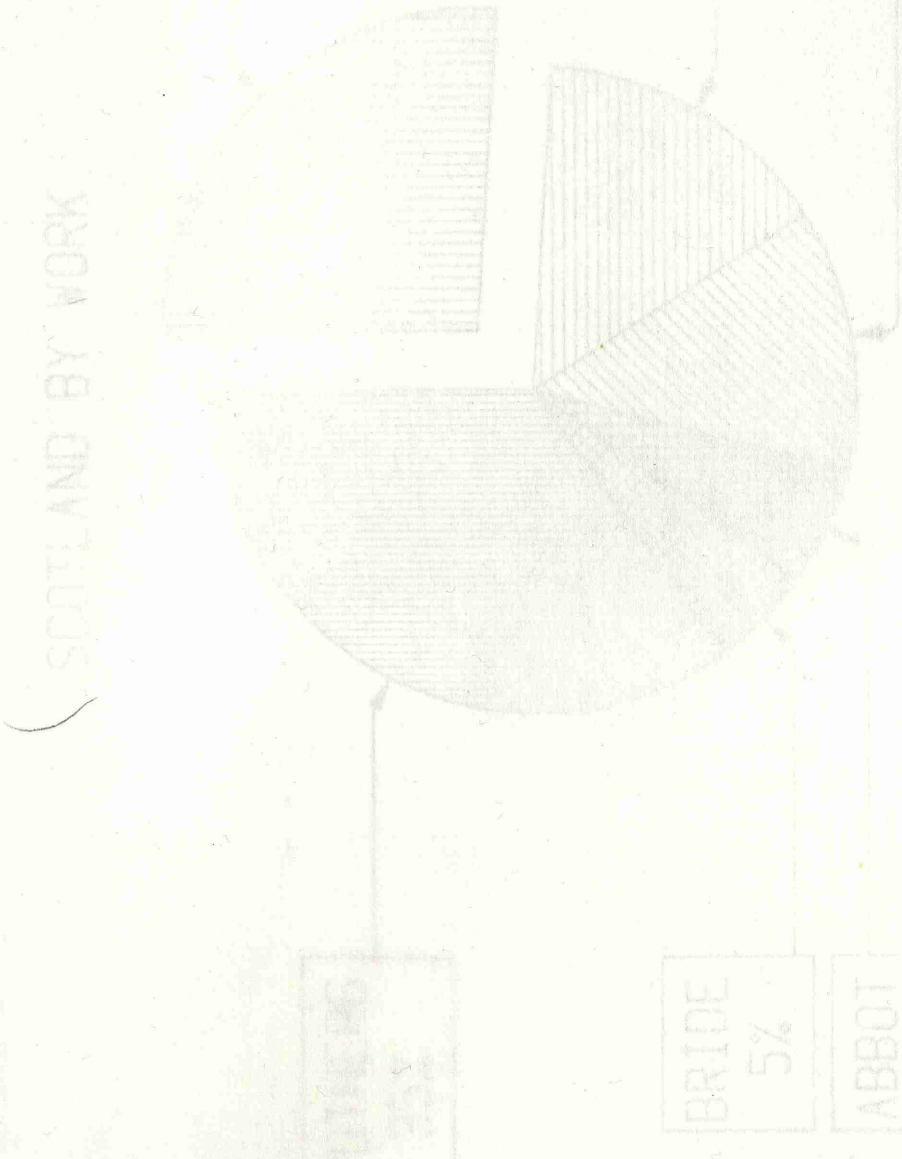


Figure 3

Total % of performances (Scotland) - by work

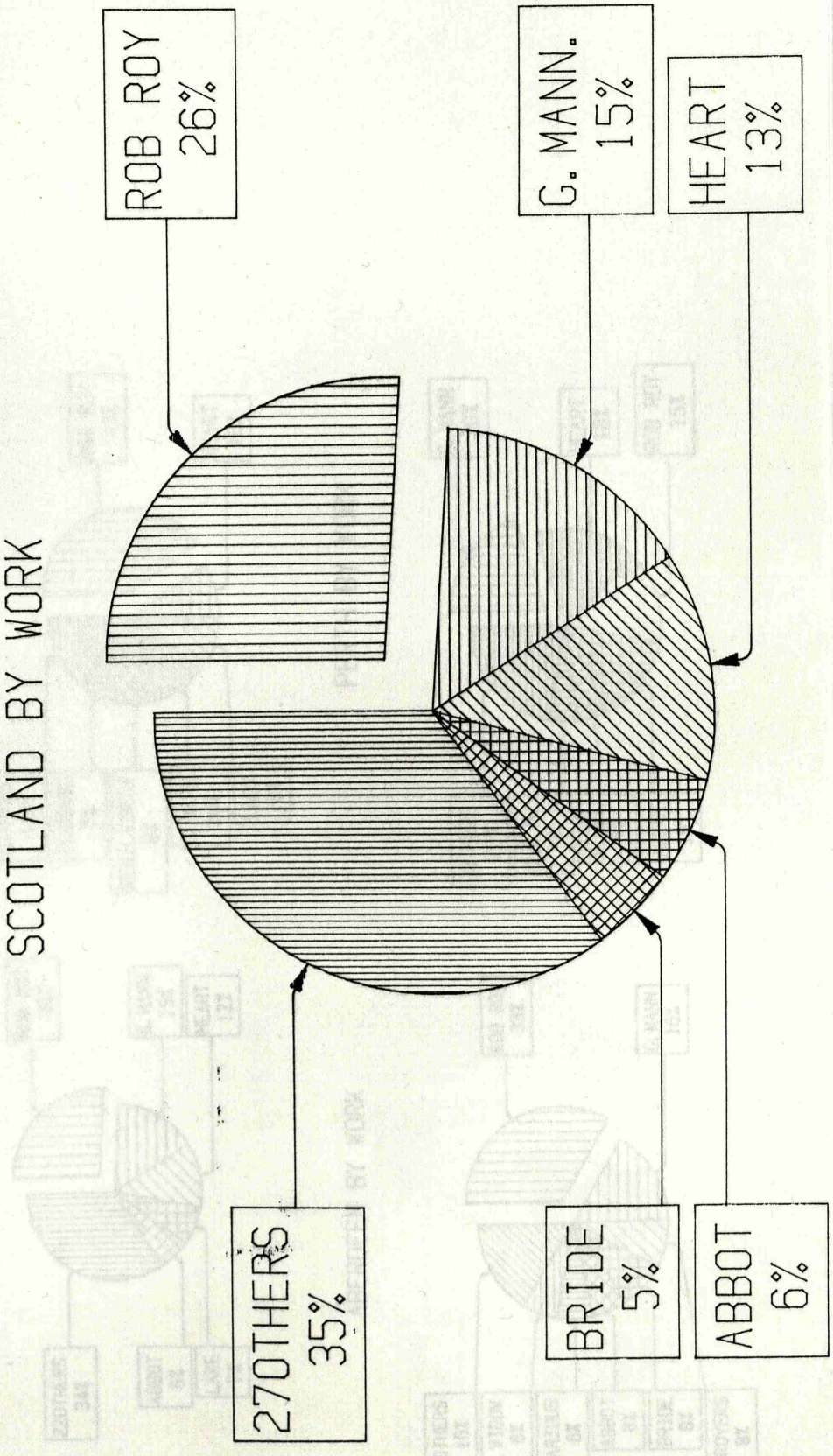


Figure 4

Total % of performances - by work
Glasgow, Aberdeen, Dundee, Perth

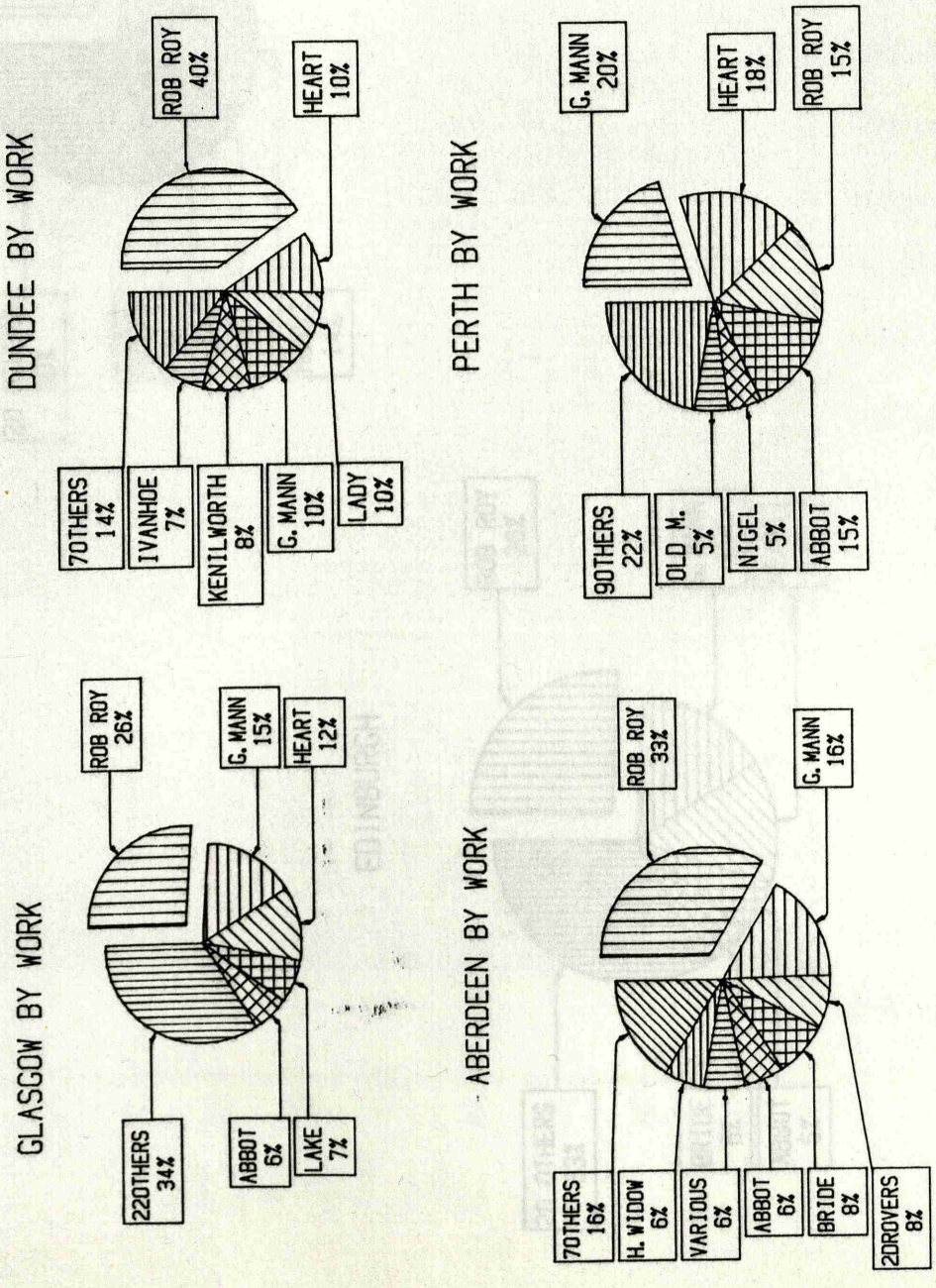


Figure 5

Total % of performances - by work
Edinburgh city and Edinburgh Theatre Royal

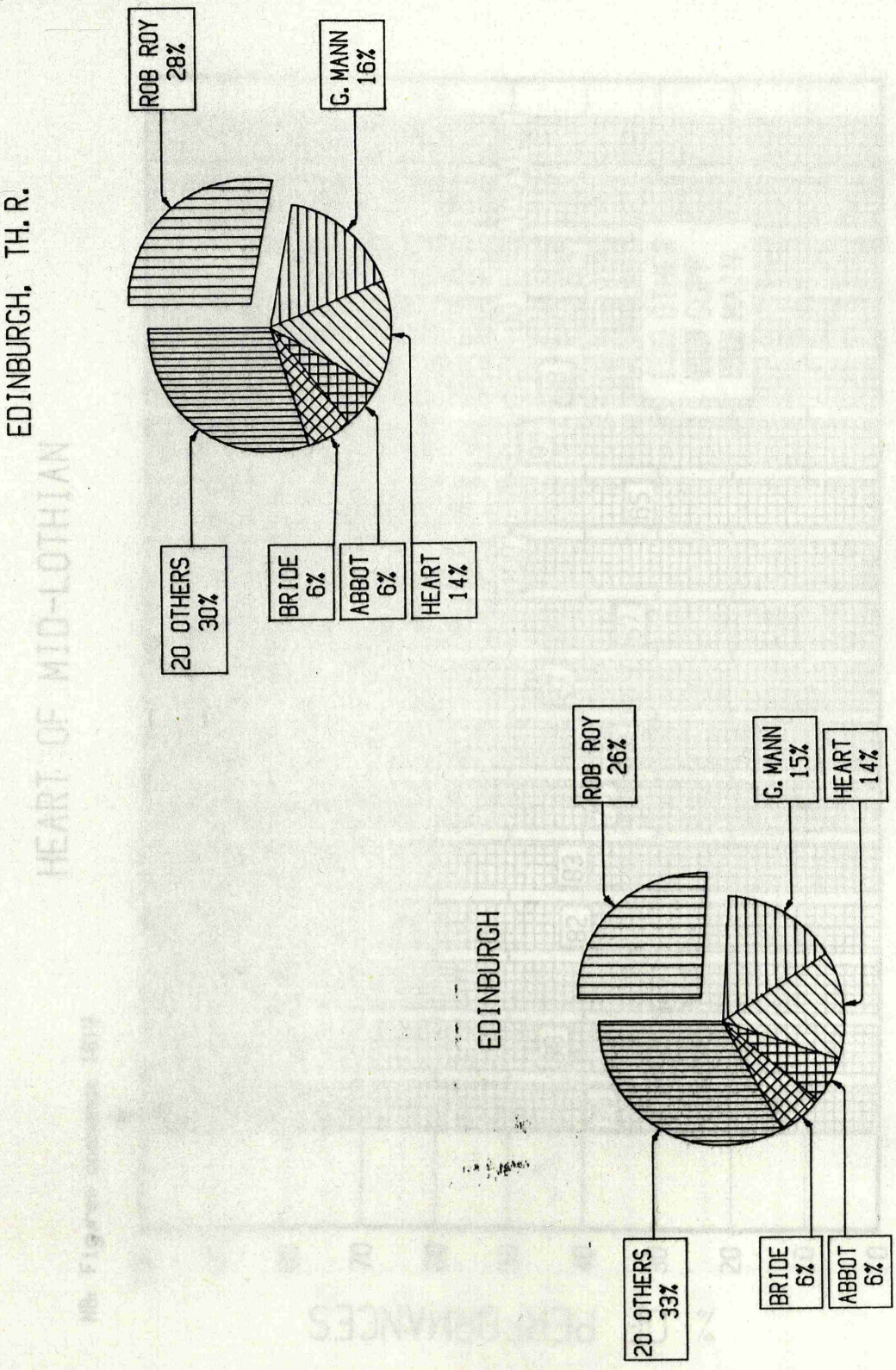


Figure 6

Profile Breakdown - *The Heart of Mid-Lothian*

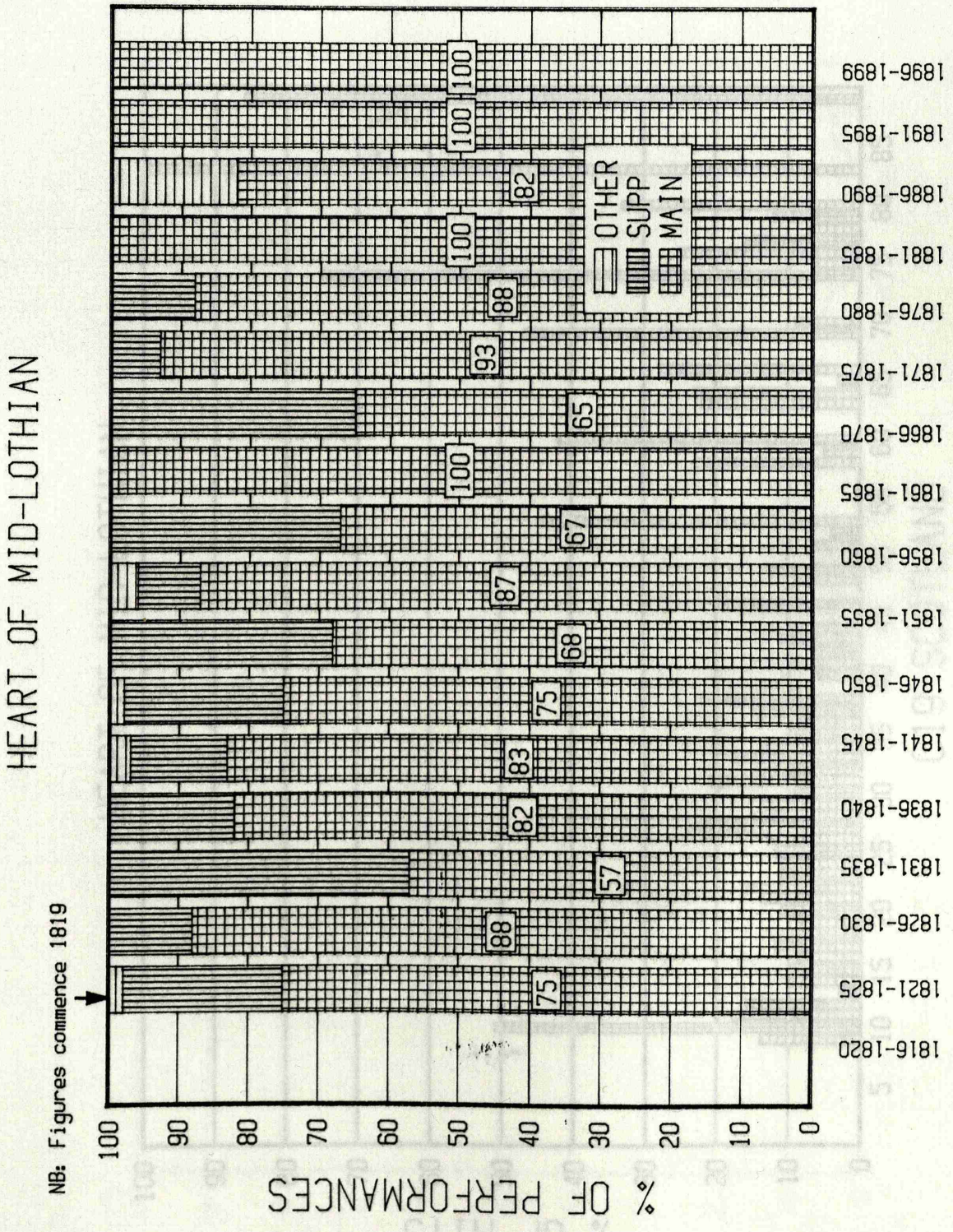


Figure 7

Percentage of total entries - *The Heart of Mid-Lothian*

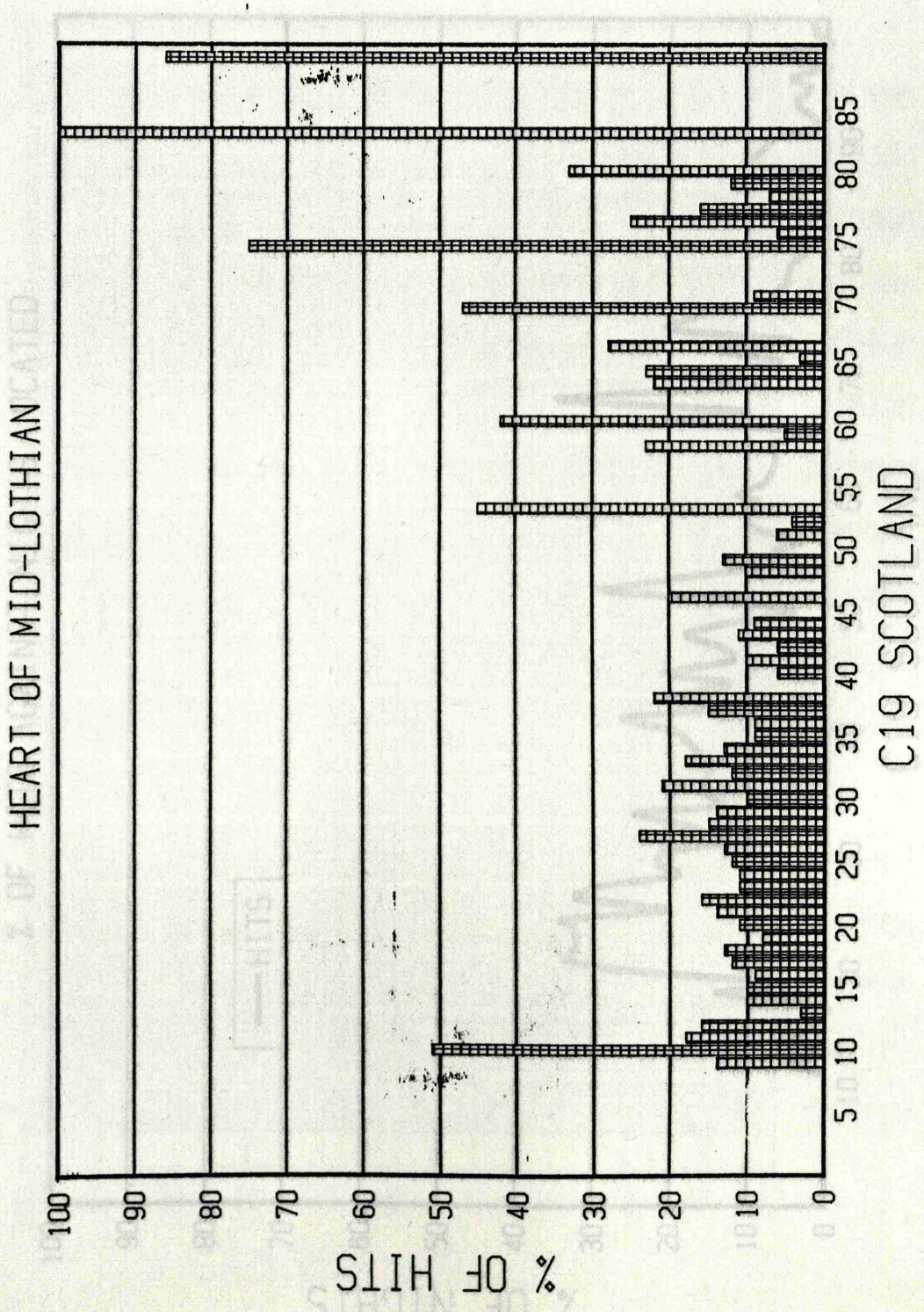


Figure 8

Percentage of nights featuring material from Scott Scotland 1810-1900

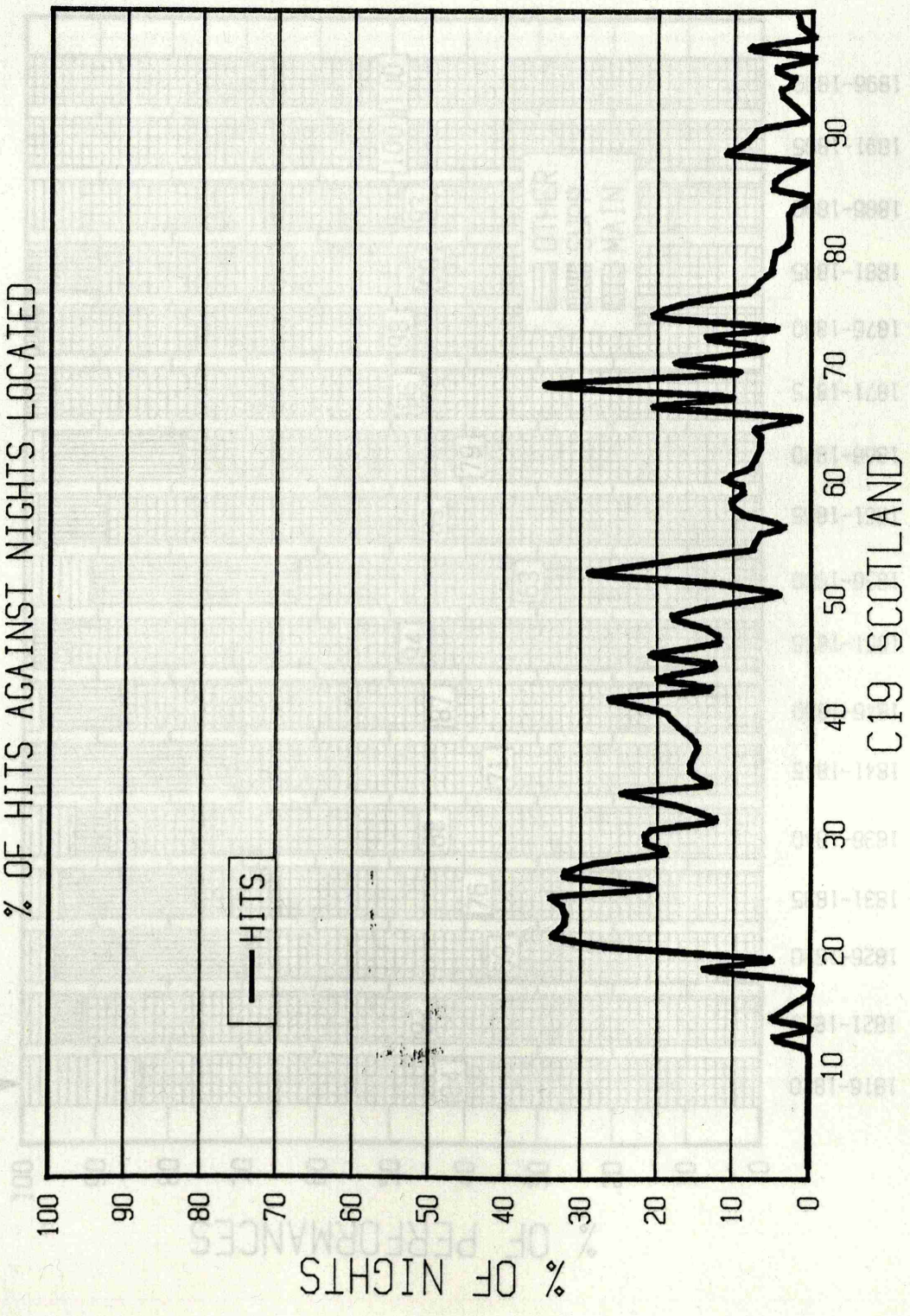


Figure 9

Profile Breakdown - *Rob Roy*

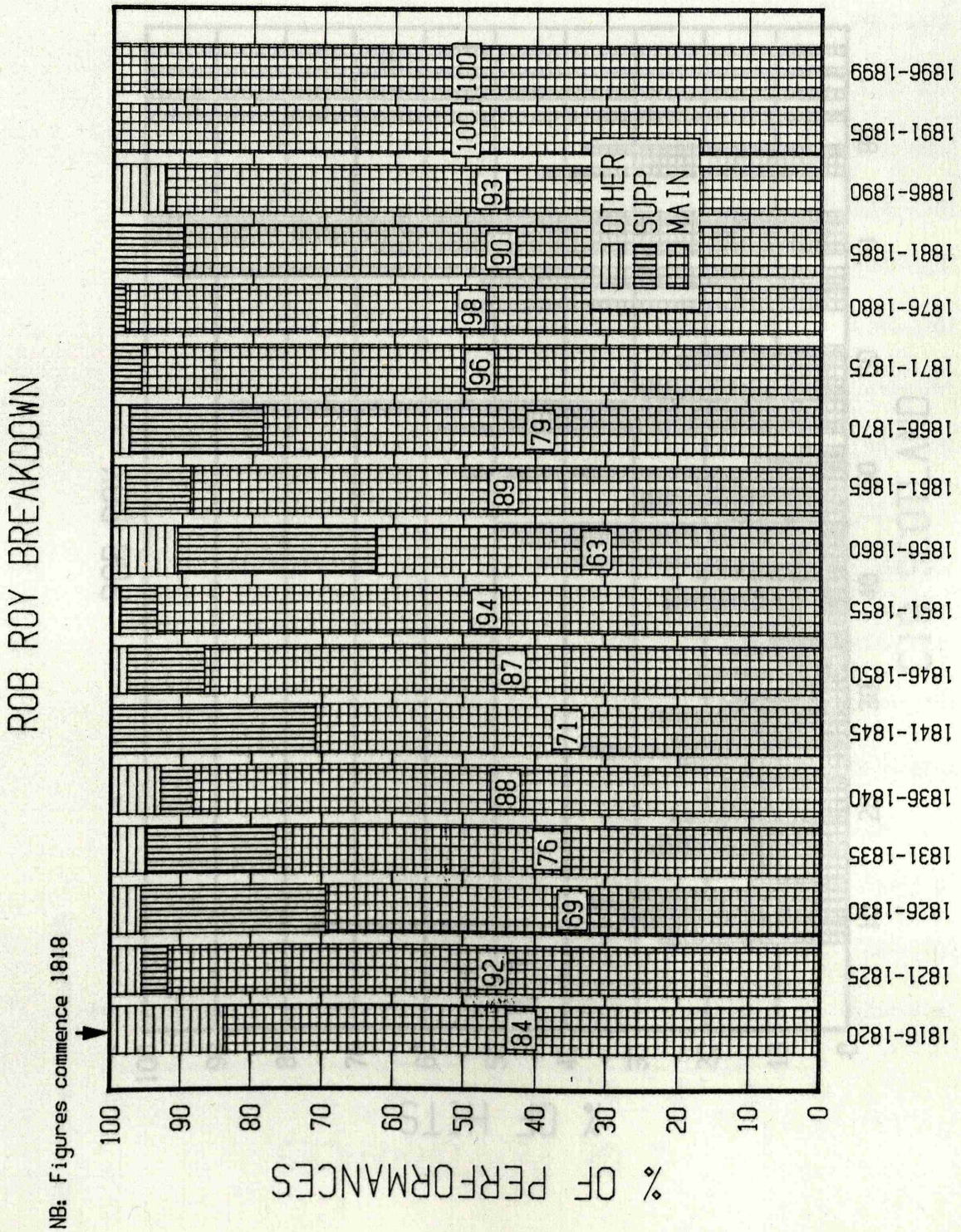


Figure 10

Percentage of total entries - *Rob Roy*

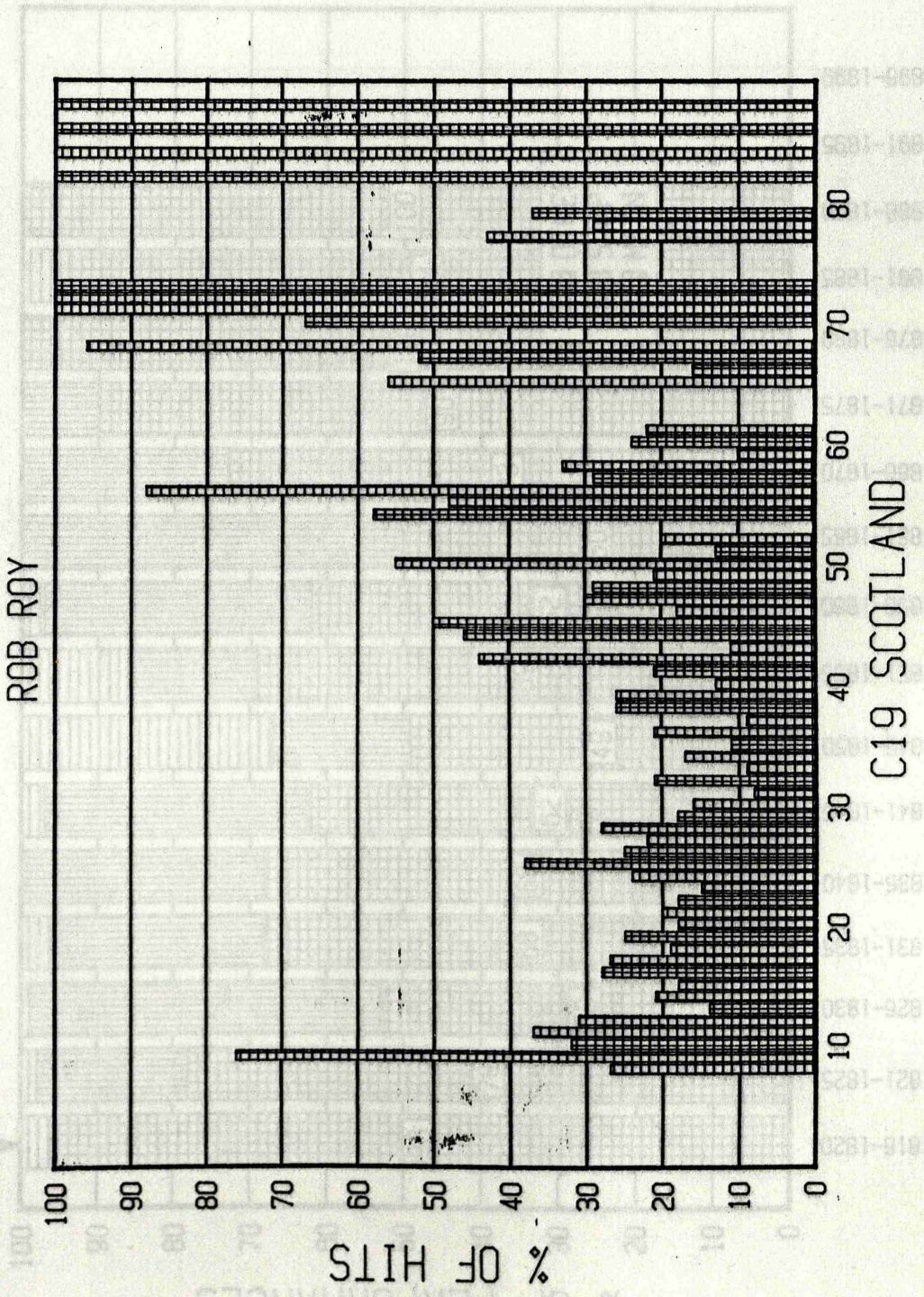


Figure 11

Profile Breakdown - *Guy Mannering*

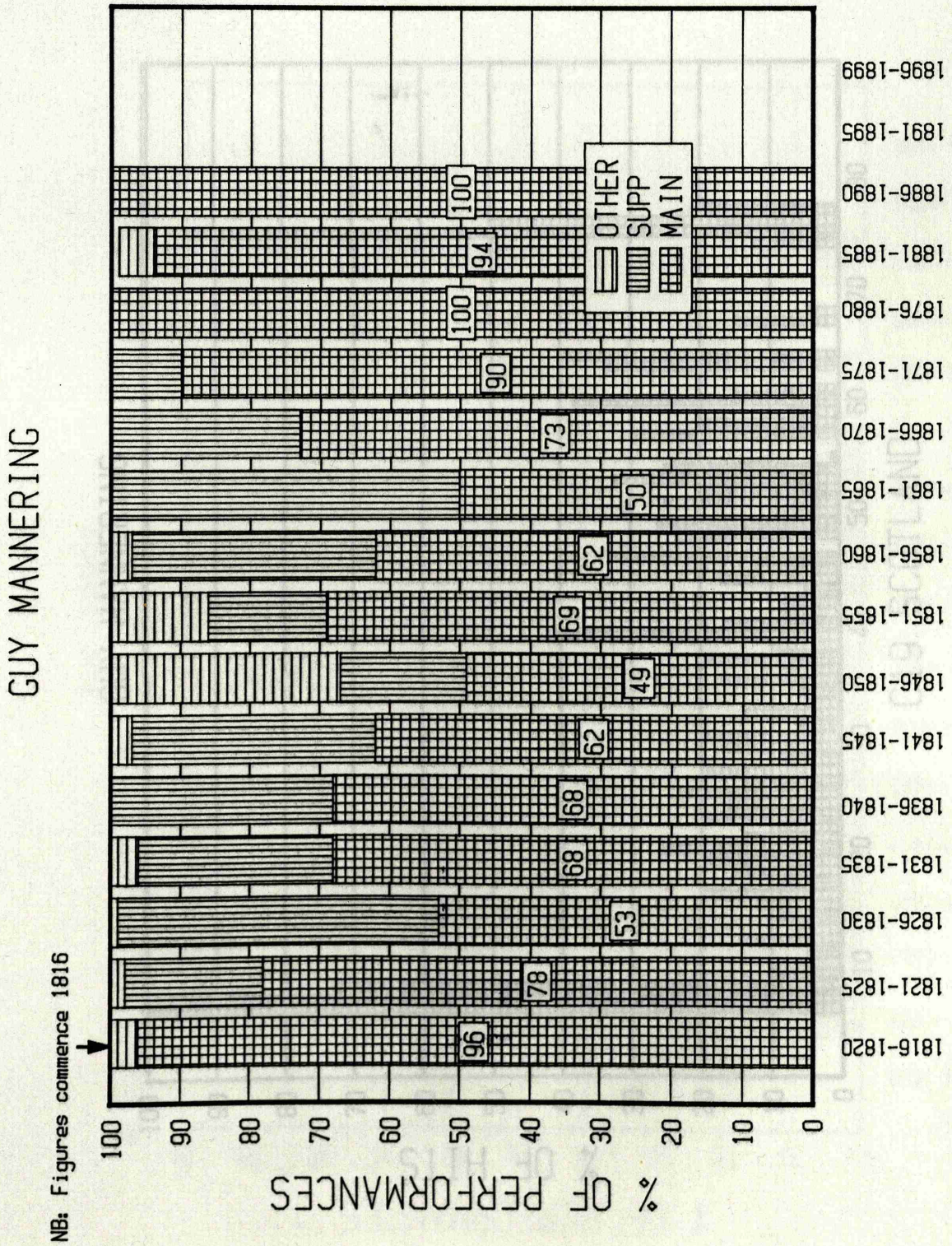


Figure 12

Percentage of total entries - *Guy Mannering*

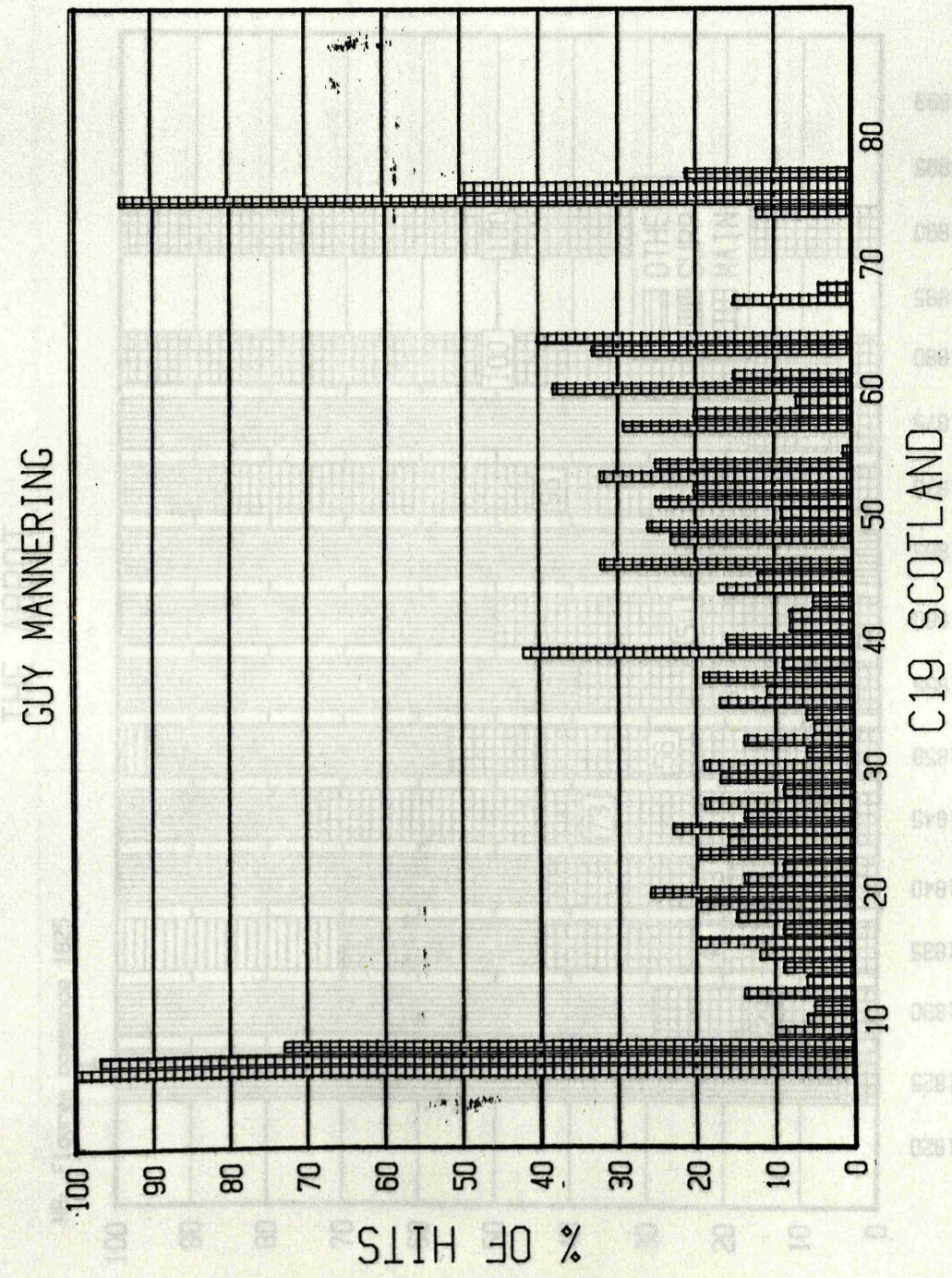


Figure 13

Profile Breakdown - *The Abbot*

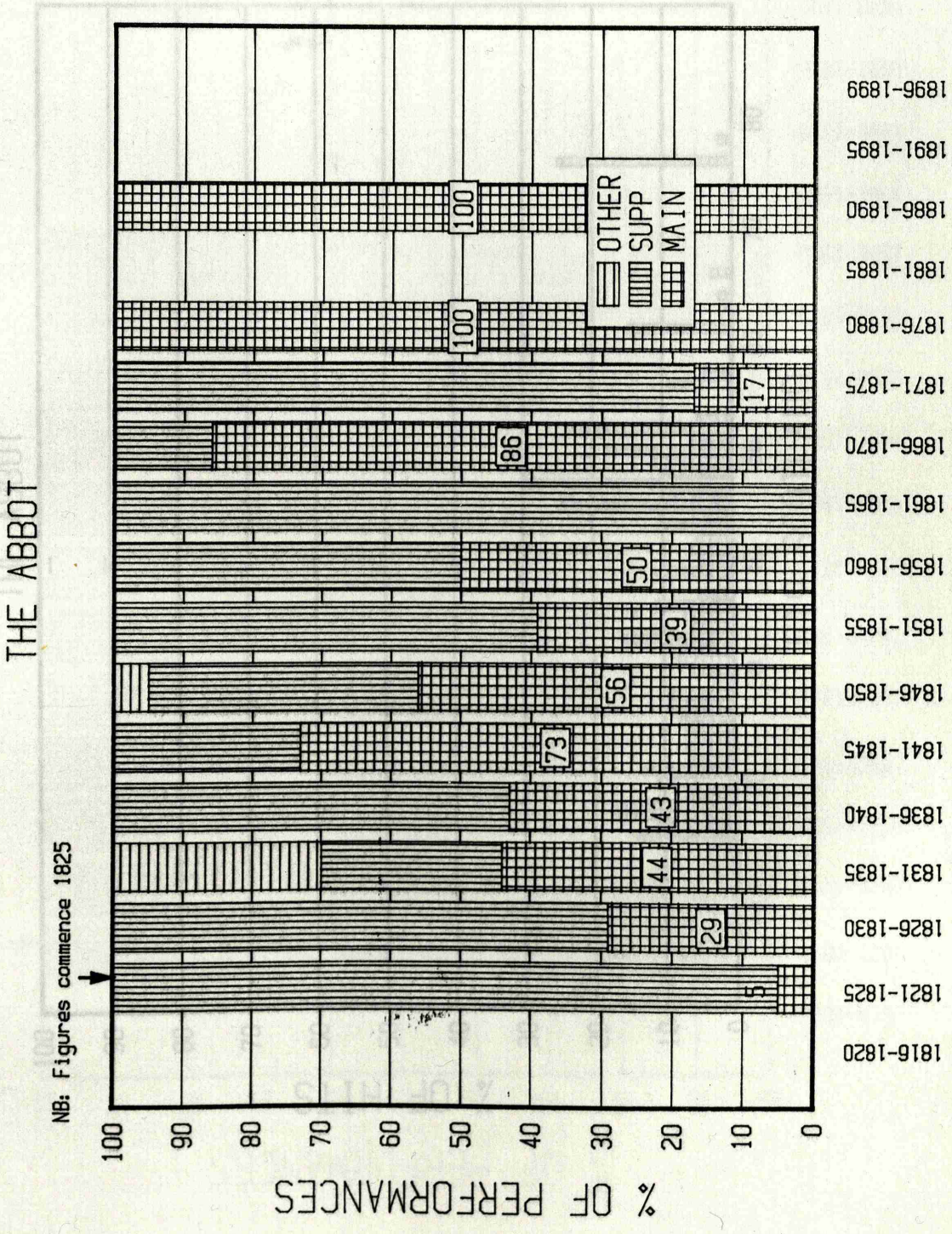


Figure 14

Percentage of total entries - *The Abbot*

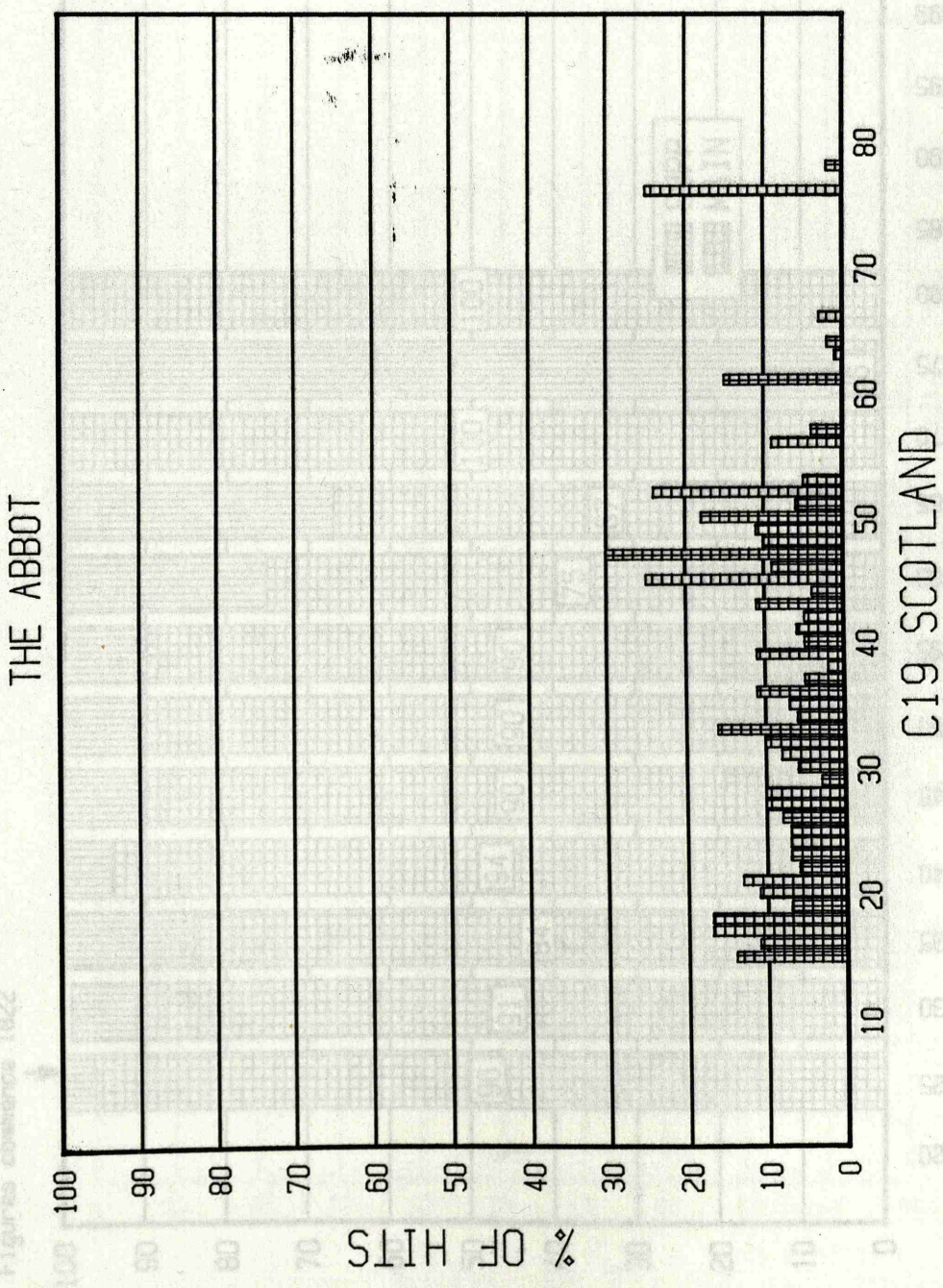


Figure 15

Profile Breakdown - *The Bride of Lammermoor*

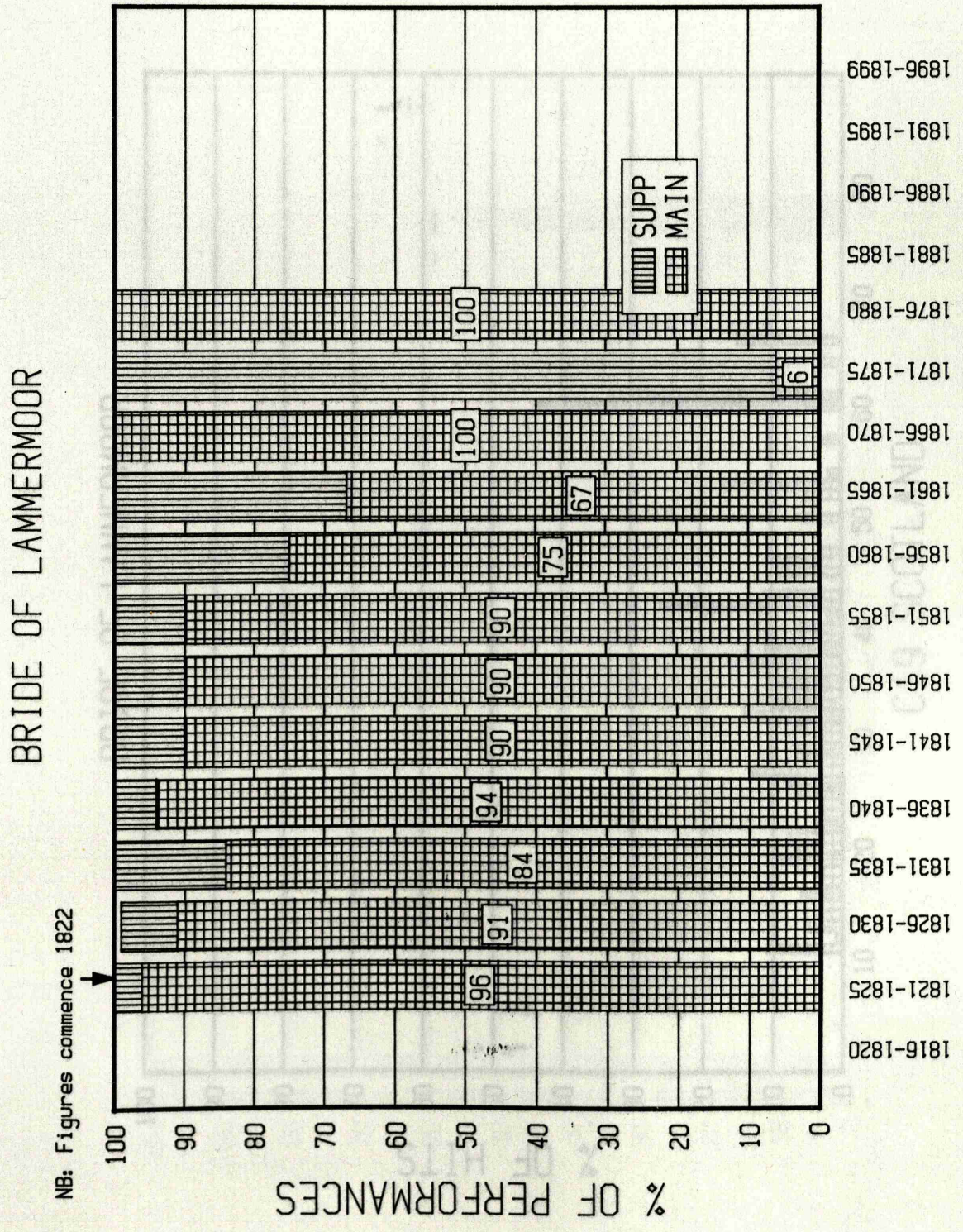


Figure 16

Percentage of total entries - *The Bride of Lammermoor*

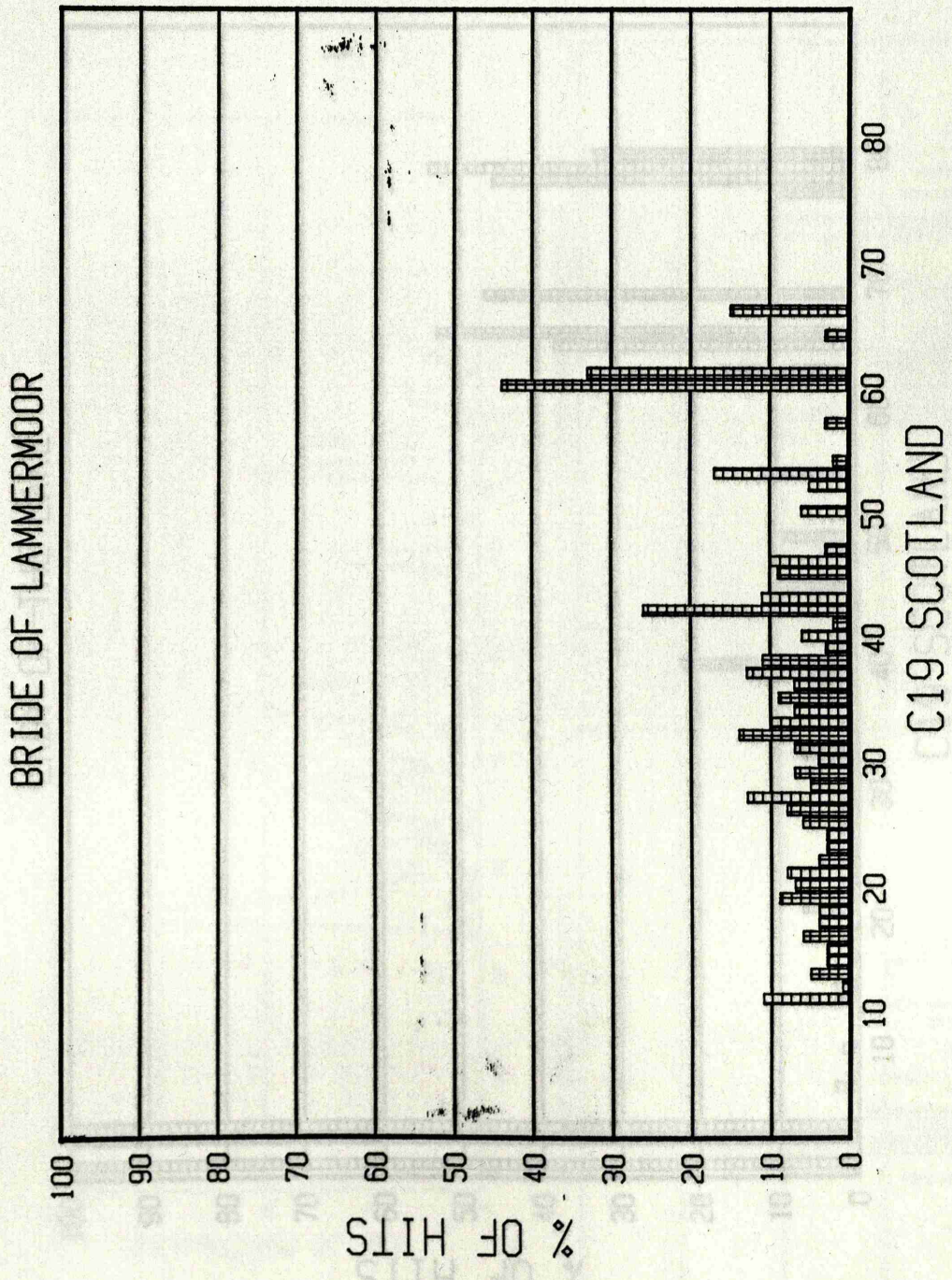


Figure 17

Percentage of total entries - *The Lady of the Lake*

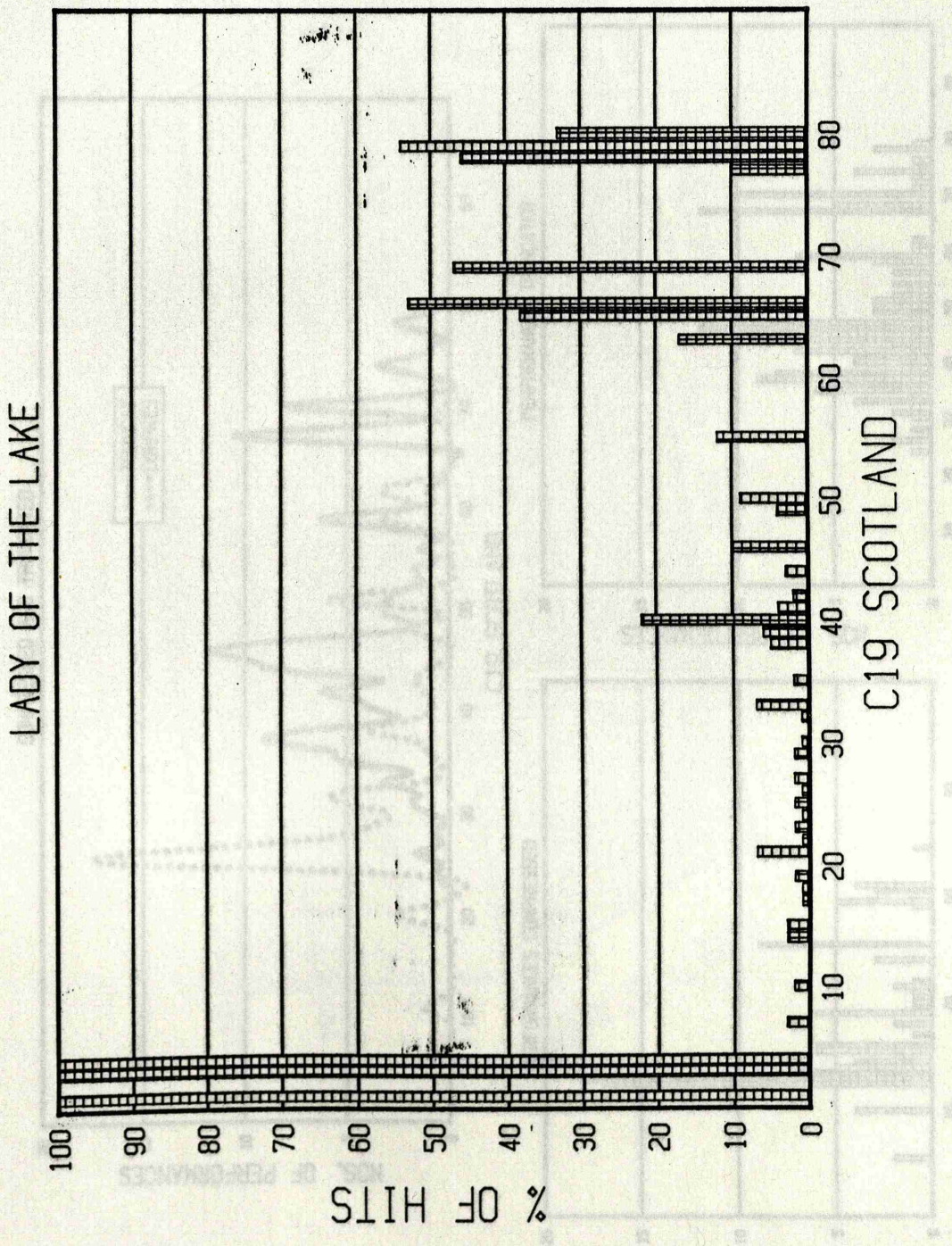


Figure 18

'Scott' dramas truncated and/or compressed

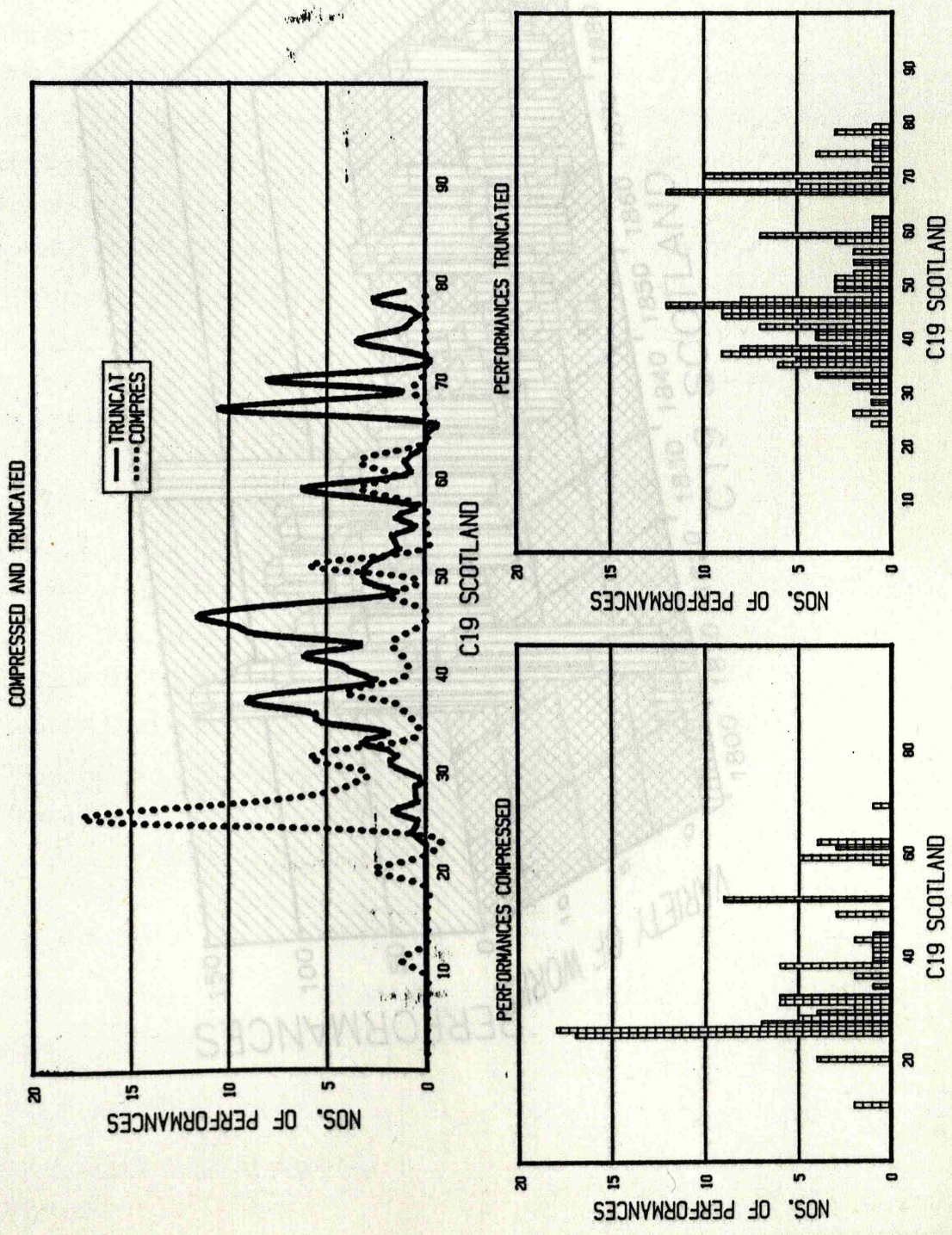
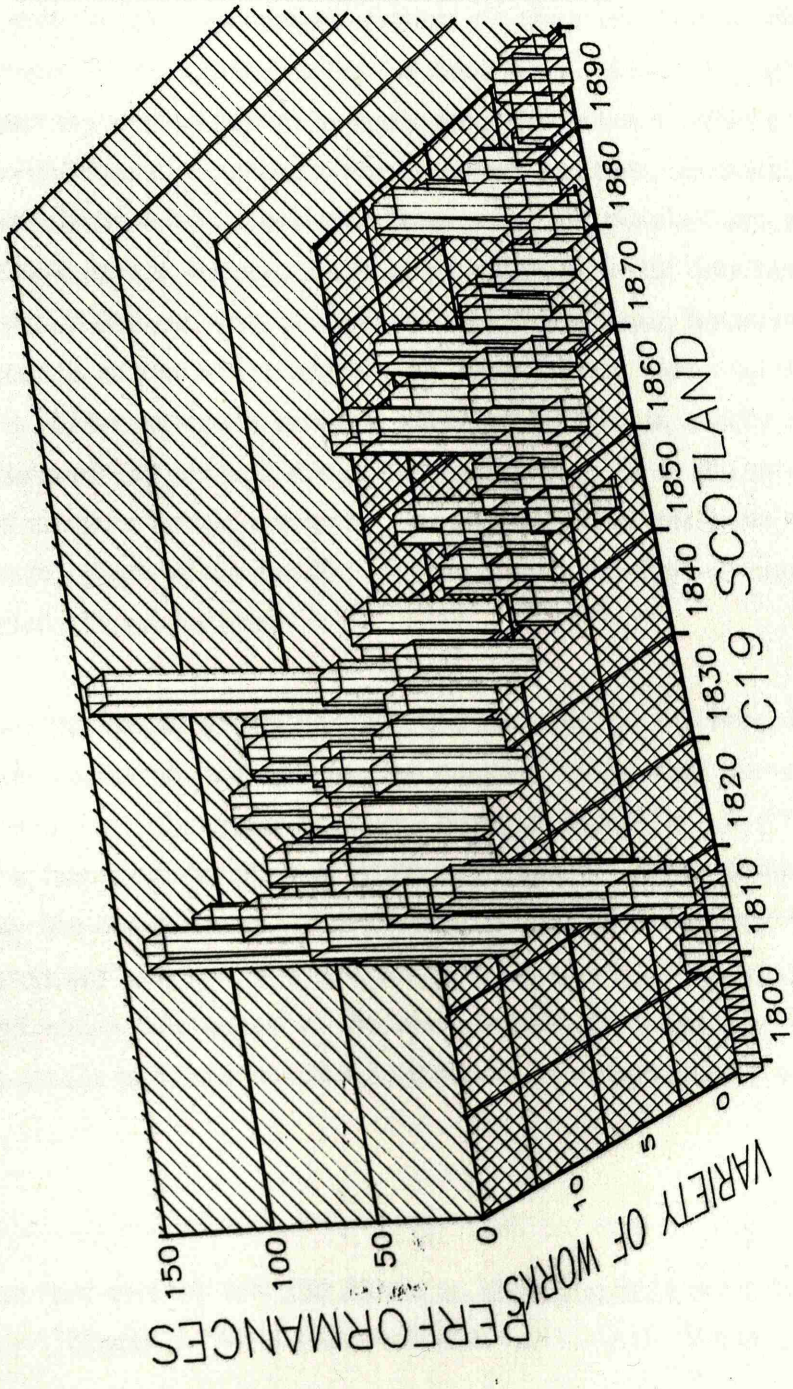


Figure 19

The 'Scott' dramas on the Scottish stage 1810-1900



APPENDIX 2

WHITE, DUSTAN AND FORD*

The three previous major studies in this area by H.A. White, W.G. Dustan and Richard Ford, (1) are of limited value. The continual borrowings by playwrights one from another and amalgamation of playtexts, has made the identification of many of the dramatisations of Scott very tricky. It might be reasonable to expect the later studies to be more accurate than H.A. White's initial findings as additional information about the dramatisations has been uncovered and preliminary judgements have been reviewed; however, unfortunately there are a number of inconsistencies and inaccuracies in all three studies which only serve to compound the confusion between texts and productions. The following breakdown of the conflicting accounts of the nineteenth-century 'Scott' dramas given by White, Dustan and Ford is not intended as a definitive statement of the true identity of the various works discussed, but rather it should be seen as a guide to the areas of disagreement and possible further research. Judgements have not been made between the competing claims of the scholars except in instances where research for this study has uncovered fresh evidence.

Curved brackets contain details of any variation in the spelling of the titles of the plays, names of the playwrights, etc. and also the numbers assigned to the various plays by the scholars, e.g." The Abbot,or, Mary Queen of Scots (W-1,D-1,F-A1)" appears as the first item in the sections of White and Dustan's studies devoted to dramatisations from *The Abbot* and as "A1" in Ford's catalogue section devoted to the same novel. Subsequent quotations from and about the entries in the three studies have been located where they appear in the main bodies of the texts or in the footnotes. Unless another location is specified all the theatres named are in London.

The Abbot

White, Dustan and Ford deal first with The Abbot; or, Mary Queen of Scots by H.R. Beverly. (Beverley - Dustan & White (Appendix))(W-1,D-1,F-A1) White places

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*Endnotes for this section begin on page 373.

WHITE, DUSTAN AND FORD*

The three previous major studies in this area by H.A. White, W.G. Dustan and Richard Ford, (1) cover similar and difficult ground. The continual borrowings by playwrights one from another and amalgamation of playtexts, has made the identification of many of the dramatisations of Scott very tricky. It might be reasonable to expect the later studies to be more accurate than H.A. White's initial findings as additional information about the dramatisations has been uncovered and preliminary judgements have been reviewed; however, unfortunately there are a number of inconsistencies and inaccuracies in all three studies which only serve to compound the confusion between texts and productions. The following breakdown of the conflicting accounts of the nineteenth-century 'Scott' dramas given by White, Dustan and Ford is not intended as a definitive statement of the true identity of the various works discussed, but rather it should be seen as a guide to the areas of disagreement and possible further research. Judgements have not been made between the competing claims of the scholars except in instances where research for this study has uncovered fresh evidence.

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The Abbot.

White, Dustan and Ford deal first with The Abbot: or, Mary Queen of Scots by H.R. Beverly. (Beverley - Dustan & White (Appendix))(W-1,D-1,F-A1) White places

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*Endnotes for this section begin on page 373.

White, Dustan and Ford deal first with The Abbot: or, Mary Queen of Scots by H.R. Beverly. (Beverley - Dustan & White (Appendix))(W-1,D-1,F-A1) White places it in September 1820, Dustan and Ford on 18 September 1820, Ford from a playbill. White and Ford name the theatre as the Tottenham Street Theatre, Dustan as the New Royal West London Theatre which was its name at the time. The plot is dealt with similarly in all three studies, except that White, p.165, says "Mary is last seen ready to depart for a safe refuge in France," whilst Dustan's account reads "the English Commissioner enters and offers to conduct her to England." (p.407)

Dustan says that Pixérécourt's Le Chateau de Loch-Leven: ou, L'evasion de Marie Stuart (W-3,D-3,F-A2note) came out at the Gaiete, Paris "shortly after Beverley's"; White and Ford date it as 3 December 1822, two years after Beverly and Ford mentions that it is in three acts. The accounts of the plot largely tally. Dustan, p.408, then goes on to say that "A play called THE CASTLE OF LOCHLEVEN (D-6) produced "with complete success" at the Victoria, September 13th, may have been a translation of the Paris opera," and quotes the *Literary Gazette*, 21 September 1833, noting that the date is open to doubt, ie. 13 September 1833 or 20 September 1833. Neither White nor Ford mention this production.

Mary Stuart, Queen of Scotland: or, the Castle of Loch-Leven, (W-4,D-4,F-A2) was written by W.H. Murray. White says that Murray took up material that others rejected in the novel. He does not connect it with Pixérécourt and seems to have read the Dicks edition, which Ford dates as "?1883" because he gives the first night, printed in that text but not in the Lacy edition, as 3 October 1825 at the Royal Theatre, Edinburgh. Dustan, p.409, takes issue with the date, also accepted by Nicoll, as on that day at the Theatre Royal "the celebrated Miss Foote was beginning a two weeks' engagement with The Belle's Stratagem, followed by The Spectre Bridegroom." Dustan and Ford date it at 4 July 1825, Ford from a playbill, Dustan from an advertisement in the *Courant*, of 4 July 1825. All three commentators agree, eventually, that Madame Vestris revived the Murray melodrama at the Olympic, on 3 January 1831. However, whilst Ford quotes reviews in the *Athenaeum* 8 January 1831, p.29 and the *Tatler*, ii,423, Dustan notes that according to the *Literary Gazette*, 8 January 1831 and the *Edinburgh Literary Journal*, 15 January 1831, it was "popular in the provinces, and was the work of Calcraft." Dustan concludes that, as it was attributed to Murray in Perth in 1825 by Baxter, a fact which neither White nor Ford include, and there was a

definite connection through Miss Foote, the Dicks edition was probably mistaken in the date and Lacy correct in attributing it to Murray. The accounts of the plot largely tally, but Ford seems to have difficulty identifying the characters from the book. He says that Murray "added two comic Scots from the novel (Sandy Macfarlane and Mattie)" when, in fact, they are both inventions of the playwright, Sandy being one of Murray's best efforts, written for the particular talents of Charles Mackay. White and Dustan make special mention of the single scene which comprises the entire second act. Ford notes a revival at Drury Lane on 18 March 1850 as Mary Stuart; or, the Castle of Lochleven.

Ford lists two more items. First a five-act text, published in 1825, titled Mary, Queen of Scots; or, Loch-Leven Castle, (F-A3) which the National Library of Scotland catalogue ascribes tentatively to Terry and which Ford says is an expanded version of Beverly. Secondly, an anonymous Mary Stuart; or, The Castle of Lochlevin [sic], (F-A4) produced at the Royal Pavilion Theatre, on 21 January 1839. Ford draws his information from a playbill, and advertisements in the *Times*, 21 January 1839 p.4 and *Era*, 20 January 1839, p.198. He deduces from these that this new version had been re-adapted for children.

The Antiquary.

White and Dustan both quote Scott's comment to Daniel Terry about this novel, contained in Lockhart's *Life of Scott*, vol.2.p.36 that "It wants the romance of Waverley and the adventure of Guy Mannering and yet there is some salvation about it..." White, Dustan and Ford all agree that the only contemporary source of information about an adaptation of *The Antiquary* by Isaac Pocock, (W-1,D-1,F-B1) which ran for one night at Covent Garden in 1818, is the advertisement for the 1820 printed version by Daniel Terry, who claimed to have read Pocock's text, which omitted the action scenes of the Storm and the Duel. White seems to say that Terry remoulded Pocock, whilst Dustan and Ford are of the opinion that he began anew. White and Dustan point out that this seems to be an identical text to that published by Pocock's executor in the playwright's collected works. All three place The Antiquary (W-2,D-2,F-B2) by Daniel Terry, music by Henry Bishop, at Covent Garden on 25 January 1820. Dustan, p.386, gives a sizeable quotation from the *London Magazine*, February 1820 describing the stage effect of the storm scene and White notes a similar description in the *European Magazine*, no.77, p.166.

There is some disagreement over W.H. Murray's revision of Terry for the Theatre Royal Edinburgh, entitled The Antiquary: or, The Heir of Glen Allan, (W-3,D-3,F-B3) White and Dustan date it at 20 December 1820, apparently from Dibdin, p.296, although neither footnote it. White says that Murray "touched up the text, and added somewhat from the novel." (p.147) Dibdin had said that the Terry was produced 'with some additions from the novel'. Dustan says that Murray

> seems to have done little more than rearrange the dialogue slightly, make one or two small additions from the novel, and cut out five rather pretty but inconsequential songs. (p.388)

which argues some knowledge of a text. However, Ford dismisses Dibdin's date in favour of 26 December 1820 and says that the Murray play was a "thoroughgoing revision of Terry's adaptation" in which, amongst other changes, the order of events was rearranged so that the Storm at Mussel Craig became the climax of the second act, instead of the first.

Both Dustan and Ford, list a drama called The Antiquary and the Bluegown Beggar: or, the Storm(of - Ford);(at - Dustan) Mussel Craig. (D-4,F-B4) Ford says that according to the playbill this two act version included most of the events from the novel, whilst Dustan believes, from the title, that it may be a revision of Terry and Pocock's play.

The Betrothed.

White does not list any adaptations of the above, but both Dustan and Ford give accounts of E. Fitzball's The Betrothed: or, the Spectre(of - Dustan);(with - Ford) the Bleeding Hand (D-1,F-C1) at the Olympic Theatre, on 31 January 1826. Dustan ascribes this to Fitzball on the authority of Nicoll. Ford lists a playbill which has a synopsis of the plot on it. There is a surviving manuscript in the Lord Chamberlain's collection, and whereas Ford believes that the Manuscript was revised from two acts to three for performance, Dustan is sure that the second act is completely missing. He details the plot very fully, and both comment on the third act, Ford saying that the final scene is very confused in the text and contains material from outwith the novel, and Dustan saying that the third scene, in the tomb of the dead prince, is most melodramatic. Dustan footnotes an anonymously written play, The Betrothed: or, the Eve of St. Mark's, (D-2)

producted at the Queen's Theatre on 16 December 1836, and listed as a Scott adaptation by Nicoll. Dustan can find no possible connection between the novel and the subtitle, and therefore declines to follow Nicoll's lead.

The Black Dwarf.

Dustan and Ford both list the first adaptation of this novel to appear as The Black Dwarf: or, the Reiver of Westburn Flat, (D-2,F-D1) at Astley's Theatre on 5 May 1817. Neither can find much information about this play. Dustan comments that an absence of newspaper criticism rather implies a lack of success, whilst Ford details the emphasis given to the 'new music, scenery, dresses, chorusses and combats' in the *Times* advertisement of 5 May 1817.

White's only comment on this topic is in relation to the second production listed by Dustan and Ford. The Wizard: or, the Brown Man of the Moor, (W-1,D-1,F-D2) was produced at the English Opera House, on 26 July 1817. White uses the theatre's modern name of the Lyceum Theatre in the Appendix listing of Adaptations in his study. White believes the writer to have been unknown, although the music was largely by C.E. Horn. He names several of the cast and lists some of the more striking elements of the production, detailed in a review in the *European Magazine*, 1817, p.154. Dustan and Ford both ascribe the play to S.J. Arnold, although Ford comments that according to the *Theatrical Inquisitor,* no.11, p.146-9 in a review of the piece, Arnold collaborated with Samuel Beazley. Ford has been unable to confirm Beazley's involvement or otherwise. Ford comments briefly on the plot summary given in the *Inquisitor* review saying that whilst most of the incidents in the novel seem to have been encompassed by the play

> The Laird of Ellieslaw, however, turns out to have masqueraded as Earnscliff and the Dwarf and to have been deprived at birth of his title and estate by Vere.

To anyone familiar with the novel this is confusing enough, but Dustan's account of the same piece is considerably more tangled. Dustan believes the adaptations of this novel to present good examples of what he percieves as the three approaches to dramatisation shown by the Waverley playwrights, first, the careful following of the plot, focusing on the most spectacular scenes; secondly, the closet drama, faithful but theatrically dull; and thirdly, the attempt to gain effect by alterations

to the plot or characters, the Arnold adaptation being a notable instance of the third approach. Dustan, p.378, is scathing of the lyrics of the songs, condemning them as "the most slap-dash sort of trash imaginable" and certainly the stanzas he quotes are very bad; however, Dustan reserves his deepest scorn for Arnold's desire to combine the central character of the Dwarf with the young romantic lead in the novel, Earnscliff. His account of the plot notes that Arnold "makes the Wizard himself the lover of Isabel Vere instead of the friend of her lover Earnscliff, who is here relegated to the character of Ratcliffe (1) in the novel." The accompanying footnote reads "(1) Apparently the real Earnscliff has assumed the name of Ratcliffe and lent his own to his friend to shield him from the attention of the uncle who believes himself long rid of him!" Well might Dustan exclaim. However, what neither Dustan nor Ford has seen fit to point out is that in the novel the dastardly Ellieslaw or Vere, was nobody's uncle, certainly not Earnscliff's or the Dwarf's. Dustan believes the scenery, and some good acting to have prevented the piece's immediate damnation and further comments in a footnote, that according to an advertisement in *The Dramatic Review* 13 April 1825 a play, which he takes to be Arnold's from the title, played at the Caledonian Theatre, Edinburgh for Clifton's benefit. He further adds that it was "repeated several times with some success." (p.384, n.1)

Ford next lists a play mentioned only by Sir Walter Scott in a letter to Archibald Constable on 2 June 1819, by Erskine Neale, entitled Elshender: or, the Wise Wight of Mucklestane Moor. (F-D3) The manuscript had apparently been sent to Scott for comment. He had not been much impressed and was of the opinion that "the circumstance of personal deformity in the principal character would...be fatal."

Ford and Dustan give very similar accounts of an MS play, not extant, entitled The Recluse, (D-3,F-D4) by A.P. (Carlyle - Dustan;Carlisle - Ford) which was reviewed by the *Theatrical Inquisitor*, no.16, p.207-216 in September 1820. Apparently the reviewer, according to Ford, believed it to have been justifiably rejected by a theatre-manager. Dustan, p.380, is kinder saying that the play's blank verse is "not altogether devoid of energy and harmony," whilst acknowledging its structural flaws.

Ford's next entry is a brief notice of a text, published in Dublin in 1822, a copy of which is held in the National Library of Ireland. The Black Dwarf: or, the

Recluse of Mucklestane Moor, (F-D5) by W. Fawcett is in five acts and adheres closely to the events of the novel. Ford has not located a performance.

There may, or may not, be some connection between the anonymous play entitled The Black Dwarf: or, the Wizard of the Moor, (F-D6) which Ford places as having its second performance on 17 March 1823 at the Surrey Theatre, and the similarly anonymous piece, Graeme: or, the Wizard of the Moor, (D-4) listed by Dustan as appearing at that theatre on 16 July 1824, the following year. Ford, working from playbills, says that this three act drama adhered, with a couple of minor alterations, closely to the events of the novel. Dustan knows nothing of the 1824 play, except to say that, according to the reviewer in *Drama* of August 1824, the production was "effectively got up and decently performed." (p.384)

The Elshie: or, the Wizard of the Moor, (F-D7) by H. Goff (or Gott) Ford places at the Royalty Theatre on 29 September 1823, and he goes to some trouble to unravel both the confusion over the name of the author and the various editions, noting in passing an undated production of The Wizard of the Moor (F-D7note) at the West London Theatre, attributed to Gott by Nicoll, iv, 386. This three act drama takes a great deal from the novel, according to Ford, whilst changing a number of the characters' names.

Dustan is enthusiastic over The Recluse: or, Elshie of the Moor, (D-5,F-D8) the work of "a Gentleman of Edinburgh" which he and Ford agree graced the boards of the Theatre Royal Edinburgh on 31 May 1825. Dustan believes that this is

> a typical example of the most successful type of transcripts from Scott, for it takes advantage of the main dramatic features, connects them smoothly and works up toward a rousing climax, occasionally, as in this case, manufacturing a happy ending as a bow to the gods of sentiment. (p.383)

He then gives a very full account of the two act drama. Ford is rather more concise but agrees in essence with Dustan's reading.

The final adaptation in this grouping is a manuscript of a play in five acts called The Recluse, (F-D9) written by an Honorary Member of the Cambridge Garrick Club, and held in the National Library of Scotland, MS 3074. Ford gives a brief account of the plot.

The Bride of Lammermoor.

T.J. Dibdin is allowed by all three scholars to have been the first to bring forward an adaptation of the affecting story of Edgar and Lucy. His Bride of Lammermoor, or, the Spectre(of - Dustan, Ford);(at - White)the Fountain, (W-1,D-1,F-E1) appeared at the Surrey Theatre. However, this is as far as the agreement goes.

White and Dustan date the performance on 7 June 1819 whilst Ford, working from a playbill and the date on the front of the Larpent MS, opts for 5 July 1819. This has to be carelessness on the part of the first two named because *The Bride of Lammermoor* was published along with *A Legend of Montrose* on 10 June 1819. The confusion is not helped when one finds that White dates the first night of Dibdin's Montrose, (W-1) which was supposed to have been premiered along with his *Bride of Lammermoor* adaptation, as 5 July 1819 in the text and 3 July 1819 in the Appendix; Dustan omits any date in the text and gives 3 July 1819 in the Appendix. How White and Dustan come to be able to cite a review for Dibdin's play in the *European Magazine* of June, 1819, is a mystery which only perusal of the periodical concerned would solve.

The text is similarly problematic. White and Dustan are unaware of any surviving text or manuscript and therefore draw their conclusions solely from reviews. Ford, with the benefit of the Macmillan 1939 *Catalogue of the Larpent Plays in the Huntington library* gives the MS number 2121. This manuscript, Ford tells us was dated by Larpent on 27 October 1819, and the licence was "requested for a performance in Edinburgh which has not been traced." Ford does not mention that according to Macmillan the manuscript was also dated "December 1819." Dustan does, however, note that a version which he cannot identify, was licensed for the Theatre Royal Edinburgh in 1819 and he gives a Larpent catalogue number of 76S. This may have become MS.2121 when Macmillan did his study. The piece itself was not, according to the critics quoted, an unalloyed success. Both White and Dustan quote the *European Magazine*, of doubtful date, which congratulates Dibdin on his choice of incidents from the novel. Ford makes the interesting point that, contrary to the MS and the review in the *Theatrical Inquisitor*, no.15, pp.58-59, which indicates a two act drama, the reviewer in *Theatre;or, Dramatic & Literary Mirror*, no.2, pp.10-11, says that it was a three act play.

White fails to locate the next production listed by Dustan and Ford. The Bride of Lammer(Muir - Ford);(Moor - Dustan); or, the Mermaid's Well, (D-2,F-E2) by W.T. Moncrieff, which was performed at Astley's Theatre, on 12 July 1819. Ford says that, according to the *Times* advertisement on that day, the play was in two acts. He also notes some brief mention of it in *Theatre; or, Dramatic & Literary Mirror*, no.2, pp.32, and a review in the *Theatrical Inquisitor*, no.15, p.60. This last is also used by Dustan. Apparently the reviewer had felt that whilst the dramatisation itself was sound, the performances were not equal to it and the most positive points of the evening had been the new scenes, particularly Wolf's Crag by moonlight.

Ford mentions briefly that, according to a British Library playbill (L174), the Coburg Theatre had a drama entitled The Bride of Lammermoor, (F-E3) in preparation on and around 13 July 1819. An advertisement to the same effect appeared in the *Times* around this date; however, Ford has been unable to find any evidence of an actual performance and believes that the rival productions, ie. those by Dibdin and Moncrieff, may have discouraged it.

The adaptation by J.W. Calcraft for the Edinburgh Theatre Royal, entitled The Bride of Lammermoor (W-2,D-4,F-E4) is, according to White and Dustan, rather better than the normal run of adaptations, and Ford lists a satisfying number of editions. It is dated by all three scholars on 1 May 1822, although in White's case the text says 1821 and the Appendix 1822. All three give broadly similar accounts of the plot, indeed White quotes several passages, although they differ slightly over whose sword the unfortunate Edgar throws himself onto in Calcraft's revised climax to the piece. The 1823 text is ambiguous, but I am inclined to side with Ford against White and Dustan, and say that Edgar dies on Colonel Ashton's weapon, rather than his own. Ford lists a revival at the Marylebone Theatre on 9 October 1848, for which he quotes a playbill. Dustan (D-18) also lists this production tentatively as Calcraft's work. Ford divides up the various printed texts by the number of acts, which varied over the years from three to five and White gives a long list of revivals, which includes Marylebone Theatre in 1846, Bath 1826, Dublin, during Calcraft's management there, in 1842, Edinburgh 1846 and various American productions. Dustan provides an interesting side light on this adaptation and that of Dibdin. According to Dustan, Calcraft's version was "played at the Caledonian in 1825, replacing an anonymous

transcript, which had originally been produced in November 1821." (D-5,p.332) Ford, talking of Dibdin's version, cites Dibdin's memoirs p.339 for a mention of an adaptation of *The Bride of Lammermoor* playing, for the second time, at the Caledonian Theatre Edinburgh on 5 November 1821. Ford suggests that this might have been T.J. Dibdin's own version. However, Dustan believes that the 1821 Caledonian Theatre piece may well be that referred to in the *Dramatic Journal* on 12 November 1828.

> We remember a version...which was produced at the Minor Theatre in which there was no catastrophe, but *Lucy* and *Edgar* were made to obtain the consent of all parties and were at length happily united: this... was fatal to the piece.

Dibdin's is definitely not a happy ending.

The ill-fated [New Royal] Brunswick Theatre was running an anonymously written *Bride of Lammermoor* adaptation called The Mermaiden's Well: or, the Fatal Prophecy, (W-4,D-7,F-E5) with an overture by Feron, on 25 February 1828, three days before it collapsed, during a rehearsal for a *Guy Mannering* adaptation. Ford cites a playbill, Genest and the *Times* advertisement for that date. White says that the character of old Alice Grey played a major role in the production, which he calls The Fatal Prophecy, but gives no authority for this assertion and dates it as 1835 in the main body of his text. He has the complete title, as given by Ford, and the correct date in the Appendix, but Dustan, who by this point is beginning to lose patience with White, pulls him up rather sharply on the date in the text and refers to the production by the first half of its name, The Mermaiden's Well. No-one has much informatiion about the play itself, but Ford deduces from the playbill that the main incidents of the novel were covered.

Ford and Dustan both note the bare fact that an anonymously written version of the novel, entitled The Bride of Lammermoor, (D-11,F-E6) was playing at the Queen's Theatre on 9 May 1831 and Ford sees from the playbill that all of the major characters appear.

The operatic versions do not concern this study, and Dustan similarly notes them only in passing; however one point of dispute between White and Ford over an operatic adaptation shows that the differences of opinion are not confined to the drama. The most enduring of Scott adaptations, Donizetti's opera Lucia di

Lammermoor, (D-18 garbled,F-E7) having first come to Britain to Her Majesty's Theatre on 5 April 1838, went through multiple editions and sea-changes to the libretto. Both White and Ford agree that an anonymous English text was used, with Donizetti's music, for a production entitled Lucia di Lammermoor (F-E8) at the Princess's Theatre on 19 January 1843. According to Ford "the playbills described this as 'an English Version of DONNIZETTI'S [sic] celebrated Opera.' (E7) This suggests a straightforward translation." (p.7) Given the somewhat cavalier attitude to the truth and exact copywright displayed by playwrights and theatre publicists of the period, that would appear to be a rather sweeping assumption on Ford's part. White is sure that the text used in 1843 was the one printed in Lacy's Acting Drama, Vol.78. Ford has the Lacy edition listed under the original Donizetti entry (E7) saying that it is "An English translation, in verse, as performed at the Princess's on 13 July, 1844. Possibly this is the translation used for the performance at the Princess's a year earlier." (p.6) Ford may or may not be right, but what is interesting to note is that whilst the original opera was in three acts, the Lacy Princess Theatre text is in four acts and White, who has made a careful study of it, gives a sizeable list of changes, some of them quite major, from the original. As detailed by White, it is patently not merely an English translation of the Cammarano original.

The first burlesque of *The Bride of Lammermoor* is that by W.H. Oxberry at the Strand Theatre, 14 February 1848, entitled Lucy of Lammermoor, (D-16,F-11) and noted by both Dustan and Ford. The manuscript is in the Lord Chamberlain's collection and Ford says of it, that it "is a travesty, in 2 acts, of Lucia di Lammermoor (E7)."

An adaptation titled The Bride of Lammermoor (F-E12) by an unknown playwright at Sadler's Wells on 7 January 1863, and advertised in the *Times* for that day, finds White and Ford in disagreement once again, this time over an American production with bearings on the Sadler's Wells play. Ford's entry is worth quoting in full to help to illustrate the problem.

> Adams, p.214 (the entry for *Brother and Bride*), quotes the comment that a version produced in New York was 'a queer compound of Palgrave Simpson's[E15]... and an old Sadler's Wells drama by George Almar'. This latter version was possibly the above, but White, p.235, gives information which, if accurate, contradicts Adams. White says that Almar's *Ravenswood* was performed at the Olympic, New York, on 10 Dec. 1865 (in other

> words, before Simpson's was performed) and was based on the version by Royer and Vaez (E10) and an 'older version'. No information has been found to corroborate and supplement White's or Adam's. (p.7)

If one turns to White's Appendix, the New York production is indeed as detailed above; however, if one goes instead to the text of White's account of the productions concerned, pp.92-4, a very different story emerges. White begins the section by saying merely that "George Almar made an obscure version for Sadler's Wells before 1865 ." (p.92) He then goes on to talk about the Palgrave Simpson version, (W-15) which is to figure largely in the confusion between the studies. White dates it as 25 December 1865 in the text and 22 December 1865 in the Appendix. White makes much of the celebrated cast and gives Dickens's, who had assisted his friend Fechter with the production, famous comment that he wanted "to put Scott, for once, upon the stage in his own gallant manner." Ford also notes this. (E15,p.8) White then says "During the next season, Jordan and Mrs. John Wood combined the Simpson tragedy with an older one by George Almar, and produced the new piece at the Olympic, in New York City." (p.94) White goes on to describe how, "Three years afterwards..." Dickens, on learning that the original Simpson drama was to tour America, sent an enthusiastic advance notice to the *Atlantic Monthly* . An extensive quotation is given from the issue for August, 1869, which would seem to re-date the New York hybrid at 1866. Ford seems to be displaying selective blindness with regard to White's work as, and when, it suits him.

The next adaptation to appear chronologically is an anonymous Lucy of Lammermoor, (F-E13) licensed for the Queen's Theatre, on 26 September 1863 and for which a manuscript survives in the Lord Chamberlain's collection MS Add. 53025. Ford, who is the only one of the three to find this, has been unable to trace any performance. He describes it as a two act drama, which was principally an adaptation in English of Lucia di Lammermoor, with added material from sundry other versions and Edgar's final speech from Calcraft's play. There are also some additions to the rather spare cast list of the opera.

H. J. Byron's Lucia di Lammermoor: or, the Laird, the Lady, and the Lover, (W-14,D-21,F-E14) has the rare distinction of being placed by all three scholars at the same theatre, the Prince of Wales, and on the same date, 25 September 1865. Ford merely says that it is a travesty of the Donizetti/Cammaramo opera. White is rather more expansive in over three pages

of plot analysis and quotation. (pp.97-100) Ford appears to have overlooked White's detailed account which he fails to footnote.

White's characteristic confusion over the date of J.P. Simpson's The Master of Ravenswood, (W-15,D-22,F-E15) at the Lyceum Theatre in 1865 has been mentioned above. He and Dustan decide on 22 December 1865, whilst Ford, citing a programme in the Enthoven collection, cites 23 December 1865. Both White and Ford go to some trouble to detail Charles Dickens's involvement in the production. This novel seems to have been one of Dustan's lesser concerns. His work on this is thinner than on most of the others. White explains how changing audience tastes have brought about a shift in emphasis with regard to those elements of the novel selected for portrayal, and his account of the plot tallies with Ford's.

The final nineteenth-century adaptation listed for Britain by White, Dustan and Ford is another Lyceum Theatre production, H.C. Merivale's Ravenswood, (W-17,D-24,F-16) performed on 20 September 1890. Ford notes that according to Bram Stoker, Irving bought it in 1882, as Edgar and Lucy, whilst White, agreeing that Irving had had it for eight years, says in the Appendix that it was based on Simpson's earlier play and was originally titled Brother and Bride. The accounts of the plot tally in most respects.

The Fair Maid of Perth.

Dustan begins his account of this novel by considering how far its comparative failure on the stage reflected the decline in popularity of Waverley dramas, whilst White quotes from Scott's *Journal* the genesis of Conachar's character. All the studies agree that H.M. Milner was the first to produce an adaptation for the Coburg Theatre on 23 June 1828. White has 1822 in the main body of his work and 1828 in the Appendix but this seems to be a simple printing error from other comments later on in the text. Dustan and Ford name it as St. Valentine's Eve: or, the Fair Maid of Perth (D-1,F-1) whilst noting the alternative title given on the printed text, The Fair Maid of Perth: or, the Battle of the Inch (W-1) which is the title White uses. White and Ford agree in naming as co-author, the publisher of that text, W.H. Lacy, Ford citing both the title-page and Clarence p.140; however, Dustan is dubious about the measure of Lacy's involvement. Ford's

comment on the plot is very brief and says simply that the three act drama did not deviate greatly from the novel. Dustan goes into considerably more detail with a "Program of Scenes and Incidents" which would seem to confirm Ford's view. White also comments on the plot, and this is one play which, from the evidence of the Appendix, he claims to have read himself; however, he differs from Dustan and from the novel on two accounts. If Dustan's synopsis is to be believed, Rothesay does not, as White claims, follow Catharine and her father to the Highlands, nor does Henry Gow, renamed Harry Smith by the playwright, take Conachar's place in the battle.

White and Dustan both note the popularity of the adaptation which the indefatigable Charles Bass brought to the Theatre Royal, Perth on 23 September 1828 as The Fair Maid of Perth. (W-2,D-2,F-F2) They mention its initial run of nine nights, and Dustan identifies it as the "standard version for Scotland." (p.447) Dustan quotes at length, from Baxter's *The Drama in Perth*, p.146 forward, and all three scholars mention a revival of it at the Caledonian Theatre Edinburgh in June of the following year. Dustan dates it on 29 June 1829, but Ford has an earlier reference from a playbill, to a performance on 22 June 1829. Ford further says that, according to this playbill, Bass also selected the music for the production, and he is the only scholar to offer any comment on the play itself, mentioning that the synopsis on the playbill included most of the major events in the novel except the death of Rothesay. Dustan wonders in passing why this novel was never attempted at the Theatre Royal Edinburgh - see above pp. 175-180, for an account of the play entitled The Battle of the Inch! or, for my ain hand , which starred the character Hal o'the Wynd, but which did not come from Scott's novel. This piece appeared at most of the major Scottish theatres, where the various names given it force the scholar to compare cast lists carefully before deciding on the antecedents of any given piece.

Dustan and Ford both have entries for a play entitled The Fair Maid of Perth (D-5) ;or, St. Valentine's Eve (F-F3) which appeared at the Surrey Theatre in 1845. Dustan dates it on 26 June 1845, whilst Ford cites a playbill and a review for an opening a month earlier on 26 May 1845. Both scholars note the existence of the MS in the Lord Chamberlain's Collection and attribute the piece to Charles (F-C.) Webb, Ford tempering his choice with the observation that according to the *ILN* , the dramatist was a T. Webb. He falls rather on the side of the first name because Charles Webb had already been responsible for other Scott adaptations.

The accounts of the adaptations of this novel end on a note of unity in that all three scholars mention a piece entitled Hal O' the Wynd (W-6,D-7,F-F4) which was produced at the Standard Theatre on 14 September 1874. White and Dustan can give no more information about it, but Ford lists a number of references, including two reviews, attributes the play to L. Rae, pseudonym for the then manager of the theatre John Douglass [sic] and gives a brief account of the points on which the four act drama deviated from the novel.

As a final afterpiece, Ford has in his Appendix listing of dramas partly based on Scott, a play by T.L. Rettie, entitled The Daughter of Dunbar (F-p.50,n.5) which was published in Edinburgh in 1890 and which was partly based on *The Fair Maid of Perth.*

Ralston Inglis's *The Dramatic Writers of Scotland* has details of various plays by a "Literary Gentleman of Glasgow...who wishes at present to retain his incognito", which includes "ST. VALENTINE'S EVE; OR, THE FAIR MAID OF PERTH, a drama; a few copies printed." (p.152) I have been unable to identify this piece further.

The Fortunes of Nigel.

There is a fair degree of agreement between White, Dustan and Ford about the adaptations of this novel. All three list the first drama to appear as E. Fitzball's The Fortunes of Nigel: or, King James 1 and his Times (W-1,D-2,F-G1) which was produced at the Surrey Theatre on 25 June 1822. Ford explains briefly the inclusion in the Larpent Collection of two 1822 printed copies of Fitzball's play, one of which had apparently accompanied a licence application for the Theatre Royal Edinburgh in 1823 where Murray's revised adaptation of Fitzball was played. The details of the plot of Fitzball's workmanlike drama given by all three scholars largely tally, although they differ slightly on the measure of success it achieved, White, making the rather lukewarm comment that "Audiences continued to be pleased for a time." (p.166) In contrast Dustan says that the play was a "complete success, having a run of ninety-six consecutive nights." (p.363) Both men agree that his play was said by Fitzball later, to have been the foundation of his success. White quotes a review in the *Theatre Magazine*, no.3, p.84, Ford lists

a couple of playbills, the *Times* advertisement for 25 June 1822, Fitzball's memoirs and Genest's account of the performance at Bath on 7 December 1822, and Dustan has found a delightful review in *The Literary Chronicle* for 29 June 1822, which congratulates Fitzball on 'cleaning up' Scott.

> We must observe that the dramatist has avoided one of the sins of the author, and not made the king swearing by his 'royal saul' or using that unseemly language which forms a permanent objection to the romance.

Ford mentions briefly a revision of this play which was supposed to have been done for the Pavilion Theatre in 1830, according to the *DNB* 's entry on Fitzball.

There is similar agreement by White, Dustan and Ford over the appearance of Isaac Pocock's Nigel: or, the Crown Jewels (W-2,D-3,F-G2) which appeared at Covent Garden on 28 January 1823. All give accounts of this five act drama in blank verse which tally in most respects, Dustan going into some detail as to the merits and otherwise of the plot. White is of the opinion that it only ran for one night, whereas Dustan, says that it actually had six performances in the first two weeks. However both agree, and quote reviewers to the effect that it was a notable failure. Ford quotes a review in the *Examiner*, 2 February 1823, which details the efforts of an M.P., Horace Twiss, to strenuously deny the authorship, putting the rumours to the contrary down to political malice. Dustan quotes at some length the prologue to Pocock's play in which a masked author tries to explain exactly why what the audience are about to see strays so far from what he wrote.

Daniel Terry's involvement with a drama which was never to reach the stage is productive of some disagreement and confusion between the studies. White's only comment on the subject is to cite in Lockhart's *Life of Scott* an account of Terry's first encounter with the novel.

> One morning in October 1821, Sir Walter Scott, Daniel Terry, and John G. Lockhart paced the banks of the Tweed, while the author read the first instalment of The Fortunes of Nigel, fresh from the hand of the master. (p.165)

Lockhart actually says that only he and Terry went on that riverside walk and Terry read the manuscript pages. Ford has a brief note in his entry for Pocock's drama to the effect that it was "hurried out to forstall the production at Drury

lane of another. See G3." (p.10) This note directs us to an entry for a Terry drama, (F-G3) in which Ford says that, according to Genest, vol.9, pp.199-200, and later Adams, p.541, Terry had prepared an adaptation for Drury Lane, which was forestalled by the Covent Garden production and the failure of which doomed the Terry play to oblivion. Dustan offers up an interesting, but rather confusing, version of the incident, saying that Terry had actually prepared it for the Haymarket Theatre. (D-1) He footnotes the *Literary Gazette* for 20 July 1822, adding that "There is some evidence that Drury Lane thought of using Terry's play, but decided on Pocock's instead." (p.365) Can Dustan have meant to say Covent Garden ?

The Fortunes of Nigel arrived on the stage of the Edinburgh Theatre Royal on 6 February 1823 in a revised version of Fitzball's play by W.H. Murray, entitled George Heriot; or, the Fortunes of Nigel. (W-3,D-4,F-G4) There is general agreement as to the sucess of the piece and the style of the changes, Dustan going into most detail as to exactly how Murray adapted Fitzball to suit his audience.

Dustan (D-5), and Ford (F-G4note) both mention briefly a *Nigel* adaptation touring the North of Britain in 1823 and attributed by Nicoll, vol.4, p.396, to Corbett Ryder. Dustan is not convinced that Ryder would have produced anything totally new, and is inclined to believe him to have, like Murray, taken Fitzball as a basis. Ford, citing Peter Baxter, p.131, who says of the production in September 1823, that it had been played in Edinburgh the previous Winter, believes that the Perth drama was likely to have been Murray's.

There now comes a gap of some forty-five years in the accounts given of this novel on the stage. A. Halliday's The King O' Scots (W-4,D-6,F-G5) was produced, by common consent, Dustan quotes month and year, but not a date, on 26 September 1868 at Drury Lane. White has the idea that Halliday wrote this play, along with his Amy Robsart and Rebecca in honour of "the centenary of the birth of Scott." (p.169) He does not cite any authority for this scheme of things which is not mentioned at all by Ford. However, the very suggestion that 1868 was the centenary of Scott's birth, sends Dustan into a flurry of exclamation marks. White quotes from favourable reviews in Dutton Cook's *Nights at the Play*, vol.1, pp.81-85, and *Blackwood's* , which is reproduced in *The Stage and its' Stars*, vol.1, p.105. Ford gives a brief outline of the nature of Halliday's departures from the novel. White finishes his account by listing other venues where it had

success, including Liverpool, Sadler's Wells, Astley's, the Princess Theatre and Dundee, for which he footnotes Frank Boyd's *Dundee Stage*, p.69.

The final listing of a nineteenth-century drama, goes to Ford, who notes a play entitled The Fortunes of Nigel: or, King Jamie (F-G6) by an unknown writer, produced at the Queen's Theatre Manchester on 15 September 1879 and reviewed in *Era* on 21 September l879, p.8 and the *Manchester Examiner and Times*, 15 September 1879, p.1. This seems to have been a fairly straightforward adaptation.

Guy Mannering.

Daniel Terry should, given the advantage afforded him over other playwrights by his friendship with Scott, have had more success as an adaptor of Waverley novels than he did. His one great achievement in this area, Guy Mannering: or, the Gipsey's Prophecy (W-1,D-1,F-H1) is placed by all three scholars at Covent Garden on 12 March 1816. Ford lists all the principal printed editions at some length. White and Dustan list in addition, an abridgement of this adaptation for children, printed in *Hodgson's Juvenile Drama*. (1825-W; 1823-D) As the only Scott adaptation which anyone can say with any degree of certainty that Scott himself contributed to, the plot of Terry's play receives considerable attention from White and Dustan. White goes into some detail as to the various artists celebrated in the characters of the play, especially Charlotte Cushman as Meg Merrilies. He also gives a long list of revivals. Ford mentions in particular Dibdin's account of this production at the Theatre Royal Edinburgh; a revival at the Olympic Theatre in February 1883 described as a 're-adaptation' of Terry and titled Meg Merrilies: or, the Gipsy's Prophecy; a production entitled The Gipsy's Prophecy: or, Meg Merrilies advertised at the Coburg Theatre on 9 October 1826, of whose relationship to Terry, Ford is unclear and which reappears later in his account, and finally the long list of revivals given by Adams, p.621 which, according to Ford reveals that this drama vied with Pocock's Rob Roy in its popularity and longevity. White is enthusiastic about the faithfulness to Scott of Terry's characters, Dustan less so, calling Dominie Sampson " a skeleton of the richly comic figure of the novel." (p.306) Given the list of changes in the setting, plot and characters outlined by White very fully and Dustan similarly but more concisely, eg. Guy Mannering is Julia's brother, not her father, and Lucy's destined lover in the absence of Hazzlewood [sic-White], Ford is perhaps being a

trifle dismissive in saying that, after the play opens with the death of Godfrey Bertram, the "major incidents of the novel were then represented without a significant deviation." (p.12)

Moving chronologically, the next entry for an adaptation is found in Dustan's study. It was entitled Guy Mannering (D-4) author unknown and was produced at the Surrey Theatre, some time between 1819 and 1821. Dustan cites the authority of *The Literary Gazette*, 4 August 1821.

The above mentioned item in *The Literary Gazette* was actually a review of the next production to be listed by all three scholars, The Witch of Derncleugh (W-5,D-6,F-H2) produced at the English Opera House on 30 July 1821, and written by J.R. Planche, music by W. Reeve (Rieve - Dustan). White and Ford both note the fact that it was first advertised as being the work of a Mr. Blancham. All the accounts of the plot tally. Hazzlewood [sic] reappears in White's account and in the play, but Lucy Bertram disappears. Ford quotes the *Times* review of 30 July 1821 which says that this play was an "attempt to give an effective variation of the story." It helps the clarity of the preceding statement to know that, according to the *Times*, 30 July 1821, which Ford cites with an advertisement, the New Theatre Royal, Haymarket, was also advertising a *Guy Mannering* adaptation, presumably Terry's, which had been running intermittently at that theatre since 13 July 1821. Dustan believes the *Literary Gazette*'s reviewer to have been typical of reaction to the Planche when he says "Mr. Planche has quite altered the character of the piece; and has, ..., greatly added to its effect and interest in that light." (pp.307-8)

Sadler's Wells brought out a play called The Gipsy of Derncleugh (W-6,D-7,F-H3) by D.W. Jerrold, in August 1821. White dates it as 21 August 1821 in the main body of his text, and 26 August 1821 in the Appendix, Dustan apparently follows White with 26 August 1821 and Ford cites a playbill for 27 August 1821. All the scholars mention that, according to the playbills, it was based partly on a French production earlier that year, La Sorcière: ou, L'Orphelin Écossais by Ducange and Dupetit-Méré. The actual relationship between these two dramas is confused. Ford says that if one compares the Duncombe edition of the Jerrold with a summary of La Sorcière given by F.W.M. Draper in *The Rise and Fall of the French Romantic Drama* , p.22, there are many points of similarity between the pieces. However, he adds that some material may well have come

from Planché's version, which might itself have had French antecedents. Dustan quotes the reviewer from the Edinburgh *Dramatic Review* of 17 March 1823, when the play was first performed at the Caledonian Theatre, who thought it "a compilation from Terry's piece and The Witch of Derncleugh [Planché], but undoubtedly...inferior to either." (p.308) White and Dustan both comment on the fact that whilst Jerrold largely follows the action of the novel, he misses the spirit of it and has reduced the characters to caricature. Nevertheless, according to Calcraft in the *Dublin University* (*Magazine* - Ford); (*Review* - Dustan) of May 1851, the piece was very successful for a while, but dropped from sight whilst interest in the Terry play continued.

Ford has the advantage of White and Dustan, on H.M. Milner's Dirk Hatteraick, the Dutch Smuggler; or, the Sorceress of Derncleugh (W-7,D-8,F-H4) produced at the Coburg Theatre in the autumn of 1821. White and Dustan both date it on 4 October 1821, whilst Ford has the advantage of a playbill and has located the *Times* advertisement for the opening night on the 29 October 1821. Quite why White and Dustan, presumably following his lead, should have picked 4 October 1821 is unclear. White quotes a reviewer in the *Times*, 6 November 1821, as saying that the piece was a "Grand Legendary Melodrama". I am unable to find any review of this production in the *Times*, but similar wording is used in the advertisements for the piece. White also footnotes *Theatre Magazine*, Vol.2, p.98, which may contain some information which accounts for his choice of date. This is one of White's most confused 'text vs. appendix' entries. In the text White believes that Milner revamped the Jerrold piece, tailoring it to suite the Coburg Theatre company, so that the celebrated nautical actor, T.P. Cooke, could take the prominent part of Dirk, and omitting Lucy and Dandie. In the Appendix he calls it a combination of Planché and the French version previously mentioned "with addition of parts of Lucy Bertram and Dandie Dinmont." (p.236) Ford corroborates the latter version of the play's origins with details from the playbill, but also points out that as far as the reviewer from *Drama; or, Theatrical Pocket Magazine*, Vol2, pp.98-99, was concerned the only difference between this and Jerrold's version was the omission of Lucy and Dandy. Dustan cites the reviewer in *The Drama* but fails to provide a reference.

The 1826 Coburg Theatre production which Ford tentatively describes as a revival of the Terry has been described above; however, Dustan has a most interesting footnote to add to the list, with a report in the *Dramatic Gazette* , 18

December 1830, of yet another *Guy Mannering* production at the Coburg Theatre, on 13 December 1830 "renamed out of goodly fear of the licenser, The Heir of Ellangowan." (p.309,n.3) Dustan is unable to shed any further light on this drama.

Ford and Dustan have located an anonymously written drama entitled Meg Merrilies: or, the Witch of Ellangowan (D-10,F-H5) which was produced at Sadler's Wells on 7 May 1832, mentioned in Nicoll, Vol.4, p.502. Ford also cites a *Times* advertisement for 9 May 1832. He has been unable to find any further information and therefore is unable to say whether or not this was a fresh adaptation.

Ford next takes notice of the two versions of *Guy Mannering* said by White to have been put on at the St. James's Theatre. The first was a 'popular burletta', Guy Mannering (W-11,D-11,F-H6) performed on 13 December 1838. White adds the information that the then manager, John Braham, played Henry Bertram with Madame Sala as Meg Merrilies. White then goes on to say that on 13 December 1851, the St. James's Theatre used parts of the novel for the marionettes appearing there. (D-12, separate entry) Ford has been unable to find any further or corroborative evidence about these adaptations.

A four act drama by G. Bolton, entitled The Heir of Ellangowan (F-H7) for which an MS survives in the Lord Chamberlain's Collection, is listed by Ford as having gone on at the Victoria Theatre on 10 August 1863, on the authority of an advertisement in the *Era* 9 August 1863, p.8, and a review on 16 August 1863 p.10 in the same publication. Ford gives a brief outline of the main points of the plot.

The first of several burlesques to be listed, is mentioned in all three studies. Robert Reece's Guy Mannering in a New Guise (W-13,D-14,F-H8) was produced, according to Nicoll, Vol.5, p.537, in Edinburgh in 1866. Ford has the full title from the title-page of a printed text of another Reece 'Scott' burlesque, The Lady of the Lake Plaid in a New Tartan. Dustan lists it in his Appendix as appearing at the Theatre Royal Edinburgh but cites no authority, whilst White says that it was at the Royal Theatre Edinburgh. White in his text, actually says that "Francis C. Burnand wrote one of his clever travesties, entitled HERE'S ANOTHER GUY MANNERING, which was followed by Robert Reece's GUY MANNERING IN A NEW

GUISE." (p.30) The order is back-to-front, Reece appearing first, and he does not list Burnand at all in the Appendix.

The next season the Theatre Royal Edinburgh once more put on a *Guy Mannering* drama, titled as the novel. (W-14,F-H9) White, Dustan and Ford all agree that it was produced on 1 July 1867, but Dustan inexplicably lists it as appearing at the Queen's Theatre. (D-16) Ford cites an advertisement in the *Scotsman* 1 July 1867, reviews in that paper on 2 July 1867, and in the *Era* on 7 July 1867, p.12, and Dibdin's *Annals,* p.479. Ford and White have subtly different views on this production. Ford notes that, although Dibdin thought it a fresh version, it was a revised version of the Terry piece. He says further that the revisions did not greatly affect the text, but that more scenic effects and songs were introduced. White in contrast, says in the Appendix, that it was staged, with new scenic effects, by William Wyndham, and in the text, that Wyndham strayed so far from the plot of the novel that the result found little favour with the Edinburgh audiences.

Ford has found another burlesque, Such a Guy Mannering (F-H10) by J. Strachan, produced in Newcastle at the Tyne Theatre on 27 April 1868 and advertised in the *Newcastle Daily Journal* for that day. He also cites *Era*, 3 May 1868 p.13, but does not say what kind of mention this is.

White is unwilling to commit himself in the case of Meg Merrilies (W-15,D-17,F-H11) by H.T. Leslie, produced in Glasgow in November 1873, saying that he either "revived an older version, or made an original one." (p.30) He dates it on 10 November 1873, as does Dustan. Ford has located a playbill for the Glasgow *Theatre Royal* for 12 November 1873 and reviews in *Era*, 30 November 1873, p.5 and the Glasgow *Evening Star,* for 12 November 1873, p.3 and 13 November 1873, p.3. Ford gives the only account of the plot, from which it is clear that this was a fresh adaptation.

The twelfth drama listed by Ford is Burnand's burlesque Here's Another Guy Mannering; or, the Original Heir Restorer (D15,F-H12) which was performed at the Vaudeville Theatre, 23 May 1874, and which disappears in White's study between text and Appendix. Dustan lists it in his Appendix, but probably mindful of White's earlier linking of it to Reece, notes it as being "CIRCA 1866". Unlike the previous burlesques by Reece and Strachan, Ford can draw here on three

separate reviews, in the *Era*, 24 May 1874, p.12, *ILN* , 30 May 1874, p.522, and the *Times*, 25 May 1874, p.7 and yet doesn't offer up any comment on it.

The Dion Boucicault four act drama The Spae Wife (W-12,D-13,F-H13) is listed by Ford on the authority of a review in *Era*, 3 April 1886, p.15 as having been produced on 30 March 1886 at the Elephant and Castle. White has it dated at 1866 and Dustan similarly, although the latter was sufficiently suspicious of the date to query it. Ford gives a brief account of the plot.

The Heart of Mid-lothian.

White, Dustan and Ford all accept that the first adaptation of this novel to appear was that by T.J. Dibdin, entitled The Heart of Midlothian: or, the Lily of St. Leonard's (W-1,D-1,F-I1) on 13 January 1819. They all also seem to agree that the venue was the Surrey Theatre, although Dustan, whilst noting in the text, p.319, that the Surrey Theatre was then called the Royal Circus, names the theatre in the Appendix as the "Royal Circus (Astley's)." (p.478) White and Dustan both take note of its impressive run of one hundred and seventy performances and whilst the accounts of the plot tally in most respects, White, pp.60-61, twice refers to an elusive final courtroom scene in which Madge Wildfire appears as a witness. Dustan seems uncharacteristically, to have overlooked this slip on White's part and Ford's description of the action is of the briefest. The several accounts of revivals of this play, particularly those in Edinburgh, are somewhat confused. White concentrates on the various players who performed the drama in London, noting in passing that when "the Queen requested the play for July 7, 1821, the original cast was largely restored." (p.61) [The political implications of this seemingly simple request are examined elsewhere. - see above p.227, no.24] Ford points out that T.J. Dibdin and J.C. Dibdin discuss the Edinburgh productions without making it clear which of the adaptations played there, they are referring to at any given time, for example talking of the 1819 Montague and Jervis play as being derived from T.J. Dibdin's adaptation, when in fact, Ford has been unable to find any evidence of a connection between them. He does, however, state that a revived version of the Dibdin piece was played at the Theatre Royal Edinburgh on 23 February 1820, and ascribed to W.H. Murray. (F-I5) Dustan is at some pains to try to unravel the various Edinburgh adaptations, and puts forward a convincing case for there having been five in all, played in that city; however, as far as the Dibdin play is concerned,

Dustan's most interesting assertion is contained in a footnote to page 324, where he states that it was "Announced definitely as Dibdin's play, Dec. 9th 1819." In the Appendix listing the same production is given as "5. The Heart of Midlothian (Very possibly 1) [ie. Dibdin] Anonymous (Licensed for) Theatre Royal, Edinburgh 1819, Larpent 73S." White says that the Dibdin "in the original, or, more probably, in a modified form, ran at the Royal from Dec. 9 to 21." (p.65) Ford does not comment on this assertion by White, contained only in the text, at all, nor on White's comment that Dibdin believed his play to have run for a time at the Adelphi Theatre in Edinburgh.

The piece by Montague and Jervis entitled The Heart of Midlothian: or, the Lily of St. Leonard's (D-3,F-I2) produced at the Pantheon Theatre Edinburgh on 1 February 1819 is listed by White, Dustan and Ford in different forms. Ford has seen a playbill advertising the second performance on 2 February 1819, whilst Dustan tells us that the performance the evening before had been for Montagu's [sic] benefit. Ford cites an advertisement in the *Caledonian Mercury* for 1 February 1819, and J.C. Dibdin's *Annals*, p.339. Neither scholar is prepared to state categorically its relationship to the T.J. Dibdin play. White says simply that "a drama with the Dibdin title, opened at the Pantheon, but lasted for only eight nights" (p.65) and then offers up the following in a footnote "The Caledonian Mercury, February 1st, 1819 praises the play and the acting, but is reticent as to who made the drama." (p.66 n.18) According to Ford, who also cites a notice in the same journal on the same day, it was an advertisement and not a review. However, White, on the basis of his information believes that "the Mercury note implied that a modified form was indeed brought from the Pantheon to the rival house." (p.66 n.18). Ford could have cleared up most of the confusion had he only looked carefully at the volume of playbills he cites in the British Library. There certainly is a playbill for the Montague and Jervis production on 2 February 1819, but twelve items further on, in the same volume, (395) is a playbill for "the third time" a play by T. Dibdin on 11 December 1819, which includes in the cast list Dibdin's comic creations, Rasper and Sally, who are missing from the earlier play. It seems clear therefore, that the Pantheon Theatre Edinburgh replaced a homegrown adaptation with a more successful London version when it became available.

White, Dustan and Ford are in unanimous agreement that D. Terry's The Heart of Mid-Lothian (W-2,D-2,F-I3) appeared at Covent Garden on 17 April 1819 and

White and Dustan comment at length on the correspondence which preceded it between Sir Walter Scott and the dramatist. The accounts of the plot of the play show Dustan's study at its weakest. Ford's account is brief and factual and he makes special mention of the rumour that Scott had contributed to the lyrics of the songs, but Dustan has evidently followed White's study in terms of the plot and critical accounts of it with the result that he falls into error. Where White got the idea that Jeanie promises to marry Dumbiedikes if he will help get Effie released is a mystery, since it certainly does not happen in Terry's play. The final scene is in a courtroom, although Madge does not appear, and perhaps this was what White was thinking of when referring to the Dibdin adaptation. Similarly, White's account of the *Blackwood's* review, no.5, p.320, and thus Dustan's, is rather inaccurate. The critic can hardly blame Jeanie for doing something that she plainly does not, the phrase "unwarranted liberties" does not appear anywhere within the review, and the words used to describe Jeanie are actually "a pretty little mincing, affected London miss" rather than White's truncated "pretty mincing London miss." On the history of the Terry play in Edinburgh, Dustan is on firmer ground. He mentions that T.J. Dibdin's memoirs would seem to indicate that it was produced at the Theatre Royal Edinburgh, during the winter of 1820 and he suspects that it may have been the play produced at the re-opening of the theatre on 6 March 1820, the *Courant* for that date describing it as the "Eleventh Night," or indeed that announced for 3 June 1820 "compressed into three acts." This would, from the dates, appear to be that production attributed by Ford to W.H. Murray. (F-I5) Why Dustan is so positive that the theatre opened on 6 March 1820 is unclear. He also footnotes the *Dramatic Review* for 6 March 1824, which remembered the Terry play with horror, although it is not totally clear whether this mention bears any relationship to a *Dramatic Review* report for 27 November 1824 quoted by Dustan, four pages previously, as calling the playwright "the pedantic and self-conceited Terry" saying further, that the play would remain "so long as the memory of Terry endures, a memorable example of his ignorance." (p.321) [The review on 6 March 1824 was for the only version attributed to W.H. Murray in all three studies W-5,D-9,F-I5note.]

The next two adaptations to merit the scholars' attention, those by Dimond and Murray, are in many ways the most interesting because of the strong suggestion that they were, in fact, the same piece. White, who has been referring to the modified Dibdin adaptation which he claims ran at the Theatre Royal Edinburgh on 9 December 1819 to 21 December 1819, then says "In February another

revamping, or an entirely new version, continues for thirty-eight nights, with crowded houses." (p.65). This would seem to be The Heart of Mid-Lothian (F-I5)or: the Lily of St. Leonard's, (D-7, as 23 February 1920) which appeared at the Theatre Royal Edinburgh on 23 February 1820; however, in White's Appendix he has it two years later as "4.Modifications for Scotland. Royal, Edinburgh, 28 Nov., 1822, 38 times" or he inadvertantly affixed the performance record to the wrong production. Certainly Ford, who appears to have given up checking White's dates, states that the two distinct versions listed as 4 and 5 by White [number 5 is the 5 March 1824, version previously mentioned] were revivals of the 1820 production which he attributes to W.H. Murray.

An examination of the version entitled The Heart of Mid-Lothian: or, the Lily of St. Leonard's (W-3,D-4, F-I4) by W. Dimond, produced at the Bath Theatre Royal on 3 December 1819 is necessary in order to understand the rest of the argument. Ford, working from a British Library playbill (Vol. 179), says that whilst it was described as a compilation of the Terry and Dibdin versions, the synopsis "suggested a derivation from Dibdin's alone." (p.15. F-I5). He also, along with White and Dustan, cites Genest, (F-ix,8;W &D-ix 68,445) who was very favourably impressed with the Dimond play. White says that it was most successful when it reached Edinburgh in November 1822, becoming in time to be regarded as the standard text. Dustan concurs, but feels that White has made his assertion on the slimmest of evidence. [This would seem to be White no.4.] Dustan agrees with Ford that the Dimond bears more resemblance to the Dibdin than the Terry, and he does so on the authority of a review in the *Dramatic Review* of 29 November 1822, possibly also cited by White as 1.145, which would seem to fit in with White's dating, but it is worth remembering that this is the production listed as a revival of the Murray, by Ford. White also says that on attending the play in November 1822, Scott "received the customary ovation", whilst Ford mentions that the *Caledonian Mercury* review of 24 February 1820 contained the information that "Mr. Walter Scott entered the house during the performance." Returning once again to the production at the Edinburgh Theatre Royal, 23 February 1820, Ford says of it

> The reviewer in Scotsman [26Feb, 1820,p.72] attributes this version to the manager of the theatre (Murray) while, in Caledonian Mercury, it is attributed to Dibdin. A comparison of printed texts reveals that Dibdin's version (I1) was modified. His three-act structure was re-organised into a five-act one, and fresh material

> was added both from the novel and from the modifier's imagination. (p.15 F- I5)

It was, in fact, a careful amalgamation of the Terry and Dibdin pieces, see above pp.103-105. New material was confined to a couple of lines and it may well be therefore the Dimond version, pirated, as was by no means uncommon, under Murray's name.

Dustan also comes to the conclusion that Murray had brought forward the Dimond version, though for different reasons. He has looked mainly to T.J. Dibdin's *Reminiscences* for his information and says that

> Tom Dibdin states...that his play was produced at both theatres in that season of 1819-20. Mrs. Henry Siddons he says, saw his play in London and secured a copy from him for use at the Theatre Royal. The play was sent to the Lord Chamberlain for licence, and as "Dibdin's Heart of Midlothian" underlined for production early in 1820. Nevertheless when the play was announced, at the Royal on February 23rd, it was not Dibdin's...The historian of the Edinburgh stage is also quite positive of this though he fails to indicate why. I presume...that he bases his conviction on the same point as I do, the fact that the Edinburgh Midlothian is two acts longer than the Surrey play, and contained one or two more minor characters. A comparison of the cast of this play with that of Terry's ...makes it even more plain that it was not the Covent Garden version. It seems fairly reasonable...to suppose that the success of the Bath transcript, and the fact that both Dibdin's original piece and what was probably only a re-arrangement of it, (by Montague and Jervis) had already been produced at the Pantheon (Caledonian) caused the canny Murray to alter his plan, and bring forward Dimond's version. (p.324)

The final word on Murray comes with notice of the 5 March 1824 production of The Heart of Midlothian (W-5,D-9,F-I5note) at the Theatre Royal Edinburgh. White and Dustan believe it to be a new version prepared by Murray, whilst Ford sees it as a revival of his 'Murray' text. (F-I5) Ford does say that the performance was reviewed in the Edinburgh *Dramatic Review* no.8, pp.31-33, and the play attributed to Murray. Dustan's reference is to the same journal on 9 March 1824 and 10 March 1824, mentioning that on the first occasion the piece was said to be Murray's, whilst on the following day, although the reviewer felt that the play did Murray great credit, he was not overly enthusiastic otherwise.

White does not identify his source, but says that one reviewer gave to Murray "the principal merit of constructing this play, which is as excellent as Terry's is despicable."

Thankfully, the accounts of the remaining adaptations are rather more straightforward. Dustan lists a drama by Archibald Mclaren, entitled Filial Duty: or, the Heart of Midlothian (D-6,Appendix numbering omitted) published in 1819. [I have located a copy of this play in the library of Worcester College, Oxford. The title on the printed text is Filial Duty: or, the Heart of Mid-Lorn. It has no connection with the original novel that I can discover.]

Dustan also lists in his Appendix, an anonymously written The Heart of Midlothian (D-10) which appeared at the Caledonian Theatre on 18 January 1829.

George Dibdin Pitt's adaptation seems to have been unique in dealing solely with the final portion of the book. The Whistler: or, the Fate of the Lily of St. Leonard's (W-6,D-11,F-I6) Dustan and Ford agree went on at the Coburg Theatre on 28 January 1833. White dates it ten days earlier, and adds the interesting comment that the play was, according to the playbill, "founded on some unpublished chapters of the novel." White's actual description of its plot is highly inaccurate. Dustan and Ford's accounts tally with the printed text and Dustan permits himself the following footnote on White's work.

> White reports this play by proxy. His assistant seems to have let him down, for a rather wild melodrama is described as a literary drama; and the summary of the action is very incorrect. (p.326 n.1)

[The printed text is in three acts, and whilst I have in the past (2) followed J.C. Dibdin's description, p.381, of it as "a melodrama in two acts" and assumed that it was compressed, perhaps by omitting a spurious comic sub-plot, it should now be noted that, according to Dustan, it was produced in Edinburgh "with no more change than the omission of one song." (p.325) Dustan and Ford agree that Pitt's play was performed at Sadler's Wells on 8 April 1833.]

The next adaptation to be listed by Ford is C.H. Hazlewood's Jeanie Deans: or, the Sisters of St. Leonard's (D-18,F-I8) which appeared at the Standard Theatre on 20 September I862. Ford gives various authorities for this dating including a review in the *ILN* 27 September 1862, p.334. White has missed this production

altogether, although he does credit Hazlewood with an adaptation (W-12) in 1863, which was, according to Ford produced at the Pavilion Theatre on 14 February 1863. (F-I12) Dustan, p.327, quotes a report in the *Parthenon* for 31 January 1863, which mentioned the Standard Theatre production, although it does not name the dramatist, and also said that a fourth production [there were at that time in London versions playing by Boucicault and Shepherd, and three others appeared in the following month] was imminent at Sadler's Wells. This is the only mention of such an 1863 Sadler's Wells production in any of the studies, and in his Appendix Dustan has tentatively located the 1863 Hazlewood version as playing there. Ford gives a brief account of the plot and also points out that a drama entitled Jeanie Deans, which appeared at Sadler's Wells on 26 January 1867 was ascribed to Hazlewood by the *Era,* 3 February 1867, p.11, although Ford tells us that "It is not known which of Hazlewood's versions was revived." (p.16, F- I8)

Ford is the only one of the scholars to locate a manuscript in the Lord Chamberlain's Collection, MS. Add. 53017, entitled THE HEART OF MID LOTHIAN The Heart of Mid Lothian (F-I9) which was licensed for the Grecian Theatre on 17 November 1862. Ford has been unable to trace any performance and seems to suggest that this version might bear more than a passing resemblance to the Dibdin (F-I1) - despite certain differences.

Dion Boucicault's adaptation, which came to Britain as The Trial of Effie Deans, (W-10,D-19,F-I10) although it was submitted for licence as Jeannie(sic) Deans: or, the Heart of Midlothian, had appeared first in New York and, whilst all three scholars mention the fact, White, not surprisingly, goes into the most detail about the earlier production. White, Dustan and Ford all date the British premiere on 26 January 1863, although Dustan has 31 January 1863 in his Appendix. However, he redeems himself by being the only one to take note of the fact that Boucicault had changed the name of the theatre, in 1862 from Astley's Theatre, as White and Ford list it, to the Westminster Theatre, [strictly the New Westminster Theatre Royal - it was, of course, nowhere near Westminster]. Whilst Ford's comments on the plot are so brief as to simply note the emphasis placed on the trial scene, White is a little more expansive. Ford does, however, in his list of further sources cite Morley's *The Journal of a London Playgoer from 1851 to 1866*, pp. 288-90, which contains a long review highly critical of the taste, style and content of the play. It is interesting to contrast this piece with the

more measured report quoted by Dustan from the *Parthenon*, 14 February 1863.

G. Shepherd's Effie Deans: or, the Lily [Lady - MS. Add 53019, F-I11note] of St. Leonard's (W-11,D-20,F-I11) was brought out apparently to rival the Boucicault production, at the Surrey Theatre on 7 February 1863, and White quotes from a letter sent by Boucicault to the *Times*, threatening litigation for an infringement of copywright. White fails to footnote the *Times* letter, but cites a review in the *Athenaeum* of 14 February 1863, also mentioned by Ford, which seemed to say that Shepherd had taken little, if anything, from the Boucicault piece. White and Dustan believe that Shepherd's play may have been adapted from the Dibdin version. White details the plot and makes some comment on the 'set-piece' scene containing a cascade of real water. Ford makes no mention of this but does include a comment about a spectacular water scene in his next entry, for the revised Hazlewood play, at the Pavilion Theatre, which opened exactly a week after Shepherd's. In fact both productions employed special aquatic effects and Dustan describes the Shepherd piece as "more melodramatic than its predecessors, with its leaps over cataracts, flying knives and the unfortunate Porteous dragged in by the angry mob, and, with rather questionable taste, hanged on the stage as the first act ends." (p.328) [Dustan p.327 has, I think, misread White, p.67, as saying that both the Boucicault and the Shepherd had previously been produced in America.]

C.H. Hazlewood's second *Midlothian* adaptation Jeanie of Mid-Lothian: or, the Loves of Effie and Madge Wildfire (W-12 = D-22 as The Heart of Midlothian; F-I12) which appeared at the Pavilion Theatre on 14 February 1863 has been mentioned above. This play is located, by White and Dustan, only in the preamble to T.H. Lacy's version. Ford cites advertisements in the *Era* for 15 February 1863, p.8 and 22 February 1863, p.1 and comments briefly on the plot.

Similarly, Ford is the only one of the three scholars to locate the next four adaptations he lists under this novel. London in February 1863 was chock-a-block with *Heart of Mid-Lothian* adaptations. As well as those already mentioned Ford has located a four-act drama by an anonymous author, entitled The Scotch Sisters: or, the Trials of Jeanie and Effie Deans. (F-I13) He also gives its alternative titles from the Lord Chamberlain's Collection Daybooks and Manuscript. Ford mentions the name, Alfred W. Walmisley, which is written on the front of the manuscript. He has been unable to discover whether this was the

playwright. Ford then gives a brief account of the plot.

Ford's next entry is for a play entitled Jeanie Deans, (F-I14) playwright unknown, at the Marylebone Theatre on 21 February 1863. Ford notes that in the advertisement in the *Times* for that date it was described as a fresh adaptation, whilst the *Era*, which reviewed it on 22 February 1863, p.11, believed it to have been a revival of Hazlewood's 1862 Standard Theatre production.

The first burlesque of *The Heart of Mid-Lothian* to be listed is the MS Add. 53020 licensed for the Britannia Theatre on 9 March 1863, entitled Jeannie Deans: or, Any Other Girl .(F-I15) Ford has been unable to confirm whether a performance actually took place; however, he notes that the phrase "Deerfoot's Rival" was inserted between the two elements of the title on the manuscript title-page. Ford then goes on to say "This refers, for an obscure reason, to the farce Deerfoot by F.C. Burnand (Olympic, 16 Dec. 1861)." (p.17 F-I15) The reason for this insertion is not obscure, if one reads carefully the next entry in his catalogue, a burlesque by W.R. Osman, which contains the lines

> The weather has been so bad - nothing but showers -
> talk about doing a 1,000 miles in 1,000 hours.
> Why faster Deerfoot - couldn't have busied his trotters.

Deerfoot was a phenomenally fast Indian runner, and the references in both plays are clearly a comment on Jeanie's very rapid stage journeys to and from London.

The burlesque by W. R. Osman, quoted from above, was entitled The Heart of Midlothian: or, a New Trial of Effie Deans (F-I16) and was produced at the Victoria Theatre on 6 April 1863. The manuscript survives in the Lord Chamberlain's Collection, MS. Add. 53021 and Ford cites an advertisement and review in *Era* on 5 April 1863, p.8 and 12 April 1863, p.11 respectively and the *Times* review of another play, The Engineer, on 7 April 1863, p.12, which evidently contained some additional comment. Ford believes Osman's play to be a travesty of Boucicault's version. (F-I10)

White and Dustan both believe that the burlesque brought out at the St. James's Theatre in March, 1863, entitled Circumstantial Effie Deans (F-I17 as The Great Sensation Trial: or, Circumstantial Effie Deans), was by the brothers R.B. and W. Brough, who certainly did collaborate on an *Ivanhoe* burlesque for the Haymarket

Theatre in 1850. However, Ford believes it to be the work of W. Brough alone, and dates it on 6 April 1863 on the authority of a playbill in the Enthoven Collection. Ford also cites no less than four reviews for this travesty of the Boucicault version.

Dustan and Ford both note "J.B. JOHNSTONE'S Appropriation" (F-I18) referred to as a source, on the title-page of the T.H. Lacy version, and agree that this must be one of the versions for which the playwright is unknown.

The Lacy version, entitled The Heart of Mid-Lothian: or, the Sisters of St. Leonard's, (F-I19) has an impressive list of antecedents quoted in all three studies. The title page lists some seven or more plays as sources and Ford believes that this illustrates "the failure of dramatists to create an original drama." Dustan falls into the trap of looking at the title-page and assuming that this was "Halfway between melodrama and burlesque," although he had evidently seen a text because he pulls White up for saying (W-p.90, n.29) that Hazzlewood's [sic-White;again - see *Guy Mannering*] version was printed in volume 850 of Lacy's *Acting Drama*, when volume 850 is actually Lacy's version. Ford gives the most complete and accurate account of the plot and the printed editions.

Ford has found an advertisement in the *Times* 27 March 1865, p.8, for a play called Effie Deans, (F-I20) at the Victoria Theatre but has been unable to find any more information. However, he has had better luck with Madge Wildfire (F-I21) by E. Stirling at the Standard Theatre on 19 October 1868, for which he has found a selection of mentions and advertisements in various journals and a review in the *Era* , 25 October 1868, p.10, according to which this four act 'sensation' drama deviated considerably from the novel.

The Heart of Mid-Lothian adaptations end in unanimity, with White, Dustan and Ford, all placing G. Hamilton's Effie and Jeanie Deans: or, the Sisters of St. Leonard's (W-15,D-24,F-I22) at the Albion Theatre on 29 October 1877, with a revival at the Marylebone Theatre on 4 August 1879. On both occasions, the productions were reviewed in *Era* , on 4 November 1877, p.13 and 10 August 1879, p.4. According to Ford this two act version included the usual selection of events from the novel.

The Highland Widow.

For so minor a Scott work, with comparatively few adaptations to its credit, *The Highland Widow*, is the cause of considerable disagreement between the studies.

Dustan and Ford agree that the first adaptation of this novella was by John Mackay Wilson entitled The Higland Widow. (D-1,F-J1) Ford gives the first performance as being in Perth during March 1828, on the authority of Nicoll, Vol.4, p.618, and also cites an advertisement in the *Perthshire Courier* for 9 October 1828 and Peter Baxter, p.168, who repeats the information in the *Courier* advertisement. Ford has been unable to trace any performance before 9 October 1828 and says finally that the source of Nicoll's information is unknown. The source may actually have been Dustan, because he and Nicoll were in correspondence. Certainly, Dustan gives a fuller account of the Mackay Wilson piece, pointing out that this Edinburgh writer was also the author of The Gowrie Conspiracy. He says that the 'Scott' drama played in Perth during the week of 7 March 1828 and further adds that it came to the Caledonian Theatre Edinburgh on 20 May 1829 when it was played for J.H. Alexander's benefit. Dustan makes a point of mentioning also that it was being produced on the Northern Circuit by the indefatigable Charles Bass, and this is significant, because Dustan goes on to say that when Bass opened the Caledonian Theatre Edinburgh for the Summer season on 13 June 1829 he produced a new version of his own entitled The Woman of the Tree (D-2) "which, but for an indication that it was derived from the Chronicles of the Canongate, might never have been recognised as still another version of The Highland Widow." (p.441) Dustan cites an advertisement in the *Scotsman* 13 June 1829. I have been unable to find an advertisement on that day; however, the advertisment on Wednesday 10 June 1829 announces for the following Saturday, "an entirely new National Drama taken from "The Chronicles of the Canongate," by Mr. Bass, and called "The Woman of the Tree." Dustan admits that additional information on both the Bass and Wilson plays is rather lacking. Glasgow University Library (Scottish Theatre Archive) contains playbills for the Glasgow Theatre Royal, Dunlop St., 4 April 1840 and 6 April 1840 , which advertise the J.M. Wilson play as The Highland Widow: or, the Woman of the Tree. Whilst a bill for 28 March 1843, says that J.M. Wilson had written the piece "expressly for Mr. Alexander, when Manager of the Adelphi Theatre, Edinburgh."

Ford lists as his second adaptation, a manuscript surviving in the Lord Chamberlain's Collection, by H. Marston, entitled The Highland Widow. (F-J2)

Ford says that this play was licensed on 26 April 1837 but that the Daybooks do not reveal for which theatre and that he has been unable to trace any performance. He then gives a brief account of the plot. This account is broadly similar, although they concentrate on different elements, to that provided by Dustan. However, Dustan is of the opinion that this was the version mentioned by Dibdin as appearing at the Adelphi Theatre Edinburgh on 20 September 1836. In the Appendix, Dustan lists this as an "Anonymous" version. (D-3) Both Dustan and Ford correct Dibdin's dating of this play and move it to three days earlier, 17 September 1836. Ford cites a playbill in the British Library and Dustan says that this is one of the few errors he has been able to detect in the Dibdin's *Annals* . Dustan considers this play "pace the Edinburgh critics" (p.442) to be one of the best adaptations ever made from a story by Scott.

Ford believes that the 1836 Adelphi Theatre Edinburgh production was actually an early performance of C.Z. Barnett's Military Punishment: or the Fate of the Widow's Son (D-5,F-J3) produced at the Surrey Theatre on 10 August 1846. Why, if as Ford claims, the Barnett version was produced first in Edinburgh as The Highland Widow: or, the Cateran's Son, and his sources all seem to tally, he does not make it the first entry under the Barnett drama, with the Surrey Theatre as a revival, is unclear. Ford cites an advertisement in the *Times* 10 August 1846, p.4 and a review in *Era*, 16 August 1846, p.9, but omits what is Dustan's only authority for his passing mention of it, namely "Nicoll 95,n.4." White has somehow connected the 1836 Adelphi Theatre Edinburgh production with the anonymously written drama which was produced at the Edinburgh Theatre Royal on 2 January 1852, and which turns out to have a bewildering array of names. White says that Dougal the Piper: or, the Highland Widow (W-1,D-6,F-J4) which played nine times at the Adelphi Theatre Edinburgh was then revived in 1852 and he quotes Dibdin, pp. 369, 431. Dustan has similarly followed Dibdin, but says that despite a careful search of contemporary newspapers he can find no mention of what he names as Dougald the Piper. Ford has the most concrete evidence to offer. His entry is headed by the Dibdin title Dougal the Piper but he has found an advertisement in the *Scotsman* for 3 January 1852 which announces Dugald the Piper: or, the Orphan of Glencoe. On the basis of the subtitle he believes it to have been a translation and adaptation of Mélesville's Sarah:ou, L'Orpheline de Glencoe (W-2,D-4) itself loosely based on *The Highland Widow* and first performed in Paris at the Opera'Comique on 28 April 1836. Ford directs us to *Le Constitutionnal* 29 April 1836, for a review giving a full summary of the

plot. White and Dustan both list the Melesville opera in their Appendices as appearing on 26 April 1840. Ford's advertisement in the *Scotsman*, 3 January 1852 is as he describes it; however, on the opposite page is a review of the performance the evening before, which reads in part

> Last night a personator of Scotch character, Mr. Bruce Norton made his first appearance. A Scotch drama of regular Cockney manufacture - full of absurdities, and ridiculous misapprehensions of the Scotch character - was produced for the occasion...Mr. Norton may perhaps appear to better advantage in something better worth his while than "The Orphan of Glencoe."

The tone of the review would seem to cast doubt on its Scott antecedents.

Ivanhoe.

Both White and Dustan commence by saying something about the extraordinary popularity of the novel when it was first published in 1819 and both point out its lasting appeal up to the time of writing. White gives a quick survey of the numbers and types of surviving texts, whilst Dustan, comments that if the *London Magazine* is to be believed then there are many more versions waiting to be discovered. Dustan quotes that journal for February 1820 as saying that "The success with which the dramatizing of the Scotch novels has been crowned...has induced the proprietors of all the minor theatres to cause this popular romance to be adapted for the stage." (p.337) However the quantity of texts and productions listed so far by the three scholars is so extensive as to allow for a deal of contradiction and confusion.

White, Dustan and Ford agree that once again T.J. Dibdin was first in the field with Ivanhoe; or, the Jew's Daughter (W-1,D-1,F-K1) which opened at the Surrey Theatre on 20 January 1820. Dustan and Ford further mention a revival at the Coburg Theatre on 5 February 1830 (D) or 15 February 1830 (F). (D-p.336, n.2, F-K1 note) Dustan and Ford list printed texts in various editions and all agree on the main thrust of this three-act piece, which was towards what Dustan calls "modest deference to the author" (p.334) picking out the lists at Ashby, the burning of Torquilstone and Rebecca's rescue from the stake as the highlights of the play. Dustan quotes the address spoken by Miss Copeland on the opening night which makes humorous reference to the rapid appearance of the drama, and which was included in the 1820 edition.

Barely four days after Dibdin's play opened, came another, entitled Ivanhoe; or, the Jew of York (W-p.107,D-2,F-K2) at the Coburg Theatre on 24 January 1820. Dustan and Ford both note that, what they take to be this play, by W.T. Moncrieff, was published as Ivanhoe; or, the Jewess, and it is with this title that Dustan lists it in his Appendix. White has noted the Coburg Theatre production in the main body of his work but does not include an "Anonymous" entry for the Coburg Theatre in his Appendix listing at all, and whilst having an entry for Moncrieff's printed text (W-2, p.237), he does not believe it ever to have been performed. Ford offers additional information from Genest and the advertisements to the text which also seems to cast doubt on the identity of this as the Coburg Theatre piece. Ford appears to equate the two largely because the casts on playbill and text are almost the same, and Dustan gives no reasons at all. White's comments on the Moncrieff text are largely confined to a description of Moncrieff's extravagant claims to literary merit, despite which White calls it a "dramatic nondescript." (p.111) The accounts of the plot given by Dustan and Ford tally in most respects, although Ford might be thought to be rather understating the case by saying that "there was no major deviation from the novel" (K2) when Dustan, in his account, p.336, lists changes including the omission of Front de Boeuf and Ulrica.

White seems not to have discovered the next production to appear chronologically, at the Adelphi Theatre, entitled Ivanhoe; or, the Saxon Chief (D-3, F-K3) by a writer unknown, and for which Ford has located a playbill for 27 January 1820. Dustan finds it rather later on 14 February 1820; however, he attributes it to Richard Jones, an actor who, he tells us, produced four or five quite successful pieces in London before joining the company of the Edinburgh Theatre Royal in 1823. Dustan does not give any details of his authority for this attribution to Jones, but it may have been mentioned in one of the notices in the *London Magazine*, which Ford cites once, but in which Dustan has found a report of the same piece as late as March 1820. Ford has a separate entry (K16) for an *Ivanhoe* drama by Richard Jones. His authority is Nicoll, iv, 591, and Ford points out that the *DNB* lists "Richard Jones" as being a pseudonym for Theodore Hook, with whom he is said, by another *DNB* entry, to have collaborated. Ford adds that although Hook does not have an *Ivanhoe* play to his name to date, he was responsible for an adaptation of *The Monastery*. Ford does not apparently know of the Edinburgh connection. Dustan can offer no very concrete information on the Adelphi Theatre plot, whereas Ford, working from the playbill, mentioned above,

provides a brief summary of the play, including the interesting omission of both Rebecca and King Richard from the cast list.

It was not to be thought that with a novel so popular the Patent Houses would be far behind the minors, therefore on 2 March 1820, both Covent Garden and Drury Lane produced fresh versions. The play at Covent Garden was entitled Ivanhoe; or, the Knight Templar (W-3,D-5,F-K4) and was by the talented designer of theatres, Samuel Beazley, whom Dustan calls "a better architect than he was a playwright." (p.340) White, Dustan and Ford give accounts of the plot which tally in most respects and those of White and Dustan are quite detailed. White says of the play "For transposition of the chief elements of the plot, so as to unify and intensify the whole, this drama could hardly be improved." (p.110) The critics did not agree and despite a respectable run of eighteen nights, Dustan is able to quote vitriolic passages from the *London Magazine* of 20 April 1820 and the *Theatrical Inquisitor* for March 1820. Ford notes a quantity of other reviews and advertisements. He also tells us that a revised version of Beazley's play appeared at the Theatre Royal Edinburgh on 19 May 1823 and that

> Both the *Scotsman* (17May 1823,p.316) and the *Caledonian Mercury* advertise the production as that formerly produced at Covent Garden (Beazley's) but give no hint that the latter had undergone revision. For further discussion, *see* the entry...W.H. Murray (K8). (K4,p.20-21)

First, if Ford seriously believes this to have been an earlier performance of Murray's play, as his words seem to indicate then it should have been the first date, or at least mentioned, in his entry for Murray's play, and secondly, the papers didn't mention it as having been revised because it probably hadn't been...it certainly was not the piece which eventually opened there under Murray's name in November. Dustan has no doubts over the matter and reveals that according to the *Dramatic Review*, although it was generally understood that Calcraft had already made a version, the manager probably had good reason to prefer the London play. Dustan unhelpfully omits a reference for the above comment. This is an instance of Ford being caught out by a benefit production, for Miss Halford, which turns out to differ from a similar production later in the same year, if not season. There are playbills for both productions in the Edinburgh City Library, and quite apart from the fact of the May benefit bill, [YPN 2605-no.40] being clearly headed "for the First Time in this Theatre...originally produced at the Theatre-Royal, Covent Garden", whilst that for the Murray production in November [qYPN2605R]

Tuesday, 25 November 1823 reads "for the 2nd time, a Melo-Dramatic Play in Three Acts, being a compilation from the various dramas...Licensed for this Theatre" and "the Production, Last Night, of the New Melo-Dramatic Play in 3 Acts...," the cast lists are not the same. The Sherwood contingent at Miss Halford's benefit consisted of Robin Hood, Friar Tuck, Allan-a-Dale, the Miller and Archers, whilst later in the year they mustered Locksley, alias Robin Hood, Friar Tuck, Little John, Scarlet and sundry Yeoman and Foresters. The second play also included the character of Prince John. This is, moreover, a volume of playbills from which Ford has already quoted. (F-G4,p.11)

If the critic for the *London Magazine* of April 1820, quoted by Dustan p.339, had considered Beazley's piece "miserably reduced" and "lamentably deficient," then George Soane's The Hebrew (W-4,D-4,F-K5) on the same night, which strayed much further from Scott's original, might have sent him apoplectic with rage. However, the quotation given by Ford from that journal, Vol.1, p.429, is fairly restrained, not to say tight-lipped. The *Literary Gazette* for 4 March 1820 quoted by Dustan, p.341, is not so sanguine and, amongst many other complaints, accuses Kean of playing "King Lear in a Gaberdine." White, Dustan and Ford all make some comment on the plot, Dustan's account being the most detailed, and he and White rather lament Soane's failure after so bold an experiment. Ford might with profit have included in his plot summary the news that Rowena is omitted altogether.

Alfred Bunn's version of the novel which was performed at the Theatre Royal Birmingham, is the cause of a number of discrepancies between the three studies, and a deal of confusion. Ford has located a playbill in Birmingham Public Library for 1 September 1820 and a copy of the printed text, published later that year in Birmingham. However, he fails to mention either that the printed text has a different title or that the play in Birmingham Public Library has pages missing from the end - pages moreover, which are possibly quoted by White, p.106-7. The play is named by both Dustan and Ford as Ivanhoe: or, Isaac of York (D-6,F-K6) which Dustan, who has his dates hopelessly muddled, lists in the Appendix as appearing in December 1820. The text printed in Birmingham in 1820 is entitled Ivanhoe: or, the Jew of York and this appears to be where some of the confusion is to arise later. White's is the only study to give both titles but he has them back to front ie. Ivanhoe: or, the Jew of York, in the main body of the text p.104, whilst in his Appendix is an entry for the text printed in

Birmingham, 1820 as Ivanhoe; or, Isaac of York. (W-5) Similarly White's work is the only one to offer any detail of the play itself, pp.104-107, although it hardly inspires confidence by claiming to be a composite account, covering both the Dibdin and Bunn versions. The White summary is broadly accurate, when compared with the Birmingham Public Library text, although the last speeches are impossible to check due to that copy's missing leaves. White footnotes the quotation below p.107, n.3, as coming from p.64 of the 1820 London edition, which must be Dibdin's, and further tells us that some texts give the final speech to Isaac - this makes more sense than having Ivanhoe say to King Richard "And dare such humble subjects as my dear Rebecca and myself..." Dustan's contribution to this argument is to add that when the play was performed in Birmingham, despite a 'great deal of puffing, good acting and really lavish decorations,...it was so badly attended on the second night that the Birmingham correspondent of the *London Magazine* reported that "a heavy loss seems certain".' (p.335) Dustan footnotes this report as being on "21 February, p.195" (p.335,n.2) which even assuming the year, seems most strange, unless of course it opened considerably earlier than Ford's bill suggests. Dustan further reveals that when the text was printed "later in the year" the *Theatrical Inquisitor* for October-November 1820, had "nothing to declaim against but the waste of paper and printing." (p.335,n.3)

White, who it must be remembered has no date of performance for Bunn's play, believes that when Bunn, in the preface to the 1820 edition, says that the play has been published under his name in order to "prevent the chance of mistakes and to disarm criticism" he is in some way alluding to borrowings from his work by other playwrights and so White connects it with the Coburg Theatre production. White has already accepted Genest's belief that Moncrieff's piece was never produced. Further, White tells us that "a play, having the same title as the Birmingham drama appeared in a London text." (p.107) White compares it to Bunn's play and given the similarities and a quantity of significant differences, decides that this might have been the Coburg Theatre text to which Bunn was objecting. This same London text Dustan compares with Moncrieff's text and details the differences, pp.336-7. White and Dustan give accounts of this anonymously written text, Ivanhoe; or, the Jew of York (W-6,D-7) which agree with each other, and its total omission from Ford's study is a mystery. It is also possible that Genest was right and that this was the Ivanhoe; or, the Jew of York produced at the Coburg Theatre, and Ford, in his entry for a version by Calcraft

(F-K7) mentions an advertisement in the *Caledonian Mercury* for the second performance of a "new Melo-Drame" entitled Ivanhoe; or, the Jew of York at the Pantheon Theatre Edinburgh on 4 March 1820.

Calcraft's adaptation of *Ivanhoe* is something of an unknown quantity in that all three scholars accept J.C. Dibdin's assertion, p.307, that Calcraft compiled a stage-version of the novel, and Dustan in his Appendix entry thinks that it was probably a variation on Dibdin's, but none have been able to find much corroborative evidence. White says that it was never printed, p.112, whilst Dustan claims that it was in the lost Anderson 12 mo. edition which Ford calls by the codename "WD2." Ford has located a copy of this five-act play in Cambridge University Library and says that it "adheres closely to the incidents of the novel"; however, he also cites Nicoll, Vol.4, p.278, who mentions a text, published in 1823, which Ford has been unable to trace. It appears that Ford is rather optimistic in suggesting that the Pantheon Theatre Edinburgh production of three years earlier was Calcraft's work, particularly as Ford himself points out that Calcraft has been found to write exclusively for the Edinburgh Theatre Royal, in which case the Pantheon Theatre production should have been noted in some other entry, perhaps one with the same title, or given its own entry. Also, the National Union Catalogue of the Library of Congress, reveals that the New York Public Library holds a copy of a text, Ivanhoe; or, the Jewess, published in London, n.d. of 79 pages, [NC 0528295NN]. It is imperfect. The title-page is missing and the title is taken from the caption. The dedication is signed John William Calcraft.

White, Dustan and Ford are back on rather firmer ground with the adaptation by W.H. Murray entitled Ivanhoe (W-9) ; or, the Knights of the Temple (D-10, F-K8) which all agree opened at the Theatre Royal Edinburgh on 24 November 1823 and which was supposedly an amalgamation of the works of Dibdin, Beazley and Calcraft. White says that "Scotch audiences remained cold...though Murray's ran for a number of evenings." (p.112) It might be more accurate to say that the Scotch critics "remained cold" for Dustan quotes unenthusiastic reviews from the *Theatrical Observer*, 25 November 1823 and the *Dramatic Review*, 31 December 1823. Nevertheless, Dustan believes it to have been a success, running for seventeen nights and being frequently revived. Dustan and Ford comment similarly on the plot and Ford confounds White, who believes that it was never published, with details of at least two texts.

Ford's next entry, is for a text entitled Ivanhoe: or, the Knights of the Temple (F-K9) which was published in 12mo. in Edinburgh, 1823. Ford discusses the possible relationship between this text and that published by Huie and called WD1 by Ford, which was attributed to Murray.

The remaining adaptations of *Ivanhoe* are more easily dealt with - in good part because Dustan gives up the struggle at this point, footnoting a couple of other productions and following White in his Appendix listing.

I have followed Jerome Mitchell, *The Walter Scott Operas* (3) p.146, in designating M.R. Lacy's The Maid of Judah: or, Knights Templars (W-11, D-12, F-K10) which appeared at Covent Garden on 7 March 1829, as an opera, where the music predominates, rather than as a musical drama, although Ford clouds the issue by heading his entry (K10) as "Opera," whilst the written account begins "This drama..."

Ford's next reference is to a playbill for the Theatre Royal Glasgow, 11 May 1830 in the British Library, for what purports to be a fresh adaptation entitled Ivanhoe. (F-K11) According to the information on the playbill this play followed the usual pattern of Lists, Seige and Trial by Combat, found in the other versions.

White, Dustan and Ford all mention the information given by Nicoll, iv, 330, that J.P. Jackson had translated and adapted a German opera by Wohlbruck (W-13,D-14, F-K14) into a drama entitled The Templar and the Jewess (W-14,D-15,F-K12) which was subesquently published in 8mo. around 1833. None of the studies can offer any more information.

The Lists of Ashby: or, the Conquests of Ivanhoe (D-17, F-K13])which appeared at Astley's (Royal Amphitheatre - D) on 27 March 1837, was an equestrian spectacle which was highly successful, according to Dustan. He quotes the *Literary Gazette*, for 1 April 1837, as saying that the piece "presented a most exciting and pleasing series of tournaments, processions and stirring scenes, and each act terminated with a living picture of beauty and splendour." (p.346 n.1) Ford believes it to have been an 'earlier' - some twenty-two years' earlier - version of another piece by F.F. Cooper. (F-K18)

Although White discusses three of the *Ivanhoe* burlesques at length, neither he

nor Dustan seem to have discovered the first one named by Ford as Robin Hood and Richard Coeur de Lion! (F-K15) which appeared at the Lyceum Theatre on 4 May 1846, and which Ford attributes to the combined talents of J.H. Stocqueler, C.W.S. Brooks, and C. Kenney. He details a manuscript, printed text, numerous references in newspapers and journals and even an article by Dutton Cook in *Theatre*, vi, 267-72, which used it as an example. According to Ford it also owes something to Alfred Bunn's The Crusaders.

White and Dustan give the briefest of mentions to the next burlesque to appear, having Appendix entries which say only that the Brough Bros. wrote a travesty on *Ivanhoe* in 1850; however, if one looks in the main body of White's work one finds that he has the same theatre, as is listed in Ford's entry, the Haymarket Theatre, if not the date, 1 April 1850. Ford gives the full title as The Last Edition of Ivanhoe, with all the newest improvements (W-17, D-20, F-K17) and once again shreds his own methodology with notice of a revival at the Adelphi Theatre Edinburgh on 26 August 1850, in paragraph form beneath the section on references.

The titles of burlesques were even more apt to change than those of more serious dramas and Brighton Central Reference Library contains a bill for the Theatre Royal Brighton, 4 August 1860, which gives advance notice of a production on the 6 August 1860 of the "Haymarket Burlesque Extravaganza by the Brothers Brough, entitled Ye Last Edition of Ivanhoe: Or, Isaac of York and ye Bold Robin Hood."

White, Dustan and Ford agree that Fox F. Cooper wrote an adaptation for Astley's Theatre. White and Dustan call it Ivanhoe (W-20, D-23) and say that it was performed on Easter Monday, 1869. White has 1870 in his text, p.115. Ford gives it the fuller title of Ivanhoe; or, the Lists of Ashby (F-K18) and dates it some ten years earlier on 25 April l859 and backs up his dating with a quantity of references in newspapers and journals of that year. White, p.115, comments on the change in public opinion from Scott's time, which would not allow a marriage between Rebecca and Ivanhoe, whilst Ford, noting the emphasis on equestrianism, is insistent that this piece is related to the earlier Astley's Theatre production (F-K13) in 1837.

Ford has the only information to be gleaned on two manuscript plays attributed to

W.E. Suter, which since they are both in the Lord Chamberlain's Collection and were properly licensed for performance, Dustan might reasonably have been expected to find.

The first manuscript is for a two-act drama, entitled Ivanhoe (K19) which was licensed for the Queen's Theatre on 4 June 1859. Ford has been unable to trace any performance and although Suter's name was on the front of the MS. it had been scored out. Ford accordingly heads his entry "Anon: Ivanhoe." He gives a brief account of the plot which varied considerably from the novel.

The second play is a pantomime entitled Ivanhoe; or, the Fair Maid of York (K21) which was also licensed for the Queen's Theatre on 21 December 1863. Again no performance has been traced and Suter's name crossed from the title-page of the MS; however, this time Nicoll, Vol.5, p.837, ascribes the play to Suter and so Ford follows suit.

Between these two pieces chronologically, comes H.J. Byron's Ivanhoe in Accordance with the Spirit of the Times (W-18, D-21, F-K20) which played simultaneously at the Strand Theatre London and the Prince of Wales Theatre Liverpool on 26 December 1862. White has the full title and correct date in his text, p.118 and the title Ivanhoe and 25 December 1862 in the Appendix. Dustan follows him and both similarly name the Liverpool theatre as the Theatre Royal. Ford gives a lengthy list of notices and reviews for London and Liverpool, but it is White, pp.118-119, who offers the only description of the play itself.

Ford has located another pantomime based on the novel, although he tells us that C.H. Hazlewood's only real borrowings from the Scott original for Robin Hood and his Merry Men; or, Harlequin Ivanhoe, the Knight Templar and the Jewess (K22) were the *"dramatis personae."* The piece was put on at the Pavilion Theatre on 24 December l867 and Ford details a surviving text and a couple of reviews.

A more serious drama entitled Rebecca (W-21, D-24, F-K23) was written for Drury Lane by A. Halliday and performed there on 23 September 1871. Amongst other information Ford gives some account of the play with its emphasis on spectacle, whilst White, pp. 115 ,121, gives details of the cast.

The next piece to be listed by Ford, M. Levy's Ivanhoe; or, the Knights of Merry

England (K24) which was licensed for the Garrick Theatre on 2 October 1871, but may never have been performed, takes considerable liberties with Scott's work. Ford tells us that the ascription to Levy comes from the title-page of the MS in the Lord Chamberlain's Collection, and he gives a brief summary of the plot of this two-act drama.

White, Dustan, the *Liverpool Journal* which Ford uses as his principal reference and the MS in the Lord Chamberlain's Collection all call R.H. Edgar's play at the Amphitheatre, Liverpool on 27 November 1871, Ivanhoe; or Rebecca of York. (W-22, D-25) A single review in the *Era*, 3 December 1871, p.6 has the title Ivanhoe; or, the Maid of York (F-K25) so this is how Ford heads his entry. He comments briefly on the play.

T.F. Plowman wrote the highly successful burlesque named by Ford as Isaac of York; or, Saxons and Normans in England (F-K26) for the Court Theatre, where it opened on 29 November 1871 and for which Ford cites a Manuscript number in the Lord Chamberlain's Collection of MS.Add. 53102. White names the same play, and Dustan follows him, as Isaac of York; or, Normans and Saxons at home (W-23,D-26) and Ford might with profit have paid more attention to this transatlantic variation, because in the *NUC* catalogue there is an entry for a printed text entitled, Isaac of York; or, Saxons and Normans at Home. A new burlesque extravaganza by Th.F. Plowman. Produced at the Royal Court Theatre, Nov. 29th 1871. London. Printed by J.W. Last & Co. 1871. [NP0426781] There are copies in the US Library of Congress, Cornell and Indiana University, Bloomington. White comments on the way this travesty differs from earlier ones in the style of the language, pp.119-120. He also mentions that Sir Arthur Sullivan is supposed to have contributed the music for the piece and he describes a "continuation" of the novel by Plowman entitled Isaac Abroad; or, Ivanhoe Settled and Rebecca Righted . (W-p.120, F-K26 note) Ford is by no means convinced of Sullivan's involvement and points towards a revised version of this play some four months later on 27 March 1872 at the Royal Court Theatre called In Re'becca; or, the Second Edition of Isaac of York (F-K27) and to an uncorroborated report in the *Era*, 31 March 1872 p.11, that Sullivan had contributed a song to this version. Ford lists a quantity of reviews and a revival at the Globe Theatre on 29 October 1877. White, since he announces that the first version "ran for over a hundred nights" (p.119) has obviously lumped both pieces together; however, he also mentions a revival at the the Gaiety Theatre, in Drury Lane and "some of the

provincial theatres."

Ford's is the only study to offer any description, however brief, of the play written for a Dundee theatre by R. Cowie, called Ivanhoe (W-24, D-27, F-K28) and performed there on 15 February 1875. White and Dustan name the theatre as the Theatre Royal.

Similarly Ford's study contains the only information available about these remaining nineteenth-century dramatic pieces.

K29 Anon:Wilfred of Ivanhoe. Pantomime. Colchester Theatre Royal. 26 December 1881.

K30 E.C. Nugent: The Real Truth about Ivanhoe:or, Scott Scotched. Burlesque. Chelsea Barracks. 1 February 1889.

K32 Anon: Ivanhoe. Drama. Standard Theatre. 20 April 1891.

K33 D. Stone: Ivanhoe a la Carte. Burlesque. Cambridge Theatre. 1891.

K34 P. Hayman: All My Eye-Vanhoe. Burlesque. Trafalgar Theatre. 31 October 1894.

K35 E. Stevens: Ivanhoe. Drama. Grand Theatre Glasgow 14 March 1896, has a mention in White's text, p.116 which reveals that "E" is "Ernest" but the play is missing from the Appendix, and Dustan omits it too.

Kenilworth.

The dramatisations of this novel produce accounts from White, Dustan and Ford which taken together present a bewildering array of options, probable theories and possible certainties.

However, Ford's account begins with an entry for a proposed production at the Coburg Theatre which has been missed by White and Dustan. According to bills on and around 29 January 1821, which Ford has located in the British Library, J. Amherst had written a piece called Kenilworth. (F-L1) This was to feature " a most Magnificent REVEL, given in honour of Elizabeth." Ford has been unable to trace any performance.

The next adaptation, and the first to definitely see a stage, was one about which all the studies agree. J.R. Planché's Kenilworth Castle:or, the Days of Queen Bess

(W-1, D-1, F-L2) opened at the Adelphi Theatre on 8 February 1821 and was one of the very few, of the considerable number of *Kenilworth* adaptations, to retain anything like the original catastrophe. White, Dustan and Ford all mention Planché's reminiscences about this production and Dustan and Ford list the surviving manuscript which is in the Larpent collection.

Similarly, all three scholars agree that T.J. Dibdin, whose Kenilworth: or, the Countess of Leicester (W-2, D-2, F-L3) opened six days later at the Surrey Theatre on 14 February 1821, was rather poorly served in his dealings with this play. Each scholar gives an account of the delays and prevarication by Elliston the manager of Drury Lane, who first commissioned Dibdin and then, discovering that Covent Garden were not after all to put on a rival piece, abandoned the play, leaving Dibdin to find that Planché had stolen a march on him whilst he had neglected his own house. Dustan and Ford mention a play at the Surrey Theatre immediately before this one, Elizabeth and Essex: or, the Days of Good Queen Bess. Dustan believes that this was the original title of Dibdin's play, which was dropped after a week, whereas Ford maintains that Elizabeth and Essex had no connection with the novel at all. The *Times* advertisements bear Ford out to the extent that the first title appears in an advertisement on the 7 March 1821, a full week before Dibdin's play opened. It is in the history of Dibdin's piece subsequent to its Surrey Theatre production that all the disagreements arise.

However, it is necessary to mention briefly a production at the Olympic Theatre, by an anonymous playwright, entitled Kenilworth Castle (D-6, F-L4) on 27 February 1821. Dustan has the month as October in error. Dustan and Ford give their separate numberings for the manuscript in the Larpent collection and Ford offers the only comment on the play itself, working from a playbill in the British Library.

Similarly Dustan and Ford both mention a report in the *London Magazine* no.3, p.194, February 1821 that Daniel Terry had written a version entitled Kenilworth (D-p.348 n.2, F-L5) which the journal calls "Kennilworth." [sic] It is missing from Dustan's Appendix. Whether Terry did in fact write a piece which was never produced, whether this was the rumour which had prompted Elliston to commission the unfortunate Dibdin, or whether it was Terry's play which finally opened at Covent Garden as an afterpiece on 8 March 1821 is never made certain.

What is hardly disputed by any of the studies, is that the two-act Kenilworth (W-2, D-3, F-L6) which was first produced at Covent Garden on that date, was not a success and lasted barely five nights. It covered most of the events of the novel, but in so brief a compass barely had time to introduce, let alone develop the characters. White is sure that Dibdin rewrote or compressed his Surrey Theatre piece, Dustan and Nicoll, Vol.4, p.276, believe that it was re-arranged by Alfred Bunn, who subsequently took Dibdin's play to Bath and Ford is not totally convinced either way, although it does not stop him attributing the play to Bunn in the heading to his entry and then denying it below. This is one instance where White may have the best of the argument, but where neither Dustan nor Ford deal adequately with his theory. Dustan has by this point apparently dismissed White as a bit of a "bluffer" whilst Ford, who is to slap White over the wrists later in the same section for omitting a reference, (F-L12) entirely ignores a couple of very interesting points White puts forward about the play.

White's theory is that Dibdin re-arranged his own piece for Covent Garden and subsequently had it published. His original Surrey Theatre play was then requested for Bunn's company to take to Bath, where it was successful in a slightly revised form and which the Bunns took over entirely and returned, contrary to the original agreement, to Drury Lane three years later. Much of this is not at issue; however, Dustan believes Bunn to have arranged the Covent Garden play and as his wife had been a success as Queen Elizabeth decided to request Dibdin's entire script for Bath. Most significantly, White, p.126, gives details of the Covent Garden cast in which the part of Queen Elizabeth was taken by Mrs. Faucit and not Mrs. Bunn, a point which only perusal of the bills would clear up and Ford is silent on the point. Also, when three years later the Bunn's brought the piece back to Drury Lane, one of Dibdin's most vociferous supporters in the press, White claims was a critic 'Verax' who wrote to the *Theatrical Observer* on 21 January 1824 , saying that it was he who had first suggested to Bunn that Dibdin's piece would be ideal for Bath, and he now felt rather badly about it in consequence. Allowing for critics' occasional over-estimation of their influence, Bunn would have been unlikely to have required the hint had he already worked with the script for Covent Garden. White's version is rather supported by the failure of the other scholars to take account of several references which he gives to the *Theatrical Observer* correspondence and to reviews and comments on the matter, for example White, p.125, maintains that the *Times* damned the Covent Garden play as soon as it came out. Dustan quotes from a review in the *London Magazine*, Vol.3,

p.408, (April 1821) which is also cited by Ford, who even goes as far as including an advertisement in the *Times* for 8 March 1821, but neither scholar seems to find worthy of notice or investigation, the *Times* review on 9 March 1821, hinted at, if not actually identified, by White. Similarly, although Dustan includes the Cumberland, Dicks, and Lacy editions of the Covent Garden text in his Appendix entry for Dibdin, neither he nor Ford seem to take enough account of White's additional notation about the printed text, at the very end of his book. The original asterisked mention is on page 126 and on page 231 the corresponding note tells us

> John Lowndes of London printed Dibdin's text, the preface to which explains that the shortness was demanded by the management because longer plays at Covent Garden had been said to be dull. According to this preface, Dibdin compiled the drama in two days.

It is true that Dustan mentions the Preface and the comments about long "dull" plays, (p.349) but he says nothing of it being compiled in two days.

The points against White's theory are that Dibdin says nothing about it in his memoirs and is further quoted by Dustan, (p.349.n.1) as saying that he never published on his own account.

It is possible that Dibdin, who had been considerably put out by Drury Lane and whose own successful production was nearing the end of its initial run due to the approach of the Easter break - on 27 February 1821 and 2 March 1821 it had performances under the patronage of the Right Honourable Marchioness-Dowager of Lansdown and her Grace the Duchess of Leinster respectively - was given a chance by Covent Garden to cock a snook at Elliston, if he could cut down his piece for them in two days. However after all, it is equally likely that the Covent Garden management, who had seen three theatres in succession, the Adelphi Theatre, the Surrey Theatre and then the Olympic Theatre, bring out successful *Kenilworth* plays, and there were probably a clutch of other London theatres doing the same, decided that it had better not be found wanting, and rushed out its own version.

Whatever the truth of the matter, all three scholars offer some comment on the printed text, noting Varney's death in Amy's stead, and White's account is particularly detailed. (W-p.126, D-p.349, F-L6p.28) As far as the numerous

editions of the printed text are concerned, Ford writes that the Duncombe text, vol.x, was identical to the others with the exception of the final scene, derived from a text published in Edinburgh, by J.L. Huie, which is to figure largely in the continuing saga of Dibdin's play. The one edition that Ford fails to mention was that included by Bunn's over zealous literary executor in the playwright's collected works. Also he omits to mention that the Cumberland and Dicks texts are attribute to Dibdin, whilst Lacy's is attributed to Dibdin and Bunn. This is Ford's normal practice; however, it would have been of considerable help to scholars searching in library catalogues if Ford had indicated the authors given at the front of the texts, regardless of who he attributes them to.

It was after the Covent Garden production had ended that, according to Dustan, Charlton, the manager at Bath, asked not only for the use of Dibdin's script, but for some of the original Surrey Theatre costumes as well, and the management in Dublin made a very similar arrangement. However as preparations of the most lavish kind were going forward in Bath, Edinburgh was seeing its first stage version of the novel.

A play entitled Kenilworth (D-4, F-L7) author unknown, was produced at the Caledonian Theatre Edinburgh on 3 December 1821. White mentions "an unidentified transcript for the Royal in December 1821" (p.128) which may well be the same production. Ford has his only information from Dibdin, p.339, who does not reveal whether it was a fresh adaptation; however, Dustan can offer one or two more details. He maintains that the piece was under the direction of Mason, one of the actors and in the Appendix he puts Mason forward as a possible playwright. Dustan further suspects that if the piece had been previously played in London, then it might have been Planché's version, as the Edinburgh *Dramatic Review* for 21 March 1825, reviewing another *Kenilworth* play at the Caledonian Theatre Edinburgh, seems to indicate that a play with a tragic ending had already played there. Ford also quotes this review in reference to the other piece (L13) but does not appear to take from it any similar suggestion.

Some three weeks after the Caledonian Theatre Edinburgh play opened, the Bath Theatre Royal saw the first night of Kenilworth: or, England's Golden Days (W-3,D-5,F-L8) on 15 December 1821. All the studies attribute this modification of Dibdin's script to W. Dimond who had already done a similar job on an adaptation of *The Heart of Mid-Lothian.* (*see* F-I4) Ford says that "Genest

believed this version to be compiled from the versions brought out at the Adelphi (L2), the Surrey (L3), and Covent Garden (L60.)" Dustan, p.349, says that in actual fact it was only Dibdin's play with the addition of a good deal of pageantry, the play being in four acts plus a pageant and White, pp.126-127, describes some of that pageantry, which involved removing two rows of seats in the pit to allow for the greater use of horses. Both White and Dustan quote Genest's assessment of it as "the grandest spectacle ever exhibited at a provincial theatre." (Vol.9, p.403) It was wildly successful, running until the middle of February, when Mrs. Bunn left for Dublin, presumably to do something very similar.

The next drama from the novel to appear in Edinburgh was Kenilworth: or, the Merry Days of Old England (W-5, D-7, F-L9) which opened at the Theatre Royal on 2 July 1822. White's and Dustan's Appendix listings are for the text of the same name, published in Edinburgh by J.L. Huie in either 1822, (W-5, D-7, also p.351) or 1823. (W-p.129.) Both scholars mention the theatre production in their texts, but neither has an Appendix entry for the Theatre Royal Edinburgh in 1822. White comments rather obliquely that "One of these versions ran in 1822 for only eight nights, with most of the favorite [sic] actors of the Royal in the cast." (p.129) On the preceding page White mentions a bill which announces the forthcoming performance of Tom Dibdin's Kenilworth: or, the Merry Days of Old England, but he does not connect the playbill, with the the anecdote and the text. Dustan is far more definite. He has apparently seen the playbills for the production and tells us, p.350, n.2, that it was Mrs. Bunn, touring the country in her new starring role, who had arrived for a week's engagement, which accounts for the brief run mentioned by White, and makes it even more likely that it was Dimond's Dibdin appropriation, stripped of its pageantry for touring, which was played at the Edinburgh Theatre Royal and subsequently printed. All of this detail Dustan tells us, p.351, came out in Dibdin's correspondence with Bunn subsequent to the Drury Lane debacle. Ford is the only scholar to mention a change in the scene divisions between the first and second nights in Edinburgh.

Although White seems to have overlooked it, both Dustan and Ford list a play by E.B. Impey, called Cumnor: or, the Bugle-Horn, (D-9, F-L10) which was published in 1822 - Dustan has 1820 in the text and 1822 in the Appendix - but which seems never to have been performed. They give accounts of the play which tally in all respects, and Dustan, after detailing the plot at length, quotes Lamborn's [sic] final speech, and comments that, considering that he had managed

to distil the essence of the plot and major characters into five acts which obeyed the Classical Unities, Impey deserved a deal of congratulation for sheer ingenuity.

When Dibdin was told that it was essentially his adaptation which the Bunns were bringing to Drury Lane in 1824, he complained to them with little success and to the newspapers with rather more, receiving strong support from a number of sources. However, none of this stopped Kenilworth: or, the Days of Good Queen Bess. (W-pp.127-8, D-12, F-L11) author officially unknown, from appearing at Drury Lane on 5 January 1824. Dustan omits the work from his Appendix. White and Dustan give various details of the cast, the length of the piece - it was cut by an hour for the second night - language and costuming, and almost uniformly bad critical reaction. (W-p.128, D-pp.350-351) Both scholars mention the omission of the characters of Wayland Smith and Dickie Sludge, along with other differences from the Bath piece. Dustan also maintains that according to the *Theatrical Observer* of 23 October 1832, there was a revival of this piece at the same theatre.

White quotes at length from two of Dibdin's supporters in the press, one of whom, the gentleman already mentioned, who had suggested Dibdin's script to Bunn for Bath, says that "Fair play, Mr. Editor, is a jewel." (p.128) The other champion "Peter List" writes to the *Theatrical Observer* of 19-21 January 1824 declaring that

> I know that the manager of Drury Lane may say that this piece of goods is made out of cloth that is common property: but this won't do. Mr. Dibdin was the dramatic workman, and not a bit of his article has Mr. Elliston a right to use, without his permission.
>
> (p.127)

I find it extraordinary that Ford should not, amongst a goodly collection of advertisements and reviews, include the account, in Dibdin's *Reminiscences*, of his correspondence with Bunn on the matter, Vol.2, pp.301 forward, which is mentioned by both the other studies. Perhaps one could assume that he used a copy which had different page numberings so that his reference to the volume, pp.189-192, in a previous entry, (F-L3) covers the whole topic. Even so the reference really should have been repeated here. As it is, Ford's sole comment is to quote a reviewer of Halliday's Amy Robsart (F-L26) in *Era*, for 2 October 1870, p.13, who mentions several versions, including Dimond's, which he says was based on Dibdin's and "brought out with a few variations" for the Drury Lane

production.

Dustan has found the barest details of a play entitled Elizabeth (D-13) which was performed at the Caledonian Theatre Edinburgh on 26 June 1824. He lists it as a separate version but offers no other information or corroborative evidence.

Ford's next entry is for an adaptation by W. Oxberry entitled Kenilworth (W-7,D-14, F-L12) and though it is only fair to say that all three studies largely agree about the details and antecedents of the piece they appear to believe that they are talking about two different editions. Dustan and Ford tend to feel that White is rather stretching credulity with his suggestion that the "great literary character of Edinburgh" mentioned in the advertisement to the published text, who assisted Oxberry, was Scott, although in fairness to White it should be pointed out that this is not to say that Oxberry did not intend people to assume that it was Scott. It is this reference to the advertisement which Ford criticizes White for omitting, and then omits himself; however more seriously, White and Dustan believe the Oxberry text to have been published in Edinburgh in 1824, whereas Ford finishes his entry by saying

> White, p.239, ascribes an edition (8mo.1824) published in Edinburgh to Oxberry. The edition published by Oxberry is the only one to have been connected with him.

Ford hardly has any cause for self-congratulation, for not only does he omit an exact date or place of publication for his text, Oxberry, vo.19, both here and on page xvi in his Introduction, where he lists it as "*Oxberry.* WILLIAM OXBERRY, ed. *The New English Drama.* (1818-1823)," but also the University of Kent Pettingell Collection, which he cites on other occasions, (*see* F-J3 p.19) includes a text listed as "Oxberry, W.H. Kenilworth: a melodrama. Simpkin & Marshall. 1824" which he fails to account for. It is difficult to decide exactly how Ford set about consulting the Pettingell Collection for it contains several unique Waverley dramas, another of which is to feature later in this section, and a large number of cast lists for revivals, far more than I have been able to mention here, of which Ford says nothing, tipped in by Arthur Williams, the Victorian comedian who was the original owner of the collection.

The next adaptation mentioned by Dustan and Ford is a production entitled Kenilworth (D-16); or, the Golden Days of Good Queen Bess (F-L13) which

appeared at the Caledonian Theatre Edinburgh on 19 March 1825. Ford does not name an author, but Dustan tells us that it was the most popular version performed at that theatre, described as "a new version prepared especially for the Caledonian" (p.353) and attributed to the manager, Corbet Ryder. White's habitually erratic Appendix listings are particularly weak for this novel. Despite two mentions in the text of a version by Corbet Ryder, on page 126, White is a year out in 1826 and on page 134 he is four years behind in 1829. He has no Appendix entry for it at all. Both Dustan and Ford quote from the same notice in the *Dramatic Review* for 21 March 1825. Ford paraphrases and Dustan quotes at length.

A certain degree of mystery surrounds the play by Edward Stirling [W- Sterling, in the Appendix] entitled Tilbury Fort:or, the Days of Good Queen Bess (W-11, D-20, F-K14) performed in Gravesend in 1829. All three studies give the same reference to Vol 1, pp.68-69 of Stirling's memoirs *Old Drury Lane,* published in 1881; however, White and Dustan believe that Stirling had taken this piece from Corbet Ryder's version, whereas Ford makes no such suggestion. Looking again at White p.134, Dustan may have been led astray by the American's convoluted prose style, which prompts him to say that "*Tilbury Fort* , by Edward Stirling, followed a celebrated version by Ryder in 1829, being 'founded on *Kenilworth*, artfully rechristened'." (p.354, n.1)

The next adaptation listed by Ford is a text by an anonymous inhabitant of Falmouth, entitled Kenilworth (L15) published there in 1830, a copy of which is lodged in the National Library of Scotland. He gives a brief description of the play.

A theatrical curiosity is a ballet, of which there were comparatively few based on Scott originals, although, a number of 'Scott' dramas contained ballets, entitled Kenilworth (W-12, D-21, F-L16) by M. Deshayes, music by M. Costa, which was produced at the King's Theatre on 3 March 1831, with a revival at Covent Garden on 9 February 1833. Ford gives a brief summary of the plot and Dustan quotes at length, pp.354-355, from a humorous review in the *Literary Gazette,* 16 February 1833.

Once again, White and Dustan omit from their Appendix listings any mention of Queen Elizabeth: or, the Princely Sports at Kenilworth (F-L17) despite comments in their main texts. (W-p.135, D-p.354,n.1) However, all three

scholars mention the fact that this piece was put on as a benefit for the Master of the Horse at the Theatre Royal Liverpool (W,D) or Liverpool Royal Amphitheatre (F). Ford has located the exact date as 19 November 1838, whereas White and Dustan quote only the year, and it is Ford who can cite references to local papers and to Broadbent's *Annals of the Liverpool Stage,* and who points out that the pageantry of which this performance seemed to entirely consist, included a ballet of the Four Seasons, similar to the Corbet Ryder piece, (L13) although Ford does not attribute it to him.

All three studies give similar accounts of The Earl of Leicester (W-14, D-23, F-L18) a five-act play by Samuel Heath, published in 1843, but never apparently performed. All give summaries of the significant action, which tally in most respects.

Ford's next entry is for Kenilworth: or, the Golden Days of England's Elizabeth (D-24, F-L19) at Astley's Theatre on 8 March 1847. Dustan's work contains little more than the bare Appendix listing of an anonymous author, title, venue and date, and the considered opinion that this was a "revival of the Bath production." (p.352) However, Ford tells the reader that although "the reviewer in *Era* described this as a 'new dramatic piece', the playbill reveals that it was a revival in two acts, of an earlier version which had been modified to allow for the use of horses." (L19, p.30) He then goes on to detail newspaper and journal references to a possible revival of this piece at Astley's Theatre on 17 June 1858 but has no listing of any surviving MS. or text. The Pettingell Collection contains a prompt copy of a *Kenilworth* adaptation attributed to D.W. Broadfoot, with a fascinating history, the catalogue entry reading

> BROADFOOT, D W
> Date first performance: 1847
> Provenance: Strand Theatre 'Kenilworth', Made up of 2 printed version & ms material later arranged by D.W. Broadfoot for Astleys, 1.11.1847 (?). Part of Astley's playbill tipped-in. Prompt marks.

This item not only suggests a previously unknown production with its own revised adaptation at the Strand Theatre some time before 1847, but also attributes one of the Astley's Theatre productions to Broadfoot, with a revival in the season following its Spring opening of 1847.

The first burlesque of many to come from this novel, Ford names as Good Queen Bess: or, Ye Merrie Days of Olde Englande (F-L21) which appeared at the Strand Theatre on 24 March 1856. Ford cites a number of advertisements and reviews in various publications and tells us that Amy Robsart had been rechristened Lucy Throgmorton for the play.

The burlesque by A. Halliday and F. (Lawrence - W., D),(Lawrance - F) called Kenilworth: or, Ye Queen, Ye Earle and Ye Maydenne (W-15, D-24, F-L22) which opened at the Strand Theatre on 27 December 1858, Dustan has the month as September in his Appendix listing, was one of the most successful Scott travesties to appear on the stage. White, pp.138-139, describes some of its more characteristic features and quotes from the final scene, whilst Ford gives a lengthy list of revivals, including Cambridge in 1865, the Strand Theatre in July 1866 of a revised version for which Halliday took sole credit, Edinburgh in 1859, Liverpool in 1872 with a slightly different title, and a production at Newcastle to which Ford tentatively gives its own separate entry. There are playbills in Glasgow University Library, Scottish Theatre Archive, for the Queen's Theatre Edinburgh, 16 August 1859 to 26 August 1859, which identify this production definitely as Halliday's version.

Ford's is the only study to have located information on this play, which he calls a "Burlesque," although the title suggests a pantomime, Harlequin Ye Lorde of Kenilworth: or, Ye Queene, Ye Earle, and Ye Maydenne (F-L23) which appeared at the Theatre Royal Newcastle on 26 December 1859 according to Nicoll, Vol.5, p.838. Ford has been unable to corroborate this date although he does cite an advertisement in the *Newcastle Journal* for 31 December 1859, p.4. Ford believes this to have been a revised version of the Halliday and Lawrance play. (L22) He points to the similar titles, similar phrasing in playbills and advertisements for the two pieces and to the fact that the burlesque was said to be "new" only to Newcastle.

A most tantalising omission occurs in Dustan's Appendix listings around this period. He has an entry, No. 28, for an anonymously written *Kenilworth* extravaganza, titled as the novel, which appeared at the Queen's Theatre Edinburgh on 15 August 1859. Dustan says that it is "possibly 27" - there is no entry numbered 27, the listing going straight from 26 to 28.

Another piece listed for the Queen's Theatre, this time in London, is the next entry in the Ford catalogue. Kenilworth: or, the Golden Days of Good Queen Bess (F-L24) is the title on a Pantomime manuscript which Ford has located in the Lord Chamberlain's collection, and which was licensed on 23 December 1862 for representation at the Queen's Theatre on 26 December 1862. Ford has been unable to trace any performance.

Information is similarly scant about a play called Amy Robsart (F-L25) by W.R.S. Markwell. The sole reference that Ford has been able to locate is to a play of that name attributed to Markwell on the title-page of another of his works, Louis XI, in a French's edition.

Andrew Halliday's second *Kenilworth* adaptation was a serious drama in four acts, entitled Amy Robsart (W-16, D-30, F-L26) which appeared at Drury Lane on 24 September 1870. Dustan has December as the month in his Appendix listing. White comments on the plot, pp.138-140, and on the contrast with Halliday's other play from the novel, the sprightly burlesque already mentioned. Ford comments on the play and tells us that

> Amy had been imprisoned by Varney in Mervyn's Tower, in front of which was a drawbridge. The final pages of the manuscript are missing, but the reviewer in *Athenaeum* reports that Amy did not perish.

First, the *NUC* catalogue lists a complete Amy Robsart prompt-book in MS; with property plot, musical cues and sides for eleven characters [NH 0060778], and secondly White, quotes James R. Anderson's *An Actor's Life*, p.306, as saying that "the righteous gods shouted till they were hoarse" because "The concluding scene was so cleverly managed that the actor who impersonated Varney, without substituting a dummy, seemed to fall twenty feet through the trap in the hallway at Cumnor Place." (W -p. 139) There would seem to be a discrepancy in venue here which might be thought worthy of note.

White, Dustan and Ford all mention an anonymously written drama entitled Kenilworth: or, (the-F) Gentle Amy Robsart (W-17, D-29, F-L27) which appeared at the Royal Alfred Theatre on 12 November 1870, but Ford's is the only study to offer any additional information with a review in *Era*, 20 November 1870 p.14, according to which the three-act drama adhered largely to the novel, cut down on the pageantry and concluded with the death of Varney.

The remaining adaptations are almost exclusively the province of Ford. White and Dustan, if they mention them at all, note the barest details of title, theatre, date, etc., so that it is to Ford's work that one must look for criticism, comment and references for

L28 Anon: Kenilworth. Manchester Theatre Royal, 8 April 1871.

L29 Anon: Kenilworth. Edinburgh Theatre Royal, 17 July 1871.

L30 M. Kinghorne: Amy Robsart.(W-18,D-31) Norwich, 10 May 1880.

L31 Anon: Little Amy Robsart.(W-19,D-32) Philharmonic Theatre, 28 January 1882. D-32 as "Little Aymie Robsart". Of particular interest is White's attribution of the piece to Gordon and Mackay, p.141 and Ford's rebuttal of this.

L32 H.B. Farnie and R. Reece: Kenilworth.(W-21,D-34) Avenue Theatre, 19 December 1885. Both White and Dustan name H.B. Fairnie as the playwright.

L33 Anon. Little Amy Robsart. Comedy Theatre Manchester, 26 September 1887.

L35 C.J. Archer and A.E. Aubert: Kenilworth: or, Great Queen Bess & Little Amy Robsart.(W-23,D-35) Croydon Theatre Royal, 1 April 1893. White and Dustan both omit the subtitle.

L37 M. Goldberg: Kenilworth. (W-26,D-38) Lyric Theatre Hammersmith, 25 November 1895.

L38 J.S. Blythe: Kenilworth. (W-26,D-40) Glasgow Theatre Royal, 5 June 1899. Dustan names the playwright as J.S. Blyth.

L39 J.A. Coupland: Leicester. (W-20,D-23) Drama. No performance traced. Both White and Dustan date the printed text at 1884, whereas Ford's earliest date is "1907?" for the Dicks' edition no.1066.

The Legend of Montrose.

Both White and Dustan make mention of the difficulties likely to hamper any playwright attempting to dramatise this novel from its tone and structure, and for a work with comparatively few adaptations to its credit, there is still a fair amount of comment from, and disagreement amongst, the various studies.

The indefatigable T.J. Dibdin, was once again by common consent, the first into the field with an adaptation at the Surrey Theatre and Dustan and Ford both make special mention of the fact that his version of this novel appeared on the same nights as his *Bride of Lammermoor* adaptation, some three weeks or so after they were published. However, this is as far as the agreement goes. Ford has both the premieres (F-E1, M1) dated on 5 July 1819, whereas White, quite illogically, places the piece from the *Bride of Lammermoor* on 7 June 1819, three days before its publication date, the play from this novel on 3 July 1819, and Dustan follows him. The title is another point of disagreement. White calls it The Legend of Montrose (W-1) whereas Dustan names it as The Legend of Montrose:or, the Children of the Mist (D-1) and is quite definite about this, commenting that the title is reversed by his next entry. Ford's title is simply Montrose (F-M1) although he does note the alternative title of Montrose: or, Second Sight on the manuscript in the Larpent collection. Dustan has a separate entry for this MS (D-9) which he believes to have been anonymously written. Ford also notes a possible printed text which so far remains unfound. Dustan and Ford list a number of references in newspapers and journals, although Ford overlooks the mention given to the piece in Dibdin's *Reminiscences*. (D-p.397) No scholar is able to shed much light on the actual structure of this piece and Dustan and Ford content themselves with inferences drawn from reviews.

Similarly, there seems to be no text surviving for the next piece listed by Dustan and Ford, the anonymously written The Children of the Mist: or, a Legend of Montrose (D-2, F-M2) which was rushed out at the Coburg Theatre on 13 July 1819 as a rival to the Surrey Theatre piece. Dustan p.398, says that "nothing whatever seems to be recorded" of the fate of the play; however, Ford has no difficulty in locating references in *Theatre; or, Dramatic & Literary Mirror*, no.2, p.32; *Theatrical Inquisitor*, no.15, pp.56-60 and an advertisement in the *Times*, 13 July 1819. Perhaps these are merely passing mentions, as he offers no comment on the play at all.

It is natural that White, conducting his study at Yale, should pay particular attention to two texts, printed in Glasgow, in 1820 and 1847, copies of which are lodged in the Yale University Library. Indeed these are the only copies of these pieces that Ford has been able to locate. The anonymous Montrose (W-2,D-3,F-M3) was reviewed in the *Theatrical Inquisitor*, no.16, pp.299-300, (May 1820) and this review is quoted by both Dustan and Ford.

White comments at some length on the plot, settings, characterisation and language of this piece and its related cousin of 1847. He is particularly charmed by a literary quality missing in many other of the 'Scott' dramas. Dustan would seem, from the tenor of his account, to have located some mention of at least one of the pair, because he says

> In 1820 C. Chapple published a version which I am inclined to identify with a Glasgow text discussed at some length by Dr. White. Though evidence is missing, it seems highly probable that one or other of the subsequent transcripts which we shall consider was either this one itself, or based directly upon it. (p.398)

Had Dustan and Ford checked the catalogue of the library at Abbotsford, they would have found listed a drama based on the novel of *Montrose*, Glasgow, 12mo. 1820. (4) The title-page has a very long imprint which reads

> Montrose;or a national melo-drama. In three acts. Glasgow: Printed for C. Johnston & Co., J. Brash & Co., Reid & Henderson, William Turnbull and Thomas Ogilvie; A. Constable & Co., William Blackwood and Fairbairn & Anderson, Edinburgh; Longman & Co., and C. Chapple, 66 Pall Mall, London, 1820.

It has a printed dedication:

> To the unknown but immortal Author of Waverley, the writer of the following piece presumes to inscribe it, with sentiments of enthusiastic admiration for his matchless genius.

Written by hand on the half-title are the words "To Walter Scott Esquire, From the author."

I. Pocock's adaptation of this novel, Montrose: or, the Children of the Mist (W-3, D-4, F-M4) appeared at Covent Garden on 14 February 1822. Dustan lists this piece in his Appendix as being "by Isaac Pocock (and others)" (p.487) but then does not identify those "others" or make any assessment of their contribution to the play. Ford lists a quantity of printed editions and a large number of reviews and advertisements, to which list Dustan's study adds a couple more. Whilst all the accounts agree that the piece included "a fair proportion of the salient incidents" (W-p. 154) and Ford says that "There were slight changes of emphasis" (M4) Dustan's is the only study to examine the plot in any detail. He

points out that "The catastrophe is softened somewhat at the expense of probability," (p.400) Allan relenting and blessing the union of Annot Lyle and the Earl of Mentieth. White, having discussed versions in Bath and Edinburgh, returns to the plot and calls it a "judicious change" (p.155) whereby Allan is forstalled in his evil purpose by the sight of Annot Lyle. There is enough difference between White's and Dustan's accounts to make it possible that they were working from different scripts; however, one becomes more immediately aware of a considerable difference in the dramatic tastes of the two scholars. White also comments favourably on the reduction of Pocock's text for Hodgson's *Juvenile Drama*.

The version of Pocock's text produced at the Edinburgh Theatre Royal and its various revivals are productive of another tangle of dates. Ford, whilst acknowledging that, according to the Edinburgh *Dramatic Review*, no.5, pp.65-67, Murray once again revised a London text, Pocock's, for presentation in Edinburgh, deems it unworthy of a separate entry because he believes the text published in Edinburgh (F-WD2) in a series purporting to be "as performed" at the Theatre Royal, Edinburgh, is identical to that published in London (8mo.1822). Certainly, White and Dustan both list separately a Montrose (W-4,D-5) an adaptation of Isaac Pocock's piece which played at the Theatre Royal Edinburgh on 3 May 1823. White says of the changes in this play, "Somehow the Pocock text offended the Scotch, however, in regard to the quarrels among the nobles, and the character and language of Dalgetty." (p.155) He footnotes the Edinburgh *Dramatic Review* piece, quoted by Ford and also quoted by Dustan, p.401, which is for a performance on 1 August 1823. The date of 3 May 1823 used by White and Dustan, is one of the few not mentioned by Ford at all. It is however, the date given, along with a cast list for the Theatre Royal Edinburgh, before the printed text in the collection of 'Scott' dramas published in Glasgow in 1872 and identified by Ford as WD5. The possibility should not be overlooked that more than one version of this piece played in Edinburgh within a short space of time. All the studies mention the first production in Edinburgh, opening on 13 March 1822 and playing for eleven nights, whilst the Covent Garden play was still running. White omits the date in the month, Ford the length of the run. Dustan cites an advertisement in the *Weekly Journal* for that date. Dustan mentions that on 20 April 1825, it was compressed into an afterpiece, probably by the same hand, and after that often appeared in one or another form at the Theatre Royal Edinburgh. However, later reviews in the *Dramatic Review and Thespian*

Inquisitor for 26 October 26 1827 and 8 December 1827 are unfavourable.

Dustan omits any mention of a play entitled Montrose: or, the children of the Mist (F-M5) which played at the Theatre Royal Bath on 17 April 1822, and which White notes in passing, although it is absent from his Appendix. Ford tells us that "There is no suggestion in Genest's comment [Genest,ix,176], or on the playbill [L(179)] that this was Pocock's version." (M5, p.34) White, p.155, is rather more expansive and quotes Genest, who, a native of Bath, apparently felt it was a mistake " to bestow much scenery on so poor a play."

Productions from this novel at the Caledonian Theatre Edinburgh find Dustan and Ford more-or-less in agreement. In the main body of his work, Dustan says that he has been unable to find the date of the first *Montrose* production at the Caledonian Theatre Edinburgh, but that on 8 September 1826 "what the playbills called a new version was acted." (p.401, n.3) This date is also noted by Ford as coming from Nicoll iv, 633, (M6, p.34, note) but he, Ford, has been unable to trace any such performance. He does, however, have an entry for an anonymously written piece entitled Montrose: or Ranald of the Mist (D-8, F-M6) which appeared at the Caledonian Theatre Edinburgh exactly one year later, on 8 September 1827. Dustan also includes this later production, although only in the Appendix.

Moving chronologically, Dustan mentions a play entitled The Marquis of Montrose (D-10) which appeared at the Theatre Royal Edinburgh on 15 January 1829. He is unable to give any more information.

A most interesting item is Dustan's next entry (D-11) for a *Montrose* piece, written by one Atkinson of the Caledonian Theatre Glasgow, which Dustan calls Seymore's Theatre, performed there in April or May of 1831 and subsequently brought to Edinburgh during that Summer.

Finally the studies return to that Montrose: or, the Gathering of the Clans (W-6,D-12,F-M7) "By a Gentleman of Glasgow" published in 1847. White describes this play at length as a revision of the earlier Glasgow 1820 text (W-2,D-3,F-M3) and Dustan and Ford follow his account of it. White says that it "achieved a triumph that was long recalled." (p.153)

The Monastery.

The sole dramatic adaptation of this novel listed in the main body of Ford's study is illustrative of a number of the difficulties facing the scholar trying to reconcile his work with that of White and Dustan, and to make something positive out of the whole. First, there is the problem of cited references. The scholars frequently consult different sources and when they do use the same journals, etc., they index them differently, so that for example Ford has two occasions to mention the pages of the *London Magazine*, i, 575 and i, 549 (rev.) (F-p.35.N1) whereas Dustan, also referring to that publication directs us to the issue for "June 1820" (D-p.405) and as will be seen later, it is by no means easy, from the quotations given, to decide whether they are taken from the same passage. It would have been most helpful if Ford had followed up and either accepted or rejected, all of White's sources but he does not.

Second, at what point does one make the distinction between dramatisations of the novels and dramas 'partly based' or 'inspired' by them? There is an obvious difference, for example, between dramas which borrow incidents from the novel, and those, like Plowman's 1878 Isaac Abroad, which 'continues' *Ivanhoe*. Both White and Dustan comment largely on the Eugene Scribe opera La Dame Blanche (W-1,D-4) and its various translations and adaptations in Britain, whereas Ford places these productions in his Appendix. It is finally a question of individual judgement; however, in the case of La Dame Blanche, which seems to have combined elements from *The Monastery* and its sequel *The Abbot*, with some of the characters and plot of *Guy Mannering*, Ford might perhaps have relented a little on his rule - which seems at other times arbitrary enough - to have included this French opera and its derivatives. Similar instances of productions included by White or Dustan and excluded from the main study by Ford occur in the cases of *Old Mortality* and *Rob Roy*.

Opera is outwith the scope of this study; however, it is necessary to mention briefly a melodrama based on La Dame Blanche and entitled The White Lady:or, The Spirit of Avenel (W-2,D-5,F-p.5-n.1) which appeared at Drury Lane on 9 October 1826. White and Dustan attribute it to T.S. Cooke and Ford to Samuel Beazley. Dustan has evidently seen the surviving manuscript in the Lord Chamberlain's Collection, because he comments briefly on the play and quotes a review in the *Theatrical Observer* of 10 October 1826. A more straightforward

operatic version of La Dame Blanche at Covent Garden on 2 January 1827 is attributed to G.H. Rodwell by Dustan (D-6) and to J.H. Payne by Ford. (F-p.50 n.2) Captain Rafter's version of the same, licensed for the Grecian Theatre is dated similarly by Ford in his Appendix (F-3)and Dustan in his text (D-p.404) at 1848, whereas Dustan's Appendix has 1844. (D-8)

The one, or possibly two, dramatic pieces drawn wholly from *The Monastery* are hardly less problematic. Ford is at his most aggravating here, compressing both entries into one confusing one when elsewhere the slightest hint of a separate production (*see* F-L34, O2) is deserving of its own little section.

White is unaware of the versions of the novel discussed here by Dustan and Ford. Taking Dustan's account first, he recounts how exactly one month from the date of the novel's publication, a play was produced at Sadler's Wells entitled The Monastery:or, the White Maid of Avenel. (D-1,F-N1) White, p.162, mentions a "rendering of the Scribe libretto" by Payne some twelve years later in New York, which was well received; however, Dustan thinks it more likely to have been a reworking of this Sadler's Wells' piece. (p.405,n.1) Dustan attributes the Sadler's Wells' play to J. Howard Payne, the then manager of the theatre on the strength of a note in the *Theatrical Inquisitor* for May 1820, p.33. He also quotes from a favourable review in the *London Magazine* for June 1820 as follows:-

> Anyone who has read the novel will be puzzled to conceive how its principal incidents could be embodied in a drama; this has been effected, however, in the piece now under consideration with considerable skill and knowledge of stage effect. The appearance of the White Maid of Avenel is very happily contrived and is productive of a beautiful effect, and the piece on the whole forms a far more amusing drama than we could have imagined formed out of the proposed piece.

Dustan then goes on to say that the above review also included a note of congratulation to the theatre manager for not succumbing to the kind of difficulties "to which the other theatres had yielded." Dustan connects this comment to a paragraph in the *Literary Gazette* for 8 April 1820 to the effect that "The Monastery has already furnished a piece arranged by Mr. Theodore Hook for Covent Garden Theatre." (p.405,n.1) Dustan concludes that Hook's play (D-2) seems never to have been performed. Ford agrees with this, quoting as evidence

for the proposed Covent Garden production, the *Theatrical Inquisitor*, no.16, p.174, March, 1820, which says that "a drama founded on the new romance of the "Monastery" is preparing for Covent-Garden Theatre, by Mr. THEODORE HOOK." Ford goes on to say that the 1827 adaptation of Scribe's opera was the only *Monastery* piece ever to be seen at Covent Garden. Ford has not seen, or at least does not cite, the note in the May issue of the *Theatrical Inquisitor* which prompted Dustan to attribute the Sadler's Wells' play to Payne, so that his catalogue entry (N1) is headed "Anon" in the space for the playwright. Ford decides that "The information in Theatrical Inquisitor [this is Ford's notation of the Hook piece mentioned above] might have been based on rumours concerning the production at Sadler's Wells" (N1,p.35) and on this assumption, suggests that Hook might have been the writer of the Sadler's Wells' play. (F-N1note) To further confuse the issue, Ford quotes from the *London Magazine* giving several references but not identifying the source of his quotation to the effect that "All we could see to praise in the Monastery was its faithfulness to the original..." The tone of this comment would seem to be rather at variance with that quoted by Dustan from the same magazine.

Old Mortality. (Published with *The Black Dwarf* on 1 December 1816.)

The stage versions of this novel can lay claim to some of the worst reviews for any of the 'Scott' dramas. *Old Mortality* was never likely to be easy to adapt and Dustan begins his description with an assessment of the particular aspects of the novel, for example its structure and heavy reliance on the scriptural speech of the Covenanters, which would count against its theatrical success, noting in passing, that Lockhart referred to it as "the Marmion of the novels." White, Dustan and Ford all agree that the first production that they have been able to locate was that by Charles Farley entitled The Battle of Bothwell Brigg (W-1,D-1, F-O1) at Covent Garden on 22 May 1820. The accounts of the plots are broadly similar, ignoring White's assertion that Henry Morton visits "the secluded lair of the morose Claverhouse." (p.148) The recluse should be the equally morose Balfour of Burley, or Burleigh as White names him. White and Dustan comment on this spectacular scene with Henry's leap to safety across a chasm, which of course gave the opportunity for managements to display a real cascade of water onstage. Ford gives a long list of references including the *Blackwood's* review no.6, p.310, quoted by White, p.148, which states roundly that the only things taken from the novel are a couple of the battles and some of its tedium, and the comprehensively

damning piece in the *London Magazine* for June 1820, cited by Dustan, p.389, which says that "a production more completely destitute of the least glimmering of human intellect never appeared in dramatic shape." Dustan concedes that notwithstanding its reception, the piece was played a "half dozen times or more during the season" (p.390n.1) and White places its number of performances as high as twelve. Dustan and Ford both note a performance at the Theatre Royal Edinburgh on 12 June 1828, Ford on the authority of Dibdin. Dustan however, states quite definitely that it was also given a single performance for Mason's benefit, five years earlier on 3 June 1823 and his authority for this is the *Courant*, 23 May 1823. According to Dustan it did no better in Edinburgh.

Ford is the only one of the three to have located a review of Farley's piece in the *Theatrical Inquisitor*, no. 16, p.326, from which he gleans the scant information to be had about the next adaptation he lists as "Anon: Old Mortality". (F-02) The reviewer claimed to have seen "a very ingenious arrangement of this tale, in M.S., by a young author of some celebrity..." Ford has been unable to locate any more concrete information about this piece.

Dustan and Ford both deal next with an adaptation by T.J. Dibdin which appeared at the Surrey Theatre, shortly after Farley's piece came out, entitled Old Mortality; or, Burley and Morton. (D-2, F-O3) They place it on 12 June 1820. White also has this as the next adaptation to appear in his Appendix listing, although in the text he chooses to deal with Calcraft's 1823 play first. However, White cites as his authority, a playbill for 20 June 1819, and this is how he dates Dibdin's play. (W-2) Ford also lists a playbill (British Library Vol.211) and Dustan has evidently seen this or something comparable because he corrects the White date. But Dustan agrees with White rather than Ford, over the details of the play itself.

White has little to say of note except to mention that "...A humorous preface in dialogue between the author and Jedediah Cleishbotham...caused no end of merriment, as a skit on the methods of the Great Unknown himself." (p.149) Dustan agrees and amplifies the story by saying that

> An amusing feature of the printed text of Dibdin's play is a preface in dialogue between the author and Jedediah Cleishbotham, an obvious skit on Scott's own preface to The Fortunes of Nigel, published only the previous month. (p.390)

However, by way of contrast, Ford's account of the same item runs "This version

included an opening scene in which Jedediah Cleishbotham encountered Old Mortality." (F-O3) In the past White's researcher in London has proved sadly unreliable so that one could largely discount his story, were it not for the fact that Dustan, who has corrected the date, still agrees with him. On the other hand Dustan's is the first and only suggestion that this play was ever printed and he includes no details of any printed text in his Appendix. One would be inclined to follow the Ford version therefore, were it not for his apparent habit, demonstrated elsewhere [*see Ivanhoe, Heart of Midlothian, Fortunes of Nigel*], of only going through volumes of playbills as far as the first one which appears to apply, so that a bill could well exist for the 20 June 1823 agreeing with White and Dustan.

White and Dustan both take note of the fact that the next dramatist to offer up a version of *Old Mortality*, was one who might reasonably have been expect to succeed in the old Edinburgh favourite J.W. Calcraft. The Battle of Bothwell Bridge (W-3,D-3,F-O4) is placed by all three scholars at the Edinburgh Theatre Royal on 3 May 1823. Ford says that the "major deviation" from the novel was at the catastrophe, when Morton, instead of being exiled, obtained a pardon and was able to marry Edith. However, this was not the aspect of the play which so incensed the Edinburgh critics. White and Dustan both describe how the play was at first damned, but eventually gained a place in the repertoire of certain areas and both give quotations from the various reviews which make clear that it was the historical inaccuracy of the portrayals which was unacceptable. White, p.149, quotes an unnamed critic as calling the piece a "gross libel upon all that Scotch men most reverence," and Dustan, p.391, includes a sharp rebuke from the *Dramatic Review*, 21 May 1824, although the year of this may be wrong, to the effect that "We think it disgraceful for a Scots audience tamely to witness its representation." Given the stormy reception accorded this play it is hardly surprising that Mason should have sought an alternative version for his benefit exactly one month later - *see* C. Farley.

Dustan and Ford next make mention of an anonymously written piece, The Covenanters: or,the battle of Drumclog (D-4,F-O5) which appeared at the Caledonian Theatre Edinburgh on 8 March 1825. They agree largely on the details of the play and both note a review in the Edinburgh *Dramatic Review*, 9 March 1825, Dustan quoting its comparison of this piece with the earlier Calcraft play at some length.

Similarly, both Dustan and Ford have seen a playbill, in the Edinburgh Public Library (F-YPN 2605) for an adaptation attributed to Middleton, entitled The Battle of Bothwell Brig (D-6, F-O7) which appeared at the same theatre, the Caledonian Theatre Edinburgh, two years later on 9 August 1827, but have been unable to find any more information about the piece.

White, Dustan and Ford all place Isaac Pocock`s eighth Scott dramatisation, entitled Cavaliers and Roundheads (W-7, D-9, F-O7) at Drury Lane, on 13 October 1835. White says merely that Pocock has borrowed from some of the foreign operatic versions and Ford elaborates on this, telling us that the music came partly from Bellini's I Puritani and noting that the play strayed some way from the plot of the novel. Dustan concentrates on the MS held in the Lord Chamberlain's Collection [F-MS.Add.42931,ff.712-35] and details all the departures, completing his account with the concluding lines

> Morton Edith!
>
> Edith Oh Morton, thou art saved! Thou are mine! (D-p.395)

Despite some lively comment, Dustan confuses his own account of this play by referring to Balfour of Burley sometimes as "Balfour" and sometimes as "Burley."

The remainder of the adaptations are mentioned by White and Dustan, if at all, merely in passing. Ford's is the only account to include mention of a version attributed to W.T. Townsend, entitled The Covenanters: or, the Battle of Bothwell Brig (F-O8) which appeared at Astley's Theatre on 11 October 1858 with music by G. Phillips. Ford has seen the surviving manuscript in the Lord Chamberlain's Collection, MS. Add 52976, and tells us from this, that the three-act drama largely followed the novel, introduced a new comic character called Dunderhead and, as one might expect, coming from Astley's Theatre, took full advantage of any and all opportunities for equestrian display.

The play by W.E. Suter (W & D - Sutter) entitled The Cameronians: or, the Heir of Milnwood (W-9, D-12, F-O9) does not appear, from Ford's account of the plot, to have followed the novel to any great degree. According to Ford, it was first produced at the Standard Theatre, on 7 November 1863, being reviewed by the *Era,* on 15 November 1863 and Ford also notes the revival at Sadler's Wells on

13 September 1869, which is the only production of it mentioned by White and Dustan.

All three scholars list the anonymously written piece, entitled Drumclog: or, the Covenanters (W-10, D-13, F-O10) as appearing at the Theatre Royal Edinburgh on 5 September 1871. Ford is the only one who offers up any further information, quoting the *Era* of 10 September 1871, p.5, as saying that the play was attributed to a celebrated novelist, unnamed, who was "trying his hand" at drama. Ford also notes that the 1871 production was part of a season of dramas put on to celebrate Scott's birth.

In a similar way to the piece by Suter, C. Webb's adaptation entitled 1679 (W-11, D-14, F-O11) is listed by White and Dustan in revival, from a comment by Dibdin, p.480, that it had been performed in Edinburgh in the Summer of 1873. However, Ford has located a playbill for an earlier performance on 23 September 1872, at the Theatre Royal Glasgow, in Edinburgh Public Library. He cites a review in the *Era*, 29 September 1872, p.6, and comments briefly on the plot.

There are two remaining adaptations of this novel left to mention. Dustan, as an adjunct to his entry for Bellini's Il Puritani di Scozia (D-8) notes a production at the English Opera House on 10 August 1835, entitled The Covenanters. (D-8a) It was advertised as "new" and Dustan is unable to find any more information to indicate a possible connection with *Old Mortality*; however, he points out that it could possibly have come from John Galt's 1823 novel of the same name and this work should similarly be borne in mind by anyone trying to identify dramatic versions of the Scott novel.

Dustan also lists J.W. Marston's play Strathmore (D-11) which appeared at the Haymarket Theatre on 20 June 1849. He does this after some hesitation, the play having, at first sight, little connection with Old Mortality. Dustan lists the points of similarity in the plots which he has detected on a re-reading of it (p.395,n.1) and Ford includes it in his list of "Dramas partly based on Scott's novels, or inspired by them." (p.50,no.17)

Peveril of the Peak.

The overall importance attributed to the dramatisations of this novel by White's study can be judged by the fact that it does not have a heading at all in the list of Contents and can only be found at the beginning of Chapter IX, "Novels Dramatized After 1825," p.173 forward, after some searching. This attitude seems to carry forward into the rest of White's acount, because his rendition of the plots of half of the plays are, according to Dustan, wildly inaccurate.

White, Dustan and Ford at least begin in agreement that the first adaptation to be played was one by E. Fitzball, entitled Peveril of the Peak: or, the Days of King Charles II (W-1,D-1,F-P1) which appeared at the Surrey Theatre on 6 February 1823, and which seems to have had a respectable run of over a month. Dustan p.413, mentions that the *Theatrical Magazine* for 24 February 1823 thought it "an excellent adaptation." Ford tells us that the text in the Larpent collection was actually the 1823 printed edition of Fitzball's text which was being submitted on behalf of the Theatre Royal Edinburgh. Ford comments briefly on the play, but fails to deal with the "inexplicable errors of fact" (D-p.413) in White's description of the plot. Dustan attempts to correct the impression of the piece given by White with regard to Christian and Fenella's exact relationship and the character of Sir Geoffrey Hudson. He further disagrees with White over the extent to which Fitzball clarifies Fenella's character and ends by summarising the plot. Dustan and Ford both mention, Dustan in his Appendix, that this Fitzball version was played unchanged at the Caledonian Theatre Edinburgh on 19 March 1823. (D-1,F-P1note) White p.174, is slightly ambiguous on this point, but seems to believe that it was actually the subsequent Edinburgh Theatre Royal text which was being tried out first at the Minor theatre. White and Ford also include in their entries for this play, Genest's notations of a production in Bath on 5 March 1823, and White p.174, reveals that according to Genest it was "rather hissed." A playbill for this date in the British Library (BL(179) Vol.2) bears the intriguing information

> Founded on the popular Novel, and embracing all its leading incidents. Written by the celebrated author of Kenilworth. Now Performing in London with great success.

If the "celebrated author of Kenilworth" refers to Scott, then it is the only time that I have ever seen him, in like circumstances, not being referred to as "The Author of 'Waverley'." On the other hand Fitzball is not presently credited with an

adaptation of *Kenilworth*, and Dimond, who wrote the highly successful *Kenilworth* play produced at the Bath theatre on 15 December 1821 (F-L8,p.28) does not yet have an adaptation of *Peveril of the Peak* to his name.

Dustan confines his comment on the anonymously written modification of Fitzball's text which appeared as Peveril of the Peak (W-2,D-2,F-P2) at the Theatre Royal Edinburgh on 12 April 1823, to the speculation that the revision was "probably by Calcraft." (p.413) Ford includes details of all the various printed texts which needs careful comparison with same information as supplied for Fitzball's play (F-P1) if confusion is not to arise. There is certainly an element of disagreement with White over one of the references to this production in the periodicals. Ford tells us that the revised text in performance at the Theatre Royal Edinburgh was advertised in the *Caledonian Mercury* on 12 April 1823 and reviewed by the same publication on 14 April 1823. However, White quotes from a damning review in the *Caledonian Mercury* for "April 12, 1823" (p.174 n.2) and attaches it to the production of Fitzball's text at the Caledonian Theatre Edinburgh, a month earlier. White and Ford both comment largely on the changes in the plot, although they pick out different plot points of interest and White is still insisting that Fenella believes Christian to be her father at the outset, only to discover that he is actually her uncle.

Three years later, White, Dustan and Ford all agree that I. Pocock, had a piece entitled Peveril of the Peak (W-3,D-3,F-P3) performed at Covent Garden on 21 October 1826 and Ford offers the additional information that it was performed on 26 December 1826 of that year at the Theatre Royal Edinburgh and reviewed in the *Caledonian Mercury* on 28 December 1826. (P3 note) There is, according to Ford, an alternative title of Fenella; or, Peveril of the Peak on the surviving manuscript in the Lord Chamberlain's Collection. Ford comments very briefly on the main change in the plot, whereby Fenella becomes Bridgenorth's daughter, and White expands on this, also quoting from several of the glees and choruses written for the piece. He mentions in particular a "final 'Long Live the King'" which, if Dustan is to be believed was sung, to the disgust of the audience and the critic of the *Theatrical Observer,* 23 October 1826, to the inappropriate tune of "Cherry Ripe." Overall Dustan, p.416, is inclined to agree with the critic in finding the entire piece '"Clumsily managed".'

The final attempt at adaptation of this novel, listed by White, Dustan and Ford was

that of W.G. Wills, whose England in the Days of Charles the Second (II - W-text p.176) (W-4,D-4,F-P4) produced at Drury Lane on 22 September 1877 seems to have been a conspicuous failure. The scholars all agree that his adherence to the novel was slight and White p.176, quotes "a contemporary" who says that knowledge of the story in the novel would only make "confusion worse confounded." The accompanying footnote reads "For Sept.27, 1877" without naming any source or publication.

The Pirate.

Both White and Dustan open their accounts of the dramatic career of *The Pirate* by commenting on the contrast between this novel and the one which preceded its publication, *Kenilworth*. However, Scott's abrupt change of tack did not discourage at least three playwrights from taking it up as soon as it was published. The first play to open was that by T.J. Dibdin entitled The Pirate: or, the Wild Woman of Zetland (W-1,D-1,F-Q1) which appeared at the Surrey Theatre on 7 January 1822. All the studies would seem to agree in the main, in their accounts of the plot; however, Ford is the only scholar to mention an alteration, which was to become general for most of the adaptations, in that a marriage between Cleveland and Minna was strongly suggested at the denouement. All three scholars cite a number of different reviews and all mention a revival at the Caledonian Theatre Edinburgh on 3 March 1825. (W-p.164,D-p.361,n.4, F-Q1note)

Exactly a week after Dibdin's opening came the first night of a play by his constant rival, J.R. Planché, called The Pirate (W-2,D-2,F-Q2) at the Olympic Theatre on 14 January 1822. White, p.165, notes an undated London text and Dustan tentatively describes it as "12 vo. n.d." whilst Ford has some rather more concrete evidence of an 8vo. text published in 1822. Dustan, pp. 358-9, quotes reviews in *The Drama* Vol.2, no.4, (February 1822) and *The Literary Chronicle* 19 January 1822, which took the opportunity to comment also on the Drury Lane production which had opened the evening following the Olympic Theatre production.

The Pirate (W-3,D-3,F-Q3) opened at Drury Lane on 15 January 1822. White does not know the author, but Dustan and Ford attribute the piece to W. Dimond. Dustan mentions in a footnote, p.359, no.1, that whilst Dimond was named as the

author of the piece by the *Literary Gazette* ,1822, p.40, in an unspecified issue, the *Literary Chronicle* for 19 January 1822 doubted this, but he does not say why. Ford comments briefly on the plot, and Dustan explains it at some length. Dustan tells us that "the songs, which were mostly from the novel, were very pleasing" (p.359) whilst White says that the songs in Planché's piece "far outranked the lyrics at Drury Lane." (p.165) White further gives details of the Drury Lane cast and mentions, as does Ford, a revival at Bath on 13 May 1822. However, White finishes by telling us that the piece met with "stubborn resistance on the opening night." (p.165) Despite revision it only ran nine times. Dustan p.489,n.3 says that it was revised after nine performances.

White's account, p.164, of the anonymously written play The Pirate (D-4,F-Q4) which appeared at the Caledonian Theatre Edinburgh on 20 February 1823, is of the briefest. It is the "earlier drama" after which Dibdin's version played at that theatre. Ford cites a review in the Edinburgh *Dramatic Review* Vol.3, no.39, and then says that "It is not known whether this was a distinct version of the novel, nor has any information been found that would reveal the drama's relationship with the novel." (Q4,p.38) This comment does not sit well with Dustan's account of the same play. Dustan decides, through a process of elimination, that the Caledonian Theatre Edinburgh piece must have been a slightly revised version of Planché's work. First, he points out that it was unlikely to have been a locally written piece, since the Minor theatre was especially enthusiastic about advertising its home grown product as such. Secondly, the presence in the cast of Triptolemus, suggested that it was not Dimond's play, as the Yellowlees, and indeed any comic element, was sadly wanting in that adaptation. Finally, the critic in the *Dramatic Review* for 20 February 1823 declares that he has "read Dibdin's arrangement, - it is also bad, but superior to this one." (D-p.361) He also calls the management of the sea-fight "shameful bungling" although allowing the acting to be "excellent."

All the studies unite in placing the first performance of a play called The Pirate; or, the Reimkennar of Zetland (W-4,D-5,F-Q5) at the Theatre Royal Edinburgh on 29 March 1824. White has 1822 in the text and 1824 in the Appendix. He believes that it was "probably by W.H. Murray," whilst Dustan says that it can be "definitely ascribed" to J.W. Calcraft (p.361) and Ford concurs, with the corollary that "The attribution to Calcraft, though probably correct, has not been

corroborated." (Q5note) All three studies cite a number of authorities, notably a review in the Edinburgh *Dramatic Review* , no.8, pp.107-109, but once again it is Ford who has located a text, entitled The Pirate: or, Minna and Brenda. He is also the only scholar to point out that this was the sole text which retained anything like the original catastrophe, Cleveland dying at the end of the play. It seems that this piece was not a success and Dustan maintains that it was only acted four times in all and almost never revived.

Dustan has a footnoted mention, p.362,n.3, of a transcript, The Pirate (D-8) by Thomas H. Reynoldson, which was licensed to the Grecian Theatre in 1844. The entry in the Lord Chamberlain's Daybooks further tells us that it was a two-act "Romantic Opera" and the MS. indicates that it was a translation of a piece by Bellini. Dustan similarly includes an entry in his Appendix for the original Bellini production (D-7) at Milan in "August (?) 1829." Dustan offers no more information to confirm any relationship between these two productions and the Scott novel.

Quentin Durward.

White and Dustan begin their accounts with some general comments on the novel, White saying that its popularity in France almost equalled that of *Ivanhoe* in England and *Rob Roy* in Scotland, whilst Dustan describes those faults in the novel of overemphasis on detailed manners and costume, which had to be cut away before the playwright could reach the stirring plot. The first point of disagreement is, incredibly enough, the date of publication of the novel! White does not give a specific date for the novel's release, but says that "Almost before the ink of the first edition was well dried" (p.176) the Coburg Theatre brought out a piece, Quentin Durward (W-2,D-1,F-R1) ascribed tentatively by a contemporary journal, to Mr. Haines, a member of the acting company, who was further making his first appearance on the stage. The journal was the *Mirror of the Stage* for 23 June 1823, which is also cited by Dustan and Ford. Where White differs from the other studies is in dating this first performance at the Coburg Theatre on 9 May 1823. Dustan and Ford have it a month later on 9 June 1823 and Ford cites a playbill in the British Library (Vol.1,174) for this date, which makes it all the more amusing that directly above this, he dates the publication of the novel to "c.20 June" some eleven days after the opening of Haines's play. That this is not

simply a typographical error is evidenced by Dustan, who calls attention to this same June publication date as being a mistake initially, of Lockhart's, and who directs his reader in a footnote, p.417,n.1, to the national press for various announcements of its publication around 22 May 1823. All the studies agree that the play largely followed the Scott original, and White and Ford further mention the one significant deviation from the novel, which was to set a trend for other dramatisations, namely that Quentin himself kills De la Marck to win Isabella's hand.

White believes that Haines's play is, in fact, identical to a printed text, entitled Quentin Durward (W-1,D-2,F-R3) which was issued shortly after the Coburg Theatre piece. Dustan and Ford, whilst agreeing that both dramas appear from surviving evidence, to have followed broadly the same patterns, hesitate to identify one quite so positively with the other.

There is rather more agreement about the first production of a *Quentin Durward* adaptation to appear in Edinburgh. White, Dustan and Ford allow that a piece entitled Quentin Durward, attributed to J.L. Huie played at the Caledonian Theatre Edinburgh on 23 June 1823. The bills and reviews named the author as "a gentleman of Edinburgh" and Huie claimed authorship in the printed text, of which Ford gives details. Ford believes Dibdin's comments on it to mean that it was a revival of a London play which had already been performed, but he is unable to connect it definitely with any other piece. Dustan and Ford all comment on the plot, Dustan most fully, and White, p.178, quotes a final speech of the Duke of Burgundy investing the Scots with every virtue. White and Dustan quote the same review in the *Dramatic Review* for 14 June 1823, congratulating Corbet Ryder on this production, and on his management of the Minor house, which says

> Mr. Murray, we presume will continue to nauseate
> the public with the offals of the London theatres,
> or some of Mr. Calcraft's choice productions.
> (W-p.177, D-p.418, n.1)

Dustan notes wryly that J.L Huie also published, and may have edited, the *Dramatic Review*. Ford might, with profit, have taken more account of this reference in White's study, for not only does he fail to include any mention of it, but had he read forward in that publication he would have found the following interesting item discovered by Dustan in the issue for 29 September 1823. A scathing attack on Murray contains the information that another Edinburgh

gentleman, encouraged by the success of the London and Caledonian Theatre Edinburgh productions had written an adaptation and offered it to Murray at the Theatre Royal Edinburgh.

> Murray had the piece before him for months; praised it; suggested alterations, etc., and latterly declared that he had decided not to bring out any Quentin Durward at all. (p.418,n.1)

More was to follow on 9 October 1823.

> Theatrical Intelligence - our publisher having come to learn who was the author of the rejected drama of Quentin Durward has concluded a bargain with that gentleman; and the drama accompanied by an appeal to the public, we understand, will soon make its appearance. (p.418,n.1)

Dustan says that a "careful search of the publishers' announcements in the daily press for a year following" proved fruitless; however, he does list it separately in his Appendix as No. 5. Dustan also lists as Item 7 "Quentin Durward, Anonymous, 8mo., 1825" without any explanation in the main body of the work. There is no other account of a printed text, of any size, issued in 1825 contained in the other studies, so that it would have been helpful if Dustan had included just a few more details.

The occasion of Scott's death was the signal for a flood of revivals and new adaptations to sweep the stage, and White and Dustan are perhaps lax in not having located a new five-act version entitled Quentin Durward (F-R4) attributed by Clarence, p.373, to Maclean, which was announced for Drury Lane right up to 31 October 1832, but which seems finally never to have been presented at all.

Both White and Dustan note in passing an anonymously written Quentin Durward; or,the Wild Boar of the Ardennes (W-5,D-6) which was issued around 1825 by Hodgson's *Juvenile Drama.*

Edward Fitzball's "grand opera," which was in fact a musical drama, Quentin Durward (W-8,D-10, F-R5) appeared at Covent Garden on 6 December I848. It was not a success, and all three studies direct us to unfavourable reviews; however, White, p.178, has some generous comment to make on the printed text.

There seems to have been only one burlesque on *Quentin Durward* and Ford is

dubious about the origins of that. A play entitled, either LouisXI: or, the Wicksey Warrior and the Nicksey Monarch (W-9, D-11], or Louis XI:or, the Tricksey Monarch and the Wicksey Warrior (F-R6) written by an unknown playwright, appeared at West Hartlepool on 9 July 1869. None of the studies can offer any more positive information on this piece.

The final nineteenth-century dramatisation mentioned by Ford is the text by J.A. Coupland, called Louis the Eleventh (W-10, D-12, F-R7) published in 1889. No performance of this piece has been located by any of the studies and whilst Dustan limits himself to a bare entry in the Appendix, White and Ford comment further on the plot, although it is sometimes difficult to believe that they are referring to the same piece. White believes Coupland's piece to have been inspired by an earlier French play, on perhaps rather slender evidence, pp.179-80, whilst Ford calls its language and structure an "imitation of the Shakespearean drama." (R7,pp.39-40)

Redgauntlet.

Dustan makes the very valid point that the letter-technique used by Scott in the first part of the novel was likely to prove a discouragement to playwrights. However, all three studies note as the first version an anonymously written Redgauntlet (W-1,D-1,F-S1) at the Surrey Theatre in July 1824, barely a month after its publication. The theatre is included in White's text and missing from the Appendix. Similarly all the studies quote a less than complimentary review which described the piece as "milk and water" and "nearly unintelligible to those who had not read the novel." White cites the review as coming from "Theatre Magazine, 6, 249." (p.181,n.19) Dustan, p.428,n.2, says the source is The Drama for July 1824, and Ford, for once including both the volume and the date, names it as "Drama: or, Theatrical Pocket Magazine, vi (July 1824). 249 (rev)." (S1,p.40) No-one has any information on the plot, but a certain amount of disagreement arises over the text and its relationship to the piece produced by Murray in Edinburgh the following year.

According to Ford the Surrey Theatre play had been printed in 1824, in 12 mo. format, and he cites Nicoll,Vol.4, p.525, from which he also has the rest of the information on this piece. Dustan who, it must be remembered was in correspondence with Nicoll during the writing of his thesis, tells us that the play

performed at the Surrey Theatre was printed in an edition, *The Edinburgh Select British Theatre*, called WD2 by Ford, published by J. Anderson Jr., in Edinburgh and Simpkins Marshall in London, in paper-covered 18mo. The series was announced, according to Dustan, p.425,n.2, from time to time in press announcements during 1823 and 1824. Dustan has been unable to find a complete copy; however, he has seen a "mutilated" copy, used by Murray in preparing his Edinburgh production.

White, Dustan and Ford all agree that Murray's Redgauntlet (W-2,D-2,F-S2) appeared at the Theatre Royal Edinburgh on 28 May 1825. White does not specify a day or month in either text or Appendix, but he cites a notice in the *Caledonian Mercury* for 29 May 1825 - a reference that neither Dustan nor Ford include, although it must be said that White's authorities are sometimes difficult to locate.

Ford agrees with Dustan that the Murray text in the Lord Chamberlain's Collection is an "adjusted" version of the WD2; however, he explains the fact that the text was published the year before this play was performed by saying that

> either the play was originally performed before May 1825 or the title-page of the text does not give the correct year of publication...[and] the text may represent the drama (perhaps modified) as it was performed in London [the Surrey production]

Dustan accuses Murray of telling "rather a whopper" (p.427) when he says in the announcements for his version that it was being performed "for the first time in any theatre," but if Ford is correct and the WD2 text is not the same as that presented by the Surrey Theatre then Murray was being no more than accurate. However, casting aside this problem, Dustan and Ford do not even agree on the plot of the Murray piece. Ford asserts that "Neither Wandering Willie nor his tale were mentioned'." In contrast Dustan, who describes the WD2 text fully, pp.425-428, and lists those scenes either omitted or altered by Murray in his version, says that "Next we see the dance which Darsie attends with Blind Willie the fiddler..." (p.426) The final word on the Murray production must go to White, who recounts how Mackay made as great a hit with this character as in any of the 'Scott' dramas.

Dibdin, p.451, discusses a production of a *Redgauntlet* drama projected for the

Adelphi Theatre Edinburgh, for 26 January 1853 which was abandoned because of Mackay's failing health. Ford feels that this was a revival of either the Murray play or of another and he directs us to his entry (F-S4). This must be an error, for "S4" is a fresh version produced for the centenary of Scott's birth in 1871. I am sure that the reference should read "S3."

There does not seem to have been a fresh adaptation until 1838, when Ford has details of another piece, missed by the earlier studies. Redgauntlet: or, Poor Peter Peebles Against Plainstanes (F-S3) was first produced at the Adelphi Theatre Edinburgh on 6 September 1838 and Ford cites a playbill and a notice and review in the *Caledonian Mercury* as authorities. He also tells us that Mackay played Peter Peebles in this version as well as in Murray's. Ford further states that, according to the information on the bill, the play opened with a scene in the Fairford's house where Alan is receiving the grave news about Darsie and that Lilias was entirely omitted. The Scottish Theatre Archive in Glasgow University Library contains a playbill for the Glasgow Theatre Royal, Dunlop St., Monday 29 November 1858 on which what appears to be a revival of this play is detailed. The two acts fall much as Ford describes them, but there is definitely a Lilias, played by Miss Fanny Josephs, listed amongst the cast.

None of the studies has anything to say about the plot or treatment of the novel, meted out by A.D. McNeill in his Redgauntlet. A Tale of the Eighteenth Century (W-6,D-6,F-S4) which was performed at the Princess's Theatre Edinburgh on 8 August 1871 and revived by McNeill's company the following 4 May 1872 in Dundee at the Theatre Royal. White quotes 1871 for the play in his text and he mentions the Dundee revival in the Appendix, although he does not have a full date. Dustan has a comprehensive Appendix entry for the Princess's Theatre Edinburgh and omits Dundee entirely, and Ford, whose entry is the most complete, includes details of the other 'Scott' dramas produced in 1871 as part of the Centenary Celebrations.

Rob Roy.

White and Dustan begin their accounts by saying something of the extraordinary overall impact of this novel on the stage in the Pocock version, which was to become so much a part of Scottish theatrical life. Dustan indeed has already dealt at some length with the play elsewhere in his study, in the sections on the history

of the Edinburgh Theatre Royal and on Scott's theatrical life and friendships.

However, all three studies agree that before Pocock's play, and barely three weeks after the novel's publication, an anonymously written Rob Roy (W-1,D-1,F-T1) appeared at Corri's Pantheon Theatre Edinburgh, on 17 January 1818. White and Ford quote the *Courant*, as quoted by Dibdin pp. 337-8, anent the fashionable audience and the ingenious structure, but it is Dustan who has been able to locate the original review on 19 January 1818, and from it he tells us that although "the scenery was 'very good', the acting 'happy' and 'amusing' and 'Lady Menzies and several fashionables graced the boxes' the play did not take." (p.310) It was withdrawn after six nights.

White has not located the next piece listed by Dustan and Ford, Rob Roy: or, the Traveller's Portmanteau (D-2,F-T2) which appeared at the Olympic Theatre on 16 February 1818. Dustan can say little more about it except to list his reference number for the manuscript in the Larpent Collection; however, Ford has rather more information to add. He tells us that Nicoll, iv, 599, names the playwright as H.M. Milner but that the playbill which he has found in the British Library says that it was by the author of The Fortunate Youth and Giovanni in London. Nicoll, Vol.4, p.358, apparently ascribes the second play to W. T. Moncrieff and so Ford ascribes this Rob Roy to him as well. Ford further comments on the cast list on the playbill, which omits Francis Osbaldistone but includes characters such as the Duke of Maccallummore, along with a reference to "the authentic Memoirs" of Rob Roy, which Ford thinks may have been chapbook material included in the play.

Isaac Pocock's celebrated Rob Roy Macgregor: or, Auld Lang Syne! (W-2,D-3,F-T3) appeared first on the evening of 12 March 1818, at Covent Garden. White has 18 March 1818 in his text, p.34. It is a piece which continually prompts superlatives from White and Dustan and all three studies include details of numerous and varied revivals. White, for example, tells us that John Cook actually "won a royal patent for his new theatre in Liverpool, after he had produced *Rob Roy* so well that the public demanded that he be so favored..." (p.44) White's account of the Pocock play passes unnoticed by Ford, indeed he does not even footnote it.

White gives an analysis of the play's salient points, pp.39-41, along with a

detailed account of the plot which tallies in most respects with the Dicks edition published around 1883, as volume 70 in that series. However, there are a couple of points of difference, for example, White says that after the scene in which Rob Roy rushes to stop Frank and Rashleigh from fighting in the precincts of what White calls a "public park" in Glasgow, "the scene shifts to England, where Sir Frederick informs Francis that the odious cousin has turned traitor..."(p.35) This is very likely a slip of the pen, since it is patently Diana who receives the distressing news; however, later White tells us that, whereas Rob Roy is shown as courageous in adversity, in contrast "Rashleigh and a fellow plotter are shown cringing and panic-stricken." (p.39) No such scene is to be found in the Dicks text, Rashleigh, rather dropping from sight, for much of the piece. White, p.39 also seems to imply that Rashleigh is finally spared by Rob Roy through the intervention of Dougal, whereas the Dicks text makes it plain that the Highlander's part in the scene consists rather of disposing of the body than any intervention in the fight. White, pp.36-38, does include long sections of dialogue from the scenes featuring the Bailie, largely to illustrate how the Scottish dialect had been modified for consumption by the American readers of the French's edition, published in New York in the 1850s, from which he is quoting. These passages do indeed follow the Dicks text closely, and it is not impossible that some of White's errors could be genuine readings of revised American texts. Ford does not clarify any of the questions thrown up by White's study and in the case of this adaptation he hardly improves the matter by lumping in under his original entry, (T3) what is clearly a revised version which should have its own entry. Ford tells us that a text was published in 1868 in 8 vo. in Glasgow and he gives locations of copies in the Bodleian and the National Library of Scotland. Then he goes on to tell us that

> This edition is in the *Glasgow Dramatic Library* , no.1. The text is Pocock's version 'extended...by a Glasgow playgoer'. This extension involved the addition of material from the novel. The play was in four acts.

Ralston Inglis says that James Kay, printer in Glasgow "is author of a new version of the drama of Rob Roy, in four acts, with a historical account of the Novel and Drama...to the present day - Glasgow, 8vo. 1868." (p.xxx) A copy of that "Historical Account of the Novel and Drama of Rob Roy", printed by James Kay & Sons in Glasgow, 1868, and described as "AN INTRODUCTION TO A NEW VERSION OF THE DRAMA" is held in the Glasgow Mitchell Library (G79840). This fascinating little pamphlet illuminates a couple of points that are to arise later in Ford's account, but it also makes clear the extent of James Kay's revision of

Pocock in the following passage.

> The present revival will present a version that is new to the stage, in so far as the compiler has gone back to the novel for new material, and extended the drama to four acts, introducing much new matter on the stage that was only to be found in the novel before, and scenes which the facilities of the present day render easy what used to be thought an impossibility; and several characters have been introduced new to the stage, although found in the novel. At the same time as little as possible of the old drama has been dispensed with... (p.12)

Kay later thanks, amongst others, A & C Black of Edinburgh, Scott's publishers, for the use of some of Scott's songs. Pocock's original contained lyrics by, amongst others, Burns and Wordsworth. Kay hopes that "this representation will be for music, scenery, dress, appointments, and text the most complete...since its first production at Covent Garden." (p.12)

Ford includes a number of references in newspapers and journals to the original Covent Garden production, as well as revivals of the Pocock text, whilst White ennumerates some of the many actors to star in it on both sides of the Atlantic. Ford tells us that although the *Theatrical Inquisitor*, Vol12, no.144, mentioned a rumour that Scott's friend, Daniel Terry had "prepared" this adaptation, "the attribution to Pocock is generally agreed." (T3,p.42) The journal could, in fact, have been no more than accurate because James Kay's account of the gestation of the Pocock piece explains how Pocock, "a gentleman connected with the Hand-in-Hand Insurance Company," had written the piece so that his friend, the actor Liston, could "make a hit" as Bailie Nicol Jarvie. This, Kay believes, accounts for the comparative eclipse of many of the characters from the novel in the play. At the time, Daniel Terry was stage-manager at Covent Garden and Kay maintains that "Terry arranged it for the stage;adopting the music for the glees, and composing words for the chorus." (p.6)

George Soane's play Rob Roy, the Gregarach (W-3,D-5,F-p.50,n.16) which opened at Drury Lane on 25 March 1818, bore so little relationship to the novel that Ford only credits it with a two-line entry in his list of dramas "partly based" on the Waverley novels. White and Dustan are rather more expansive, describing both the plot, which is indeed unrecognisable as Scott, and the critical furore which surrounded its production, (W-pp.52-55,D-pp.315-7) both of them

quoting the irate reviewer in *Blackwood's Magazine*, Vol.3, p.82, who described it as "a hoax on the public."

White, Dustan and Ford agree that a production entitled Rob Roy Macgregor; or, Auld Lang Syne (D-4,F-T4) opened at the Theatre Royal Edinburgh on 15 February 1819. Although White does not have a separate Appendix entry for Murray's production, he details the changes, pp.47-8, which were made by the Scottish manager for his audiences. White does not, however, as does Ford, mention the omission of the minor characters of MacVittie and Lancie Wingfield and of the scene where Rob Roy defies his captors at the Clachan of Aberfoil. All three studies variously include the well-known stories about Scott's involvement in and enjoyment of the production, its financial impact on the fortunes of the Theatre Royal Edinburgh and the Royal Command Performance before George IV in 1822. Similarly, all the studies mention that Murray, whilst manager of the Glasgow Theatre Royal in June of the previous year, had brought out, what was advertised as Pocock's version. Ford cites an advertisement in the *Glasgow Courier* for 9 June 1818. White and Dustan take their accounts rather from Rob Lawson's *Scots Stage*, pp.154,169,223 (W-p.46,n.19;D-p.312) noting that Lawson had overturned the previously accepted belief, that Corbet Ryder had in fact been the first to bring Pocock's play to Scotland, to Perth during the Race Week, 22 June 1818. Nowhere in Ford's entire *Rob Roy* section is there any mention of this Perth venture, despite the fact that Ford elsewhere (F2) cites Peter Baxter's *The Drama in Perth*, p.95, which Dustan, p.312,n.3, footnotes as quoting from the advertisement in the *Perth Courier*.

Dustan also includes, p.313, the interesting information from the Preface to the 1872 edition of the "Waverley Dramas" (F-WD5) that a strolling company, under the direction of Mullender was also playing a version of *Rob Roy* about the same time as Ryder's company. Whilst Ryder boasted the soon-to-be-famous Charles Mackay, as his Bailie, Mullender's star was a Glasgow printer who had been lured onto the stage by the siren eyes of Mullender's daughter. Ford has evidently not found this account or does not feel that it merits a mention.

Whilst the play of Rob Roy was to hold a special place in the hearts and minds of the Edinburgh Theatre Royal, its management, audience and creditors, the Caledonian Theatre Edinburgh, as Dustan points out, came to make something of a speciality of dramatisations from this particular novel. Dustan has, after much

unravelling of tangled accounts, identified five separate versions played at the Minor theatre, and his study presents the most coherent picture of the various productions.

The first Rob Roy which appeared at the Caledonian Theatre Edinburgh, then Corri's Pantheon Theatre, was that unsuccessful production in 1818 already discussed. Ford has, I think, misread an advertisement in the *Scotsman*, 30 April 1825, p.276, in his entry (T5) which covers all the scattered information that he has been able to locate about the Caledonian Theatre Edinburgh. Ford believes that "three versions of this novel had been produced...more than three hundred times by Corbet Ryder's Company" (T5) and from this deduces that Ryder's company must have been responsible for the 1818 Pantheon Theatre piece. First, Ryder was at that time lessee of the Aberdeen-Perth-Dundee circuit and was not to take over large-scale management in Edinburgh for another five years, and secondly, the *Dramatic Review* of 12 January 1825, reviewing a later version, whilst dubbing Ryder "the only perfect Rob Roy the stage has to boast of" (D-p.314) allowed that the former lessee of the theatre, Harry Johnston, "did it very well."

Dustan is sure that the most popular version ever to appear at the Caledonian Theatre Edinburgh was the Ryder adaptation of Pocock's play, which had been used in the north and which played first at the Caledonian Theatre on 31 March 1823, for Anderson's benefit. (W-p.147,D-7) Ford maintains that a version called Rob Roy Macgregor: or, Bailie Nicol Jarvie's Journey to Aberfoil (F-T5, note (a)) was advertised in the *Scotsman* of 5 April 1823, as being performed for the third time that season on 7 April 1823. Dustan says that Ryder commenced "big management" of the Caledonian Theatre with this piece on 7 June 1823, which looks rather like a careless slip; however, he redeems himself, pp.314-5, with a review from the *Dramatic Review* of 1 April 1823, presumably following Anderson's benefit, which describes the ways in which the piece differed from that being played at the Theatre Royal Edinburgh.

Although it is unwise to rely too heavily on playbills, the easiest way to differentiate between the various versions would seem to be by looking on the bills for the presence of minor characters. Pocock includes MacVittie and Lancie Wingfield; Murray does not, and Ryder's seems to have been one of the few adaptations to feature Justice Inglewood. (5)

White, Dustan and Ford agree that a "new version" was brought out by Ryder's company on 29 March 1825 (W-4,D-8,F-T5,note (b)). Dustan and Ford both cite a review in the *Dramatic Review*, no.3, 30 March 1825, pp.445-7. Ford also cites notices of the third version being performed on 8 April 1825 and 3 May 1825 and of the second version on 23 December 1826. White has a separate entry (W-5) for the Masonic performance on 3 May 1825 for which it was advertised as the "third version" and which Dibdin took to be its debut. The reason for the specific announcement of the "third version" on 3 May 1825 may well have been that in the interim, on 21 April 1825 yet another adaptation entitled The Macgregors (D-9) which was a conspicuous failure, had been produced for Gunn's benefit. (D-p.313,n.2 (4)) Dustan seems to be the only scholar to have located this play and he quotes, p.315, a disgusted reviewer in the *Dramatic Review* who thought it a "complete distortion."

Similarly, Dustan is the only one to have located an anonymously written Rob Roy (D-10) which transferred in 1827 from the Caledonian Theatre Glasgow to the Edinburgh Caledonian Theatre on 7 August 1827 when it was under the temporary management of Alexander, who also had the lease of the theatres in Dumfries and Carlisle.

Whilst Edinburgh was continuing to see a variety of productions, theatres in London and the provinces were not idle. Dustan recounts how Astley's Theatre produced a spectacle entitled Gregarach, the Highland Watchword (D-6) on 14 May 1821. White has this title dated at that theatre on 13 May 1831. (W-6) The title was later changed to Rob Roy, the Gregarach, which suggests a revival of Soane's piece; however, Dustan, p.317, is dubious of this assumption, mainly on the basis that the *Theatrical Pocket Magazine* for May-June 1821 had described it as "successful."

Although he only has an Appendix entry for the second of them, Dustan's text mentions both *Rob Roy* adaptations to appear at the Coburg Theatre. The first was called Roy's Wife: or, the Clachan of Aberfoil (D-p.317,n.1, F-T6) by an unknown playwright, which appeared on 4 November 1825. Both Dustan and Ford note that its description as a "favourite Caledonian romance" suggested that it may have been a revival of an earlier piece. The studies similarly agree about Rob Roy Macgregor (McGregor -D,p.317,n.1)(D-11, F-T7) which was presented at

the Coburg Theatre on 8 July 1828.

Ford's next entry is for a production called Rob Roy (F-T8) at Astley's Theatre on 9 February 1857 which, as might have been expected, concentrated on the equestrian spectacle. It is difficult to unravel White's various revivals from the text, but he would appear, p.43, to be saying that Astley's Theatre put forward a production sometime in 1853.

Dustan, whilst usually conscientious about productions in Edinburgh, tends to otherwise become dismissive towards the end of the account of any given novel, thus he tells us that, dramatically, "little remains but a few travesties, by such men as Burnand, Henry Byron, Reece, Plowman and the Brough brothers which I think we may ignore. See Appendix." (p.317,n.1) This comment looks rather like a paraphrase of White, p. 56. One wishes that he had not been quite so cavalier, for only one burlesque is actually listed in the Appendix, F.C. Burnand's Robbing (Robing -D)Roy: or, Scotched and Kilt (W-8,D-14,F-T11) which all the studies agree was put on at the Gaiety Theatre on 11 November 1879. There is an element of disagreement between White and Ford about the origins of this travesty. Ford says that according to the reviewer in the *Era*, 16 November 1879, p.6, this was a burlesque of a revival earlier in the year of Pocock's version at Sadler's Wells. In contrast, White says that Burnand had his inspiration from Soane's play, and that Rob Roy had "finally become a rather ordinary hen-pecked husband, and Diana a rather ordinary shrew." (p.55) White cites Boyd, *Records of the Dundee Stage*, p.88 and *Theatre* magazine, 1 May 1889.

Ford's study contains the only information available about the remaining nineteenth-century dramatic productions.

T9 C.H. Hazlewood; Rob Roy, the Scottish Outlaw, His Great Wife and Small Family. Burlesque. Britannia Theatre. 23 May 1864.

T10 S. French; Rob Roy: or, the Rale (Dougal) Cratur. Burlesque. Marylebone Theatre. 29 June 1867.

T12 W. Lowe; Mr. Robert Roy, Hielan' Helen, his Wife, and Dougal the Dodger. Burlesque. Prince of Wales Pavilion. Glasgow. 11 December, 1880. A bill for this production, which suggests a pantomime is lodged in the People's Palace, Glasgow.

St. Ronan's Well.

The first adaptation of this novel to attract the attention of the scholars is that by J.R. Planche, entitled St. Ronan's Well (W-1,D-1,F-U1) which appeared at the Adelphi Theatre on 19 January 1824 and subsequently in Edinburgh, where it was seen more than once by Sir Walter Scott. Dustan has 12 January 1824 in the text, p.421 and 19 January 1824 in the Appendix. White seems not to know about the earlier London production and claims that it was announced in Edinburgh as being the work of R. Planché, but Dustan and Ford make up for this deficiency with a flurry of comment and references, Ford in particular, noting some possible doubt over the name of the composer. All three scholars comment largely on Scott's visits to the Theatre Royal Edinburgh to see it, his pleasure in the way it was put on and his writing, for Charles Mackay as Meg Dods, of a humorous epilogue to be spoken in character. Dustan and Ford further mention the rather low opinion of this self-same epilogue held by the Edinburgh critics, Dustan, p.423, finally quoting the obstinate reviewer for the *Dramatic Review* 26 November 1824 who, when told the identity of the author, declared the report to be "utterly unfounded."

Both Dustan and Ford note the advertisement in Anderson's *Edinburgh Select British Theatre* (F-WD2) which mentions an adaptation of *St. Ronan's Well* (D-4,F-U1 note) by Calcraft. Ford points out that another drama was printed as the projected volume number of the Calcraft piece and has no further information or comment to give; however, Dustan is of the opinion that this must have been the same play. There is also the matter of a piece projected and possibly licensed, for Drury Lane, to be considered.

Dustan and Ford both give accounts of an anonymously written Manuscript in the Lord Chamberlain's Collection, entitled St. Ronan's Well (D-3,F-U2) which was licensed for Drury Lane on 20 December 1824, but for which neither has been able to find any record of performance. Their studies give detailed accounts of the plot which tally in all respects, and Dustan has some further comment to add with respect to this, or another similar play, from the *Dramatic Review* and the *Literary Gazette*. He relates how a piece "from the pen of a young gentleman now completing his studies at the University and the author of one of our most successful tragedies" had been accepted at Drury Lane in April, three months after

the Adelphi Theatre production. The footnote numbering for this quotation is missing in the text, but comparing those before and after it with the list at the foot of the page, the notice may come from the *Literary Gazette* for 3 April 1824. However, as soon as May the project was abandoned because, according to the *Dramatic Review* of 21 May 1824 "the leading performers were dissatisfied with the parts assigned to them." (D-p.421,n.4) Dustan does not know whether this piece, accepted in April and abandoned in May, was that finally licensed in December, and is not much concerned either way, except insofar as the *Dramatic Review*, at the time of Murray's benefit on 5 June 1824 which saw the first performance in Edinburgh, according to Dibdin, of Planché's version, that journal, having thought earlier that Murray was proposing the Drury Lane version was still undecided on the day after the performance whether it was Planché's piece or the Drury Lane play or an adaptation of Planché by Murray. Dustan's text is a little ambiguous here, so I quote the passage concerned

> On June 5th Murray of Edinburgh produced for his benefit, what Mr. Dibdin states to be Planche's adaptation. Dr. White says it was announced as the work of R. Planche, but I have not verified this. Some revisions must have been made though, for the Dramatic Review, which some weeks before had thought it might be the piece rejected by Drury Lane, was still undecided next day whether it were this or a composition of Murray's (1)
>
> (1) *Dramatic Review, May 26th, June 7. In the former Review says at Covent Garden, but this is only a slip of the pen.*
>
> (D-pp.421-2)

Dustan finally decides that as far as he can judge from the contemporary notices the Planché version, preserved in the Larpent Collection, and the Edinburgh play, were alike at all points.

Dustan and Ford both mention, although it is missing from Dustan's Appendix listing, that according to T.J. Dibdin in his *Reminiscences* Vol.2, p.276, he wrote a three-act play entitled St. Ronan's Well (F-U3) for the 1824 Haymarket Theatre season which was rejected by the Manager, Mr. Morris. Dibdin says no more, and Dustan is intrigued by this reticence in one he finds more 'usually inclined almost to overexplain his failures." (p.424,n.1)

The adaptation by A.D. McNeill, entitled St. Ronan's Well: or, the Cleikum Inn (W-3,D-6,F-U4) written to celebrate the centenary of Scott's birth, in 1871,

and put on at the Princess's Theatre Edinburgh, finds the three scholars in a disagreement over dates again. White mentions 1871 in the text, but the date in the Appendix is that of the 1824 Edinburgh Planché production, whilst Dustan has 15 March without any year at all, in his Appendix. Ford is the only one who seems to have made anything out of this piece. He dates it at 16 September 1871, cites Dibdin, an advertisement in the *Scotsman* and quotes from a favourable review in the *Era*. White would seem to be being slightly disingenuous when he says that McNeill "revised some old play, or made a similar one" (p.180) but in a footnote, he goes on to make the not insignificant point, that McNeill had married a daughter of the Northern stalwart Corbet Ryder, and might very well have had access to a script from his father-in-law's heyday.

D. Fisher's 1876 adaptation, St. Ronan's Well and Auld Lang Syne at the Cleikum Inn (W-4,D-7,F-U5) for the Theatre Royal Belfast finds White and Dustan only ten days adrift of Ford's date of 31 January 1876. White and Dustan believe it to have been performed on 21 January 1876; however, Ford has a sufficient weight of corroborative evidence for the later date to make it the more plausible case. Ford comments briefly on the plot and also mentions that the play had been licensed for the Globe Theatre Glasgow in 1876 but apparently never produced.

The final adaptation of this novel located by the studies is R. Davey and W.H. Pollock's "sentimental romance" (W-p.180) St. Ronan's Well (W-5,D-8, F-U6) which was produced at the Trafalgar Theatre on 12 June 1893. Dustan has the year missing from his Appendix listing. White and Ford comment similarly on the plot.

The Talisman.

It is sometimes remarkably difficult to unravel the train of thought behind Ford's study. His priorities in judging what should be included in each entry appear to shift from moment to moment. Just such an instance occurs in his dealings with the first play from this novel also listed by Dustan and White. A play entitled The Talisman. A Tale of the Crusaders (W-2,D-2,F-V1) appeared on 22 June 1825 at the Theatre Royal Edinburgh. White agrees on the theatre and date, but has another piece listed first in his Appendix in error. Dustan has followed White in

placing Beazley's 1826 version first in his Appendix, but unlike White he has the correct date for that production. White tells us that neither the playbill for the opening night of the Theatre Royal Edinburgh production, nor the *Caledonian Mercury* names the author, said to be a local playwright. Ford attributes it to Murray on the strength of the epilogue, spoken by Mrs. Siddons, and from which he quotes.

Ford's only other comment is to say that the three act play included most of the incidents from the novel. Dustan also attributes the play to Murray for much the same reason, and although he has evidently not seen the printed text and is therefore commenting on the plot on the strength of the manuscript in the Lord Chamberlain's Collection, he is able to quote the epilogue at length as it was published in the *Dramatic Review* of 28 June 1825. Having touched on the epilogue to prove a point, Ford wholely fails to follow through and to deal with it in its entirety. He makes no mention either of the play's speedy appearence, less than a day after the publication of the novel, or of the way in which the epilogue clearly names Scott, the supposedly Great Unknown, as the novelist. In final comment on the piece, both White and Dustan note that it had some success at the time, running for a respectable sixteen nights, although Dustan says that its popularity did not endure.

Dustan and Ford next mention a production apparently overlooked by White, in The Lion of England (F-V2); or, the Talisman (D-3) which appeared on 15 December 1825 at the Caledonian Theatre Edinburgh. Both scholars attribute it tentatively to one Mr. Clifton of the acting company, Dustan on the strength of advertisements in the *Courant* and *Scotsman* for 17 December 1825 and Ford from an advertisement in the *Scotsman* for 15 December 1825, and a review in the Edinburgh *Dramatic Review*, "ns.v.950," despite which notice he offers us no comment at all on the piece itself.

Why White should have got his dates so hopelessly muddled with regard to Samuel Beazley's Drury Lane version, entitled The Knights of the Cross; or, the Hermit's Prophecy (W-1,D-1,F-V3) is unclear, but he dates it on 17 February 1825, some four months before the novel actually came out, and as a result of this error then wonders whether the Murray-Edinburgh piece might not be a revision of it. Dustan and Ford date it as opening on 29 May 1826 and Ford in particular lists a number of references in journals and newspapers, although he omits a review in the *Theatrical Observer* for 30 May 1826 which Dustan, p.436, quotes at length.

This reviewer heaps lavish praise on the "two leading performers, Sir Kenneth's dog and Wallack" and Dustan is finally unable to decide whether the reviewer is being ironic. However, the special mention given to the canine element in the piece would tend to lend weight to Ford's assertion that it was very likely a revival of this play which played at the Grecian Theatre "(c.1843)" as The Knights of the Cross: or, the Dog and the Standard. (F-V3 note) Ford similarly believes a production at the Pavilion Theatre on 30 October 1826 as The Crusaders: or, the Hermit's Prophecy (F-V3note) to have possibly been Beazley's script. The Scottish Theatre Archive in Glasgow University Library contains playbills for a run, 11 August 1828 to 16 August 1828, at the Glasgow Theatre Royal, Queen St., of a play entitled Knights of the Cross. The guest artists for that period were Messrs. Wood and Henderson and Mr. Wood's Dog, Bruin. The bill for 12 August 1828 says of the play

> A Grand Romantic Romance, written expressly to introduce Mr. WOOD'S DOG, BRUIN, and in which he performed upwards of 150 Nights at the Theatre Royal, Drury Lane.

On 16 August 1828, the last night, a woodcut of Mr. Wood as Conrade, being attacked by the dog, was given away free to all patrons.

The next production listed chronologically in Ford's catalogue is not until 1853; however, before that, Dustan, without a word of explanation or corroboration in the text, lists in the Appendix as Item "4. The Talisman. (spectacle) Anonymous Surrey April 17, 1830." (p.492)

White, Dustan and Ford all agree that the first burlesque on the novel appeared at Drury Lane, on 28 March 1853 entitled The Talisman: or (W-5,D-6) King Richard Coeur de Lion and the Knight of the Couchant Leopard. (W-5,D-6,F-V4) White and Dustan attribute the play to R. B. and W. Brough, White citing the *Drama Register* 1853, p.113. Ford lists references in the *Athenaeum, Era, ILN, Times* and Blanchard's memoirs, and goes on to say that he attributes the piece to Robert Brough alone, on the strength of a review in the *ILN* for 26 March 1853, p.234. He neither mentions White's ascription of it to both brothers, nor deals with the reference in the *Drama Register.*

Study of a copy of the text in the British Library has shown that The Talisman (W-6,D-7) by Catherine Swanswick, printed in London in 1864 and 1882 has no

connection with the novel other than the character of Saladin who puts in a brief appearance. The two asterisks by the entry in White's Appendix indicate that the play was read for him by someone else. How that person could ever have got past the front cover without realising the truth of the matter is a mystery. Dustan has obviously followed White. Ford who has, from his omission of this text, evidently seen through the title to the plot, might profitably have considered including a list of such misleading items, as is done most conscientiously by H. Philip Bolton in his study *Dickens Dramatised*, thus producing a saving for scholars in time and aggravation.

The remaining adaptations of this novel are far less contentious. Ford's is the only study to have located a burlesque by J. Strachan at the Strand Theatre on 22 December 1870, entitled Coeur de Lion Revised & His Enemies Corrected (F-V5) called Coeur de Lion on the Manuscript. Ford comments briefly on the plot as drawing heavily on *The Talisman* for characters and incidents, whilst taking the characters of Robin Hood and Prince John and the spectacle of the Lists at Ashby from *Ivanhoe*.

White, Dustan and Ford all credit J.F. McArdle with having written a burlesque, which Dustan calls a "travesty" entitled, The Talisman; or, Plantagenet Preserved in a Salad-in Pickle (W-8,D-9, F-V7) although it should be noted that White uses the second half of the title in his text and the first half alone, in his Appendix, Dustan follows White's Appendix listing, or possibly the Manuscript title The Talisman, cited along with the full length version, by Ford. White and Dustan have the theatre as the Theatre Royal, whilst Ford names it as the Prince of Wales Theatre and all agree on the date of the performance as 10 August 1874. Ford is the only scholar to comment on the plot, relating it rather to the libretto of the opera Il Talismano (F-V6) which had appeared in June of that year, rather than to the novel.

The final nineteenth-century adaptation of this novel listed by White, Dustan and Ford is Andrew Halliday's Richard Coeur-de-Lion (W-9,D-11,F-V8) which was produced at Drury Lane on 26 September 1874. Dustan offers no additional information; however, White and Ford agree that whilst Halliday drew largely on the novel, the main emphasis of the production was on spectacle. Ford gives a number of references for advertisements and reviews and White, p.184, quotes from a notice in the *Athenaeum*, 3 October 1874, whose reviewer was scathingly

critical of the whole thrust of this "pageant or circus entertainment."

The Two Drovers.

This novel offers another instance where Ford's work would have been materially improved by reference to Dustan; however, all three scholars begin in agreement that one Henry Goff (or R. Goff - see F-W1note) wrote an adaptation of Scott's short story called Second Sight; or, (the -F) Prediction. (W-1,D-3,F-W1) Dustan's Appendix listings for this novel are out of chronological order. It appeared at the Surrey Theatre in 1828. White places it on 6 February 1828, Dustan and Ford, two days earlier on 4 February 1828, and Ford cites a playbill in the Enthoven collection. White and Ford have accounts of the plot which tally in all respects and a good deal of the remaining comment about this novel concerns dates and places for other productions, revivals and revisions of Goff's text. This play provides some of Ford's most baffling entries in terms of structure and format. His inconsistency in dealing with revivals and new productions makes the overall story hard to follow. Dustan actually begins his account by helpfully pointing out that such a brief story could not admit of a great deal of variation in treatment. He then goes on to say that this appears to have been Goff's only play, having previously overlooked the 1823 adaptation of *The Black Dwarf* (F-D7) attributed to Goff.

Dustan and Ford note White's assertion that Goff's piece was played at the Queen's Theatre and in Perth during the September Race Week, and seem to be prepared to agree with him, Dustan on the authority of Baxter, op.cit.p.167 that a play from *The Two Drovers* was played in Perth on 28 September 1828 or 29 September 1828. However, Ford lists an anonymously written production entitled The Two Drovers (F-W3) separately for the Perth Theatre Royal 29 September 1828, citing Peter Baxter, but making no reference to White's statement contained in his entry (W-3).

Ford similarly gives an entry to The Two Drovers (D-1)I or, a Highlander's Revenge (F-W2) which appeared at the Caledonian Theatre Edinburgh early in July, 1828. (D-4 July 1828)(F-5 July 1828) Ford believes, from the playbill's description of a "New Melo'drama" and from Dibdin's comment, pp.344-345, that the play, produced elsewhere, was being seen "for the first time in Edinburgh" that this was the Goff version. Dustan is inclined to agree;

however, in the Appendix listing he has the playwright as "Anonymous (possibly by Charles Bass)" (p.492) presumably taking due account of that energetic manager's other forays into 'Scott' dramatisation.

Dustan and Ford add that an edition of the Goff text was revived at the Surrey Theatre on 24 September 1849, having previously been licensed for a performance at the Edinburgh Theatre Royal which has not been traced. The date of the licence is confused. Dustan's text says 4 August 1841, his Appendix (D-4) 7 April 1841 and according to Ford it was licensed on 4 July 1841. Both studies do at least agree that the Surrey Theatre revival was entitled The Two Drovers; or, the Prophetess of the Glen. Dustan mentions that Dibdin, and White after him, believed the piece played in Edinburgh in 1841 to have been a revival of the final version of *The Two Drovers* mentioned by our three scholars which originated at the Theatre Royal Edinburgh. It is incidentally evident from the comments on the cast that Dibdin provides, p.324 and White reproduces that, although Dustan and Ford have been unable to trace it, something from the tale was played in Edinburgh in 1841.

All three studies agree that a play entitled The Two Drovers [W-2,D-2,F-F4] appeared at the Theatre Royal Edinburgh on 10 November 1828 and all concur with Dibdin in attributing it to W.H. Murray of that theatre. This is as far as the agreement goes. White, as had been previously stated, thinks that this was the 1841 production, but he also mentions a revival of the Murray play in 1832, which is ignored by both Dustan and Ford. Ford for his part, says, largely, that

> This was probably the version produced at the Adelphi Edinburgh on 16 July 1851. See L(216 (playbill))

without providing a shred of evidence to substantiate the claim.

He further states that

> The playbill for the production in 1828 reveals that this drama was in two acts. No idea of its dependence on Scott's narrative is given by any source of information

In the list of Newspapers and Periodicals consulted for Scotland at the beginning of his study Ford includes the *Scotsman* newspaper, and Dustan's main contribution to the account of Murray's play is a lengthy quotation, p.440, from a review in the *Scotsman* 12 November 1828, which makes it clear that Murray, if it was indeed he, had badly miscalculated the reactions of the house and provided a happy ending

to the piece, so that despite some good dialogue and lovely Scottish instrumental music, there were hisses from the audience as the curtain fell. Dustan also includes, by way of contrast, a quotation from a review in *The Dramatic Journal* which pronounced it as being "nearly verbatim" with the previous production at the Minor house.

Waverley.

White and Dustan both comment on the considerable delay that attended the translation of this novel from page in 1814, to stage in 1822 and Dustan, who is finally in the course of this section to entirely lose patience with White, pulls the other scholar up sharply for saying that the King's influential visit in 1822, stage managed by Scott, had been to Liverpool. Dustan is prepared to allow that White is correct in attributing to Corbet Ryder's management, the production of the first version of *Waverley* ; however, he goes on to correct White, saying that Ryder's piece, which was played according to all three studies, at the Caledonian Theatre Edinburgh on 19 July 1823, was in fact first presented at the Theatre Royal Perth on 18 October 1822. Dustan rather spoils his effect here by apparently failing to check both White's text and his Appendix, always an interesting comparison, where the missing Perth production can be found, neatly dated and labelled as Waverley. (W-1,D-1,F-X1) White and Ford cannot attribute the piece to a writer, but Dustan boldly assigns it to Ryder himself. All three scholars note that the revival at the Caledonian Theatre Edinburgh, the following year, was entitled Waverley; or, the Forty-Five (W-2,D-2,F-X1note) and Ford mentions a review in the Edinburgh *Dramatic Review*, which journal is also quoted briefly by Dustan. Ford ends his account by saying that "No source of information gives any idea of the version's dependence on Scott's novel." Had Ford only read White rather more carefully, he would have seen a reference to and a quotation, p.170,n.51, from a review in the *Theatrical Observer* which notice, or a similar one, dated 22 July 1823, Dustan has located and from which he describes its "detailed strictures on the plot of this 'futile attempt'." (pp.370-1) Ford further says that this piece was mentioned by Dibdin, p.342, who also gives information of a production at the Caledonian Theatre Edinburgh on 4 September 1827, which Ford takes to be a revival. Dustan has a note of the 1827 production too, but he is quite definite in describing it as being advertised as a "new version," and gives it in consequence, a separate listing in the Appendix (D-6,F-X1note) as "WAVERLEY;OR, THE FORTY-FIVE ("new version"). Anonymous. Caledonian,

Edinburgh, September 4th, 1827."

Dustan maintains that although Ryder played his version intermittently around his Northern circuit for several years it was never very popular. Dustan relates how, in 1824, the novel was attempted by three dramatists all at once, in Fitzball, Calcraft and an anonymous playwright, whose piece was licensed for Covent Garden but never produced. The last mentioned here may possibly be a misunderstanding on Dustan's part, because Ford, in his entry for Calcraft's piece (X3) alongside the notation of the manuscript in the Lord Chamberlain's Collection, reveals that the manager of Covent Garden had submitted the manuscript on behalf of Murray, the manager of the Theatre Royal Edinburgh, where Calcraft's piece was put on.

E. Fitzball's play Waverley: or ('Tis-D) Sixty Years Since (After-W) (W-3,D-4,F-X2) was produced, according to White, at the Adelphi Theatre although this theatre, mentioned in the text, is missing from White's Appendix listing, and at the Coburg Theatre on 8 March 1824. Dustan has "no hesitation in declaring this an error" (p.372) and places it at the Adelphi Theatre on 11 March 1824 and Ford completes the circle by agreeing on the theatre as the Adelphi Theatre but with White's date - 8 March 1824. All the studies include some comment on the plot of Fitzball's piece. Dustan going into the most detail, and the accounts tally, if one ignores a trifling disagreement between White and Dustan over the exact item, priest's crozier or dagger's crossed hilt, upon which Flora fixes her eyes "torpidly" (W-p.170-1,D-p.374) as the fatal axe falls on her brother...or slightly afterwards.

Ford includes a note in this entry to the effect that a play entitled Waverley: or, the Bodach Glas (D-7,F-X2note) was performed at the Theatre Royal Edinburgh on 24 March 1831. He has located a playbill in the British Library collection which ascribes the play to Fitzball, and whilst acknowledging that a review in the *Scotsman* for 26 March 1831 described it as "new" Ford is sure that this was a revival of either Fitzball's or Calcraft's (F-X3) versions. Fitzball's play would have been "new" to Edinburgh in 1831, as far as one can discern from the three studies. Dustan also mentions this piece as being anonymously written and he includes a quotation, p.376,n.1, from a review in the Edinburgh *Literary Journal* 26 March 1831, which said in round terms that if it were "not damned, it ought to be. We could not sit it out."

Dustan and Ford both put forward the possibility that Calcraft had revised Fitzball's piece for his own Waverley (F-X3);or, ('Tis-D) Sixty years (After-W4) (Since-D5) at the Theatre Royal Edinburgh, on 22 May 1824, and ultimately reject the idea. Dustan, who has a number of increasingly sceptical footnoted comments on White's work throughout his study, finally, after White, p.171, has described two very different plays as being virtually the same, allows himself the following

> I hope I am not doing Dr. White an injustice,
> but at times it is difficult not to suspect him
> of bluffing a bit. (p.374,n.1)

A masterly understatement and one largely borne out, at least in the case of Fitzball's and Calcraft's works, both of which White claims to have read himself. Dustan gives a very full account of the plot of Calcraft's play. If his knowledge of the text seems a little sketchy, White has at least the most interesting account to offer, p.171, of its reception and of Calcraft's absenting himself from the cast for his own benefit. Ford is of the opinion that it was most likely a production of this play which was taken to Perth Theatre Royal in 1825 by a company under the leadership of Jones and Mackay of the Edinburgh company, and to which White refers in his text. White omits it from his Appendix and Dustan ignores it altogether. Ford notes that this adaptation of the novel did not have its London premiere until 1832, when after Scott's death, a flurry of 'Scott' dramas, pageants and tributes took to the stage. Ford places it at Covent Garden on 22 October 1832 and cites a playbill in the British Library. Dustan also mentions this London production and names the correct date and accompanying piece, which was Sheridan Knowles' masque The Vision of the Bard; however, he has the theatre in error as Drury Lane.

The situation is reversed in the case of the next adaptation, Ford differing from White and Dustan on the theatre. All three studies list an anonymous Waverley (W-5,D-8,F-X4) in Edinburgh on 18 September 1852; however, White and Dustan say that it was at the Adelphi Theatre Edinburgh, which was the old Caledonian Theatre now under the same management as the Theatre Royal Edinburgh and renamed, whilst Ford says that it was at the Theatre Royal itself and adds the clincher of an advertisement in the *Scotsman* for 18 September 1852. All seem to agree that this three-act drama was advertised as "new" but nobody can give any further information about it.

The dramas performed at the Theatre Royal Edinburgh to celebrate the Centenary of

Scott's birth are so well documented that White, Dustan and Ford can hardly do otherwise than agree that a play entitled Waverley: or, a Rebel for Love (W-6,D-9,F-X5) was seen there on 11 September 1871, the playwright unknown, although Ford tells us that the catalogue of Edinburgh Public Library attributes the printed text to "John Smith." Ford also offers the only comment on the tenor of the piece.

Similarly Ford's is the only study to include details of a manuscript play, date unknown, by one R. Gatty, entitled Waverley (F-X6) lodged in the Edinburgh Public Library. Ford gives a brief account of the plot.

Woodstock.

There is a fair degree of agreement between the three scholars about the adaptations of this novel. White and Dustan open their accounts with comments on the background to its publication, White describing the personal and financial stresses which beset Scott during its writing, and Dustan analysing the reasons for its comparative failure to achieve theatrical success.

Dustan and Ford list as their first adaptations, a play by Charles Dibdin entitled Woodstock: or, the Cavalier (D-1,F-Y1) which appeared at the Surrey Theatre on 15 May 1826 and both draw the reader's attention to a somewhat misleading review of a subsequent piece at Covent Garden in the *Gentleman's Magazine*, which suggested that it was Dibdin's production which had been transferred. Dustan has no other information to offer; however, Ford has found a playbill in the British Library (311) from which he deduces that this three-act drama included most of the incidents of the novel.

The Covent Garden play mentioned by the *Gentleman's Magazine* was produced on 20 May 1826. It was entitled Woodstock (W-1,D-2,F-Y2) and was by Isaac Pocock. Ford lists editions of the printed text and notes an alternative title in the Dicks' series, of Woodstock:or, the Cavalier. Ford's description of the play is of the briefest; however, White and Dustan list the many good points, despite which it was not a success. Dustan in particular goes into some detail about the script.

There is similarly a large measure of agreement between the studies about the revised Pocock text which played at the Theatre Royal Edinburgh on 17 June 1826, under the title Woodstock: or, the Cavalier! A Tale of the Year Sixteen Hundred and Fifty One (1651-D)(W-2,D-3,F-Y3) although White has the title listed in the index as

Woodstock: or, the Cavalier in Edinburgh, a Tale of the Year 1651. None of the studies has been able to find any concrete details of the modifications to Pocock's text, and White and Dustan note from J.C. Dibdin's *Annals of the Edinburgh Stage* that it played only seven nights and was never revived.

The final adaptation listed by White, Dustan and Ford is that by G.R. Sims and R. Buchanan for the Adelphi Theatre, 23 April 1892 entitled The White Rose. (F-Y4) White and Dustan both note the names of the playwrights, theatre and year in the main body of their texts, and both a little carelessly omit any listing of it at all in their index. Ford has the fullest description, including details of a surviving manuscript, a number of references to advertisements or reviews and a short account of the plot.

It is necessary here to give a special mention to a play entitled Love's Struggle which was published at Brighton by James Hannington in 1871. The title-page reads "Love's Struggle: An Historical Drama in Four Acts. (Adapted from Sir Walter Scott's Novel of "Woodstock.") Brighton: James Hannington, 45 &46, High Street, 1871." The cast list includes all the principal characters from the novel and the note under the heading "Costumes" says simply "Vide Sir Walter Scott's 'Woodstock'." This four-act drama is mainly a straightforward adaptation from the novel. The final events are compressed and Cromwell, touched by Alice's brave appeals and resemblance to his daughter Frances, proposes her marriage to Markham. A copy of this play is held in the library of Cornell University [Rare PN6111 A1+v.3.NL0519165] and is clearly listed in the NUC (pre-1956 imprint) Catalogue of the Library of Congress.

ENDNOTES

1) H.A. White, *Sir Walter Scott's Novels on the Stage: a dissertation* (New Haven, 1927)
W.G. Dustan, 'Sir Walter Scott and the Drama: with some account of the theatre in Edinburgh.' (unpublished Ph.D. dissertation, University of Edinburgh, 1933)
R.M. Ford, 'Nineteenth-Century adaptations of Scott's novels: a catalogue of Waverley adaptations.' (Ph.D. dissertation, University of Wales, (Lampeter) 1976) Part published as Ford, Richard, *Dramatisations of Scott's Novels,* (Oxford, 1979).

2) Bell, B.A.E., 'Nineteenth-Century Stage Adaptations of Sir Walter Scott's Novels; with specific reference to *The Heart of Mid-Lothian.* ' (unpublished B.A. dissertation, University of Stirling, 1981).

3) Mitchell, Jerome, *The Walter Scott Operas* (University of Alabama Press, 1977)

4) I am indebted to the late J. C. Corson, former Honorary Librarian at Abbotsford, for the text of this imprint.

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(Folger Shakespeare Library, Washington, D.C.)



NINETEENTH-CENTURY STAGE ADAPTATIONS OF THE WORKS OF SIR WALTER SCOTT ON THE SCOTTISH STAGE: 1810-1900

3 VOLUMES - VOLUME 2

Barbara Alexandra Erskine Bell,
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April 1991.

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GLOSSARY OF TERMS

The tags for System 1, used in this study to create the main catalogue listing, the Henderson/Waverley (Appendix 3) and Henderson/Scottish (Appendix 4) listings and Appendixes 5 and 6, are as follows:-

THEA - the name of the theatre. This is usually as it appears on the bill, except in instances where, for example, printing errors have been justified, to facilitate sorting, or it has been possible to positively identify an unnamed theatre.

DATE - the dates are formatted as, for example 23-JUL-1826. Playbills with damaged dates, or where the year has been omitted are left out of the listing. "DATE QUERY" entries, also "DATE CONFIRMED" - see SPEC below.

TYPE - this refers to the description of the play on the bill as a "national opera" or "melodrama" etc.. Where more than one description is used on a bill, that immediately above the cast list is quoted. Exceptions are burlesques and equestrian pieces where the descriptions are too idiosyncratic to be easily identified using the computer and they have therefore been assigned an appropriate TYPE. An entry employing a slash mark "/" eg., "National opera/drama" means that the first piece was described as a "national opera" and the second as a "national drama". [This is the only subjective element on the bill which has been included in the citation, and it is there because of the very specific brief to look at the designation of the 'Scott' dramas as "National" dramas by theatre professionals.]

ACTS - this is a single integer, and therefore where more than one 'Scott' drama appears on the bill, the 'field' [area of information] is omitted and the information is included elsewhere. If a figure does appear in this field then all the pieces mentioned had the same number of acts.

MAIN - these fields contain the title of the drama, as it
SUPP - appears on the playbill, either as the MAIN piece of the evening or as a SUPPorting piece. Instances can occur where the emphasis of the evening is unclear, in which case mention is usually made of the fact elsewhere within the citation.

CATT - coming attractions. This category is employed on entries with the LBRY codes GUL, NLS, EP, and EP/BH. It was abandoned during the course of the study as it became clear that it was of limited use in this context. Pieces advertised for performance on nights for which a bill cannot be located are contained amongst DATE QUERY entries in Appendix 5.

AUTH - author and composer, as on the bill. An entry
COMP - including the word FORD denotes an author or composer identified by Richard Ford in his catalogue, but who does not appear on the bill.

WORK - the Scott work from which the piece is taken. An entry of "VARIOUS" applies in the case of a variety of works, usually for a pageant or similar production, whilst "REMOTE" indicates a particularly tenuous link with the Scott original. ALIEN in this field or the SPEC field indicates a production which as been wrongly described as being derived from a Scott work.

FORD - gives an appropriate entry code, if one exists, for a particular production in the Richard Ford catalogue.

KEYW - this field is used primarily in Appendix 6 to identify the varied materials other than playbills, from which the entry is taken.

LBRY - the letter code for the library containing the playbill.

GUL	Glasgow University Library
GUL2	(Special Collections/Scottish Theatre Archive)
NLS	National Library of Scotland
EP	Edinburgh Central Library
EP/BH	(Broughton House Collection)
DCL	Dundee City Library
AUL	Aberdeen University Library
ACL	Aberdeen City Library - This appears in Appendix 6 as ACL (Bolton) indicating that the information was collected by H.Philip Bolton.
EUL	Edinburgh University Library

B	British Library
F	Folger Shakespeare Library, Washington, D.C.
F/HW	Henderson/Waverley Collection
F/HSC	" /Scottish Collection
VL	Victoria Library (Westminster City Archives)
M	Mitchell Library, Glasgow
PC/	Private Collection - the letters which follow are the initials of the collector, Lea Ashton.

In the case of "DATE QUERY" entries, the location of the playbill from which the entry was taken.

SPEC - SPECial. This field includes a variety of information, most of it codified, for easier sorting and access. The coded items are:-

BENEFIT - the evening was the occasion of an actor's benefit. That actor is then usually named along with the part they played in the 'Scott' drama for that evening.
SPECIAL OCCASION - a further explanation usually follows.
COMBINATION - two or more 'Scott' dramas are performed on the same evening. This designation applies to combinations of plays; one play on the same bill as the overture to another, or a single appearance by a character from another piece does not constitute a COMBINATION. [see FAVOURITE MUSIC, FAVOURITE CHARACTER, SCENE, etc..]
COMPRESSED - a larger piece cut down, but still retaining the bones of the complete story.
TRUNCATED - a piece presented with sections of the plot missing, for example, "Act 2 onwards".
GUEST ARTIST or G.A. - a guest artist appears in the 'Scott' drama, their name and character usually follows.
GUEST ARTIST OUT or G.A. OUT - the guest artist (named) does not appear in the 'Scott' piece.
RUN - three or more consecutive performances of the same piece. A "BROKEN RUN" is a substantial run interrupted by a single evening when the

Scott drama does not appear. Where it has not been possible to locate both the beginning and end of a run, or a part of a run, then a single entry has been inserted. Also one run of a very REMOTE pantomime {3365} has not been filled in. [Entries in Appendix 6 have not been included in the calculation of any of the statistics, so that a saving in space was made possible by giving a single entry for some RUNs.]

CLUSTER -three or more different Scott pieces given within three days. This category does not apply to the Edinburgh Theatre Royal during the period 1818-1830 when the performance of the 'Scott' dramas kept up a more regular pattern.

REVIVAL - a performance is either described as a REVIVAL or the bill indicates it as being for "the first time in [xxx] years."

SEASON - a period, with readily identifiable parameters within which the bulk of the pieces are 'Scott' dramas - usually associated with the visits of GUEST ARTISTS - not to be confused with a theatrical season.

FAVOURITE MUSIC - a piece of music associated with the 'Scott' dramas, eg. an overture or a song, appears independently of its 'source'.

FAVOURITE CHARACTER - a Scott character appears outwith their drama.

FAVOURITE SCENE - a single scene appears.

CROSS-DRESSING - male actors appear in female roles or *vice versa.*

NEW COSTUMES, SCENERY, ETC. - special mention is made on the bill of a refurbishment or investment in the setting.

AMATEUR - an AMATEUR actor appears in the 'Scott' drama. This category has been extended to include anonymous performers making their "first appearance on any stage."

JUVENILE - a JUVENILE performer appears prominently on the bill.

DATE QUERY - a bill, identified by date, includes a 'Scott' drama amongst Coming ATTractions listed at the bottom, for example "Tuesday - National Opera of Guy Mannering." No bill for that "Tuesday" has been located. The DATE QUERY entry is therefore a matter of speculation. No DATE QUERY entries are included in the preparation of performance figures. A listing of DATE QUERY entries is contained in Appendix 5.

DATE CONFIRMED - although no bill has been located for that "Tuesday" the performance has been confirmed elsewhere, for example, a later bill says "received on Tuesday night" or the Monday preceding

is the "11th time" whilst the Wednesday after is the "13th time."
DAMAGED BILL, PART-BILL, SHAVED BILL - The bill is incomplete. DAMAGED BILLs are those where the loss of material appears to be accidental or the result of normal wear and tear. In contrast, it may be a SHAVED bill, ie. cropped so that material is missing from the edges, or it may be a PART-BILL in that it has been cut so that only the top or bottom part remains of what was once obviously a longer bill.

ADD2 - the day of the week. This field also assists in the identification of the bills, in that whilst printers occasionally made errors in the date, they were much less likely to mistake both day and date.

```
1       THEA EDINBURGH,TH.R.
        DATE 15-JAN-1811
        TYPE MELO-DRAMATIC ENTERTAINMENT
        MAIN THE LADY OF THE LAKE
        COMP J.A.JONES
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC NEW SCENERY, COSTUMES, ETC.;"NEVER ACTED";FIRST NIGHT;FIRST
             PRODUCTION; IN F/HW AS "UNKNOWN, TH.R.",VOL.15 NO.9;HOWEVER, SEE
             FOLGER ORDINARY BILL FOR EDINBURGH, TH.R. 14-JAN-1811.
        ADD2 TUESDAY

2       THEA EDINBURGH,TH.R.
        DATE 21-JAN-1811
        TYPE MELO-DRAMATIC ENTERTAINMENT
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY F
        SPEC "LAST NIGHT BUT ONE" "FOR THE THIRD TIME" (SEE 19-JAN-1811);
        ADD2 MONDAY

3       THEA EDINBURGH,TH.R.
        DATE 22-JAN-1811
        TYPE MELO-DRAMATIC ENTERTAINMENT
        SUPP THE LADY OF THE LAKE ("AS AN AFTERPIECE")
        WORK LADY OF THE LAKE
        LBRY F
        SPEC "LAST NIGHT";COMPRESSED
        ADD2 TUESDAY

4       THEA EDINBURGH,TH.R.
        DATE 30-JAN-1811
        TYPE MELO-DRAMATIC ENTERTAINMENT
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY F
        ADD2 WEDNESDAY

5       THEA EDINBURGH,TH.R.
        DATE 17-JUL-1811
        SUPP THE LADY OF THE LAKE (AS AN AFTERPIECE)
        WORK LADY OF THE LAKE
        LBRY F
        SPEC GUEST ARTIST OUT-MISS DUNCAN;COMPRESSED;"AT THE DESIRE OF
             SEVERAL FAMILIES WHO HAVE NOT YET HAD AN OPPORTUNITY OF SEEING IT"
        ADD2 WEDNESDAY

6       THEA HADDINGTON,THEATRE
        DATE 20-DEC-1811
        TYPE MELO DRAMATIC ROMANCE
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY EUL
        SPEC "NEVER ACTED HERE";PREVIOUS BILLS, SEE 16-DEC-1811, LIST "THE
             LADY OF THE LAKE" AND "THE KNIGHT OF SNOWDOUN" AS SEPARATE PIECES.
        ADD2 FRIDAY
```

7
THEA HADDINGTON,THEATRE
DATE 24-DEC-1811
TYPE MELO DRAMATIC ROMANCE
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY EUL
SPEC SPECIAL OCCASION-CHRISTMAS EVE
ADD2 TUESDAY

8
THEA EDINBURGH,TH.R.
DATE 18-MAR-1813
TYPE MELO-DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC G.A.OUT-MR.J.KEMBLE;"FIRST TIME THIS SEASON";IN F/HW AS "UNKNOWN, TH.R.",VOL.15 NO.18;HOWEVER, SEE FOLGER ORDINARY BILL FOR EDINBURGH, TH.R. 17-MAR-1813.
ADD2 THURSDAY

9
THEA EDINBURGH,TH.R.
DATE 29-MAR-1813
TYPE MELO-DRAMA
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F
ADD2 MONDAY

10
THEA EDINBURGH,TH.R.
DATE 15-APR-1813
TYPE MELO-DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F
ADD2 THURSDAY

11
THEA AYR,NEW THEATRE,CONTENT
DATE 1-SEP-1813
TYPE MUSICAL DRAMA
MAIN THE LADY OF THE LAKE;OR, KNIGHT OF SNOWDOUN
WORK LADY OF THE LAKE
LBRY B
SPEC "ONLY TIME THIS SEASON."
ADD2 WEDNESDAY

12
THEA EDINBURGH,TH.R.
DATE 13-DEC-1813
TYPE DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC POSSIBLE QUERY THEATRE-IN F/HW AS "UNKNOWN, TH.R."VOL.15, NO. 20; HOWEVER, SEE COMPANY FOR EDINBURGH CONFIRMATION.
ADD2 MONDAY

13 THEA EDINBURGH,TH.R.
DATE 24-NOV-1814
TYPE DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC "ONLY TIME THIS SEASON";IN F/HW AS "UNKNOWN, TH.R." VOL.15 NO. 21; HOWEVER, SEE FOLGER ORDINARY BILL FOR "EDINBURGH, TH.R." 23-NOV-1814.
ADD2 THURSDAY

14 THEA EDINBURGH,TH.R.
DATE 15-DEC-1814
TYPE PLAY
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC "POSITIVELY LAST TIME";IN F/HW AS "UNKNOWN, TH.R." VOL.15 NO.22; HOWEVER, SEE FOLGER ORDINARY BILL FOR "EDINBURGH, TH.R." 12-DEC-1814.
ADD2 THURSDAY

15 THEA EDINBURGH,TH.R.
DATE 31-JUL-1816
TYPE SONG "BALLAD"
SUPP "OH! REST THEE BABE,REST THEE BABE;"
WORK GUY MANNERING
LBRY PC/LA
SPEC G.A.-MISS STEPHENS;FAVOURITE MUSIC;"AS ORIGINALLY SUNG BY HER WITH UNBOUNDED APPLAUSE IN THE MUSICAL PLAY OF GUY MANNERING;OR, THE GIPSEY'S PROPHECY"
ADD2 WEDNESDAY

16 THEA HAWICK
DATE 24-FEB-1817
TYPE PLAY
MAIN GUY MANNERING; OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC BENEFIT-MASONIC
ADD2 MONDAY

17 THEA EDINBURGH,TH.R.
DATE 25-FEB-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
AUTH DANIEL TERRY, ESQ.
COMP BISHOP
WORK GUY MANNERING
FORD H1 NOTE
LBRY F
SPEC DATE CONFIRMED-SEE 26-FEB-1817 AND 24-FEB-1817;FIRST TIME IN THIS THEATRE;NEW SCENERY, COSTUMES, ETC.;RUN
ADD2 TUESDAY

```
18      THEA EDINBURGH,TH.R.
        DATE 26-FEB-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        AUTH DANIEL TERRY, ESQ.
        WORK GUY MANNERING
        LBRY F
        SPEC RUN;"2D TIME"
        ADD2 WEDNESDAY

19      THEA EDINBURGH,TH.R.
        DATE 27-FEB-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        AUTH DANIEL TERRY, ESQ.
        WORK GUY MANNERING
        LBRY F
        SPEC RUN;3RD TIME.
        ADD2 THURSDAY

20      THEA EDINBURGH,TH.R.
        DATE 28-FEB-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        AUTH DANIEL TERRY, ESQ.
        WORK GUY MANNERING
        LBRY F
        SPEC RUN;4TH TIME.
        ADD2 FRIDAY

21      THEA EDINBURGH,TH.R.
        DATE 1-MAR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        AUTH DANIEL TERRY
        WORK GUY MANNERING
        LBRY EP
        SPEC DATE CONFIRMED-SEE 03-MAR-1817 "FIFTH REPRESENTATION...SATURDAY
             EVENING LAST"; NEW SCENERY, COSTUMES, ETC..
        ADD2 SATURDAY

22      THEA EDINBURGH,TH.R.
        DATE 3-MAR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING; OR THE GIPSY'S PROPHECY
        CATT GUY MANNERING-TO-MORROW, WEDNESDAY AND THURSDAY
        AUTH DANIEL TERRY
        COMP BISHOP, ATTWOOD AND WHITAKER
        WORK GUY MANNERING
        LBRY EP
        SPEC FIRST PRODUCTION IN EDINBURGH; NEW SCENERY, COSTUMES, ETC.; RUN
        ADD2 MONDAY
```

23 THEA EDINBURGH,TH.R.
DATE 4-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
AUTH DANIEL TERRY, ESQ.
WORK GUY MANNERING
LBRY F
SPEC RUN;"7TH TIME"
ADD2 TUESDAY

24 THEA EDINBURGH,TH.R.
DATE 5-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
AUTH DANIEL TERRY, ESQ.
WORK GUY MANNERING
LBRY F
SPEC RUN;"8TH TIME"
ADD2 WEDNESDAY

25 THEA EDINBURGH,TH.R.
DATE 6-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
AUTH DANIEL TERRY, ESQ.
WORK GUY MANNERING
LBRY F
SPEC RUN;"9TH TIME"
ADD2 THURSDAY

26 THEA EDINBURGH,TH.R.
DATE 7-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
AUTH DANIEL TERRY, ESQ.
WORK GUY MANNERING
LBRY F
SPEC RUN;10TH TIME
ADD2 FRIDAY

27 THEA EDINBURGH,TH.R.
DATE 8-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
AUTH DANIEL TERRY, ESQ.
WORK GUY MANNERING
LBRY F
SPEC RUN;"11TH AND LAST TIME".
ADD2 SATURDAY

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28      THEA EDINBURGH,TH.R.
        DATE 14-MAR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC "12TH AND LAST TIME"
        ADD2 FRIDAY

29      THEA HAWICK
        DATE 22-MAR-1817
        TYPE NATIONAL DRAMA
        MAIN LADY OF THE LAKE
        SUPP (TAM O'SHANTER-FROM BURNS)
        WORK LADY OF THE LAKE
        LBRY NLS
        SPEC TWO ADAPTATIONS FROM POEMS.
        ADD2 SATURDAY

30      THEA EDINBURGH,TH.R.
        DATE 2-APR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.LISTON(DOMINIE)
        ADD2 WEDNESDAY

31      THEA EDINBURGH,TH.R.
        DATE 4-APR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.LISTON
        ADD2 FRIDAY

32      THEA EDINBURGH,TH.R.
        DATE 16-APR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC "15TH AND LAST TIME THIS SEASON"
        ADD2 WEDNESDAY

33      THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 5-JUN-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        ADD2 THURSDAY
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34 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 7-JUN-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
ADD2 SATURDAY

35 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 10-JUN-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
ADD2 TUESDAY

36 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 13-JUN-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
ADD2 FRIDAY

37 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 19-JUN-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
ADD2 THURSDAY

38 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 27-JUN-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
ADD2 FRIDAY

39 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 7-JUL-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
ADD2 MONDAY

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40      THEA EDINBURGH,TH.R.
        DATE 25-JUL-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.EMERY(DANDIE);GUEST ARTIST OUT-MR.JOHNSTONE
        ADD2 FRIDAY

41      THEA EDINBURGH,TH.R.
        DATE 6-AUG-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        SPEC CHANGE OF BILL (ILLNESS CANCELS THE BEGGARS' OPERA); GUEST
             ARTIST-MISS STEPHENS AS LUCY BERTRAM, MR. SINCLAIR AS HENRY;
             SPECIAL OCCASION-BILL CHANGE
        ADD2 WEDNESDAY

42      THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 24-NOV-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        ADD2 MONDAY

43      THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 29-NOV-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        COMP MR.BISHOP
        WORK GUY MANNERING
        LBRY B
        ADD2 SATURDAY

44      THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 22-DEC-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        COMP MESSRS.BISHOP,ATTWOOD AND WHITAKER
        WORK GUY MANNERING
        LBRY B
        SPEC G.A.OUT-MR.WILSON(TIGHT ROPE DANCER)
        ADD2 MONDAY

45      THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 5-JAN-1818
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        ADD2 MONDAY
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46 THEA EDINBURGH,TH.R.
DATE 6-FEB-1818
TYPE MUSICAL PLAY
MAIN GUY MANNERING
COMP BISHOP
WORK GUY MANNERING
LBRY EP
ADD2 FRIDAY

47 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 13-JUN-1818
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
COMP BISHOP AND DAVY
WORK ROB ROY
LBRY B
SPEC "THIRD TIME";DAMAGED BILL
ADD2 SATURDAY

48 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 15-JUN-1818
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
COMP BISHOP AND DAVY
WORK ROB ROY
LBRY B
SPEC "4TH AND LAST TIME"
ADD2 MONDAY

49 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 20-JUN-1818
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
COMP BISHOP AND DAVY
WORK ROB ROY
LBRY B
SPEC BENEFIT-MR.W.MURRAY(BAILIE);DAMAGED BILL.
ADD2 SATURDAY

50 THEA EDINBURGH,TH.R.
DATE 7-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS BYRNE AS JULIA, MR. SINCLAIR AS HENRY
ADD2 MONDAY

51 THEA EDINBURGH,TH.R.
DATE 10-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS BYRNE(JULIA MANNERING), MR.SINCLAIR(BERTRAM).
ADD2 THURSDAY

52 THEA EDINBURGH,TH.R.
DATE 16-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS BYRNE AS JULIA, MR. SINCLAIR AS HENRY
ADD2 WEDNESDAY

53 THEA EDINBURGH,TH.R.
DATE 19-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS BYRNE AS JULIA, MR. SINCLAIR AS HENRY
ADD2 SATURDAY

54 THEA EDINBURGH,TH.R.
DATE 24-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS BYRNE AS JULIA, MR. SINCLAIR AS HENRY
ADD2 THURSDAY

55 THEA EDINBURGH,TH.R.
DATE 26-SEP-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS BYRNE(JULIA), MR.SINCLAIR(BERTRAM);HIS BENEFIT
ADD2 SATURDAY

56 THEA EDINBURGH,PANTHEON
DATE 2-FEB-1819
TYPE MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN OR THE LILLY (SIC) OF ST. LEONARDS
AUTH MONTAGUE AND JERVIS
WORK HEART OF MID-LOTHIAN
FORD I2
LBRY NLS
SPEC FIRST PRODUCTION; "SECOND NIGHT"; NEW SCENERY, DRESSES, ETC.
ADD2 TUESDAY

57 THEA EDINBURGH,TH.R.
DATE 15-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW FORD(DUSTAN)
LBRY EP (SEE ALSO NLS)
SPEC DATE CONFIRMED-SEE FORD; RUN; FIRST NIGHT
ADD2 MONDAY

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58      THEA EDINBURGH,TH.R.
        DATE 16-FEB-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        KEYW DUSTAN-RUN
        LBRY EP
        SPEC FIRST PRODUCTION AT THIS THEATRE; RUN; NEW SCENERY, COSTUMES,
             ETC.. DATE CONFIRMED-SEE 17-FEB-1819
        ADD2 TUESDAY

59      THEA EDINBURGH,TH.R.
        DATE 17-FEB-1819
        TYPE MUSICAL PLAY
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        CATT "EVERY EVENING UNTIL FURTHER NOTICE"
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        KEYW DUSTAN-RUN
        LBRY EP
        SPEC RUN; "3RD TIME AT THIS THEATRE"; FIRST PRODUCTION
        ADD2 WEDNESDAY

60      THEA EDINBURGH,TH.R.
        DATE 18-FEB-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        KEYW FORD(DUSTAN)
        LBRY EP
        SPEC DATE CONFIRMED-FORD; RUN
        ADD2 THURSDAY

61      THEA EDINBURGH,TH.R.
        DATE 19-FEB-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        KEYW FORD(DUSTAN)
        LBRY EP
        SPEC DATE CONFIRMED-SEE FORD; RUN
        ADD2 FRIDAY
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62 THEA EDINBURGH,TH.R.
DATE 20-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW FORD(DUSTAN)
LBRY EP
SPEC DATE CONFIRMED-SEE FORD; RUN
ADD2 SATURDAY

63 THEA EDINBURGH,TH.R.
DATE 22-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 MONDAY

64 THEA EDINBURGH,TH.R.
DATE 23-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 TUESDAY

65 THEA EDINBURGH,TH.R.
DATE 24-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

66 THEA EDINBURGH,TH.R.
DATE 25-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 THURSDAY

67 THEA EDINBURGH,TH.R.
DATE 26-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 FRIDAY

68 THEA EDINBURGH,TH.R.
DATE 27-FEB-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 SATURDAY

69 THEA EDINBURGH,TH.R.
DATE 1-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 MONDAY

70 THEA EDINBURGH,TH.R.
DATE 2-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW FORD(DUSTAN)
LBRY EP
SPEC DATE CONFIRMED-SEE FORD; RUN
ADD2 TUESDAY

71 THEA EDINBURGH,TH.R.
DATE 3-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

72 THEA EDINBURGH,TH.R.
DATE 4-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 THURSDAY

73 THEA EDINBURGH,TH.R.
DATE 5-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW DUSTAN-RUN
LBRY EP
SPEC RUN
ADD2 FRIDAY

74 THEA EDINBURGH,TH.R.
DATE 6-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 SATURDAY

75 THEA EDINBURGH,TH.R.
DATE 8-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT ROB ROY "EVERY EVENING THIS WEEK"
AUTH POCOCK
WORK ROB ROY
LBRY NLS
SPEC RUN; NEW SCENERY; FIRST RUN; QUERY AUTHOR
ADD2 MONDAY

76 THEA EDINBURGH,TH.R.
DATE 9-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP (SEE ALSO NLS)
SPEC RUN
ADD2 TUESDAY

77 THEA EDINBURGH,TH.R.
DATE 10-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP (SEE ALSO NLS)
SPEC RUN
ADD2 WEDNESDAY

78 THEA EDINBURGH,TH.R.
DATE 11-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP (SEE ALSO NLS)
SPEC RUN
ADD2 THURSDAY

79 THEA EDINBURGH,TH.R.
DATE 12-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP (SEE ALSO NLS)
SPEC RUN
ADD2 FRIDAY

80 THEA EDINBURGH,TH.R.
DATE 13-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP (SEE ALSO NLS)
SPEC RUN
ADD2 SATURDAY

81 THEA EDINBURGH,TH.R.
DATE 15-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 MONDAY

82 THEA EDINBURGH,TH.R.
DATE 16-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 TUESDAY

83 THEA EDINBURGH,TH.R.
DATE 17-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

84 THEA EDINBURGH,TH.R.
DATE 18-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 THURSDAY

85 THEA EDINBURGH,TH.R.
DATE 19-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW FORD(DUSTAN)
LBRY EP
SPEC DATE CONFIRMED-SEE FORD; RUN
ADD2 FRIDAY

86 THEA EDINBURGH,TH.R.
DATE 20-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 SATURDAY

87 THEA EDINBURGH,TH.R.
DATE 22-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 MONDAY

88 THEA EDINBURGH,TH.R.
DATE 23-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 TUESDAY

89 THEA EDINBURGH,TH.R.
DATE 24-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

90 THEA EDINBURGH,TH.R.
DATE 25-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 THURSDAY

91 THEA EDINBURGH,TH.R.
DATE 26-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 FRIDAY

92 THEA EDINBURGH,TH.R.
DATE 27-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 SATURDAY

93 THEA EDINBURGH,TH.R.
DATE 29-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 MONDAY

94 THEA EDINBURGH,TH.R.
DATE 30-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 TUESDAY

95 THEA EDINBURGH,TH.R.
DATE 31-MAR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

96 THEA EDINBURGH,TH.R.
DATE 1-APR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 THURSDAY

97 THEA EDINBURGH,TH.R.
DATE 2-APR-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
KEYW FORD(DUSTAN)
LBRY EP
SPEC DATE CONFIRMED-SEE DUSTAN AND FORD; RUN
ADD2 FRIDAY

98 THEA EDINBURGH,TH.R.
DATE 12-MAY-1819
TYPE MUSICAL PLAY-SCENE
MAIN GUY MANNERING
SUPP THE CLACHAN OF ABERFOIL
WORK ROB ROY/GUY MANNERING
LBRY F
SPEC BENEFIT-MR.MACKAY (DOMINIE, BAILIE);FAVOURITE SCENE;FAVOURITE CHARACTER; FAVOURITE SONG "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL".
ADD2 WEDNESDAY

99 THEA EDINBURGH,TH.R.
DATE 17-MAY-1819
TYPE COMIC SONG
SUPP BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL
WORK ROB ROY
LBRY F
SPEC FAVOURITE CHARACTER;FAVOURITE SONG;BENEFIT-MR.MURRAY;SONG BY MACKAY
ADD2 MONDAY

100 THEA EDINBURGH,TH.R.
DATE 18-MAY-1819
TYPE PROLOGUE
SUPP "IN THE CHARACTER OF BAILIE NICOL JARVIE"
WORK ROB ROY
LBRY F
SPEC FAVOURITE CHARACTER;BENEFIT-MR.-MRS.DOBBS.
ADD2 TUESDAY

101 THEA EDINBURGH,TH.R.
DATE 21-MAY-1819
TYPE MUSICAL PLAY-COMIC SONG
MAIN GUY MANNERING
SUPP "THE DOUGAL CREATURE'S ACCOUNT O'HERSEL'."
WORK GUY MANNERING/ROB ROY
LBRY F
SPEC BENEFIT-MR.DUFF (DANDIE "FIRST TIME...WHO WILL ATTEMPT THE PART IN THE SCOTTISH DIALECT", DOUGAL);FAVOURITE CHARACTER; FAVOURITE SONG
ADD2 FRIDAY

102 THEA EDINBURGH,TH.R.
DATE 24-MAY-1819
TYPE COMIC SONG
SUPP "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL"
WORK ROB ROY
LBRY F
SPEC FAVOURITE SONG (MACKAY);FAVOURITE CHARACTER;BENEFIT-MRS.RENAUD
ADD2 MONDAY

103 THEA EDINBURGH,TH.R.
DATE 25-MAY-1819
TYPE SONGS
SUPP SONG-BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL. SONG-DOUGAL CREATURE'S ACCOUNT O'HERSEL'.
WORK ROB ROY
LBRY NLS
SPEC BENEFIT; FAVOURITE CHARACTER; FAVOURITE MUSIC.
ADD2 TUESDAY

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104     THEA EDINBURGH,TH.R.
        DATE 29-MAY-1819
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC BENEFIT-MISS MCALPINE (LUCY) AND MR.BENSON (BERTRAM)
        ADD2 SATURDAY

105     THEA EDINBURGH,TH.R.
        DATE 31-MAY-1819
        TYPE COMIC SONG
        SUPP "THE DOUGAL CREATURE'S ACCOUNT O'HERSEL'."
        WORK ROB ROY
        LBRY F
        SPEC FAVOURITE SONG (MR.DUFF);FAVOURITE CHARACTER;BENEFIT-THE
             JUNIOR MISS WORGMAN (JUVENILE).
        ADD2 MONDAY

106     THEA EDINBURGH,TH.R.
        DATE 1-JUN-1819
        SUPP "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL" / "THE DOUGAL
             CREATURE'S ACCOUNT O' HERSEL'"
        WORK ROB ROY
        LBRY EP
        SPEC BENEFIT; FAVOURITE CHARACTER; FAVOURITE MUSIC
        ADD2 TUESDAY

107     THEA EDINBURGH,TH.R.
        DATE 5-JUN-1819
        TYPE PLAY
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC "FOR THE ONLY TIME THIS SEASON";SPECIAL OCCASION-BENEFIT OF
             THE EDINBURGH THEATRICAL FUND
        ADD2 SATURDAY

108     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 14-JUN-1819
        SUPP "ROY'S WIFE OF ALDIVALLOCH"
        WORK ROB ROY
        LBRY EUL
        SPEC FAVOURITE MUSIC
        ADD2 MONDAY

109     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 24-JUN-1819
        SUPP "ROY'S WIFE OF ALDIVALLOCH"
        WORK ROB ROY
        LBRY EUL
        SPEC FAVOURITE MUSIC
        ADD2 THURSDAY

110     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 26-JUN-1819
        SUPP "ROY'S WIFE OF ALDIVALLOCH"
        WORK ROB ROY
        LBRY EUL
        SPEC FAVOURITE MUSIC
        ADD2 SATURDAY
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111     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 17-JUL-1819
        TYPE ENTERTAINMENT
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EUL
        SPEC BENEFIT-G.A. MRS.ALSOP (JEANIE);"FIRST TIME OUT OF LONDON";"AS
             PERFORMED UPWARDS OF 100 NIGHTS AT THE SURREY THEATRE";NEW
             SCENERY (ROBERTS), COSTUMES, ETC.;RUN
        ADD2 SATURDAY

112     THEA EDINBURGH,TH.R.
        DATE 19-JUL-1819
        TYPE OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-NON-ARRIVAL OF GUEST ARTIST MR.J.JOHNSTONE
             FORCES CHANGE OF PROGRAMME
        ADD2 MONDAY

113     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 19-JUL-1819
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EUL
        SPEC DATE CONFIRMED-SEE 20-JUL-1819;RUN
        ADD2 MONDAY

114     THEA EDINBURGH,TH.R.
        DATE 20-JUL-1819
        TYPE OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-AS AT 19-JUL-1819;"FOR THE LAST TIME THIS
             SEASON"
        ADD2 TUESDAY

115     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 20-JUL-1819
        TYPE ENTERTAINMENT
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EUL
        SPEC "FOR THE THIRD TIME" RUN;G.A.OUT-MR.MACREADY
        ADD2 TUESDAY

116     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 21-JUL-1819
        TYPE ENTERTAINMENT
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EUL
        SPEC "FOR THE FOURTH TIME" RUN;G.A.OUT-MR.MACREADY
        ADD2 WEDNESDAY
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117 THEA EDINBURGH,TH.R.
DATE 23-JUL-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR EMERY AS DANDIE DINMONT; GUEST ARTIST OUT-MR. J. JOHNSTONE.
ADD2 FRIDAY

118 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 24-JUL-1819
TYPE ENTERTAINMENT
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EUL
SPEC G.A. OUT-MR.MACREADY
ADD2 SATURDAY

119 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 26-JUL-1819
TYPE ENTERTAINMENT
SUPP HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EUL
SPEC BENEFIT-G.A.OUT MR.MACREADY
ADD2 MONDAY

120 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 28-JUL-1819
TYPE ENTERTAINMENT
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EUL
SPEC SPECIAL OCCASION-HALF PRICE
ADD2 WEDNESDAY

121 THEA EDINBURGH,TH.R.
DATE 28-JUL-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. SMITH AS HENRY BERTRAM, MISS STEPHENS AS LUCY.
ADD2 WEDNESDAY

122 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 4-AUG-1819
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY EUL
SPEC NEW SCENERY (ROBERTS), COSTUMES, ETC.;G.A.-MR.MACKAY (BAILIE) "THIRD NIGHT OF MR.MACKAY'S PERFORMING BAILIE NICOL JARVIE."
ADD2 WEDNESDAY

123 THEA EDINBURGH,TH.R.
DATE 9-AUG-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (LUCY), MR.SMITH (BERTRAM);HIS BENEFIT.
ADD2 MONDAY

124 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 11-AUG-1819
TYPE NEW MUSICAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP SONG; BAILE NICOL JARVIE
WORK ROB ROY
LBRY GUL
SPEC FAVOURITE CHARACTER; BENEFIT;FAVOURITE MUSIC
ADD2 WEDNESDAY

125 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 16-AUG-1819
TYPE ENTERTAINMENT
SUPP HEART OF MID LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EUL
SPEC G.A. OUT-MISS STEPHENS, MR.SMITH
ADD2 MONDAY

126 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 19-AUG-1819
SUPP "AULD LANG SYNE","A HIGHLAND LAD MY LOVE WAS BORN",DUET-"ROY'S WIFE" WITH MR.SMITH
WORK ROB ROY
LBRY EUL
SPEC FAVOURITE MUSIC "FROM THE OPERA OF ROB ROY";G.A.-MR.SMITH, MISS STEPHENS HER BENEFIT
ADD2 THURSDAY

127 THEA EDINBURGH,TH.R.
DATE 25-AUG-1819
TYPE PLAY
MAIN ROB ROY MACGREGOR, OR AULD LANG SYNE
WORK ROB ROY
LBRY F
SPEC SPECIAL OCCASION-FATIGUE AND ILLNESS OF GUEST ARTIST, MISS O'NEILL, FORCES CHANGE OF PROGRAMME, "ROMEO AND JULIET" POSTPONED.
ADD2 WEDNESDAY

128 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 28-AUG-1819
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY EUL
SPEC BENEFIT-G.A. MR.FARREN (BAILIE) "THE PART...WILL BE ATTEMPTED BY..."
ADD2 SATURDAY

129 THEA EDINBURGH,TH.R.
DATE 31-AUG-1819
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST OUT-MISS O'NEILL REQUESTS REST DAYS IN HER SEASON.
ADD2 TUESDAY

130 THEA EDINBURGH,TH.R.
DATE 10-SEP-1819
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST OUT-MR. HENRY ERSKINE JOHNSTON.
ADD2 FRIDAY

131 THEA ABERDEEN,TH.R.
DATE 14-SEP-1819
TYPE NATIONAL PLAY
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MACKAY (BAILIE)
ADD2 TUESDAY

132 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 22-SEP-1819
TYPE MUSICAL DRAMA-ENTERTAINMENT
MAIN ROB ROY
SUPP THE HEART OF MID LOTHIAN
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY EUL
SPEC COMBINATION;BENEFIT-MR.BURNE (DOUGAL)
ADD2 WEDNESDAY

133 THEA EDINBURGH,TH.R.
DATE 24-SEP-1819
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

134 THEA EDINBURGH,TH.R.
DATE 25-SEP-1819
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 SATURDAY

135 THEA EDINBURGH,TH.R.
DATE 15-OCT-1819
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
ADD2 FRIDAY

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136     THEA EDINBURGH,PANTHEON
        DATE 26-OCT-1819
        SUPP DUET-ROY'S WIFE
        WORK ROB ROY
        LBRY NLS
        SPEC FAVOURITE MUSIC
        ADD2 TUESDAY

137     THEA SELKIRK,THEATRE,MASONS' LODGE
        DATE 29-OCT-1819
        TYPE NATIONAL NEW PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY B
        SPEC MR.FRASER'S COMPANY;JUVENILE(MASTER FRASER AS "HENRY BERTRAM").
        ADD2 FRIDAY

138     THEA SELKIRK,THEATRE,MASONS' LODGE
        DATE 3-NOV-1819
        ACTS 3
        MAIN ROB ROY; OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY B
        SPEC CROSS-DRESSING(MRS.HAY AS "FRANK");"IN CONSEQUENCE OF THE VAST
             CROWDS... IN ORDER TO GIVEN THOSE FROM THE COUNTRY AN
             OPPORTUNITY...IT WILL BE REPEATED";NEW SCENERY.
        ADD2 WEDNESDAY

139     THEA SELKIRK,THEATRE,MASONS' LODGE
        DATE 10-NOV-1819
        TYPE NATIONAL NEW PLAY
        MAIN ROB ROY;OR AULD LANG SYNE
        CATT WALLACE, HERO OF SCOTLAND
        WORK ROB ROY
        LBRY B
        SPEC BILLED HEADED "BY DESIRE";MASON'S LODGE OMITTED FROM HEADING; A
             MR.LEES REPLACED MRS.HAY AS "FRANK".
        ADD2 WEDNESDAY

140     THEA EDINBURGH,TH.R.
        DATE 1-DEC-1819
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        ADD2 WEDNESDAY

141     THEA EDINBURGH,TH.R.
        DATE 7-DEC-1819
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        ADD2 TUESDAY
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142 THEA EDINBURGH,PANTHEON
DATE 10-DEC-1819
TYPE MELO-DRAMATIC ROMANCE
MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS
AUTH DIBDIN
COMP MONTAGUE
WORK HEART OF MID-LOTHIAN
FORD I1 AND 2 NOTE
LBRY F/HW
SPEC NEW SCENERY;"SECOND NIGHT OF DIBDIN'S HEART OF MID-LOTHIAN"
ADD2 FRIDAY

143 THEA EDINBURGH,PANTHEON
DATE 11-DEC-1819
TYPE MELO-DRAMATIC ROMANCE
MAIN HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
AUTH DIBDIN
WORK HEART OF MID-LOTHIAN
FORD I1
LBRY NLS
SPEC "FOR THE THIRD TIME AT THIS THEATRE" "THE HEART OF MID-LOTHIAN
HAS BEEN RECEIVED WITH THE MOST UNQUALIFIED APPROBATION"; BENEFIT
ADD2 SATURDAY

144 THEA EDINBURGH,TH.R.
DATE 11-DEC-1819
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC REVIVAL
ADD2 SATURDAY

145 THEA EDINBURGH,TH.R.
DATE 14-DEC-1819
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
ADD2 TUESDAY

146 THEA EDINBURGH,TH.R.
DATE 16-DEC-1819
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT DIBDIN'S "THE HEART OF MID-LOTHIAN"-DURING THE SEASON
WORK ROB ROY
LBRY NLS
ADD2 THURSDAY

147 THEA EDINBURGH,PANTHEON
DATE 17-DEC-1819
TYPE MELO-DRAMATIC ROMANCE
MAIN HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARD'S.
AUTH MR.T.DIBDIN
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC BRITISH LIBRARY BILL'S DATE HAS BEEN CHANGED IN INK TO TUESDAY 21ST, POSSIBLY INDICATING THE NIGHT ON WHICH THE PREVIOUS OWNER SAW THE PLAY.
ADD2 FRIDAY

148 THEA EDINBURGH,TH.R.
DATE 20-DEC-1819
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN
ADD2 MONDAY

149 THEA EDINBURGH,PANTHEON
DATE 21-DEC-1819
MAIN HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
AUTH DIBDIN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 TUESDAY

150 THEA EDINBURGH,TH.R.
DATE 21-DEC-1819
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN
ADD2 TUESDAY

151 THEA EDINBURGH,TH.R.
DATE 22-DEC-1819
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN
ADD2 WEDNESDAY

152 THEA EDINBURGH,TH.R.
DATE 23-DEC-1819
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 THURSDAY

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153     THEA EDINBURGH,TH.R.
        DATE 30-DEC-1819
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        ADD2 THURSDAY

154     THEA EDINBURGH,TH.R.
        DATE 11-JAN-1820
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 TUESDAY

155     THEA GALASHIELS,THEATRE
        DATE 12-JAN-1820
        TYPE NATIONAL NEW PLAY
        ACTS 3
        MAIN ROB ROY, OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY B
        SPEC "AS PERFORMED, UPWARDS OF FORTY SUCCESSIVE NIGHTS, AT THE
             THEATRE-ROYAL, EDINBURGH";COMPANY CONSISTS LARGELY OF MR.FRASER,
             MR.L.-MR.D.FRASER, MISS FRASER, MISS P.FRASER;PRINTED BY "D.
             FRASER, OF THE THEATRE"; CROSS-DRESSING, MRS.HAY AS "FRANK".
        ADD2 WEDNESDAY

156     THEA EDINBURGH,TH.R.
        DATE 14-JAN-1820
        TYPE OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY NLS
        ADD2 FRIDAY

157     THEA EDINBURGH,TH.R.
        DATE 19-JAN-1820
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 WEDNESDAY

158     THEA EDINBURGH,TH.R.
        DATE 21-JAN-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 FRIDAY
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159 THEA EDINBURGH,TH.R.
DATE 24-JAN-1820
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
ADD2 MONDAY

160 THEA EDINBURGH,TH.R.
DATE 28-JAN-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
ADD2 FRIDAY

161 THEA EDINBURGH,TH.R.
DATE 1-FEB-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
CATT ROB ROY-WED.,THURS.,FRID.,SAT.; HEART OF MID-LOTHIAN-WEDNESDAY
WORK ROB ROY
LBRY NLS
SPEC RUN
ADD2 TUESDAY

162 THEA EDINBURGH,TH.R.
DATE 2-FEB-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
CATT ROB ROY-FRI.,SAT.; 9-FEB HEART OF MIDLOTHIAN
WORK ROB ROY
LBRY NLS
SPEC RUN
ADD2 WEDNESDAY

163 THEA EDINBURGH,TH.R.
DATE 17-FEB-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT 23rd FEB.-HEART OF MID-LOTHIAN
WORK ROB ROY
LBRY NLS
SPEC SPECIAL OCCASION-RE-OPENS AFTER KING'S DEATH.
ADD2 THURSDAY

164 THEA EDINBURGH,TH.R.
DATE 18-FEB-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
ADD2 FRIDAY

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165     THEA EDINBURGH,TH.R.
        DATE 19-FEB-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        SPEC "LAST TIME"
        ADD2 SATURDAY

166     THEA EDINBURGH,TH.R.
        DATE 23-FEB-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS
        AUTH W.H.MURRAY(FORD)
        WORK HEART OF MID-LOTHIAN
        FORD I5
        LBRY F/HW
        SPEC NEW SCENERY, COSTUMES, ETC.;"FIRST TIME IN THIS CITY."
        ADD2 WEDNESDAY

167     THEA GALASHIELS,THEATRE
        DATE 23-FEB-1820
        TYPE MELO-DRAMATIC ROMANCE
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY B
        SPEC BENEFIT-MRS.HAY
        ADD2 WEDNESDAY

168     THEA EDINBURGH,TH.R.
        DATE 24-FEB-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "SECOND TIME IN THIS CITY";RUN
        ADD2 THURSDAY

169     THEA EDINBURGH,TH.R.
        DATE 25-FEB-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MIDLOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        FORD I5
        LBRY NLS
        SPEC CONFIRMED FROM 26-FEB-1820; RUN
        ADD2 FRIDAY
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170     THEA EDINBURGH,TH.R.
        DATE 26-FEB-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS.
        CATT HEART OF MID-LOTHIAN ALL NEXT WEEK
        WORK HEART OF MID-LOTHIAN
        FORD I5
        LBRY NLS
        SPEC RUN; NEW SCENERY, ETC..
        ADD2 SATURDAY

171     THEA EDINBURGH,TH.R.
        DATE 28-FEB-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MIDLOTHIAN OR THE LILY OF ST. LEONARD'S
        CATT HEART OF MIDLOTHIAN ALL WEEK
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN-FULL WEEK 28th-4th MARCH
        ADD2 MONDAY

172     THEA EDINBURGH,TH.R.
        DATE 29-FEB-1820
        TYPE ROMANTIC DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN
        ADD2 TUESDAY

173     THEA EDINBURGH,TH.R.
        DATE 1-MAR-1820
        TYPE ROMANTIC DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN
        ADD2 WEDNESDAY

174     THEA GALASHIELS,THEATRE
        DATE 1-MAR-1820
        TYPE NEW ROMANTIC DRAMA/OPERA
        MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS
        SUPP ROB ROY, OR, AULD LANG SYNE
        WORK HEART OF MID-LOTHIAN/ROB ROY
        LBRY B
        SPEC COMBINATION;BENEFIT-MR.FRASER(ARGYLE);NEW SCENERY(FOR HEART OF
             MID-LOTHIAN)PAINTED BY MR.L.FRASER(RATCLIFFE-BLACK FRANK)
        ADD2 WEDNESDAY

175     THEA EDINBURGH,TH.R.
        DATE 2-MAR-1820
        TYPE ROMANTIC DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN; DATE CONFIRMED-SEE 3-MAR-1820
        ADD2 THURSDAY
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176 THEA EDINBURGH,TH.R.
DATE 3-MAR-1820
TYPE ROMANTIC DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT HEART OF MID-LOTHIAN-SATURDAY AND MONDAY
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; NEW SCENERY; FIRST RUN
ADD2 FRIDAY

177 THEA EDINBURGH,TH.R.
DATE 4-MAR-1820
TYPE ROMANTIC DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; DATE CONFIRMED-SEE 7-MAR-1820
ADD2 SATURDAY

178 THEA EDINBURGH,PANTHEON
DATE 4-MAR-1820
TYPE MELO-DRAMATIC ROMANCE
SUPP IVANHOE!
AUTH MR.MONTAGUE
WORK IVANHOE
LBRY F/HW
SPEC "SECOND TIME IN EDINBURGH";FIRST SEEN ON "MR.MONTAGUE'S NIGHT";
BENEFIT-MISS GOODWIN(REBECCA);CROSS-DRESSING (MISS NEWCOMBE AS
"PRINCE JOHN");"ALTERED FROM THE PIECE'S PERFORMING AT THE
SURREY-COBURG THEATRE,IN LONDON".
ADD2 SATURDAY

179 THEA EDINBURGH,TH.R.
DATE 6-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MIDLOTHIAN OR, THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN
ADD2 MONDAY

180 THEA GALASHIELS,THEATRE
DATE 6-MAR-1820
TYPE OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY B
SPEC REPEAT BENEFIT-MR.DUNCAN(RASHLEIGH)-THE FIRST HAVING FAILED;
CROSS-DRESSING(MRS.HAY AS "FRANK")
ADD2 MONDAY

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181     THEA EDINBURGH,TH.R.
        DATE 7-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MIDLOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN; "TWELFTH TIME".
        ADD2 TUESDAY

182     THEA EDINBURGH,TH.R.
        DATE 8-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        CATT HEART OF MID-LOTHIAN ALL THIS WEEK
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN; "THIRTEENTH TIME"
        ADD2 WEDNESDAY

183     THEA EDINBURGH,TH.R.
        DATE 9-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN,OR,THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;"FOURTEENTH TIME"
        ADD2 THURSDAY

184     THEA EDINBURGH,TH.R.
        DATE 10-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;15TH TIME
        ADD2 FRIDAY

185     THEA EDINBURGH,TH.R.
        DATE 11-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;16TH TIME
        ADD2 SATURDAY

186     THEA EDINBURGH,TH.R.
        DATE 13-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;17TH TIME
        ADD2 MONDAY
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187     THEA EDINBURGH,TH.R.
        DATE 14-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;18TH TIME
        ADD2 TUESDAY

188     THEA EDINBURGH,TH.R.
        DATE 15-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;19TH TIME
        ADD2 WEDNESDAY

189     THEA EDINBURGH,TH.R.
        DATE 16-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;20TH TIME
        ADD2 THURSDAY

190     THEA EDINBURGH,TH.R.
        DATE 17-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;21ST TIME
        ADD2 FRIDAY

191     THEA EDINBURGH,TH.R.
        DATE 18-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;22ND TIME
        ADD2 SATURDAY

192     THEA EDINBURGH,TH.R.
        DATE 20-MAR-1820
        TYPE ROMANTIC DRAMA
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;23RD TIME
        ADD2 MONDAY
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193 THEA EDINBURGH,TH.R.
DATE 21-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN;24TH TIME
ADD2 TUESDAY

194 THEA EDINBURGH,TH.R.
DATE 22-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN;25TH TIME
ADD2 WEDNESDAY

195 THEA EDINBURGH,TH.R.
DATE 23-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN;26TH TIME
ADD2 THURSDAY

196 THEA EDINBURGH,TH.R.
DATE 24-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN;27TH TIME
ADD2 FRIDAY

197 THEA EDINBURGH,TH.R.
DATE 25-MAR-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC RUN;28TH TIME
ADD2 SATURDAY

198 THEA EDINBURGH,TH.R.
DATE 29-MAR-1820
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.LISTON(DOMINIE)
ADD2 WEDNESDAY

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199     THEA EDINBURGH,TH.R.
        DATE 3-APR-1820
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.LISTON(DOMINIE)
        ADD2 MONDAY

200     THEA EDINBURGH,TH.R.
        DATE 5-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "29TH TIME";RUN
        ADD2 WEDNESDAY

201     THEA EDINBURGH,TH.R.
        DATE 6-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "30TH TIME";RUN
        ADD2 THURSDAY

202     THEA EDINBURGH,TH.R.
        DATE 7-APR-1820
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "31ST TIME";RUN
        ADD2 FRIDAY

203     THEA EDINBURGH,TH.R.
        DATE 10-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;"32ND TIME"
        ADD2 MONDAY

204     THEA EDINBURGH,TH.R.
        DATE 11-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "33D TIME";RUN
        ADD2 TUESDAY
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205     THEA EDINBURGH,TH.R.
        DATE 12-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "34TH TIME";RUN
        ADD2 WEDNESDAY

206     THEA EDINBURGH,TH.R.
        DATE 13-APR-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 THURSDAY

207     THEA EDINBURGH,TH.R.
        DATE 14-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "35TH TIME"
        ADD2 FRIDAY

208     THEA EDINBURGH,TH.R.
        DATE 15-APR-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 SATURDAY

209     THEA EDINBURGH,TH.R.
        DATE 18-APR-1820
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        ADD2 TUESDAY

210     THEA EDINBURGH,TH.R.
        DATE 22-APR-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 SATURDAY
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211     THEA EDINBURGH,TH.R.
        DATE 24-APR-1820
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "LAST TIME"
        ADD2 MONDAY

212     THEA KELSO,THEATRE
        DATE 24-APR-1820
        TYPE NEOTERIC DRAMA-ROMANCE
        MAIN THE ANTIQUARY
        SUPP THE LADY OF THE LAKE
        WORK ANTIQUARY/LADY OF THE LAKE
        LBRY B
        SPEC COMBINATION;BENEFIT-MR.D.FRASER (EDIE OCHILTREE).
        ADD2 MONDAY

213     THEA EDINBURGH,TH.R.
        DATE 25-APR-1820
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 TUESDAY

214     THEA EDINBURGH,TH.R.
        DATE 26-APR-1820
        TYPE NATIONAL OPERA/DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
        WORK ROB ROY/HEART OF MID-LOTHIAN
        LBRY F
        SPEC COMBINATION;COMPRESSED "INTO THREE ACTS"-SUPP
        ADD2 WEDNESDAY

215     THEA EDINBURGH,TH.R.
        DATE 27-APR-1820
        TYPE NATIONAL OPERA/DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR OR, AULD LANGSYNE
        SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
        WORK ROB ROY/HEART OF MID-LOTHIAN
        LBRY F
        SPEC COMBINATION;COMPRESSED-SUPP
        ADD2 THURSDAY

216     THEA EDINBURGH,TH.R.
        DATE 28-APR-1820
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 FRIDAY
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217 THEA EDINBURGH,TH.R.
DATE 29-APR-1820
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC COMPRESSED
ADD2 SATURDAY

218 THEA EDINBURGH,TH.R.
DATE 15-MAY-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
SUPP THE LAIRD OF DUMBIEDIKES DELIVERS "A FEW SENTENCES"
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY F
SPEC COMBINATION;BENEFIT-MR.MACKAY (BAILIE, DUMBIEDIKES); FAVOURITE CHARACTER;FAVOURITE SONG "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL".
ADD2 MONDAY

219 THEA EDINBURGH,TH.R.
DATE 26-MAY-1820
TYPE NATIONAL PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC BENEFIT-MR.DUFF (DOUGAL);FAVOURITE SONG "THE DOUGAL CREATURE'S VISIT TO EDINBURGH";FAVOURITE CHARACTER
ADD2 FRIDAY

220 THEA EDINBURGH,TH.R.
DATE 3-JUN-1820
TYPE MELO-DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC BENEFIT; COMPRESSED-(INTO 3 ACTS); SPECIAL OCCASION-EDINBURGH THEATRICAL FUND BENEFIT
ADD2 SATURDAY

221 THEA EDINBURGH,TH.R.
DATE 7-JUN-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
ADD2 WEDNESDAY

222 THEA EDINBURGH,TH.R.
DATE 24-AUG-1820
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (LUCY),MR.HORN-(BERTRAM)
ADD2 THURSDAY

223 THEA EDINBURGH,TH.R.
DATE 25-AUG-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (DI VERNON),MR.HORN (FRANCIS)
ADD2 FRIDAY

224 THEA EDINBURGH,TH.R.
DATE 26-AUG-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (DI VERNON),MR.HORN (FRANCIS)
ADD2 SATURDAY

225 THEA EDINBURGH,TH.R.
DATE 29-AUG-1820
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (LUCY),MR.HORN (BERTRAM)
ADD2 TUESDAY

226 THEA EDINBURGH,TH.R.
DATE 26-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC FIRST NIGHT; RUN
ADD2 TUESDAY

227 THEA EDINBURGH,TH.R.
DATE 27-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
CATT TO-MORROW, FRIDAY AND SATURDAY-THE ANTIQUARY
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC "2D TIME HERE"; RUN
ADD2 WEDNESDAY

228 THEA EDINBURGH,TH.R.
DATE 28-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 THURSDAY

229 THEA EDINBURGH,TH.R.
DATE 29-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 FRIDAY

230 THEA EDINBURGH,TH.R.
DATE 30-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 SATURDAY

231 THEA EDINBURGH,TH.R.
DATE 1-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 MONDAY

232 THEA EDINBURGH,TH.R.
DATE 2-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 TUESDAY

233 THEA EDINBURGH,TH.R.
DATE 3-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

234 THEA EDINBURGH,TH.R.
DATE 4-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 THURSDAY

235 THEA EDINBURGH,TH.R.
DATE 5-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 FRIDAY

236 THEA EDINBURGH,TH.R.
DATE 6-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 SATURDAY

237 THEA EDINBURGH,TH.R.
DATE 8-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 MONDAY

238 THEA EDINBURGH,TH.R.
DATE 9-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 TUESDAY

239 THEA EDINBURGH,TH.R.
DATE 10-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

240 THEA EDINBURGH,TH.R.
DATE 11-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 THURSDAY

241 THEA EDINBURGH,TH.R.
DATE 12-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 FRIDAY

242 THEA EDINBURGH,TH.R.
DATE 13-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 SATURDAY

243 THEA EDINBURGH,TH.R.
DATE 15-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN ANTIQUARY, OR THE HEIR OF GLENALLAN
CATT ANTIQUARY EVERY EVENING EXCEPT SATURDAY
COMP BISHOP
WORK ANTIQUARY
LBRY NLS
SPEC RUN-5 NIGHTS; "18th TIME HERE".
ADD2 MONDAY

244 THEA EDINBURGH,TH.R.
DATE 16-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 TUESDAY

245 THEA EDINBURGH,TH.R.
DATE 17-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

246 THEA EDINBURGH,TH.R.
DATE 18-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 THURSDAY

247 THEA EDINBURGH,TH.R.
DATE 19-JAN-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
AUTH TERRY AND POCOCK
COMP BISHOP
WORK ANTIQUARY
FORD B3
LBRY EP
SPEC RUN
ADD2 FRIDAY

248 THEA EDINBURGH,TH.R.
DATE 20-JAN-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC REVIVAL; REVISED SCENERY (2 SCENES USED FOR OTHER PRODUCTIONS);
RUN
ADD2 SATURDAY

249 THEA EDINBURGH,TH.R.
DATE 22-JAN-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN
ADD2 MONDAY

250 THEA EDINBURGH,TH.R.
DATE 23-JAN-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN
ADD2 TUESDAY

251 THEA EDINBURGH,TH.R.
DATE 24-JAN-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT HEART OF MID-LOTHIAN (TOMORROW AND FRIDAY); ANTIQUARY-SATURDAY
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; "4th TIME THIS SEASON"
ADD2 WEDNESDAY

252 THEA EDINBURGH,TH.R.
DATE 25-JAN-1821
ACTS 5
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN
ADD2 THURSDAY

253 THEA EDINBURGH,TH.R.
DATE 26-JAN-1821
ACTS 5
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN
ADD2 FRIDAY

254 THEA EDINBURGH,TH.R.
DATE 27-JAN-1821
MAIN THE ANTIQUARY
WORK ANTIQUARY
LBRY EP
SPEC "23RD TIME HERE"
ADD2 SATURDAY

255 THEA EDINBURGH,TH.R.
DATE 6-FEB-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY EP
SPEC "24TH TIME"
ADD2 TUESDAY

256 THEA EDINBURGH,TH.R.
DATE 8-FEB-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY EP
SPEC "25TH NIGHT"
ADD2 THURSDAY

257 THEA EDINBURGH,TH.R.
DATE 10-FEB-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 SATURDAY

258 THEA EDINBURGH,TH.R.
DATE 22-FEB-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
COMP BISHOP
WORK ANTIQUARY
LBRY EP (SEE ALSO F/HSC)
SPEC RUN "TWENTY-SIXTH NIGHT"
ADD2 THURSDAY

259 THEA EDINBURGH,TH.R.
DATE 27-FEB-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN ANTIQUARY, OR THE HEIR OF GLENALLAN
COMP BISHOP
WORK ANTIQUARY
LBRY NLS
SPEC "27th TIME"
ADD2 TUESDAY

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260     THEA EDINBURGH,TH.R.
        DATE 28-FEB-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        CATT MONDAY-THE ANTIQUARY
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC "FIRST TIME THIS SEASON"; RUN
        ADD2 WEDNESDAY

261     THEA EDINBURGH,TH.R.
        DATE 1-MAR-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC RUN
        ADD2 THURSDAY

262     THEA EDINBURGH,TH.R.
        DATE 2-MAR-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC RUN
        ADD2 FRIDAY

263     THEA EDINBURGH,TH.R.
        DATE 5-MAR-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC POSSIBLE RUN-QUERY
        ADD2 MONDAY
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264     THEA EDINBURGH,TH.R.
        DATE 6-MAR-1821
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN ANTIQUARY, OR THE HEIR OF GLENALLAN
        CATT ROB ROY-TOMORROW "FIFTH TIME THIS SEASON"
        WORK ANTIQUARY
        LBRY NLS
        SPEC "28th TIME"
        ADD2 TUESDAY

265     THEA EDINBURGH,TH.R.
        DATE 7-MAR-1821
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        ADD2 WEDNESDAY

266     THEA EDINBURGH,TH.R.
        DATE 8-MAR-1821
        TYPE NATIONAL PLAY
        MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY EP
        ADD2 THURSDAY

267     THEA EDINBURGH,TH.R.
        DATE 9-MAR-1821
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC "SIXTH NIGHT THIS SEASON"; RUN
        ADD2 FRIDAY

268     THEA EDINBURGH,TH.R.
        DATE 10-MAR-1821
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        AUTH POCOCK
        COMP DAVY
        WORK ROB ROY
        FORD T4
        LBRY EP
        SPEC RUN
        ADD2 SATURDAY
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269 THEA EDINBURGH,TH.R.
DATE 12-MAR-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 MONDAY

270 THEA EDINBURGH,TH.R.
DATE 13-MAR-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
FORD T4
LBRY EP
SPEC RUN
ADD2 TUESDAY

271 THEA EDINBURGH,TH.R.
DATE 16-MAR-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY EP
ADD2 FRIDAY

272 THEA EDINBURGH,TH.R.
DATE 19-MAR-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY EP
ADD2 MONDAY

273 THEA EDINBURGH,TH.R.
DATE 23-MAR-1821
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. HUCKEL AS HENRY
ADD2 FRIDAY

274 THEA EDINBURGH,TH.R.
DATE 26-MAR-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS.
CATT TOMORROW-ROB ROY
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

275 THEA EDINBURGH,TH.R.
DATE 27-MAR-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

276 THEA EDINBURGH,TH.R.
DATE 29-MAR-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 THURSDAY

277 THEA EDINBURGH,TH.R.
DATE 30-MAR-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
AUTH POCOCK
COMP DAVY
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

278 THEA EDINBURGH,TH.R.
DATE 3-APR-1821
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
ADD2 TUESDAY

279 THEA EDINBURGH,TH.R.
DATE 5-APR-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CONFIRMED FROM 6-APR-1821 "LAST NIGHT...PERFORMANCE... FAVOURITE
MELO-DRAMA...ROB ROY."
ADD2 THURSDAY

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280     THEA EDINBURGH,TH.R.
        DATE 6-APR-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        ADD2 FRIDAY

281     THEA EDINBURGH,TH.R.
        DATE 10-APR-1821
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY EP
        ADD2 TUESDAY

282     THEA EDINBURGH,TH.R.
        DATE 12-APR-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        ADD2 THURSDAY

283     THEA EDINBURGH,TH.R.
        DATE 17-MAY-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        CATT WEDNESDAY-ANTIQUARY (BENEFIT-THEATRICAL FUND)
        WORK ROB ROY
        LBRY NLS
        SPEC BENEFIT
        ADD2 THURSDAY

284     THEA EDINBURGH,TH.R.
        DATE 23-MAY-1821
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN ANTIQUARY,OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY F
        SPEC BENEFIT-THE EDINBURGH THEATRICAL FUND
        ADD2 WEDNESDAY

285     THEA EDINBURGH,TH.R.
        DATE 24-MAY-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 THURSDAY
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286 THEA EDINBURGH,TH.R.
DATE 25-MAY-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT TUESDAY-HEART OF MIDLOTHIAN (BENEFIT)
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

287 THEA EDINBURGH,TH.R.
DATE 29-MAY-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
SUPP "DOUGAL CREATURE'S VISIT TO EDINBURGH"
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY F(FH/W)
SPEC BENEFIT-MR.DUFF (JAMES RATCLIFFE "FIRST TIME"); FAVOURITE
CHARACTER;FAVOURITE SONG;FOLGER BILL (SEE ALSO F/HW W7;49)
ADD2 TUESDAY

288 THEA EDINBURGH,TH.R.
DATE 1-JUN-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC BENEFIT-MR.THOMAS GAIRDNER("TRAVELLER")
ADD2 FRIDAY

289 THEA EDINBURGH,TH.R.
DATE 2-JUN-1821
TYPE NATIONAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC BENEFIT-MR.HUCKEL
ADD2 SATURDAY

290 THEA EDINBURGH,TH.R.
DATE 5-JUN-1821
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
SUPP "COGITATIONS OF THE LAIRD OF DUMBIEDYKES, ON SAIR HEARTS,
HAUGHTY LASSES AND MISS KITTLEPOKER"-SONG AFTER THE PLAY
WORK HEART OF MID-LOTHIAN
LBRY F(FH/W)
SPEC BENEFIT-MR.BELL (DUMBIEDYKES "FOR THIS NIGHT ONLY"); FAVOURITE
CHARACTER;FAVOURITE SONG;F BILL (SEE ALSO FH/W W7;50)
ADD2 TUESDAY

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291     THEA EDINBURGH,TH.R.
        DATE 7-JUN-1821
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HSC
        SPEC BENEFIT-MR.ANDERSON (SIR FREDERICK VERNON)
        ADD2 THURSDAY

292     THEA EDINBURGH,TH.R.
        DATE 9-JUN-1821
        TYPE MUSICAL PLAY
        MAIN ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY F
        SPEC "LAST NIGHT" OF THE SEASON;BENEFIT-MR.-MRS.BERRY FORMERLY OF
             THE THEATRE ROYAL, FOUND TO BE DESTITUTE.
        ADD2 SATURDAY

293     THEA EDINBURGH,TH.R.
        DATE 11-JUN-1821
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC BENEFIT-MR.ROBERTS;SPECIAL OCCASION-A SECOND BENEFIT, THE
             FIRST ON THE 30TH MAY ("JOHN BULL","ROSINA")HAVING FAILED;LAST
             NIGHT OF THE SEASON.
        ADD2 MONDAY

294     THEA BANFF,THEATRE
        DATE 27-JUL-1821
        TYPE NATIONAL DRAMA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY B
        SPEC CORBET RYDER'S COMPANY;"147 TIME BY THIS COMPANY";SPECIAL
             OCCASION-PATRONAGE OF MRS.GRANT OF GRANT;THERE IS NO "FRANCIS"
             LISTED IN THE CAST OF CHARACTERS.
        ADD2 FRIDAY

295     THEA BANFF,THEATRE
        DATE 30-JUL-1821
        TYPE PLAY
        MAIN THE ANTIQUARY;OR, THE HEIR OF GLENALLAN.
        WORK ANTIQUARY
        LBRY B
        SPEC BENEFIT-MRS. AND MISSES(ISABELLA, PATIE-
             CROSS-DRESSING(QUERY)) RYDER
        ADD2 MONDAY

296     THEA EDINBURGH,TH.R.
        DATE 6-AUG-1821
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY F
        SPEC GUEST ARTIST OUT-MR.ABBOTT ("THE WARLOCK OF THE GLEN")
        ADD2 MONDAY
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297 THEA EDINBURGH,TH.R.
DATE 14-AUG-1821
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. HORN AS FRANCIS, MISS WILSON AS DI VERNON;
GUEST ARTIST OUT-MR. ISAACS.
ADD2 TUESDAY

298 THEA EDINBURGH,TH.R.
DATE 16-AUG-1821
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. HORN AS FRANCIS, MISS WILSON AS DI VERNON;
GUEST ARTIST OUT-MR. ISAACS.
ADD2 THURSDAY

299 THEA EDINBURGH,TH.R.
DATE 20-AUG-1821
TYPE OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS WILSON (DI VERNON),MR.HORN (FRANCIS);GUEST
ARTIST OUT-MR.ISAACS.
ADD2 MONDAY

300 THEA EDINBURGH,TH.R.
DATE 27-AUG-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. HUCKEL AS FRANCIS
ADD2 MONDAY

301 THEA EDINBURGH,TH.R.
DATE 29-AUG-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HSC
ADD2 WEDNESDAY

302 THEA PERTH,TH.R.
DATE 20-SEP-1821
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC "FOR THE 152d TIME BY THIS ESTABLISHMENT";SPECIAL OCCASION-
PATRONAGE OF THE RT.HON.THE COUNTESS OF MANSFIELD;G.A.-MR.HORN
(FRANCIS),MISS WILSON (DI VERNON);G.A. OUT-MR.WELSH;MR.RYDER'S
CO.
ADD2 THURSDAY

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303     THEA PERTH,TH.R.
        DATE 12-OCT-1821
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F/HW
        SPEC SPECIAL OCCASION-PATRONAGE OF THE LORD PROVOST AND MAGISTRATES
             OF PERTH.
        ADD2 FRIDAY

304     THEA PERTH,TH.R.
        DATE 16-OCT-1821
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY B
        ADD2 TUESDAY

305     THEA ABERDEEN,THEATRE
        DATE 22-NOV-1821
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F/HW
        SPEC POSSIBLE QUERY THEATRE;G.A.OUT-SIGNOR RIVOLTA(MUSICIAN);
             SPECIAL OCCASION-ILLNESS FORCED A CHANGE OF BILL-TRAGEDY OF
             "ALEXANDER" IS POSTPONED.
        ADD2 THURSDAY

306     THEA ABERDEEN,TH.R.
        DATE 30-NOV-1821
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F/HW
        SPEC "FOR THE 157TH TIME BY THIS ESTABLISHMENT"
        ADD2 FRIDAY

307     THEA EDINBURGH,CALEDONIAN
        DATE 1-DEC-1821
        TYPE MELO DRAMA
        ACTS 3
        MAIN KENILWORTH, OR THE DAYS OF GOOD QUEEN BESS
        COMP HUMBLE
        WORK KENILWORTH
        FORD SEE L7
        LBRY F/HW
        SPEC JOINT BILL ALSO COVERS 30-NOV-1821;"FIRST TIME";FIRST PRODUCTION
             "WRITTEN EXPRESSLY FOR THIS THEATRE";NEW SCENERY, COSTUMES, ETC..
        ADD2 SATURDAY

308     THEA ABERDEEN,TH.R.
        DATE 3-DEC-1821
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F/HW
        ADD2 MONDAY
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309 THEA EDINBURGH,TH.R.
DATE 9-JAN-1822
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MISS BYRNE'S ILLNESS FORCES CHANGE OF PROGRAMME; "FIRST TIME THIS SEASON"
ADD2 WEDNESDAY

310 THEA EDINBURGH,TH.R.
DATE 10-JAN-1822
TYPE NATIONAL PLAY
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY EP
SPEC DATE CONFIRMED-SEE 11-JAN-1822; GUEST ARTIST-MISS BYRNE
ADD2 THURSDAY

311 THEA EDINBURGH,TH.R.
DATE 12-JAN-1822
TYPE MUSICAL PLAY
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY NLS
SPEC DATE CONFIRMED-SEE' 14-JAN-1822
ADD2 SATURDAY

312 THEA EDINBURGH,TH.R.
DATE 15-JAN-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. HUCKEL AS FRANCIS, MISS BYRNE AS DI VERNON; REVIVAL; "FIRST TIME THIS SEASON"
ADD2 TUESDAY

313 THEA EDINBURGH,TH.R.
DATE 16-JAN-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS BYRNE AS DI VERNON; RUN
ADD2 WEDNESDAY

314 THEA EDINBURGH,TH.R.
DATE 17-JAN-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC RUN; GUEST ARTIST-MISS BYRNE AS DI VERNON
ADD2 THURSDAY

315 THEA EDINBURGH,TH.R.
DATE 18-JAN-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC RUN; GUEST ARTIST-MISS BYRNE AS DI VERNON
ADD2 FRIDAY

316 THEA EDINBURGH,TH.R.
DATE 19-JAN-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC RUN; GUEST ARTIST-MISS BYRNE AS DI VERNON
ADD2 SATURDAY

317 THEA EDINBURGH,TH.R.
DATE 28-JAN-1822
TYPE NATIONAL MUSICAL PLAY
MAIN THE ANTIQUARY
WORK ANTIQUARY
LBRY EP
ADD2 MONDAY

318 THEA EDINBURGH,TH.R.
DATE 29-JAN-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 TUESDAY

319 THEA EDINBURGH,TH.R.
DATE 1-FEB-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

320 THEA EDINBURGH,TH.R.
DATE 2-FEB-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 SATURDAY

321 THEA EDINBURGH,TH.R.
DATE 4-FEB-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 MONDAY

322 THEA EDINBURGH,TH.R.
DATE 8-FEB-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 FRIDAY

323 THEA EDINBURGH,TH.R.
DATE 11-FEB-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC POSSIBLE QUERY IN DATE-ERROR IN BILL PRINTING OR IN DATA COLLECTION.
ADD2 MONDAY

324 THEA EDINBURGH,TH.R.
DATE 14-FEB-1822
TYPE NATIONAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS M. NICOLL AS LUCY, MISS BYRNE AS JULIA; MISS NICOLL'S BENEFIT
ADD2 THURSDAY

325 THEA ABERDEEN,TH.R.
DATE 14-FEB-1822
TYPE OVERTURE
SUPP OVERTURE TO "GUY MANNERING"
WORK GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC
ADD2 THURSDAY

326 THEA EDINBURGH,TH.R.
DATE 15-FEB-1822
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
ADD2 FRIDAY

327 THEA EDINBURGH,TH.R.
DATE 4-MAR-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 MONDAY

328 THEA EDINBURGH,TH.R.
DATE 8-MAR-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

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329     THEA EDINBURGH,TH.R.
        DATE 13-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH POCOCK
        WORK LEGEND OF MONTROSE
        FORD M4 NOTE
        LBRY EP
        SPEC "FIRST TIME HERE"; DATE CONFIRMED-SEE 14-MAR-1822; RUN; GUEST
             ARTIST-TERRY AS RANALD; NEW SCENERY, ETC.
        ADD2 WEDNESDAY

330     THEA EDINBURGH,TH.R.
        DATE 14-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH POCOCK
        WORK LEGEND OF MONTROSE
        FORD M4 NOTE
        LBRY EP
        SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC..
        ADD2 THURSDAY

331     THEA EDINBURGH,TH.R.
        DATE 15-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH POCOCK
        WORK LEGEND OF MONTROSE
        FORD M4 NOTE
        LBRY EP
        SPEC RUN; "2D TIME HERE"; GUEST ARTIST-TERRY AS RANALD; NEW
             SCENERY, ETC.
        ADD2 FRIDAY

332     THEA EDINBURGH,TH.R.
        DATE 16-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH POCOCK
        WORK LEGEND OF MONTROSE
        FORD M4 NOTE
        LBRY EP
        SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC..
        ADD2 SATURDAY

333     THEA EDINBURGH,TH.R.
        DATE 18-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH POCOCK
        WORK LEGEND OF MONTROSE
        LBRY EP
        SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC.
        ADD2 MONDAY
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334 THEA EDINBURGH,TH.R.
DATE 19-MAR-1822
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
AUTH POCOCK
WORK LEGEND OF MONTROSE
LBRY EP
SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC..
ADD2 TUESDAY

335 THEA EDINBURGH,TH.R.
DATE 20-MAR-1822
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
AUTH POCOCK
WORK LEGEND OF MONTROSE
LBRY EP
SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC..
ADD2 WEDNESDAY

336 THEA EDINBURGH,TH.R.
DATE 21-MAR-1822
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
CATT TO-MORROW AND SATURDAY-MONTROSE/TUESDAY-HEART OF MID-LOTHIAN
WORK LEGEND OF MONTROSE
LBRY EP
SPEC FOR THE "8TH TIME HERE"; "NOW BEING ACTED...COVENT GARDEN; GUEST ARTIST-MR TERRY AS RANALD; RUN; NEW SCENERY, ETC..
ADD2 THURSDAY

337 THEA EDINBURGH,TH.R.
DATE 22-MAR-1822
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
AUTH POCOCK
WORK LEGEND OF MONTROSE
LBRY EP
SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC.
ADD2 FRIDAY

338 THEA EDINBURGH,TH.R.
DATE 23-MAR-1822
MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
AUTH POCOCK
WORK LEGEND OF MONTROSE
LBRY EP
SPEC RUN; GUEST ARTIST-TERRY AS RANALD; NEW SCENERY, ETC..
ADD2 SATURDAY

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339     THEA EDINBURGH,TH.R.
        DATE 25-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY EP
        SPEC "FOR THE 11TH TIME...PERFORMED TWICE MORE"; NEW SCENERY, ETC.;
             GUEST ARTIST-TERRY AS RANALD.
        ADD2 MONDAY

340     THEA EDINBURGH,TH.R.
        DATE 26-MAR-1822
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        CATT FRIDAY-THE LEGEND OF MONTROSE
        WORK ROB ROY
        LBRY EP
        ADD2 TUESDAY

341     THEA EDINBURGH,TH.R.
        DATE 29-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY EP
        ADD2 FRIDAY

342     THEA EDINBURGH,TH.R.
        DATE 26-APR-1822
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        CATT TUESDAY-ROB ROY/WEDNESDAY-BRIDE OF LAMMERMOOR/THURSDAY-H.OF MID-L.
        WORK GUY MANNERING
        LBRY EP
        SPEC BENEFIT
        ADD2 FRIDAY

343     THEA EDINBURGH,TH.R.
        DATE 30-APR-1822
        TYPE NATIONAL MELO-DRAMA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC BENEFIT-MR. MACKAY (BAILIE);CLUSTER
        ADD2 TUESDAY

344     THEA EDINBURGH,TH.R.
        DATE 1-MAY-1822
        TYPE NATIONAL DRAMA
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        AUTH CALCRAFT, J. W.(FORD)
        WORK BRIDE OF LAMMERMOOR
        FORD E4
        LBRY F/HW(EP DATE QUERY)
        SPEC FIRST TIME; CALCRAFT'S BENEFIT;FOLGER BILL IDENTIFIES; CLUSTER;
             FIRST PRODUCTION
        ADD2 WEDNESDAY
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345 THEA EDINBURGH,TH.R.
DATE 2-MAY-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
SUPP SONG-BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY EP
SPEC BENEFIT; CLUSTER; FAVOURITE MUSIC; FAVOURITE CHARACTER;

346 THEA EDINBURGH,TH.R.
DATE 7-MAY-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP ALSO "THE DUGALD CREATURE'S VISIT TO EDINBURGH"
WORK ROB ROY
LBRY EP
SPEC DUFF'S BENEFIT; FAVOURITE CHARACTER;FAVOURITE MUSIC
ADD2 TUESDAY

347 THEA EDINBURGH,TH.R.
DATE 14-MAY-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 TUESDAY

348 THEA EDINBURGH,TH.R.
DATE 24-MAY-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

349 THEA EDINBURGH,TH.R.
DATE 25-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
COMP BISHOP
WORK GUY MANNERING
FORD H2 QUERY
LBRY EP
SPEC DATE CONFIRMED-SEE 24-MAY-1822 (TOMORROW...) AND 27-MAY-1822
"2ND NIGHT"; RUN; MIX OF OLD AND NEW SCENERY; FIRST NIGHT; GUEST
ARTIST-MR. BARTLEY AS DIRK HATTERAICH, MRS. BARTLEY AS MEG
MERRILIES
ADD2 SATURDAY

350 THEA EDINBURGH,TH.R.
DATE 27-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
COMP BISHOP
WORK GUY MANNERING
FORD H2 QUERY
LBRY EP
SPEC RUN; "2ND NIGHT"; GUEST ARTIST, SCENERY, AS AT-25-MAY-1822
ADD2 MONDAY

351 THEA EDINBURGH,TH.R.
DATE 28-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
COMP BISHOP
WORK GUY MANNERING
FORD H2 QUERY
LBRY EP
SPEC RUN; GUEST ARTIST-AS AT 25-MAY-1822
ADD2 TUESDAY

352 THEA EDINBURGH,TH.R.
DATE 29-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
FORD H2 QUERY
LBRY EP
SPEC RUN; GUEST ARTIST-AS ABOVE
ADD2 WEDNESDAY

353 THEA EDINBURGH,TH.R.
DATE 30-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
CATT TO-MORROW-HEART OF MID-LOTHIAN/SATURDAY-WITCH OF DERNCLEUGH
WORK GUY MANNERING
FORD H2 NOTE
LBRY EP
SPEC GUEST ARTIST-MRS. BARTLEY, LATE MISS SMITH AS MEG MERRILEES, MR. BARTLEY AS DIRK HATTERAICH; "5TH TIME IN THIS THEATRE"
ADD2 THURSDAY

354 THEA EDINBURGH,TH.R.
DATE 31-MAY-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT TO-MORROW-WITCH OF DERNCLEUGH/THURSDAY-HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 FRIDAY

355 THEA EDINBURGH,TH.R.
DATE 1-JUN-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
FORD H2
LBRY EP
SPEC "PRODUCED LAST SEASON...ENGLISH OPERA HOUSE"; BENEFIT OF GUEST ARTIST-MR. BARTLEY AS DIRK HATTERAICK MRS. BARTLEY AS MEG MERRILEES
ADD2 SATURDAY

356 THEA EDINBURGH,TH.R.
DATE 6-JUN-1822
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MR. H. JOHNSTON
ADD2 THURSDAY

357 THEA EDINBURGH,TH.R.
DATE 2-JUL-1822
TYPE HISTORICAL DRAMA
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
AUTH THOMAS DIBDIN
WORK KENILWORTH
FORD L9
LBRY EP
SPEC DATE CONFIRMED-SEE 03-JUL-1822; FIRST TIME IN THIS THEATRE; NEW SCENERY; GUEST ARTIST-MRS. BUNN AS ELIZABETH I; QUERY-FORD NUMBER OF ACTS; RUN
ADD2 TUESDAY

358 THEA EDINBURGH,TH.R.
DATE 3-JUL-1822
TYPE HISTORICAL DRAMA
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
CATT TO-MORROW AND FRIDAY-KENILWORTH
AUTH THOMAS DIBDIN
COMP LODER AND HORN
WORK KENILWORTH
FORD L9
LBRY EP
SPEC "2ND TIME IN THIS THEATRE"; NEW SCENERY; GUEST ARTIST-MRS BUNN AS QUEEN ELIZABETH; RUN
ADD2 WEDNESDAY

359 THEA EDINBURGH,TH.R.
DATE 4-JUL-1822
TYPE HISTORICAL DRAMA
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
CATT TO-MORROW AND SATURDAY-KENILWORTH
COMP LODER AND HORN
WORK KENILWORTH
FORD L9
LBRY EP
SPEC RUN; NEW SCENERY; GUEST ARTIST-MRS. BUNN AS QUEEN ELIZABETH
ADD2 THURSDAY

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360     THEA EDINBURGH,TH.R.
        DATE 5-JUL-1822
        TYPE HISTORICAL DRAMA
        ACTS 4
        MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
        CATT TO-MORROW-KENILWORTH
        COMP LODER AND HORN
        WORK KENILWORTH
        FORD L9
        LBRY EP
        SPEC RUN; NEW SCENERY; GUEST ARTIST-MRS. BUNN AS QUEEN ELIZABETH
        ADD2 FRIDAY

361     THEA EDINBURGH,TH.R.
        DATE 6-JUL-1822
        TYPE HISTORICAL DRAMA
        ACTS 4
        MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
        COMP LODER AND HORN
        WORK KENILWORTH
        FORD L9
        LBRY EP
        SPEC RUN; NEW SCENERY; GUEST ARTIST-MRS. BUNN AS QUEEN ELIZABETH.
        ADD2 SATURDAY

362     THEA EDINBURGH,TH.R.
        DATE 8-JUL-1822
        TYPE HISTORICAL DRAMA
        ACTS 4
        MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
        WORK KENILWORTH
        FORD L9
        LBRY EP
        SPEC RUN; DATE CONFIRMED-SEE 10-JUL-1822; NEW SCENERY; GUEST
             ARTIST-MRS. BUNN AS QUEEN ELIZABETH.
        ADD2 MONDAY

363     THEA EDINBURGH,TH.R.
        DATE 10-JUL-1822
        TYPE HISTORICAL DRAMA
        ACTS 4
        MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
        CATT FRIDAY-KENILWORTH
        WORK KENILWORTH
        FORD L9
        LBRY EP
        SPEC NEW SCENERY; GUEST ARTIST-MRS BUNN AS QUEEN ELIZABETH
        ADD2 WEDNESDAY

364     THEA EDINBURGH,TH.R.
        DATE 12-JUL-1822
        TYPE HISTORICAL DRAMA
        ACTS 4
        MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
        CATT TO-MORROW-KENILWORTH
        WORK KENILWORTH
        FORD L9
        LBRY EP
        SPEC NEW SCENERY; GUEST ARTIST-MRS. BUNN AS QUEEN ELIZABETH; OLD
             SCENERY FROM "LEGEND OF MONTROSE"
        ADD2 FRIDAY
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365 THEA EDINBURGH,TH.R.
DATE 13-JUL-1822
TYPE HISTORICAL DRAMA
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
WORK KENILWORTH
FORD L9
LBRY EP
SPEC OLD AND NEW SCENERY; GUEST ARTIST-MRS. BUNN AS QUEEN ELIZABETH; HER BENEFIT
ADD2 SATURDAY

366 THEA EDINBURGH,TH.R.
DATE 31-JUL-1822
TYPE OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC DATE CONFIRMED-SEE 01-AUG-1822 "TRIUMPHANT SUCCESS...LAST NIGHT", GUEST ARTIST-MISS M. TREE AS DIANA VERNON; CLUSTER
ADD2 WEDNESDAY

367 THEA EDINBURGH,TH.R.
DATE 1-AUG-1822
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
CATT TOMORROW-ROB ROY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS M. TREE AS LUCY BERTRAM; CLUSTER
ADD2 THURSDAY

368 THEA EDINBURGH,TH.R.
DATE 2-AUG-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS M. TREE AS DI VERNON; CLUSTER
ADD2 FRIDAY

369 THEA EDINBURGH,TH.R.
DATE 3-AUG-1822
TYPE NATIONAL PLAY
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LOENARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC CLUSTER; CHANGED BILL(MISS TREE'S ILLNESS POSTPONES THE BARBER OF SEVILLE); GUEST ARTIST OUT; SPECIAL OCCASION.
ADD2 SATURDAY

370 THEA DUNDEE,TH.R.
DATE 5-AUG-1822
TYPE NATIONAL PLAY
MAIN WAVERLEY; OR, THE FORTY-FIVE
WORK WAVERLEY
FORD NEW
LBRY DCL
SPEC REDUCED PRICES; "FOR THE 2ND TIME...NEW NATIONAL PLAY, WRITTEN EXPRESSLY FOR THIS COMPANY."; QUERY FORD.
ADD2 MONDAY

371 THEA EDINBURGH,TH.R.
DATE 6-AUG-1822
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN; OR THE LILY OF ST. LEONARDS
CATT TO-MORROW-ROB ROY
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MISS TREE (INDISPOSED)
ADD2 TUESDAY

372 THEA EDINBURGH,TH.R.
DATE 12-AUG-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT TOMORROW-HEART OF MID-LOTHIAN
WORK ROB ROY
LBRY EP
SPEC SPECIAL OCCASION-KING'S BIRTHDAY
ADD2 MONDAY

373 THEA EDINBURGH,TH.R.
DATE 13-AUG-1822
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC DATE CONFIRMED-SEE 14-AUG-1822
ADD2 TUESDAY

374 THEA EDINBURGH,TH.R.
DATE 14-AUG-1822
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT FRIDAY-THE HEART OF MID-LOTHIAN
WORK ROB ROY
LBRY EP
ADD2 WEDNESDAY

375 THEA EDINBURGH,TH.R.
DATE 16-AUG-1822
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT TOMORROW-ROB ROY, OR AULD LANGSYNE
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC SPECIAL OCCASION-CURTAIN UP AT 7PM, SOLE REPRESENTATION, CURTAIN
DOWN ABOUT 9PM-TO ALLOW PATRONS TO "SEE THE ILLUMINATION"
ADD2 FRIDAY

376 THEA EDINBURGH,TH.R.
DATE 17-AUG-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 SATURDAY

377 THEA EDINBURGH,TH.R.
DATE 27-AUG-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC SPECIAL OCCASION-ROYAL COMMAND PERFORMANCE BEFORE THE KING; SOLE PRESENTATION
ADD2 TUESDAY

378 THEA EDINBURGH,TH.R.
DATE 22-OCT-1822
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS AS LUCY BERTRAM, MR.L.LEE AS HENRY BERTRAM
ADD2 TUESDAY

379 THEA EDINBURGH,TH.R.
DATE 25-OCT-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON, MR. LEONI LEE AS FRANCIS
ADD2 FRIDAY

380 THEA EDINBURGH,TH.R.
DATE 29-OCT-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT THURSDAY-REVIVAL OF THE ANTIQUARY
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON, MR. LEONI LEE AS FRANCIS
ADD2 TUESDAY

381 THEA EDINBURGH,TH.R.
DATE 31-OCT-1822
TYPE NATIONAL OPERA
MAIN ROB ROY
CATT AFTER VACATION-THE BRIDE OF LAMMERMOOR (SEE 30-OCT-1822) AND THE FORTUNES OF NIGEL.
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON
ADD2 THURSDAY

382 THEA EDINBURGH,TH.R.
DATE 25-NOV-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC NEW SCENERY; NEW COSTUMES; RUN
ADD2 MONDAY

383 THEA EDINBURGH,TH.R.
DATE 26-NOV-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC RUN
ADD2 TUESDAY

384 THEA EDINBURGH,TH.R.
DATE 27-NOV-1822
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

385 THEA EDINBURGH,TH.R.
DATE 28-NOV-1822
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 THURSDAY

386 THEA EDINBURGH,TH.R.
DATE 30-NOV-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 SATURDAY

387 THEA EDINBURGH,TH.R.
DATE 3-DEC-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 TUESDAY

388 THEA EDINBURGH,TH.R.
DATE 5-DEC-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 THURSDAY

389 THEA EDINBURGH,TH.R.
DATE 6-DEC-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 FRIDAY

390 THEA EDINBURGH,TH.R.
DATE 9-DEC-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 MONDAY

391 THEA EDINBURGH,TH.R.
DATE 11-DEC-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 WEDNESDAY

392 THEA EDINBURGH,TH.R.
DATE 16-DEC-1822
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 MONDAY

393 THEA EDINBURGH,TH.R.
DATE 17-DEC-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 TUESDAY

394 THEA EDINBURGH,TH.R.
DATE 20-DEC-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EUL
SPEC "FOR THE 9TH TIME";NEW SCENERY (MR.DAVID ROBERTS), COSTUMES, ETC..
ADD2 FRIDAY

395 THEA EDINBURGH,TH.R.
DATE 23-DEC-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 MONDAY

396 THEA EDINBURGH,TH.R.
DATE 4-JAN-1823
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC NEW SCENERY; NEW COSTUMES, ETC..
ADD2 SATURDAY

397 THEA EDINBURGH,TH.R.
DATE 14-JAN-1823
MAIN ROB ROY MACGREGOR
CATT GEORGE HERIOT IN PREPARATION
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

398 THEA EDINBURGH,TH.R.
DATE 20-JAN-1823
TYPE NATIONAL DRAMA
MAIN BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 MONDAY

399 THEA EDINBURGH,TH.R.
DATE 27-JAN-1823
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC SPECIAL OCCASION-VANDENHOFF'S ILLNESS FORCES POSTPONEMENT OF "KENILWORTH"; CLUSTER
ADD2 MONDAY

400 THEA EDINBURGH,TH.R.
DATE 28-JAN-1823
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC CLUSTER
ADD2 TUESDAY

401 THEA EDINBURGH,TH.R.
DATE 30-JAN-1823
TYPE MUSICAL PLAY
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC CLUSTER; SPECIAL OCCASION-"KENILWORTH" POSTPONED AGAIN
ADD2 THURSDAY

402 THEA EDINBURGH,TH.R.
DATE 4-FEB-1823
TYPE HISTORICAL PLAY
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
WORK KENILWORTH
FORD L9 QUERY
LBRY EP
SPEC REVIVAL; GUEST ARTIST-VANDENHOFF AS ROBERT DUDLEY; QUERY FORD
ADD2 TUESDAY

403 THEA EDINBURGH,TH.R.
DATE 6-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC "FIRST TIME IN THIS THEATRE"; MIX OF OLD AND NEW SCENERY; RUN
ADD2 THURSDAY

404 THEA EDINBURGH,TH.R.
DATE 7-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC RUN
ADD2 FRIDAY

405 THEA EDINBURGH,TH.R.
DATE 8-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC RUN
ADD2 SATURDAY

406 THEA EDINBURGH,TH.R.
DATE 11-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
ADD2 TUESDAY

407 THEA EDINBURGH,TH.R.
DATE 13-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC RUN
ADD2 THURSDAY

408 THEA EDINBURGH,TH.R.
DATE 14-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC RUN
ADD2 FRIDAY

409 THEA EDINBURGH,TH.R.
DATE 15-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC RUN
ADD2 SATURDAY

410 THEA EDINBURGH,TH.R.
DATE 18-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 TUESDAY

411 THEA EDINBURGH,TH.R.
DATE 19-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 WEDNESDAY

412 THEA EDINBURGH,CALEDONIAN
DATE 21-FEB-1823
TYPE MELO-DRAMA
ACTS 3
MAIN THE PIRATE
WORK PIRATE
FORD Q4 ALSO Q2
LBRY F/HW
SPEC RUN-"EVERY EVENING UNTIL FURTHER NOTICE";NEW SCENERY;"SECOND
NIGHT"; "AS PERFORMED AT THE OLYMPIC THEATRE".
ADD2 FRIDAY

413 THEA EDINBURGH,TH.R.
DATE 21-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 FRIDAY

414 THEA EDINBURGH,TH.R.
DATE 22-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 SATURDAY

415 THEA EDINBURGH,TH.R.
DATE 25-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 TUESDAY

416 THEA EDINBURGH,TH.R.
DATE 26-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 WEDNESDAY

417 THEA EDINBURGH,TH.R.
DATE 28-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 FRIDAY

418 THEA EDINBURGH,TH.R.
DATE 1-MAR-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 SATURDAY

419 THEA EDINBURGH,TH.R.
DATE 4-MAR-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823
ADD2 TUESDAY

420 THEA EDINBURGH,TH.R.
DATE 6-MAR-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC BROKEN RUN; SEE 6-FEB-1823.
ADD2 THURSDAY

421 THEA EDINBURGH,TH.R.
DATE 7-MAR-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
FORD G4
LBRY EP
SPEC "18th AND LAST TIME"; BROKEN RUN-SEE 6-FEB-1823
ADD2 FRIDAY

422 THEA EDINBURGH,CALEDONIAN
DATE 19-MAR-1823
TYPE MELO-DRAMA
ACTS 3
MAIN PEVERIL OF THE PEAK, OR THE DAYS OF CHARLES II
WORK PEVERIL OF THE PEAK
FORD P1 NOTE
LBRY EP
SPEC "FIRST TIME IN THIS CITY"; NEW SCENERY, MUSIC, ETC..
ADD2 WEDNESDAY

423 THEA EDINBURGH,CALEDONIAN
DATE 20-MAR-1823
TYPE MELO DRAMA
ACTS 3
MAIN PEVERIL OF THE PEAK;OR, THE DAYS OF CHARLES II
AUTH E.FITZBALL(FORD)
COMP MR.JEWSON
WORK PEVERIL OF THE PEAK
FORD P1 NOTE
LBRY F/HW
ADD2 THURSDAY

424 THEA EDINBURGH,TH.R.
DATE 25-MAR-1823
TYPE MUSICAL PLAY
MAIN GUY MANNERING
CATT IN PREPARATION-PEVERIL OF THE PEAK (SEE 21-MAR-1823)
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. LISTON AS DOMINIE SAMPSON
ADD2 TUESDAY

425 THEA EDINBURGH,CALEDONIAN
DATE 31-MAR-1823
TYPE NATIONAL MELO DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F/HSC
SPEC BENEFIT-MR.ANDERSON (SIR FREDERICK);"FIRST TIME THIS SEASON",
"AS ORIGINALLY PERFORMED AT THIS THEATRE."
ADD2 MONDAY

426 THEA EDINBURGH,TH.R.
DATE 1-APR-1823
TYPE HISTORICAL PLAY
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
COMP LODER AND HORN
WORK KENILWORTH
FORD L9 QUERY
LBRY EP
SPEC REVIVAL; GUEST ARTIST-VANDENHOFF AS ROBERT DUDLEY; "AS ACTED
AT THE THEATRES-ROYAL DUBLIN, BATH, LIVERPOOL, BIRMINGHAM AND
MANCHESTER"; QUERY FORD
ADD2 SATURDAY

427 THEA EDINBURGH,CALEDONIAN
DATE 2-APR-1823
TYPE MELO DRAMA
MAIN THE PIRATE
WORK PIRATE
LBRY B
SPEC BENEFIT-MR.LEWIS JOHNSTON(BOX-BOOK AND HOUSE KEEPER) AND MISS
MCMAHON.
ADD2 WEDNESDAY

428 THEA EDINBURGH,TH.R.
DATE 4-APR-1823
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. LISTON AS DOMINIE SAMPSON
ADD2 FRIDAY

429 THEA EDINBURGH,TH.R.
DATE 9-APR-1823
TYPE HISTORICAL PLAY
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
CATT TO-MORROW-ROB ROY, SATURDAY-PEVERIL OF THE PEAK
WORK FORTUNES OF NIGEL
LBRY EP
SPEC CLUSTER
ADD2 WEDNESDAY

430 THEA EDINBURGH,TH.R.
DATE 10-APR-1823
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC CLUSTER;
ADD2 THURSDAY

431 THEA EDINBURGH,TH.R.
DATE 12-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC FIRST NIGHT; GUEST ARTIST-MISS S. BOOTH AS FENELLA; CLUSTER; RUN
ADD2 SATURDAY

432 THEA EDINBURGH,TH.R.
DATE 14-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS 12-APR-1823
ADD2 MONDAY

433 THEA EDINBURGH,TH.R.
DATE 15-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS 12-APR-1823
ADD2 TUESDAY

434 THEA EDINBURGH,TH.R.
DATE 16-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS 12-APR-1823
ADD2 WEDNESDAY

435 THEA EDINBURGH,TH.R.
DATE 17-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS 12-APR-1823
ADD2 THURSDAY

436 THEA EDINBURGH,TH.R.
DATE 18-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS 12-APR-1823
ADD2 FRIDAY

437 THEA EDINBURGH,TH.R.
DATE 19-APR-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
COMP DEWAR AND WARE
WORK PEVERIL OF THE PEAK
FORD P2
LBRY EP
SPEC RUN; GUEST ARTIST-AS AT 12-APR-1823; "LAST NIGHT"
ADD2 SATURDAY

438 THEA EDINBURGH,TH.R.
DATE 22-APR-1823
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 TUESDAY

439 THEA EDINBURGH,TH.R.
DATE 23-APR-1823
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
ADD2 WEDNESDAY

440 THEA EDINBURGH,TH.R.
DATE 28-APR-1823
TYPE NATIONAL OPERA
MAIN THE ANTIQUARY
WORK ANTIQUARY
LBRY EP
SPEC BENEFIT; "FIRST TIME THIS SEASON"
ADD2 MONDAY

441 THEA EDINBURGH,TH.R.
DATE 29-APR-1823
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC BENEFIT-MR. MACKAY (CALEB)
ADD2 TUESDAY

442 THEA EDINBURGH,TH.R.
DATE 1-MAY-1823
TYPE HISTORICAL PLAY
ACTS 4
MAIN KENILWORTH
WORK KENILWORTH
LBRY EP
SPEC BENEFIT;QUERY MAIN OR SUPP AND TITLE-ERROR IN DATA COLLECTION
ADD2 THURSDAY

443 THEA EDINBURGH,TH.R.
DATE 3-MAY-1823
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
FORD 04
LBRY EP
SPEC BENEFIT-MR. CALCRAFT; "NEVER PERFORMED ON ANY STAGE" FIRST
PRODUCTION; FIRST NIGHT
ADD2 SATURDAY

444 THEA EDINBURGH,TH.R.
DATE 13-MAY-1823
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC BENEFIT-MR. DUFF(DOUGAL)
ADD2 TUESDAY

445 THEA EDINBURGH,TH.R.
DATE 15-MAY-1823
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
CATT SATURDAY-THE BATTLE OF BOTHWELL BRIDGE/MONDAY-IVANHOE
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC BENEFIT
ADD2 THURSDAY

446 THEA EDINBURGH,TH.R.
DATE 17-MAY-1823
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LBRY EP
SPEC "2D TIME";BENEFIT-MR. MURRAY
ADD2 SATURDAY

447 THEA EDINBURGH,TH.R.
DATE 19-MAY-1823
TYPE PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS TEMPLARS
CATT FRIDAY-THE BRIDE OF LAMMERMOOR
WORK IVANHOE
LBRY EP
SPEC "FIRST TIME AT THIS THEATRE"; BENEFIT; MISS HALFORD AS ROWENA-
QUERY GUEST ARTIST
ADD2 MONDAY

448 THEA EDINBURGH,TH.R.
DATE 23-MAY-1823
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC BENEFIT
ADD2 FRIDAY

449 THEA EDINBURGH,CALEDONIAN
DATE 7-JUN-1823
TYPE NATIONAL MELO-DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. RYDER'S COMPANY; "AS ORIGINALLY PERFORMED IN
THE ABOVE THEATRE."
ADD2 SATURDAY

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450     THEA EDINBURGH,CALEDONIAN
        DATE 20-JUN-1823
        TYPE NATIONAL MELO-DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        CATT "QUENTIN DURWARD" FOR "MONDAY NEXT"
        AUTH T.DIBDIN, ESQ.
        WORK HEART OF MID-LOTHIAN
        LBRY F/HW
        SPEC "LAST NIGHT"
        ADD2 FRIDAY

451     THEA EDINBURGH,CALEDONIAN
        DATE 23-JUN-1823
        TYPE HISTORICAL DRAMA
        MAIN QUENTIN DURWARD
        AUTH "A GENTLEMAN OF THIS CITY"
        COMP MR. WILSON
        WORK QUENTIN DURWARD
        FORD R2
        LBRY EP
        SPEC FIRST NIGHT-"FIRST TIME IN ANY THEATRE OUT OF LONDON...AUTHOR
             OF WAVERLY (SIC), DRAMATIZED...EXPRESSLY FOR THIS THEATRE."; NEW
             SCENERY; NEW COSTUMES, ETC..
        ADD2 MONDAY

452     THEA EDINBURGH,CALEDONIAN
        DATE 24-JUN-1823
        TYPE HISTORICAL DRAMA
        MAIN QUENTIN DURWARD
        AUTH (SEE SPEC)
        WORK QUENTIN DURWARD
        LBRY F/HW
        SPEC "SECOND TIME IN ANY THEATRE OUT OF LONDON";"DRAMATISED BY A
             GENTLEMAN OF THIS CITY, EXPRESSLY FOR THIS THEATRE";NEW SCENERY,
             COSTUMES, ETC..
        ADD2 TUESDAY

453     THEA EDINBURGH,TH.R.
        DATE 22-JUL-1823
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MR. HORN AS FRANCIS, MISS STEPHENS AS DI VERNON
        ADD2 TUESDAY

454     THEA EDINBURGH,TH.R.
        DATE 24-JUL-1823
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MR. HORN AS HENRY, MISS STEPHENS AS LUCY.
        ADD2 THURSDAY
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455     THEA DUNDEE,TH.R.
        DATE 1-AUG-1823
        TYPE HISTORICAL DRAMA
        MAIN QUENTIN DURWARD
        AUTH (SEE SPEC)
        COMP MR.WILSON
        WORK QUENTIN DURWARD
        LBRY F/HW
        SPEC "FIRST TIME HERE";"DRAMATISED EXPRESSLY FOR, AND ACTED ONLY BY,
             THIS COMPANY, IN THE CALEDONIAN THEATRE, EDINBURGH."
        ADD2 FRIDAY

456     THEA EDINBURGH,TH.R.
        DATE 1-AUG-1823
        TYPE NATIONAL OPERA
        MAIN MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY EP
        SPEC GUEST ARTIST-MR. HORN AS MONTEITH, MISS STEPHENS AS ANNOT LYLE
        ADD2 FRIDAY

457     THEA DUNDEE,TH.R.
        DATE 2-AUG-1823
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F/HW
        SPEC 197TH TIME BY THIS COMPANY "(RECENTLY PERFORMED IN THE
             CALEDONIAN THEATRE, EDINBURGH, WITH RAPTUROUS APPLAUSE)"
        ADD2 SATURDAY

458     THEA EDINBURGH,TH.R.
        DATE 21-AUG-1823
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MR. HORN AS FRANCIS, MADAME VESTRIS AS DI VERNON
        ADD2 THURSDAY

459     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 26-AUG-1823
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY GUL
        SPEC GUEST ARTIST-MISS TREE AS LUCY BERTRAM
        ADD2 TUESDAY

460     THEA EDINBURGH,TH.R.
        DATE 29-AUG-1823
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY EP
        SPEC SPECIAL OCCASION-ILLNESS OF MADAME VESTRIS CANCELLS ROB ROY
             (SHE APPEARS IN THE SUPP "GIOVANNI IN LONDON"); GUEST ARTIST OUT
        ADD2 FRIDAY
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461 THEA KILMARNOCK,THEATRE,MR.BICKET'S HALL
DATE 1-OCT-1823
TYPE NATIONAL PLAY
MAIN GUY MANNERING OR, THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LBRY F
ADD2 WEDNESDAY

462 THEA PERTH,TH.R.
DATE 2-OCT-1823
TYPE PLAY
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY F/HW
SPEC SPECIAL OCCASION-PATRONAGE OF THE STEWARDS OF THE RACES
ADD2 THURSDAY

463 THEA EDINBURGH,TH.R.
DATE 17-NOV-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
CATT IN PREPARATION-IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK FORTUNES OF NIGEL
LBRY EP
ADD2 MONDAY

464 THEA EDINBURGH,TH.R.
DATE 21-NOV-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT,OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY F
SPEC QUERY CLUSTER
ADD2 FRIDAY

465 THEA EDINBURGH,TH.R.
DATE 22-NOV-1823
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
ADD2 SATURDAY

466 THEA EDINBURGH,TH.R.
DATE 24-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC DATE CONFIRMED-SEE FORD K8; RUN; FIRST NIGHT; NEW SCENERY,
COSTUMES, ETC; DETAILS OF SCRIPT AS AT-1-DEC-1823
ADD2 MONDAY

467 THEA EDINBURGH,TH.R.
DATE 25-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC RUN; NEW SCENERY, COSTUMES, ETC..
ADD2 TUESDAY

468 THEA EDINBURGH,TH.R.
DATE 26-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC RUN; NEW SCENERY, COSTUMES, ETC.
ADD2 WEDNESDAY

469 THEA EDINBURGH,TH.R.
DATE 27-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC RUN; NEW SCENERY, COSTUMES, ETC..
ADD2 THURSDAY

470 THEA EDINBURGH,TH.R.
DATE 28-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC RUN; NEW SCENERY, COSTUMES, ETC..
ADD2 FRIDAY

471 THEA EDINBURGH,TH.R.
DATE 29-NOV-1823
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
FORD K8
LBRY EP
SPEC RUN; NEW SCENERY, COSTUMES, ETC..
ADD2 SATURDAY

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472     THEA EDINBURGH,TH.R.
        DATE 1-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        CATT EVERY NIGHT THIS WEEK-IVANHOE
        WORK IVANHOE
        FORD K8
        LBRY EP
        SPEC "FOR THE 7th TIME"; RUN; NEW SCENERY COSTUMES, ETC.;" A
             COMPILATION FROM THE VARIOUS DRAMAS...LICENSED FOR THIS THEATRE"
        ADD2 MONDAY

473     THEA EDINBURGH,TH.R.
        DATE 2-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC DATE CONFIRMED-SEE 3-DEC-1823; RUN
        ADD2 TUESDAY

474     THEA EDINBURGH,TH.R.
        DATE 3-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC "FOR THE 9TH TIME"; RUN
        ADD2 WEDNESDAY

475     THEA EDINBURGH,TH.R.
        DATE 4-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC "FOR THE 10TH TIME"; RUN
        ADD2 THURSDAY

476     THEA EDINBURGH,TH.R.
        DATE 5-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC DATE CONFIRMED-SEE 10-DEC-1823; RUN
        ADD2 FRIDAY
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477     THEA EDINBURGH,TH.R.
        DATE 6-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC DATE CONFIRMED-SEE 10-DEC-1823; RUN
        ADD2 SATURDAY

478     THEA EDINBURGH,TH.R.
        DATE 8-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC DATE CONFIRMED-SEE 10-DEC-1823; RUN
        ADD2 MONDAY

479     THEA EDINBURGH,TH.R.
        DATE 9-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC DATE CONFIRMED-SEE 10-DEC-1823; RUN
        ADD2 TUESDAY

480     THEA EDINBURGH,TH.R.
        DATE 10-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC "FOR THE 15TH TIME"; RUN
        ADD2 WEDNESDAY

481     THEA EDINBURGH,TH.R.
        DATE 11-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC "FOR THE 16TH AND LAST TIME"; RUN
        ADD2 THURSDAY

482     THEA EDINBURGH,TH.R.
        DATE 13-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        CATT MONDAY-ROB ROY/TUESDAY-THE BATTLE OF BOTHWELL BRIDGE
        WORK IVANHOE
        FORD K8
        LBRY EP
        SPEC "FOR THE 17TH TIME"; CLUSTER
        ADD2 SATURDAY
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483     THEA EDINBURGH,TH.R.
        DATE 15-DEC-1823
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC "FIRST TIME THIS SEASON"; CLUSTER
        ADD2 MONDAY

484     THEA EDINBURGH,TH.R.
        DATE 16-DEC-1823
        TYPE NATIONAL DRAMA
        ACTS 5
        MAIN THE BATTLE OF BOTHWELL BRIDGE
        WORK OLD MORTALITY
        LBRY EP
        SPEC CLUSTER; "FIRST TIME THIS SEASON".
        ADD2 TUESDAY

485     THEA EDINBURGH,TH.R.
        DATE 26-DEC-1823
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-ILLNESS OF MR.RONALDSON (MASTER CARPENTER)
             FORCES POSTPONEMENT OF THE PANTOMIME (AND "DOUGLAS")
        ADD2 FRIDAY

486     THEA EDINBURGH,CALEDONIAN
        DATE 29-DEC-1823
        TYPE NATIONAL MELO-DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC "AS ORIGINALLY PRODUCED AT THIS THEATRE"
        ADD2 MONDAY

487     THEA EDINBURGH,CALEDONIAN
        DATE 30-DEC-1823
        TYPE NATIONAL MELO-DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC "AS ORIGINALLY PRODUCED AT THIS THEATRE".
        ADD2 TUESDAY

488     THEA EDINBURGH,TH.R.
        DATE 30-DEC-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LBRY EP
        SPEC "18TH TIME"
        ADD2 TUESDAY
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489 THEA EDINBURGH,TH.R.
DATE 1-JAN-1824
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
CATT TOMORROW THE NATIONAL OPERA OF ROB ROY, OR AULD LANGSYNE;
TUESDAY, THE LAST NIGHT FOR SOME TIME-IVANHOE, OR THE KNIGHTS
OF THE TEMPLE.
AUTH MURRAY
WORK FORTUNES OF NIGEL
FORD G4
LBRY GUL
SPEC CLUSTER
ADD2 THURSDAY

490 THEA EDINBURGH,TH.R.
DATE 2-JAN-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANG SYNE
WORK ROB ROY
LBRY F
ADD2 FRIDAY

491 THEA EDINBURGH,TH.R.
DATE 7-JAN-1824
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
LBRY EP
ADD2 WEDNESDAY

492 THEA EDINBURGH,TH.R.
DATE 8-JAN-1824
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
ADD2 THURSDAY

493 THEA EDINBURGH,TH.R.
DATE 3-FEB-1824
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 TUESDAY

494 THEA EDINBURGH,TH.R.
DATE 10-FEB-1824
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 TUESDAY

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495     THEA EDINBURGH,TH.R.
        DATE 17-FEB-1824
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY EP
        ADD2 TUESDAY

496     THEA EDINBURGH,TH.R.
        DATE 24-FEB-1824
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY EP
        ADD2 TUESDAY

497     THEA EDINBURGH,TH.R.
        DATE 25-FEB-1824
        TYPE NATIONAL PLAY
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LBRY EP
        ADD2 WEDNESDAY

498     THEA EDINBURGH,TH.R.
        DATE 5-MAR-1824
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "FIRST TIME THIS SEASON"
        ADD2 FRIDAY

499     THEA EDINBURGH,TH.R.
        DATE 9-MAR-1824
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 TUESDAY

500     THEA EDINBURGH,TH.R.
        DATE 29-MAR-1824
        TYPE MELO-DRAMATIC PLAY
        ACTS 5
        MAIN THE PIRATE, OR THE REIMKENNAR OF ZETLAND
        WORK PIRATE
        FORD Q5
        LBRY EP
        SPEC FIRST NIGHT; NEW SCENERY, ETC.; DATE CONFIRMED-SEE
             30-MAR-1824, ALSO FORD.
        ADD2 MONDAY
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501 THEA EDINBURGH,TH.R.
DATE 31-MAR-1824
TYPE MELO-DRAMATIC PLAY
ACTS 5
MAIN THE PIRATE, OR THE REIMKENNAR OF ZETLAND
WORK PIRATE
FORD Q5
LBRY EP
SPEC "2D TIME"; NEW SCENERY, ETC.
ADD2 WEDNESDAY

502 THEA EDINBURGH,TH.R.
DATE 2-APR-1824
TYPE MELO-DRAMATIC PLAY
ACTS 5
MAIN THE PIRATE, OR THE REIMKENNAR OF ZETLAND
WORK PIRATE
FORD Q5
LBRY EP
SPEC "3D TIME"; NEW SCENERY, ETC..
ADD2 FRIDAY

503 THEA EDINBURGH,TH.R.
DATE 3-APR-1824
TYPE MELO-DRAMATIC PLAY
ACTS 5
MAIN THE PIRATE,OR THE REIMKENNAR OF ZETLAND
WORK PIRATE
FORD Q5
LBRY F
SPEC "LAST NIGHT FOR THE PRESENT"
ADD2 SATURDAY

504 THEA EDINBURGH,TH.R.
DATE 8-APR-1824
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 THURSDAY

505 THEA EDINBURGH,TH.R.
DATE 9-APR-1824
TYPE MELO-DRAMATIC PLAY
ACTS 5
MAIN THE PIRATE OR THE REIMKENNAR OF ZETLAND
WORK PIRATE
LBRY F
SPEC "5TH TIME"
ADD2 FRIDAY

506 THEA EDINBURGH,TH.R.
DATE 17-MAY-1824
MAIN ROB ROY
SUPP "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL"
WORK ROB ROY
LBRY EP(FH/W)
SPEC BENEFIT-MACKAY(BAILIE);FAVOURITE CHARACTER;FAVOURITE MUSIC;EP
BILL (SEE ALSO FH/W W8;74)
ADD2 MONDAY

507 THEA EDINBURGH,TH.R.
DATE 19-MAY-1824
TYPE MELO-DRAMATIC PLAY
ACTS 5
MAIN THE PIRATE, OR THE REIMKENNAR OF ZETLAND
WORK PIRATE
LBRY EP
SPEC BENEFIT
ADD2 WEDNESDAY

508 THEA EDINBURGH,TH.R.
DATE 20-MAY-1824
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LBRY EP
SPEC BENEFIT; CLUSTER
ADD2 THURSDAY

509 THEA EDINBURGH,TH.R.
DATE 22-MAY-1824
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN WAVERLEY
WORK WAVERLEY
FORD X3
LBRY EP
SPEC CALCRAFT'S BENEFIT; FIRST NIGHT; FIRST PRODUCTION; CLUSTER
ADD2 SATURDAY

510 THEA EDINBURGH,TH.R.
DATE 25-MAY-1824
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC BENEFIT; CLUSTER
ADD2 TUESDAY

511 THEA EDINBURGH,TH.R.
DATE 27-MAY-1824
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LBRY EP
SPEC BENEFIT; CLUSTER
ADD2 THURSDAY

512 THEA EDINBURGH,TH.R.
DATE 28-MAY-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP THE DOUGAL CREATURE'S ACCOUNT, ETC./ BAILIE NICOL JARVIE'S
JOURNEY, ETC..
WORK ROB ROY
LBRY EP
SPEC BENEFIT-DUFF(DOUGAL); CLUSTER; FAVOURITE CHARACTER; FAVOURITE
MUSIC
ADD2 FRIDAY

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513     THEA EDINBURGH,TH.R.
        DATE 29-MAY-1824
        TYPE HISTORICAL AND NATIONAL DRAMA
        ACTS 5
        MAIN WAVERLEY
        WORK WAVERLEY
        LBRY F
        SPEC BENEFIT;CLUSTER;"(AS REVISED AND CURTAILED)";"SECOND TIME IN ANY
             THEATRE".
        ADD2 SATURDAY

514     THEA EDINBURGH,TH.R.
        DATE 1-JUN-1824
        TYPE NATIONAL PLAY
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC BENEFIT-MR.DENHAM (KING JAMES);CLUSTER
        ADD2 TUESDAY

515     THEA EDINBURGH,TH.R.
        DATE 3-JUN-1824
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP/BH
        SPEC BENEFIT; CLUSTER; "FIRST TIME THIS SEASON"
        ADD2 THURSDAY

516     THEA EDINBURGH,TH.R.
        DATE 5-JUN-1824
        TYPE PLAY
        ACTS 3
        MAIN ST. RONAN'S WELL
        AUTH R. PLANCHE
        WORK ST. RONAN'S WELL
        FORD U1
        LBRY EP
        SPEC MURRAY'S BENEFIT; "FIRST TIME IN THIS THEATRE"; SPECIAL OCCASION
           -ASSISTANCE OF THE PROFESSIONAL SOCIETY OF EDINBURGH; MACKAY AS
             MEG DODDS "FOR THIS NIGHT ONLY... ATTEMPT THE CHARACTER";
             CLUSTER;CROSS-DRESSING
        ADD2 SATURDAY

517     THEA EDINBURGH,CALEDONIAN
        DATE 9-JUN-1824
        TYPE NATIONAL MELO-DRAMA
        MAIN ROB ROY, THE GREGARACH
        WORK ROB ROY
        LBRY F/HW
        SPEC "ENTIRE NEW MUSIC";POSSIBLE QUERY DATE-INK JOTTING IDENTIFIES;
             N.B. CAST INCLUSION OF "SIR HILDEBRAND"-UNLIKELY TO BE SOANE'S
             VERSION, APPENDIX NO.16, P.50 IN FORD.
        ADD2 WEDNESDAY
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518     THEA EDINBURGH,CALEDONIAN
        DATE 11-JUN-1824
        TYPE NATIONAL MELO-DRAMA
        MAIN THE BLACK DWARF;OR, THE WIZARD OF THE MOOR
        AUTH H.GOFF (OR GOTT)
        WORK BLACK DWARF
        FORD SEE D7
        LBRY F/HW
        SPEC "SECOND NIGHT";LIST OF CHARACTERS RESEMBLES FORD D7.
        ADD2 FRIDAY

519     THEA EDINBURGH,CALEDONIAN
        DATE 19-JUN-1824
        MAIN THE LADY OF THE LAKE, OR RODERICK VICH ALPINE DHU
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC DATE CONFIRMED-SEE 21-JUN-1824
        ADD2 SATURDAY

520     THEA EDINBURGH,CALEDONIAN
        DATE 21-JUN-1824
        TYPE MELO-DRAMA
        MAIN THE LADY OF THE LAKE, OR RODERICK VICH ALPINE DHU
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC "SECOND NIGHT";"RECEIVED ON SATURDAY NIGHT"
        ADD2 MONDAY

521     THEA EDINBURGH,TH.R.
        DATE 30-JUN-1824
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MISS PATON AS DI VERNON;
        ADD2 WEDNESDAY

522     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 7-JUL-1824
        TYPE NATIONAL OPERA
        MAIN ROB ROY MCGREGOR
        WORK ROB ROY
        LBRY GUL
        SPEC GUEST ARTIST-MR HORN AS FRANCIS OSBALDISTONE
        ADD2 WEDNESDAY

523     THEA EDINBURGH,CALEDONIAN
        DATE 17-JUL-1824
        TYPE MELO-DRAMA
        MAIN RED GAUNTLET
        WORK REDGAUNTLET
        LBRY F/HW
        SPEC "THE LAST NIGHT" OF "THE NEW MELO-DRAMA"
        ADD2 SATURDAY
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524 THEA EDINBURGH,TH.R.
DATE 26-JUL-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. HORN AS FRANCIS
ADD2 MONDAY

525 THEA EDINBURGH,TH.R.
DATE 29-JUL-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT TOMORROW-GUY MANNERING, SATURDAY-SELECTION NATIONAL OPERAS
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. HORN AS FRANCIS
ADD2 THURSDAY

526 THEA EDINBURGH,TH.R.
DATE 31-JUL-1824
TYPE A SELECTION OF SCENES FROM NATIONAL OPERAS
MAIN MONTROSE (ACT 1)/GUY MANNERING (ACT 2)/ROB ROY (ACT 3)
SUPP SONG-BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL.
WORK LEGEND OF MONTROSE/GUY MANNERING/ROB ROY
LBRY NLS
SPEC COMBINATION; FAVOURITE SCENE;FAVOURITE MUSIC; BENEFIT-MR. HORN; GUEST ARTIST-MR. HORN AS EARL OF MENTEITH, HENRY AND FRANCIS; TRUNCATED
ADD2 SATURDAY

527 THEA EDINBURGH,TH.R.
DATE 3-AUG-1824
TYPE HISTORICAL PLAY
ACTS 4
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
WORK KENILWORTH
LBRY NLS
SPEC BENEFIT; GUEST ARTIST-MRS BUNN AS QUEEN ELIZABETH
ADD2 TUESDAY

528 THEA EDINBURGH,TH.R.
DATE 5-AUG-1824
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.SINCLAIR AS HENRY, MISS HALLANDE AS JULIA
ADD2 THURSDAY

529 THEA EDINBURGH,TH.R.
DATE 10-AUG-1824
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS HENRY, MISS HALLANDE AS JULIA MANNERING, MISS M. TREE AS LUCY BERTRAM
ADD2 TUESDAY

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530     THEA EDINBURGH,TH.R.
        DATE 21-AUG-1824
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        ADD2 SATURDAY

531     THEA DUNDEE,TH.R.
        DATE 21-SEP-1824
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR;OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        ADD2 TUESDAY

532     THEA EDINBURGH,TH.R.
        DATE 22-NOV-1824
        TYPE PLAY
        ACTS 3
        MAIN ST.RONAN'S WELL
        AUTH R.PLANCHE
        WORK ST.RONAN'S WELL
        FORD U1
        LBRY F
        SPEC REVIVAL;
        ADD2 MONDAY

533     THEA EDINBURGH,TH.R.
        DATE 23-NOV-1824
        TYPE PLAY
        ACTS 3
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC "SECOND NIGHT THIS SEASON";RUN
        ADD2 TUESDAY

534     THEA EDINBURGH,TH.R.
        DATE 24-NOV-1824
        TYPE PLAY
        ACTS 3
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC "THIRD NIGHT THIS SEASON";RUN
        ADD2 WEDNESDAY

535     THEA EDINBURGH,TH.R.
        DATE 25-NOV-1824
        TYPE PLAY
        ACTS 3
        MAIN ST. RONAN'S WELL
        CATT TOMORROW-HEART OF MID-LOTHIAN/SATURDAY-ST. RONAN'S WELL
        AUTH R. PLANCHE
        WORK ST. RONAN'S WELL
        FORD U1
        LBRY NLS
        SPEC REVIVAL; QUERY RUN; "FOURTH NIGHT, THIS SEASON"
        ADD2 THURSDAY
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536 THEA EDINBURGH,TH.R.
DATE 26-NOV-1824
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC REVIVAL
ADD2 FRIDAY

537 THEA EDINBURGH,TH.R.
DATE 27-NOV-1824
TYPE PLAY
ACTS 3
MAIN ST.RONAN'S WELL
WORK ST.RONAN'S WELL
LBRY F
SPEC RUN;"FIFTH NIGHT THIS SEASON"
ADD2 SATURDAY

538 THEA EDINBURGH,TH.R.
DATE 30-NOV-1824
TYPE PLAY
ACTS 3
MAIN ST. RONAN'S WELL
CATT TO-MORROW-THE HEART OF MID-LOTHIAN
WORK ST. RONAN'S WELL
LBRY NLS
ADD2 TUESDAY

539 THEA EDINBURGH,TH.R.
DATE 1-DEC-1824
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 WEDNESDAY

540 THEA EDINBURGH,TH.R.
DATE 7-DEC-1824
TYPE PLAY
ACTS 3
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY NLS
ADD2 TUESDAY

541 THEA EDINBURGH,TH.R.
DATE 16-DEC-1824
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT TOMORROW-GEORGE HERIOT, TUESDAY-ST. RONAN'S WELL
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST OUT-MISS CLARA FISHER

542 THEA EDINBURGH,TH.R.
DATE 17-DEC-1824
TYPE PLAY
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC GUEST ARTIST OUT-MISS CLARA FISHER
ADD2 FRIDAY

543 THEA EDINBURGH,TH.R.
DATE 21-DEC-1824
TYPE PLAY
MAIN ST. RONAN'S WELL
AUTH R. PLANCHE
WORK ST. RONAN'S WELL
LBRY NLS
SPEC GUEST ARTIST OUT-MISS CLARA FISHER
ADD2 TUESDAY

544 THEA EDINBURGH,CALEDONIAN
DATE 18-JAN-1825
TYPE NATIONAL MELO-DRAMA
MAIN THE HEART OF MID LOTHIAN, OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC DATE CONFIRMED-SEE 19-JAN-1825
ADD2 TUESDAY

545 THEA EDINBURGH,CALEDONIAN
DATE 19-JAN-1825
TYPE NATIONAL MELO-DRAMA
MAIN THE HEART OF MID LOTHIAN, OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC "RECEIVED LAST NIGHT"
ADD2 WEDNESDAY

546 THEA EDINBURGH,TH.R.
DATE 21-JAN-1825
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

547 THEA EDINBURGH,TH.R.
DATE 26-JAN-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 WEDNESDAY

548 THEA EDINBURGH,CALEDONIAN
DATE 28-JAN-1825
TYPE NATIONAL MELO-DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
ADD2 FRIDAY

549 THEA EDINBURGH,CALEDONIAN
DATE 29-JAN-1825
TYPE SERIO-COMIC MELO-DRAMATIC BURLETTA
MAIN GUY MANNERING, OR THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
SPEC SEE 1-FEB-1825 "RECEIVED ON SATURDAY"
ADD2 SATURDAY

550 THEA EDINBURGH,CALEDONIAN
DATE 1-FEB-1825
TYPE SERIO-COMIC MELO-DRAMATIC BURLETTA
MAIN GUY MANNERING, OR THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
ADD2 TUESDAY

551 THEA EDINBURGH,TH.R.
DATE 1-FEB-1825
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC "FIRST TIME THIS SEASON"
ADD2 TUESDAY

552 THEA EDINBURGH,CALEDONIAN
DATE 5-FEB-1825
TYPE NATIONAL MELO-DRAMA
SUPP ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC "FOR THE 239th TIME BY THIS COMPANY"
ADD2 SATURDAY

553 THEA EDINBURGH,CALEDONIAN
DATE 9-FEB-1825
TYPE NATIONAL MELO-DRAMA
MAIN THE HEART OF MIDLOTHIAN, OR THE LILY OF ST. LEONARDS.
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 WEDNESDAY

554 THEA EDINBURGH,TH.R.
DATE 11-FEB-1825
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
ADD2 FRIDAY

555 THEA EDINBURGH,TH.R.
DATE 15-FEB-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 TUESDAY

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556     THEA EDINBURGH,CALEDONIAN
        DATE 3-MAR-1825
        MAIN THE PIRATE
        AUTH DIBDIN
        WORK PIRATE
        LBRY F/HW
        SPEC DATE CONFIRMED-SEE 4-MAR-1825
        ADD2 THURSDAY

557     THEA EDINBURGH,CALEDONIAN
        DATE 4-MAR-1825
        TYPE MELO-DRAMATIC ROMANCE
        MAIN THE PIRATE
        AUTH DIBDIN
        WORK PIRATE
        FORD Q1 NOTE
        LBRY F/HW
        SPEC "RECEIVED LAST NIGHT WITH DECIDED SUCCESS"
        ADD2 FRIDAY

558     THEA EDINBURGH,CALEDONIAN
        DATE 7-MAR-1825
        TYPE MELODRAMATIC ROMANCE
        MAIN THE PIRATE
        CATT THE COVENANTERS
        AUTH DIBDIN
        WORK PIRATE
        FORD Q1
        LBRY NLS
        SPEC COVENANTERS POSTPONED-SPECIAL OCCASION
        ADD2 MONDAY

559     THEA EDINBURGH,TH.R.
        DATE 7-MAR-1825
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY NLS
        ADD2 MONDAY

560     THEA EDINBURGH,CALEDONIAN
        DATE 8-MAR-1825
        TYPE MELO-DRAMA
        MAIN THE COVENANTERS, OR THE BATTLE OF DRUMCLOG
        CATT NEW VERSION OF KENILWORTH
        WORK OLD MORTALITY
        FORD O5
        LBRY NLS
        SPEC FIRST NIGHT
        ADD2 TUESDAY

561     THEA EDINBURGH,CALEDONIAN
        DATE 9-MAR-1825
        TYPE MELO-DRAMA
        MAIN THE COVENANTERS, OR THE BATTLE OF DRUMCLOG
        WORK OLD MORTALITY
        FORD O5
        LBRY F/HW
        SPEC "SECOND NIGHT"
        ADD2 WEDNESDAY
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562     THEA EDINBURGH,CALEDONIAN
        DATE 11-MAR-1825
        TYPE MELODRAMA
        MAIN THE COVENANTERS, OR THE BATTLE OF DRUMCLOG
        CATT KENILWORTH
        WORK OLD MORTALITY
        FORD O5
        LBRY NLS
        SPEC "FOURTH TIME"
        ADD2 FRIDAY

563     THEA EDINBURGH,CALEDONIAN
        DATE 19-MAR-1825
        MAIN KENILWORTH, OR THE GOLDEN DAYS OF GOOD QUEEN BESS
        WORK KENILWORTH
        FORD L13
        LBRY EP
        SPEC RYDER'S BENEFIT; "A NEW VERSION"
        ADD2 SATURDAY

564     THEA EDINBURGH,CALEDONIAN
        DATE 21-MAR-1825
        MAIN KENILWORTH, OR THE GOLDEN DAYS OF GOOD QUEEN BESS
        WORK KENILWORTH
        FORD L13
        LBRY F/HW
        SPEC "NEW VERSION"
        ADD2 MONDAY

565     THEA EDINBURGH,CALEDONIAN
        DATE 29-MAR-1825
        MAIN ROB ROY
        WORK ROB ROY
        FORD T5b
        LBRY F/HW
        SPEC DATE CONFIRMED-SEE 30-MAR-1825.
        ADD2 TUESDAY

566     THEA EDINBURGH,TH.R.
        DATE 30-MAR-1825
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MR. LISTON AS DOMINIE SAMPSON
        ADD2 WEDNESDAY

567     THEA EDINBURGH,CALEDONIAN
        DATE 30-MAR-1825
        MAIN ROB ROY
        WORK ROB ROY
        FORD T5b
        LBRY F/HW
        SPEC NEW SCENERY, COSTUMES, ETC.;"SECOND NIGHT OF THE NEW VERSION...
             RECEIVED LAST NIGHT."
        ADD2 WEDNESDAY
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568 THEA EDINBURGH,TH.R.
DATE 13-APR-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC CLUSTER
ADD2 WEDNESDAY

569 THEA EDINBURGH,TH.R.
DATE 14-APR-1825
TYPE NATIONAL PLAY/MELO-DRAMATIC ENTERTAINMENT
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST LEONARDS
SUPP MONTROSE, OR THE CHILDREN OF THE MIST (AS AN AFTERPIECE)
CATT WEDNESDAY-ROB ROY, THURSDAY-GUY MANNERING
WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE
LBRY NLS
SPEC COMBINATION; CLUSTER, COMPRESSED; MONTROSE-"FIRST TIME THIS SEASON".
ADD2 THURSDAY

570 THEA EDINBURGH,TH.R.
DATE 20-APR-1825
TYPE NATIONAL OPERA/MELO-DRAMATIC ENTERTAINMENT
MAIN ROB ROY MACGREGOR
SUPP MONTROSE OR THE CHILDREN OF THE MIST (AS AN AFTERPIECE)
CATT TOMORROW-GUY MANNERING/FRIDAY-GEORGE HERIOT/MONDAY-BR. OF L.
WORK ROB ROY/LEGEND OF MONTROSE
LBRY NLS
SPEC CLUSTER; COMBINATION; COMPRESSED
ADD2 WEDNESDAY

571 THEA EDINBURGH,TH.R.
DATE 21-APR-1825
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 THURSDAY

572 THEA EDINBURGH,TH.R.
DATE 22-APR-1825
TYPE PLAY
MAIN GEORGE HERIOT
SUPP MONTROSE, OR THE CHILDREN OF THE MIST (INTO AN AFTERPIECE)
WORK FORTUNES OF NIGEL/LEGEND OF MONTROSE
LBRY NLS
SPEC COMBINATION; COMPRESSED
ADD2 FRIDAY

573 THEA EDINBURGH,TH.R.
DATE 25-APR-1825
TYPE PLAY
MAIN THE BRIDE OF LAMMERMOOR
CATT WEDNESDAY-HEART OF MIDLOTHIAN
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC "FIRST TIME THIS SEASON"
ADD2 MONDAY

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574     THEA EDINBURGH,TH.R.
        DATE 27-APR-1825
        TYPE NATIONAL AND MELO-DRAMATIC ENTERTAINMENT
        ACTS 3
        MAIN MONTROSE, OR THE CHILDREN OF THE MIST
        CATT TOMORROW-HEART OF MIDLOTHIAN/FRIDAY-ROB ROY/SAT.-BR. OF L/
             MON.-ST. R'S W.
        WORK LEGEND OF MONTROSE
        LBRY NLS
        SPEC CLUSTER
        ADD2 WEDNESDAY

575     THEA EDINBURGH,TH.R.
        DATE 28-APR-1825
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC CLUSTER;
        ADD2 THURSDAY

576     THEA EDINBURGH,TH.R.
        DATE 29-APR-1825
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC CLUSTER;
        ADD2 FRIDAY

577     THEA EDINBURGH,CALEDONIAN
        DATE 29-APR-1825
        TYPE MELO-DRAMA
        SUPP THE COVENANTERS, OR THE BATTLE OF DRUMCLOG
        WORK OLD MORTALITY
        LBRY B
        SPEC BENEFIT-GENTLEMEN OF THE ORCHESTRA;SPECIAL OCCASION-TICKET
             NIGHT.
        ADD2 FRIDAY

578     THEA EDINBURGH,TH.R.
        DATE 30-APR-1825
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC CLUSTER;
        ADD2 SATURDAY

579     THEA EDINBURGH,TH.R.
        DATE 2-MAY-1825
        TYPE PLAY
        ACTS 3
        MAIN ST. RONAN'S WELL
        WORK ST. RONAN'S WELL
        LBRY NLS
        SPEC BENEFIT-MACKAY (MEG DODDS);CROSS-DRESSING; CLUSTER
        ADD2 MONDAY
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580 THEA EDINBURGH,CALEDONIAN
DATE 3-MAY-1825
MAIN ROB ROY
WORK ROB ROY
FORD T5
LBRY NLS
SPEC SPECIAL OCCASION-FASHIONABLE NIGHT; PATRONAGE MASONS; "THIRD" VERSION;
ADD2 TUESDAY

581 THEA EDINBURGH,TH.R.
DATE 18-MAY-1825
TYPE PLAY
ACTS 3
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY NLS (DAMAGED)
ADD2 WEDNESDAY

582 THEA EDINBURGH,TH.R.
DATE 19-MAY-1825
TYPE NATIONAL PLAY
MAIN THE PIRATE, OR THE REIMKENNAR OF ZETLAND
CATT NEW PLAY ON REDGAUNTLET IN PREPARATION
WORK PIRATE
LBRY NLS
SPEC BENEFIT
ADD2 THURSDAY

583 THEA EDINBURGH,TH.R.
DATE 23-MAY-1825
TYPE NATIONAL AND MELO-DRAMATIC ENTERTAINMENT
ACTS 3
SUPP MONTROSE
WORK LEGEND OF MONTROSE
LBRY NLS
SPEC BENEFIT (FIRST NIGHT OF "THE ROSE OF ETTRICK VALE") OF MR. LYNCH (ARGYLE).
ADD2 MONDAY

584 THEA EDINBURGH,TH.R.
DATE 24-MAY-1825
TYPE NATIONAL OPERA/CELEBRATED DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (INTO AN AFTERPIECE)
CATT SATURDAY-REDGAUNTLET, WEDNESDAY-THE PIRATE
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY EP
SPEC COMBINATION; COMPRESSED
ADD2 TUESDAY

585 THEA EDINBURGH,TH.R.
DATE 25-MAY-1825
TYPE PLAY
MAIN THE PIRATE, OR THE RHEIMKENNAR OF ZETLAND
WORK PIRATE
LBRY NLS
SPEC "SECOND TIME THIS SEASON"
ADD2 WEDNESDAY

586 THEA EDINBURGH,TH.R.
DATE 26-MAY-1825
TYPE NATIONAL AND MELO-DRAMATIC ENTERTAINMENT
ACTS 3
MAIN MONTROSE
CATT SATURDAY-REDGAUNTLET/TUESDAY-BLACK DWARF
WORK LEGEND OF MONTROSE
LBRY NLS
ADD2 THURSDAY

587 THEA EDINBURGH,TH.R.
DATE 28-MAY-1825
TYPE DRAMATIC SKETCH
ACTS 3
MAIN REDGAUNTLET
SUPP ADDRESS BY "PETER PEEBLES"
WORK REDGAUNTLET
FORD S2
LBRY NLS (DAMAGED)
SPEC BENEFIT; FIRST NIGHT; FAVOURITE CHARACTER; CLUSTER
ADD2 SATURDAY

588 THEA EDINBURGH,TH.R.
DATE 30-MAY-1825
TYPE DRAMATIC SKETCH
ACTS 3
MAIN REDGAUNTLET
CATT THURSDAY-WAVERLEY
WORK REDGAUNTLET
LBRY NLS
SPEC "2ND TIME IN ANY THEATRE"
ADD2 MONDAY

589 THEA EDINBURGH,TH.R.
DATE 31-MAY-1825
TYPE MELO-DRAMATIC ENTERTAINMENT
SUPP THE RECLUSE
WORK BLACK DWARF
FORD D8
LBRY NLS
SPEC CONFIRMED FORD; CLUSTER; BENEFIT; FIRST NIGHT
ADD2 TUESDAY

590 THEA EDINBURGH,TH.R.
DATE 1-JUN-1825
TYPE DRAMATIC SKETCH
ACTS 3
MAIN REDGAUNTLET
CATT TO-MORROW WAVERLEY (BENEFIT)
WORK REDGAUNTLET
LBRY NLS
SPEC "THIRD TIME"; CLUSTER
ADD2 WEDNESDAY

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591     THEA EDINBURGH,TH.R.
        DATE 2-JUN-1825
        TYPE NATIONAL DRAMA
        MAIN WAVERLEY
        WORK WAVERLEY
        LBRY NLS
        SPEC BENEFIT; "FIRST TIME THIS SEASON"; CLUSTER
        ADD2 THURSDAY

592     THEA GREENOCK,THEATRE.
        DATE 7-JUN-1825
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY B
        SPEC DATE CONFIRMED-SEE 10-JUN-1825;FIRST TIME;G.A.-COMPANY FROM
             THE THEATRE ROYAL, GLASGOW.
        ADD2 TUESDAY

593     THEA EDINBURGH,TH.R.
        DATE 8-JUN-1825
        TYPE DRAMA
        ACTS 3
        SUPP THE HEART OF MID-LOTHIAN (AS AN AFTERPIECE)
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC COMPRESSED
        ADD2 WEDNESDAY

594     THEA GREENOCK,THEATRE.
        DATE 10-JUN-1825
        TYPE NATIONAL DRAMA
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY B
        SPEC BENEFIT-MR.AITKEN(PETER PEEBLES);"SECOND TIME";"RECEIVED ON
             TUESDAY EVENING";G.A.-THE COMPANY FROM THE THEATRE ROYAL,
             GLASGOW.
        ADD2 FRIDAY

595     THEA EDINBURGH,TH.R.
        DATE 13-JUN-1825
        TYPE OPERA-NATIONAL MELO-DRAMATIC ROMANCE
        MAIN ROB ROY, OR AULD LANGSYNE
        SUPP THE LADY OF THE LAKE (3 ACTS)
        WORK ROB ROY/LADY OF THE LAKE
        LBRY NLS
        SPEC COMBINATION; REVIVAL; FIRST NIGHT (LADY OF THE LAKE); NEW
             SCENERY, ETC..
        ADD2 MONDAY

596     THEA EDINBURGH,TH.R.
        DATE 17-JUN-1825
        TYPE NATIONAL MELO-DRAMATIC ROMANCE
        ACTS 3
        SUPP LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY NLS
        ADD2 FRIDAY
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597     THEA EDINBURGH,TH.R.
        DATE 22-JUN-1825
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN THE TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LBRY NLS
        SPEC FIRST NIGHT; RUN-FOUR NIGHTS (CONFIRMED 27-JUN-1825 "FIFTH
             NIGHT")
        ADD2 WEDNESDAY

598     THEA EDINBURGH,TH.R.
        DATE 23-JUN-1825
        MAIN THE TALISMAN
        WORK TALISMAN
        LBRY NLS
        SPEC RUN
        ADD2 THURSDAY

599     THEA EDINBURGH,TH.R.
        DATE 24-JUN-1825
        MAIN THE TALISMAN
        WORK TALISMAN
        LBRY NLS
        SPEC RUN; "FOR THE 3rd TIME"
        ADD2 FRIDAY

600     THEA EDINBURGH,TH.R.
        DATE 25-JUN-1825
        MAIN THE TALISMAN
        WORK TALISMAN
        LBRY NLS (SEE SPEC)
        SPEC RUN; DATE AND DETAILS CONFIRMED-EP
        ADD2 SATURDAY

601     THEA EDINBURGH,TH.R.
        DATE 27-JUN-1825
        TYPE HISTORICAL DRAMA-DRAMA
        MAIN THE TALISMAN, A TALE OF THE CRUSADERS
        SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (INTO 3
             ACTS)
        CATT TALISMAN-ALL WEEK, WITH TOMORROW-KENILWORTH
        WORK TALISMAN/HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN; COMBINATION; COMPRESSED; "FIFTH NIGHT"
        ADD2 MONDAY

602     THEA EDINBURGH,CALEDONIAN
        DATE 28-JUN-1825
        TYPE NATIONAL MELODRAMA
        MAIN HEART OF MIDLOTHIAN OR THE LILY OF ST. LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC BENEFIT-FOR ACTOR INJURED AT WORK; END SEASON
        ADD2 TUESDAY
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603 THEA EDINBURGH,TH.R.
DATE 28-JUN-1825
TYPE HISTORICAL DRAMA/S
ACTS 3
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
WORK TALISMAN/KENILWORTH
LBRY NLS
SPEC COMBINATION; RUN;COMPRESSED-SUPP
ADD2 TUESDAY

604 THEA EDINBURGH,TH.R.
DATE 29-JUN-1825
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
WORK TALISMAN
LBRY NLS
SPEC RUN
ADD2 WEDNESDAY

605 THEA EDINBURGH,TH.R.
DATE 30-JUN-1825
MAIN THE TALISMAN
WORK TALISMAN
LBRY NLS (SEE SPEC)
SPEC RUN; DATE CONFIRMED-EP
ADD2 THURSDAY

606 THEA EDINBURGH,TH.R.
DATE 1-JUL-1825
MAIN THE TALISMAN
SUPP THE HEART OF MID-LOTHIAN (COMPRESSED INTO 3 ACTS)
WORK TALISMAN/HEART OF MID-LOTHIAN
LBRY NLS (SEE SPEC)
SPEC RUN; DATE AND DETAILS CONFIRMED-EP; COMBINATION; COMPRESSED
ADD2 FRIDAY

607 THEA EDINBURGH,TH.R.
DATE 2-JUL-1825
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
CATT TALISMAN-ALL NEXT WEEK, WITH MONDAY-MARY, QUEEN OF SCOTS
WORK TALISMAN
LBRY NLS
SPEC RUN; "10th TIME"
ADD2 SATURDAY

608 THEA EDINBURGH,TH.R.
DATE 4-JUL-1825
TYPE HISTORICAL DRAMA-MELO-DRAMATIC ENTERTAINMENT
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP MARY, QUEEN OF SCOTS, OR THE CASTLE OF LOCH-LEVEN (2 ACTS)
WORK TALISMAN/ABBOT/ROB ROY
FORD A2
KEYW FORD
LBRY NLS
SPEC FAVOURITE MUSIC-OVERTURE "ROB ROY"; TALISMAN-RUN 6 NIGHTS-
CONFIRMED FIRST NIGHT; COMBINATION; 2-AUG-1825 "18TH TIME";
ADD2 MONDAY

609 THEA EDINBURGH,TH.R.
DATE 5-JUL-1825
TYPE HISTORICAL DRAMA
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP MARY STUART, QUEEN OF SCOTLAND/OVERTURE TO "ROB ROY"
WORK TALISMAN/ABBOT/ROB ROY
LBRY NLS (SEE SPEC)
SPEC RUN; DATE CONFIRMED-EP; COMBINATION; FAVOURITE MUSIC; MARY STUART-"FOR THE 2ND TIME IN THIS CITY".
ADD2 TUESDAY

610 THEA EDINBURGH,TH.R.
DATE 6-JUL-1825
TYPE HISTORICAL DRAMA
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP MARY STUART, QUEEN OF SCOTLAND/OVERTURE TO "ROB ROY"
WORK TALISMAN/ABBOT/ROB ROY
LBRY NLS (SEE SPEC)
SPEC RUN; DATE CONFIRMED-EP; COMBINATION; FAVOURITE MUSIC
ADD2 WEDNESDAY

611 THEA EDINBURGH,TH.R.
DATE 7-JUL-1825
TYPE HISTORICAL DRAMA-MELO-DRAMATIC ENTERTAINMENT
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP MARY STUART, QUEEN OF SCOTLAND/OVERTURE TO "ROB ROY"
WORK TALISMAN/ABBOT/ROB ROY
LBRY NLS
SPEC RUN; DATE CONFIRMED-SEE 2-AUG-1825; COMBINATION; FAVOURITE MUSIC
ADD2 THURSDAY

612 THEA EDINBURGH,TH.R.
DATE 8-JUL-1825
MAIN THE TALISMAN
SUPP MARY STUART, QUEEN OF SCOTLAND/OVERTURE TO "ROB ROY"
WORK TALISMAN/ABBOT/ROB ROY
LBRY NLS (SEE SPEC)
SPEC RUN; DATE CONFIRMED-EP; COMBINATION; FAVOURITE MUSIC
ADD2 FRIDAY

613 THEA EDINBURGH,TH.R.
DATE 9-JUL-1825
MAIN THE TALISMAN
SUPP MARY STUART, QUEEN OF SCOTLAND
WORK TALISMAN/ABBOT
LBRY NLS
SPEC RUN; COMBINATION; MARY STUART-"6th TIME"
ADD2 SATURDAY

614 THEA EDINBURGH,TH.R.
DATE 22-JUL-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST OUT-MISS ELLEN TREE AND MISS ANNE TREE.
ADD2 FRIDAY

615 THEA EDINBURGH,TH.R.
DATE 25-JUL-1825
TYPE OPERA
SUPP GUY MANNERING ("COMPRESSED AS AN AFTERPIECE")
WORK GUY MANNERING
LBRY NLS
SPEC COMPRESSED; GUEST ARTIST-MISS ANNE TREE AS LUCY BERTRAM;
ADD2 MONDAY

616 THEA EDINBURGH,TH.R.
DATE 28-JUL-1825
TYPE OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST OUT-MISS ELLEN TREE; GUEST ARTIST-MISS ANNE TREE AS DI VERNON; HER BENEFIT.
ADD2 THURSDAY

617 THEA EDINBURGH,TH.R.
DATE 29-JUL-1825
TYPE OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (AS AN AFTERPIECE)
WORK GUY MANNERING
LBRY EP
SPEC COMPRESSED; GUEST ARTIST-MISS ANNE TREE AS LUCY; GUEST ARTIST OUT-MISS ELLEN TREE
ADD2 FRIDAY

618 THEA EDINBURGH,TH.R.
DATE 1-AUG-1825
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
SUPP MARY, QUEEN OF SCOTS, OR THE CASTLE OF LOCH-LEVEN
WORK TALISMAN/ABBOT
LBRY NLS
SPEC COMBINATION; CONFIRMED FROM 2-AUG-1825 "THE POPULAR ENTERTAINMENTS... WILL BE REPEATED THIS EVENING".
ADD2 MONDAY

619 THEA EDINBURGH,TH.R.
DATE 2-AUG-1825
TYPE HISTORICAL DRAMA-HISTORICAL MELO-DRAMA
MAIN THE TALISMAN, A TALE OF THE CRUSADERS (3 ACTS)
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCH-LEVEN (2 ACTS)
WORK TALISMAN/ABBOT
LBRY NLS
SPEC COMBINATION; "18TH TIME"; GUEST ARTIST OUT-MR. SAPIO DELAYED
ADD2 TUESDAY

620 THEA EDINBURGH,TH.R.
DATE 3-AUG-1825
TYPE NATIONAL OPERA-HISTORICAL DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP THE TALISMAN, A TALE OF THE CRUSADERS (AS AN AFTERPIECE)
WORK ROB ROY/TALISMAN
LBRY NLS
SPEC COMBINATION; COMPRESSED; GUEST ARTIST-MISS ANNE TREE AS DI VERNON; MR. SAPIO DELAYED.
ADD2 WEDNESDAY

621 THEA EDINBURGH,TH.R.
DATE 4-AUG-1825
TYPE OPERA-MELO-DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCH-LEVEN
WORK GUY MANNERING/ABBOT
LBRY EP
SPEC COMBINATION; GUEST ARTIST-MISS ANNE TREE AS LUCY BERTRAM;
SPECIAL OCCASION-NON-ARRIVAL OF MR. SAPIO FORCES CHANGE OF
PROGRAMME
ADD2 THURSDAY

622 THEA EDINBURGH,TH.R.
DATE 5-AUG-1825
MAIN THE HEART OF MID-LOTHIAN
SUPP MARY STUART, ETC. (MELO-DRAMA)
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY EP
SPEC COMBINATION; SPECIAL OCCASION-SEE 4-AUG-1825
ADD2 FRIDAY

623 THEA EDINBURGH,TH.R.
DATE 8-AUG-1825
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS ANNE TREE AS LUCY, MR. SAPIO AS HENRY
ADD2 MONDAY

624 THEA EDINBURGH,TH.R.
DATE 12-AUG-1825
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. SAPIO AS HENRY, MISS ANNE TREE AS LUCY
ADD2 FRIDAY

625 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 17-AUG-1825
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MR SAPIO AS HENRY BERTRAM
ADD2 WEDNESDAY

626 THEA PERTH,TH.R.
DATE 24-AUG-1825
TYPE NATIONAL DRAMA
SUPP GUY MANNERING OR, THE GIPSY'S PROPHECY "ARRANGED AS AN AFTERPIECE"
WORK GUY MANNERING
LBRY B
SPEC COMPRESSED;G.A.-"THE EDINBURGH COMEDIANS";DATE CONFIRMED
ADD2 WEDNESDAY

627 THEA PERTH,TH.R.
DATE 25-AUG-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCH LEVEN
WORK ABBOT
LBRY B
SPEC G.A.-"THE EDINBURGH COMEDIANS";"FIRST TIME IN THIS THEATRE"
ADD2 THURSDAY

628 THEA PERTH,TH.R.
DATE 26-AUG-1825
TYPE HISTORICAL MELODRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND;OR THE CASTLE OF LOCH LEVEN
WORK ABBOT
LBRY B
SPEC "SECOND TIME HERE";G.A.-THE EDINBURGH COMPANY.
ADD2 FRIDAY

629 THEA PERTH,TH.R.
DATE 29-AUG-1825
TYPE NATIONAL DRAMA
SUPP GUY MANNERING OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC "RECEIVED ON WEDNESDAY LAST";G.A.-"THE EDINBURGH COMEDIANS."
ADD2 MONDAY

630 THEA PERTH,TH.R.
DATE 31-AUG-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-EDINBURGH COMPANY AND SPECIAL G.A.-MR.MACKAY(BAILIE)
ADD2 WEDNESDAY

631 THEA PERTH,TH.R.
DATE 1-SEP-1825
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN/SEE ALSO SPEC
LBRY B
SPEC SUPP INCLUDES "THE WARLOCK OF THE GLEN;OR, THE CASTLE OF
GLENCAIRN."-THE BLACK DWARF-ALIEN
ADD2 THURSDAY

632 THEA PERTH,TH.R.
DATE 2-SEP-1825
TYPE NATIONAL OPERA/DRAMA
MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
SUPP HEART OF MID-LOTHIAN;OR THE LILY OF ST.LEONARD'S [3 ACTS-SEE
SPEC]
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY B
SPEC COMBINATION;COMPRESSED-SUPP "ARRANGED IN THREE ACTS AS AN
AFTERPIECE"; G.A.-THE EDINBURGH COMPANY AND MR.MACKAY(BAILIE).
ADD2 FRIDAY

633 THEA PERTH,TH.R.
DATE 3-SEP-1825
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN/SEE ALSO SPEC
LBRY B
SPEC G.A.-THE EDINBURGH COMPANY AND MR.MACKAY(DUMBIEDYKES); HIS BENEFIT;SUPP INCLUDES "THE WARLOCK OF THE GLEN"-THE BLACK DWARF-ALIEN
ADD2 SATURDAY

634 THEA PERTH,TH.R.
DATE 6-SEP-1825
TYPE NATIONAL DRAMA
SUPP GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC COMPRESSED "AS AN AFTERPIECE";G.A.-THE EDINBURGH COMPANY; G.A. OUT-MISS S.BOOTH.
ADD2 TUESDAY

635 THEA PERTH,TH.R.
DATE 7-SEP-1825
TYPE HISTORICAL DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCH LEVEN
WORK ABBOT
LBRY B
SPEC G.A. OUT-MISS S.BOOTH
ADD2 WEDNESDAY

636 THEA PERTH,TH.R.
DATE 9-SEP-1825
TYPE HISTORICAL DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND;OR,THE CASTLE OF LOCH LEVEN
WORK ABBOT
LBRY B
SPEC G.A.OUT-MISS BOOTH.
ADD2 FRIDAY

637 THEA PERTH,TH.R.
DATE 13-SEP-1825
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC COMPRESSED "AS AN AFTERPIECE";G.A.-THE EDINBURGH COMPANY.
ADD2 TUESDAY

638 THEA PERTH,TH.R.
DATE 14-SEP-1825
TYPE HISTORICAL DRAMA-NATIONAL DRAMA
MAIN MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCH LEVEN
SUPP GUY MANNERING
WORK ABBOT/GUY MANNERING
LBRY B
SPEC COMBINATION;BILL MAKES SPECIAL MENTION OF THE INCLUSION OF "MARY STUART" AS A "FIRST PIECE" AS BEING "FOR THE ACCOMMODATION OF THE JUNIOR BRANCHES OF FAMILIES."
ADD2 WEDNESDAY

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639     THEA PERTH,TH.R.
        DATE 16-SEP-1825
        TYPE NATIONAL DRAMA
        MAIN GEORGE HERIOT, OR, THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY B
        SPEC THE EDINBURGH COMPANY
        ADD2 FRIDAY

640     THEA PERTH,TH.R.
        DATE 19-SEP-1825
        TYPE NATIONAL DRAMA-HISTORICAL MELO DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        SUPP BATTLE OF BOTHWELL BRIDGE
        WORK BRIDE OF LAMMERMOOR/OLD MORTALITY
        LBRY B
        SPEC SUPP-"FIRST TIME IN THIS THEATRE";COMBINATION;BENEFIT-MR.
             HARROLD (COL.ASHTON, CLAVERHOUSE),MR.RAE(HENRY MORTON).
        ADD2 MONDAY

641     THEA PERTH,TH.R.
        DATE 20-SEP-1825
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP WAVERLEY
        WORK WAVERLEY
        LBRY B
        SPEC BENEFIT-MR.PRITCHARD(FERGUS)
        ADD2 TUESDAY

642     THEA EDINBURGH,CALEDONIAN
        DATE 21-SEP-1825
        TYPE GRAND MELO-DRAMA
        MAIN THE LADY OF THE LAKE OR THE KNIGHT OF SNOWDOWN
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC G.A.-MISS S.BOOTH
        ADD2 WEDNESDAY

643     THEA PERTH,TH.R.
        DATE 22-SEP-1825
        TYPE DRAMA-NATIONAL DRAMA
        ACTS 3
        MAIN ST.RONAN'S WELL
        SUPP THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC COMBINATION;MAIN-"FIRST TIME IN THIS THEATRE";SUPP-
             COMPRESSED; BENEFIT-MR.MASON(TOUCHWOOD, DAVIE DEANS), MISS
             MASON(CLARA, JEANIE).
        ADD2 THURSDAY

644     THEA EDINBURGH,CALEDONIAN
        DATE 24-SEP-1825
        TYPE GRAND MELO-DRAMA
        MAIN THE LADY OF THE LAKE, OR THE KNIGHT OF SNOWDOWN
        CATT ROB ROY-2nd VERSION
        WORK LADY OF THE LAKE
        LBRY NLS
        SPEC GUEST ARTIST-MISS BOOTH AS ELLEN
        ADD2 SATURDAY
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645 THEA EDINBURGH,CALEDONIAN
DATE 26-SEP-1825
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC "SECOND VERSION"; GUEST ARTIST MISS BOOTH AS DIANA VERNON.
ADD2 MONDAY

646 THEA PERTH,TH.R.
DATE 27-SEP-1825
TYPE PLAY, NATIONAL DRAMA
ACTS 3
MAIN REDGAUNTLET
SUPP MONTROSE;OR THE CHILDREN OF THE MIST
WORK REDGAUNTLET/LEGEND OF MONTROSE
LBRY B
SPEC COMBINATION;MAIN-"FIRST TIME IN THIS THEATRE";SUPP-
COMPRESSED "AS AN AFTERPIECE";BENEFIT-MR.LEE(GEDDES,
DALGETTY), MR.AIKIN (CHARLES EDWARD, DONALD).
ADD2 TUESDAY

647 THEA PERTH,TH.R.
DATE 28-SEP-1825
TYPE NATIONAL OPERA
SUPP GUY MANNERING,OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC BENEFIT-MISS DYER(LUCY BERTRAM).
ADD2 WEDNESDAY

648 THEA PERTH,TH.R.
DATE 29-SEP-1825
MAIN GEORGE HERIOT;OR, THE FORTUNES OF NIGEL "NATIONAL PLAY"
SUPP THE BATTLE OF BOTHWELL BRIDGE
WORK FORTUNES OF NIGEL/OLD MORTALITY
LBRY B
SPEC COMBINATION;SUPP-"NEW VERSION OF";BENEFIT-MR.DENHAM(KING
JAMES, CUDDIE HEADRIGG).
ADD2 THURSDAY

649 THEA EDINBURGH,TH.R.
DATE 19-OCT-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC AFTER-SEASON; GUEST ARTIST-MR. THORNE AS FRANCIS, MISS
STEPHENS AS DI VERNON
ADD2 WEDNESDAY

650 THEA EDINBURGH,TH.R.
DATE 25-OCT-1825
TYPE MELO-DRAMA
SUPP MONTROSE
WORK LEGEND OF MONTROSE
LBRY EP
SPEC AFTER-SEASON; GUEST ARTIST-MR. THORNE AS MONTEITH, MISS
STEPHENS AS ANNOT LYLE
ADD2 TUESDAY

651 THEA EDINBURGH,TH.R.
DATE 27-OCT-1825
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. THORNE AS HENRY, MISS STEPHENS AS LUCY
ADD2 THURSDAY

652 THEA EDINBURGH,TH.R.
DATE 28-OCT-1825
TYPE NATIONAL OPERA-MELO-DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP MONTROSE, OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE/ROB ROY
LBRY EP
SPEC AFTER-SEASON; COMBINATION; GUEST ARTIST-MR. THORNE AS FRANCIS
AND MONTEITH, MISS STEPHENS AS DI VERNON AND ANNOT.
ADD2 FRIDAY

653 THEA EDINBURGH,TH.R.
DATE 12-NOV-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
SPEC OPENS SEASON-SPECIAL OCCASION
ADD2 SATURDAY

654 THEA EDINBURGH,TH.R.
DATE 14-NOV-1825
TYPE MELODRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F (CANCELS EP)
SPEC SPECIAL OCCASION-ILLNESS OF GUEST ARTIST (MISS NOEL) FORCES A
CHANGE OF PROGRAMME AND THE INSERTION OF THE SCOTT PLAY.
ADD2 MONDAY

655 THEA EDINBURGH,TH.R.
DATE 15-NOV-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY EP
ADD2 TUESDAY

656 THEA EDINBURGH,TH.R.
DATE 17-NOV-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY F
ADD2 THURSDAY

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657     THEA EDINBURGH,TH.R.
        DATE 18-NOV-1825
        TYPE NATIONAL OPERA-MELO-DRAMA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        SUPP MONTROSE, OR THE CHILDREN OF THE MIST
        WORK ROB ROY/LEGEND OF MONTROSE
        LBRY EP
        SPEC COMBINATION
        ADD2 FRIDAY

658     THEA EDINBURGH,TH.R.
        DATE 25-NOV-1825
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
        WORK ABBOT
        LBRY EP
        ADD2 FRIDAY

659     THEA EDINBURGH,TH.R.
        DATE 10-DEC-1825
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MACREADY AS ROB ROY; HIS BENEFIT
        ADD2 SATURDAY

660     THEA EDINBURGH,CALEDONIAN
        DATE 15-DEC-1825
        TYPE DRAMA
        MAIN THE LION OF ENGLAND, OR THE TALISMAN
        AUTH CLIFTON (FORD)
        WORK TALISMAN
        FORD V2
        LBRY F/HW
        SPEC DATE CONFIRMED-SEE 17-DEC-1825, ALSO FORD V2;FIRST NIGHT
        ADD2 THURSDAY

661     THEA EDINBURGH,TH.R.
        DATE 16-DEC-1825
        TYPE OPERA
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        ADD2 FRIDAY

662     THEA EDINBURGH,CALEDONIAN
        DATE 17-DEC-1825
        TYPE DRAMA
        MAIN THE LION OF ENGLAND, OR THE TALISMAN
        AUTH CLIFTON (FORD)
        WORK TALISMAN
        FORD V2
        LBRY F/HW
        SPEC G.A.OUT-MR.MELROSE;"SECOND TIME","HONOURED ON THURSDAY LAST...
             "; NEW SCENERY, COSTUMES, ETC.;FIRST PRODUCTION
        ADD2 SATURDAY
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663 THEA EDINBURGH,TH.R.
DATE 27-DEC-1825
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
ADD2 TUESDAY

664 THEA EDINBURGH,TH.R.
DATE 4-JAN-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST OUT-MR. VANDENHOFF
ADD2 WEDNESDAY

665 THEA EDINBURGH,TH.R.
DATE 6-JAN-1826
TYPE NATIONAL MELODRAMA
SUPP MARY STUART OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY F(CANCELS EP)
SPEC SPECIAL OCCASION-ILLNESS OF GUEST ARTIST(MISS NOEL AND MISS DYER) FORCES CANCELLATION OF "ROB ROY" AND "HEART OF MID-LOTHIAN" AND CHANGE OF PROGRAMME TO ABOVE
ADD2 FRIDAY

666 THEA EDINBURGH,TH.R.
DATE 11-JAN-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
ADD2 WEDNESDAY

667 THEA EDINBURGH,TH.R.
DATE 13-JAN-1826
MAIN ROB ROY(NATIONAL OPERA)
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY F
SPEC COMBINATION;PROGRAMME POSTPONED FROM 6-JAN-1826 BECAUSE OF ILLNESS-SPECIAL OCCASION
ADD2 FRIDAY

668 THEA EDINBURGH,TH.R.
DATE 20-JAN-1826
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (AS AN AFTERPIECE)
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC COMPRESSED
ADD2 FRIDAY

669 THEA EDINBURGH,TH.R.
DATE 13-FEB-1826
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE (NATIONAL OPERA)
SUPP HEART OF MID-LOTHIAN (AS AN AFTERPIECE)
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY EP
SPEC COMBINATION; COMPRESSED
ADD2 MONDAY

670 THEA EDINBURGH,TH.R.
DATE 20-FEB-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY EP
ADD2 MONDAY

671 THEA GREENOCK,THEATRE.
DATE 24-FEB-1826
TYPE NATIONAL PLAY
MAIN THE ANTIQUARY
AUTH SEE SPEC
WORK ANTIQUARY
LBRY B
SPEC FIRST NIGHT;"FROM THE PEN OF THE GREAT UNKNOWN".
ADD2 FRIDAY

672 THEA EDINBURGH,TH.R.
DATE 2-MAR-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
ADD2 THURSDAY

673 THEA EDINBURGH,CALEDONIAN
DATE 6-MAR-1826
TYPE OPERATIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR MELROSE AS FRANCIS, MRS. HAYDN CORRI AS DIANA;
"PERFORMED IN THREE VERSIONS BY MR. RYDER'S DIFFERENT
ESTABLISHMENTS NEARLY 300 TIMES"; "2d VERSION"; CLUSTER
ADD2 MONDAY

674 THEA EDINBURGH,CALEDONIAN
DATE 7-MAR-1826
TYPE MUSICAL DRAMA
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
SPEC CLUSTER; GUEST ARTIST MR. MELROSE AS HENRY BERTRAM, MRS HAYDN
CORRI AS JULIA MANNERING
ADD2 TUESDAY

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675     THEA EDINBURGH,CALEDONIAN
        DATE 8-MAR-1826
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC CLUSTER; SEE 6-MAR-1826 GUEST ARTISTS AND WORDING
        ADD2 WEDNESDAY

676     THEA EDINBURGH,TH.R.
        DATE 9-MAR-1826
        TYPE OPERA
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (AS AN AFTERPIECE)
        WORK GUY MANNERING
        LBRY NLS
        SPEC COMPRESSED; GUEST ARTIST OUT-MR. YOUNG
        ADD2 THURSDAY

677     THEA EDINBURGH,CALEDONIAN
        DATE 15-MAR-1826
        TYPE MUSICAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC SEE 6-MAR-1826 FOR GUEST ARTISTS AND WORDING
        ADD2 WEDNESDAY

678     THEA EDINBURGH,TH.R.
        DATE 16-MAR-1826
        TYPE NATIONAL MELO-DRAMA
        SUPP MONTROSE OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY EP
        SPEC GUEST ARTIST OUT-MR. YOUNG
        ADD2 THURSDAY

679     THEA EDINBURGH,CALEDONIAN
        DATE 20-MAR-1826
        TYPE MUSICAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY F/HW
        SPEC BENEFIT-MRS.HAYDN CORRI(DI VERNON);"(PERFORMED NEARLY 300
             TIMES BY THIS ESTABLISHMENT)"
        ADD2 MONDAY

680     THEA EDINBURGH,TH.R.
        DATE 22-MAR-1826
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY EP
        SPEC GUEST ARTIST OUT-MR. C. KEMBLE
        ADD2 WEDNESDAY
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681 THEA EDINBURGH,CALEDONIAN
DATE 24-MAR-1826
TYPE NATIONAL OPERATIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F/HW
SPEC "SECOND VERSION";ROLES REVERSED-CROSS-DRESSING.
ADD2 FRIDAY

682 THEA EDINBURGH,TH.R.
DATE 5-APR-1826
TYPE OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. C. KEMBLE AS ROB ROY (FIRST APPEARANCE IN
THAT CHARACTER)
ADD2 WEDNESDAY

683 THEA EDINBURGH,TH.R.
DATE 7-APR-1826
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.C.KEMBLE ("SECOND APPEARANCE IN THAT CHARACTER"
ADD2 FRIDAY

684 THEA EDINBURGH,TH.R.
DATE 10-APR-1826
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. C. KEMBLE AS ROB ROY
ADD2 MONDAY

685 THEA EDINBURGH,TH.R.
DATE 12-APR-1826
TYPE NATIONAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY F
SPEC CLUSTER;"FIRST TIME THIS SEASON"
ADD2 WEDNESDAY

686 THEA EDINBURGH,TH.R.
DATE 13-APR-1826
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC "FIRST TIME THIS SEASON"; CLUSTER
ADD2 THURSDAY

687 THEA EDINBURGH,TH.R.
DATE 14-APR-1826
TYPE OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (AS AN AFTERPIECE)
WORK GUY MANNERING
LBRY EP
SPEC CLUSTER; COMPRESSED
ADD2 FRIDAY

688 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 15-APR-1826
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MR.C.KEMBLE(ROB ROY)
ADD2 SATURDAY

689 THEA EDINBURGH,TH.R.
DATE 18-APR-1826
TYPE NATIONAL PLAY/MELO-DRAMA
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL (5 ACTS)
SUPP MONTROSE, OR THE CHILDREN OF THE MIST
WORK FORTUNES OF NIGEL/LEGEND OF MONTROSE
LBRY EP
SPEC COMBINATION; BENEFIT FOR ALEXANDER DOW; MAIN-"SECOND TIME THIS SEASON"; SUPP-"THIRD TIME THIS SEASON"
ADD2 TUESDAY

690 THEA EDINBURGH,TH.R.
DATE 24-APR-1826
SUPP THE HEART OF MID-LOTHIAN (AS AN AFTERPIECE)
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC COMPRESSED
ADD2 MONDAY

691 THEA EDINBURGH,TH.R.
DATE 27-APR-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
CATT BRIDE OF LAMMERMOOR-MONDAY
WORK ABBOT
LBRY EP
ADD2 THURSDAY

692 THEA EDINBURGH,TH.R.
DATE 1-MAY-1826
MAIN BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC BENEFIT-MACKAY(CALEB)
ADD2 MONDAY

693 THEA EDINBURGH,TH.R.
DATE 10-MAY-1826
TYPE OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY(AS AN AFTERPIECE)
WORK GUY MANNERING
LBRY F
SPEC SPECIAL OCCASION;BENEFIT-WIDOW OF MR.W.MAXWELL NAPIER(TRUMPETER TO THE CIRCUIT COURT OF JUSTICIARY), KILLED BY A FALL FROM HIS HORSE AT STIRLING, ORGANISED BY THE EDINBURGH PROFESSIONAL SOCIETY OF MUSICIANS; COMPRESSED.
ADD2 WEDNESDAY

694 THEA DUNDEE,TH.R.
DATE 11-MAY-1826
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MR.PRITCHARD(ROB ROY);HIS BENEFIT;MR.BASS'S COMPANY.
ADD2 THURSDAY

695 THEA EDINBURGH,TH.R.
DATE 16-MAY-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC BENEFIT
ADD2 TUESDAY

696 THEA EDINBURGH,TH.R.
DATE 17-MAY-1826
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC BENEFIT; QUERY COMPRESSED
ADD2 WEDNESDAY

697 THEA EDINBURGH,TH.R.
DATE 23-MAY-1826
TYPE OPERA-NATIONAL MELO-DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP THE HEART OF MID-LOTHIAN (3 ACTS)
WORK GUY MANNERING/HEART OF MID-LOTHIAN
LBRY EP
SPEC COMBINATION; BENEFIT; CLUSTER; COMPRESSED-SEE SUPP
ADD2 TUESDAY

698 THEA EDINBURGH,TH.R.
DATE 24-MAY-1826
TYPE NATIONAL PLAY
ACTS 5
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY EP
SPEC CLUSTER
ADD2 WEDNESDAY

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699     THEA EDINBURGH,TH.R.
        DATE 25-MAY-1826
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC CLUSTER
        ADD2 THURSDAY

700     THEA EDINBURGH,TH.R.
        DATE 26-MAY-1826
        TYPE PLAY-NATIONAL MELO-DRAMA
        MAIN THE BATTLE OF BOTHWELL BRIDGE
        SUPP MONTROSE
        WORK OLD MORTALITY/LEGEND OF MONTROSE
        LBRY EP
        SPEC CLUSTER; COMBINATION; BENEFIT
        ADD2 FRIDAY

701     THEA EDINBURGH,TH.R.
        DATE 29-MAY-1826
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN THE TALISMAN
        CATT IN PREPARATION, J.POCOCK"WOODSTOCK, OR, THE CAVALIER."
        AUTH MURRAY
        WORK TALISMAN
        FORD V1
        LBRY GUL
        SPEC BENEFIT
        ADD2 MONDAY

702     THEA EDINBURGH,TH.R.
        DATE 31-MAY-1826
        TYPE OPERA
        SUPP ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC "ONLY NIGHT THIS SEASON...AT SECOND PRICE"
        ADD2 WEDNESDAY

703     THEA EDINBURGH,TH.R.
        DATE 6-JUN-1826
        MAIN IVANHOE
        WORK IVANHOE
        LBRY F
        SPEC CLUSTER;BENEFIT-MRS.BRUDENELL (REBECCA), MR.BENSON HILL;GUEST
             ARTIST-THE BAND OF THE SEVENTEENTH REGIMENT.
        ADD2 TUESDAY

704     THEA EDINBURGH,TH.R.
        DATE 8-JUN-1826
        MAIN THE ANTIQUARY
        WORK ANTIQUARY
        LBRY EP
        SPEC BENEFIT; CLUSTER
        ADD2 THURSDAY
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705 THEA EDINBURGH,TH.R.
DATE 9-JUN-1826
TYPE PLAY
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY EP
SPEC BENEFIT; CLUSTER
ADD2 FRIDAY

706 THEA EDINBURGH,TH.R.
DATE 12-JUN-1826
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE TALISMAN, A TALE OF THE CRUSADERS
WORK TALISMAN
LBRY EP
SPEC CLUSTER
ADD2 MONDAY

707 THEA EDINBURGH,TH.R.
DATE 15-JUN-1826
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER; BENEFIT; COMPRESSED-SEE ACTS
ADD2 THURSDAY

708 THEA EDINBURGH,TH.R.
DATE 17-JUN-1826
TYPE PLAY
ACTS 5
MAIN WOODSTOCK, OR THE CAVALIER, A TALE OF THE YEAR SIXTEEN HUNDRED
AND FIFTY-ONE
AUTH POCOCK
WORK WOODSTOCK
FORD Y3
LBRY EP
SPEC FIRST NIGHT; "(WITH A FEW ALTERATIONS)"; RUN
ADD2 SATURDAY

709 THEA EDINBURGH,TH.R.
DATE 19-JUN-1826
TYPE PLAY
ACTS 5
MAIN WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
FORD Y3
LBRY EP
SPEC RUN
ADD2 MONDAY

710 THEA EDINBURGH,TH.R.
DATE 20-JUN-1826
TYPE PLAY-HISTORICAL MELODRAMA
MAIN WOODSTOCK, OR THE CAVALIER (ETC.) (5 ACTS)
SUPP MARY STUART (2 ACTS)
AUTH POCOCK-MAIN
WORK WOODSTOCK/ABBOT
FORD Y3
LBRY EP
SPEC RUN; COMBINATION
ADD2 TUESDAY

711 THEA EDINBURGH,TH.R.
DATE 21-JUN-1826
TYPE PLAY
ACTS 5
MAIN WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
LBRY EP
SPEC RUN
ADD2 WEDNESDAY

712 THEA EDINBURGH,TH.R.
DATE 22-JUN-1826
TYPE PLAY
ACTS 5
MAIN WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
FORD Y3
LBRY EP
SPEC DATE CONFIRMED-SEE 21-JUN-1826 "FOURTH TIME" AND 23-JUN-1826
"SIXTH TIME"; RUN
ADD2 THURSDAY

713 THEA EDINBURGH,TH.R.
DATE 23-JUN-1826
TYPE PLAY-NATIONAL MELO-DRAMA
MAIN WOODSTOCK, OR THE CAVALIER (ETC.) (5 ACTS)
SUPP THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST LEONARDS (3 ACTS)
AUTH POCOCK
WORK WOODSTOCK/HEART OF MID-LOTHIAN
FORD Y3
LBRY EP
SPEC RUN; COMBINATION; COMPRESSED-SEE SUPP
ADD2 FRIDAY

714 THEA EDINBURGH,TH.R.
DATE 24-JUN-1826
TYPE PLAY
ACTS 5
MAIN WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
FORD Y3
LBRY EP
SPEC RUN
ADD2 SATURDAY

715 THEA EDINBURGH,TH.R.
DATE 26-JUN-1826
TYPE OVERTURE
SUPP GRAND NATIONAL OVERTURE TO GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC FAVOURITE MUSIC; GUEST ARTIST-MASTER BURKE (7 YEARS OLD) LEADS THE ORCHESTRA; CLUSTER
ADD2 MONDAY

716 THEA EDINBURGH,TH.R.
DATE 27-JUN-1826
TYPE PLAY
ACTS 5
SUPP WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
FORD Y3
LBRY EP
SPEC GUEST ARTIST OUT-MASTER BURKE; CLUSTER
ADD2 TUESDAY

717 THEA EDINBURGH,TH.R.
DATE 28-JUN-1826
TYPE NATIONAL PLAY
ACTS 5
SUPP THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC GUEST ARTIST OUT-MASTER BURKE; CLUSTER
ADD2 WEDNESDAY

718 THEA EDINBURGH,TH.R.
DATE 29-JUN-1826
TYPE PLAY
ACTS 5
SUPP WOODSTOCK, OR THE CAVALIER (ETC.)
AUTH POCOCK
WORK WOODSTOCK
LBRY EP
SPEC GUEST ARTIST OUT-MASTER BURKE; CLUSTER
ADD2 THURSDAY

719 THEA EDINBURGH,TH.R.
DATE 30-JUN-1826
TYPE NATIONAL PLAY
ACTS 3
SUPP GEORGE HERIOT, OR THE FORTUNES OF NIGEL (3 ACTS)
WORK FORTUNES OF NIGEL
LBRY EP
SPEC COMPRESSED; CLUSTER; GUEST ARTIST OUT-MASTER BURKE
ADD2 FRIDAY

720 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 7-JUL-1826
TYPE NATIONAL OPERA
SUPP ROB ROY;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC BENEFIT-MISS RICHARDSON(HELEN).
ADD2 FRIDAY

721 THEA EDINBURGH,TH.R.
DATE 18-JUL-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. BLAND AS FRANCIS, MISS POVEY AS DI VERNON
ADD2 TUESDAY

722 THEA EDINBURGH,TH.R.
DATE 19-JUL-1826
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC COMPRESSED;G.A.-MISS POVEY (LUCY), MR.C.BLAND (BERTRAM)
ADD2 WEDNESDAY

723 THEA EDINBURGH,TH.R.
DATE 21-JUL-1826
TYPE OPERA
SUPP GUY MANNERING (AS AN AFTER PIECE)
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. BLAND AS HENRY BERTRAM, MISS POVEY AS LUCY
BERTRAM; COMPRESSED
ADD2 FRIDAY

724 THEA EDINBURGH,TH.R.
DATE 24-JUL-1826
TYPE NATIONAL OPERA, OPERA
MAIN ROB ROY
SUPP GUY MANNERING
WORK ROB ROY/GUY MANNERING
LBRY F(CANCELS EP)
SPEC COMBINATION;SPECIAL OCCASION-ILLNESS OF G.A.-MR.BLAND FORCES
CHANGE OF PROGRAMME;G.A.-MISS POVEY(DI VERNON AND LUCY).
ADD2 MONDAY

725 THEA EDINBURGH,TH.R.
DATE 25-JUL-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (AS AN AFTERPIECE)
WORK ROB ROY/GUY MANNERING
LBRY NLS
SPEC COMBINATION; COMPRESSED; GUEST ARTIST-MISS POVEY AS DI VERNON
AND LUCY BERTRAM.
ADD2 TUESDAY

726 THEA EDINBURGH,TH.R.
DATE 27-JUL-1826
TYPE OPERA
SUPP ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS POVEY(DI VERNON)
ADD2 THURSDAY

727 THEA EDINBURGH,TH.R.
DATE 28-JUL-1826
TYPE NATIONAL MELO-DRAMA-HISTORICAL MELO-DRAMA
MAIN MONTROSE, OR THE CHILDREN OF THE MIST (3 ACTS)
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN (2 ACTS)
WORK LEGEND OF MONTROSE/ABBOT
LBRY EP
SPEC COMBINATION; GUEST ARTIST-MISS POVEY AS ANNOT LYLE
ADD2 FRIDAY

728 THEA PERTH,TH.R.
DATE 21-AUG-1826
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
COMP BISHOP-OVERTURE(ARR.DEWAR)
WORK GUY MANNERING
LBRY F
SPEC SPECIAL OCCASION-ILLNESS OF MR.PRITCHARD FORCES A CHANGE OF PROGRAMME AND CANCELLATION OF "THE JEALOUS WIFE";G.A.-EDINBURGH, TH.R. COMPANY.
ADD2 MONDAY

729 THEA PERTH,TH.R.
DATE 26-AUG-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.TERRY(BAILIE)
ADD2 SATURDAY

730 THEA PERTH,TH.R.
DATE 29-AUG-1826
TYPE HISTORICAL MELO-DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCH LEVEN
WORK ABBOT
LBRY B
SPEC G.A.-THE EDINBURGH, TH.R. COMPANY
ADD2 TUESDAY

731 THEA PERTH,TH.R.
DATE 2-SEP-1826
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F/HW
ADD2 SATURDAY

732 THEA PERTH,TH.R.
DATE 6-SEP-1826
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F/HW
ADD2 WEDNESDAY

733 THEA PERTH,TH.R.
DATE 8-SEP-1826
TYPE NATIONAL DRAMA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
COMP BISHOP-OVERTURE(ARR.DEWAR)
WORK GUY MANNERING
LBRY F
SPEC G.A.-EDINBURGH, TH.R. COMPANY
ADD2 FRIDAY

734 THEA PERTH,TH.R.
DATE 11-SEP-1826
TYPE NATIONAL DRAMA
MAIN MARY STUART, QUEEN OF SCOTS, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC G.A.-EDINBURGH, TH.R. COMPANY;SPECIAL OCCASION-PATRONAGE OF
THE "GAELIC SOCIETY OF PERTHSHIRE".
ADD2 MONDAY

735 THEA KIRRIEMUIR
DATE 11-SEP-1826
TYPE DRAMA
MAIN MARY STUART OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC POSSIBLE DATE QUERY INCOMPLETE-ACCOMPANYING PENCIL NOTE
IDENTIFIES. CAST WITH COMPANY AT DUNDEE IN 1826;SPECIAL OCCASION
-"BY PARTICULAR DESIRE AND UNDER THE IMMEDIATE PATRONAGE OF
CHARLES LYELL, ESQ.OF KINNORDY"
ADD2 MONDAY

736 THEA PERTH,TH.R.
DATE 12-SEP-1826
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC SPECIAL OCCASION-CHARITY BENEFIT FOR "THE DISTRESS'D LABOURING
CLASSES."
ADD2 TUESDAY

737 THEA PERTH,TH.R.
DATE 19-SEP-1826
TYPE PLAY
MAIN THE BATTLE OF BOTHWELL BRIDGE
SUPP GUY MANNERING;OR THE GIPSY'S PROPHECY
COMP BISHOP ARR. DEWAR
WORK OLD MORTALITY/GUY MANNERING
LBRY F/HW
SPEC COMBINATION;BENEFIT-MR.MASON, MISS MASON(OLD MILNWOOD-EDITH
IN MAIN).
ADD2 TUESDAY

738 THEA PERTH,TH.R.
DATE 20-SEP-1826
TYPE PLAY
MAIN WOODSTOCK, OR, THE CAVALIER
WORK WOODSTOCK
LBRY F/HW
SPEC BILL HAS NO CITY OR THEATRE, BUT SEE 29-SEP-1826 FOR IDENTICAL CAST AND COMMENT;BENEFIT-MR.-MRS.STANLEY(JOLIFFE, ALICE LEE)
ADD2 WEDNESDAY

739 THEA PERTH,TH.R.
DATE 27-SEP-1826
TYPE NATIONAL OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-EDINBURGH, TH.R. COMPANY;BENEFIT-MR. COLLIER(FRANCIS).
ADD2 WEDNESDAY

740 THEA PERTH,TH.R.
DATE 29-SEP-1826
TYPE DRAMA
ACTS 3
SUPP WOODSTOCK,OR, THE CAVALIER. A TALE OF THE YEAR SIXTEEN HUNDRED-FIFTY-ONE
WORK WOODSTOCK
LBRY F/HW
SPEC "SECOND TIME IN THIS THEATRE"
ADD2 FRIDAY

741 THEA PERTH,TH.R.
DATE 30-SEP-1826
TYPE MUSICAL DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-EDINBURGH, TH.R., COMPANY
ADD2 SATURDAY

742 THEA EDINBURGH,THESPIAN THEATRE,SOUTH GRAY'S CLOSE
DATE 10-OCT-1826
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC LAST NIGHT OF THE SEASON;BENEFIT-MR.JAMES-MR.SIME.
ADD2 TUESDAY

743 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 16-OCT-1826
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MCKEON(FRANCIS),MISS STEPHENS(DI VERNON);POSSIBLE DATE QUERY INCOMPLETE.
ADD2 MONDAY

744 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 24-OCT-1826
TYPE NATIONAL OPERA
MAIN THE ANTIQUARY
WORK ANTIQUARY
LBRY B
SPEC G.A.-MR.MCKEON
ADD2 TUESDAY

745 THEA EDINBURGH,TH.R.
DATE 25-OCT-1826
TYPE BLANK/NATIONAL MELO-DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP MONTROSE, OR THE CHILDREN OF THE MIST (IN 3 ACTS)
WORK GUY MANNERING/LEGEND OF MONTROSE
LBRY NLS
SPEC COMBINATION; GUEST ARTIST-MISS STEPHENS AS LUCY BERTRAM AND
ANNOT LYLE
ADD2 WEDNESDAY

746 THEA EDINBURGH,TH.R.
DATE 27-OCT-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON
ADD2 FRIDAY

747 THEA EDINBURGH,TH.R.
DATE 28-OCT-1826
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST, MISS STEPHENS AS DI VERNON; CLUSTER
ADD2 SATURDAY

748 THEA EDINBURGH,TH.R.
DATE 30-OCT-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT TOMORROW-GUY MANNERING
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON
ADD2 MONDAY

749 THEA EDINBURGH,TH.R.
DATE 31-OCT-1826
TYPE NATIONAL OPERA
SUPP GUY MANNERING, OR THE GIPSYS PROPHECY
AUTH TERRY
WORK GUY MANNERING
FORD H1
LBRY GUL
SPEC COMPRESSED;CLUSTER;GUEST ARTIST MISS STEPHENS AS LUCY BERTRAM
ADD2 TUESDAY

750 THEA EDINBURGH,DOMINION OF FANCY,BYRE'S CLOSE
DATE 7-NOV-1826
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC BENEFIT-MESSRS.ORMOND-BRIDGES.
ADD2 TUESDAY

751 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 8-NOV-1826
TYPE MUSICAL PIECE
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.DENHAM(DANDIE DINMONT);G.A.OUT-HERR CLINE(ROPE DANCER)
ADD2 WEDNESDAY

752 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 14-NOV-1826
TYPE NATIONAL PLAY
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC G.A.OUT-HERR CLINE(ROPE DANCER)
ADD2 TUESDAY

753 THEA EDINBURGH,TH.R.
DATE 17-NOV-1826
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN MONTROSE, OR THE CHILDREN OF THE MIST
CATT MONDAY-BRIDE OF LAMMERMOOR
WORK LEGEND OF MONTROSE
LBRY NLS
ADD2 FRIDAY

754 THEA EDINBURGH,TH.R.
DATE 21-NOV-1826
TYPE NATIONAL PLAY
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
CATT FRIDAY-MARY STUART/SATURDAY-ST. RONAN'S WELL
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC REVIVAL
ADD2 TUESDAY

755 THEA EDINBURGH,TH.R.
DATE 24-NOV-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY NLS
ADD2 FRIDAY

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756     THEA EDINBURGH,TH.R.
        DATE 7-DEC-1826
        TYPE PLAY
        MAIN ST. RONAN'S WELL
        CATT TOMORROW-HEART OF MID-LOTHIAN/MONDAY-GUY MANNERING
        WORK ST. RONAN'S WELL
        LBRY NLS
        SPEC "FIRST TIME THIS SEASON"
        ADD2 THURSDAY

757     THEA EDINBURGH,TH.R.
        DATE 8-DEC-1826
        TYPE NATIONAL MELODRAMA
        ACTS 3
        MAIN HEART OF MIDLOTHIAN;OR, THE LILY OF ST. LEONARDS
        CATT ON MONDAY, THE OPERA OF GUY MANNERING
        AUTH DIBDIN, T.J.
        WORK HEART OF MID-LOTHIAN
        FORD I1
        LBRY GUL
        SPEC CLUSTER;QUERY AUTHOR
        ADD2 FRIDAY

758     THEA EDINBURGH,TH.R.
        DATE 11-DEC-1826
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        CATT TOMORROW-ROB ROY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MR. SINCLAIR AS HENRY BERTRAM
        ADD2 MONDAY

759     THEA EDINBURGH,TH.R.
        DATE 12-DEC-1826
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MR. SINCLAIR AS FRANCIS.
        ADD2 TUESDAY

760     THEA EDINBURGH,CALEDONIAN
        DATE 12-DEC-1826
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F/HW
        SPEC G.A.OUT-HERR CLINE (ON THE ELASTIC CORD);"(FOR THE 329TH TIME
             BY MR.RYDER'S ESTABLISHMENT)";"(2d VERSION)"-CAST OF
             CHARACTERS INCLUDES BAILIE GRAHAM AND INVERSHALLOCH.
        ADD2 TUESDAY
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761 THEA EDINBURGH,TH.R.
DATE 13-DEC-1826
SUPP GUY MANNERING, OR THE GIPSYS PROPHECY
AUTH TERRY
WORK GUY MANNERING
FORD H1
LBRY GUL
SPEC CLUSTER;COMPRESSED;GUEST ARTIST MR.SINCLAIR AS HENRY BERTRAM
ADD2 WEDNESDAY

762 THEA EDINBURGH,TH.R.
DATE 18-DEC-1826
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (AS AN AFTERPIECE)
WORK GUY MANNERING
LBRY NLS
SPEC COMPRESSED; GUEST ARTIST-MR. SINCLAIR AS HENRY BERTRAM
ADD2 MONDAY

763 THEA EDINBURGH,TH.R.
DATE 22-DEC-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT TUESDAY-PEVERIL OF THE PEAK (SCRIPT FROM COVENT GARDEN).
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS FRANCIS.
ADD2 FRIDAY

764 THEA EDINBURGH,TH.R.
DATE 26-DEC-1826
TYPE MELODRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
AUTH POCOCK
COMP MR. HORN
WORK PEVERIL OF THE PEAK
FORD P3
LBRY GUL
SPEC FIRST RUN;CLUSTER;GUEST ARTIST MR. SINCLAIR AS JULIAN PEVERIL
ADD2 TUESDAY

765 THEA EDINBURGH,TH.R.
DATE 27-DEC-1826
SUPP GUY MANNERING
AUTH TERRY
WORK GUY MANNERING
FORD H1
LBRY GUL
SPEC CLUSTER;COMPRESSED;GUEST ARTIST MR.SINCLAIR AS HENRY BERTRAM
ADD2 WEDNESDAY

766 THEA EDINBURGH,TH.R.
DATE 30-DEC-1826
MAIN ROB ROY (2ND ACT)/GUY MANNERING (2ND ACT)
WORK ROB ROY/GUY MANNERING
LBRY NLS
SPEC COMBINATION; FAVOURITE SCENE; GUEST ARTIST-MR. SINCLAIR AS
FRANCIS AND HENRY; HIS BENEFIT; TRUNCATED
ADD2 SATURDAY

767 THEA EDINBURGH,TH.R.
DATE 4-JAN-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MR. VANDENHOFF
ADD2 THURSDAY

768 THEA EDINBURGH,CALEDONIAN
DATE 10-JAN-1827
TYPE NATIONAL MELO-DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY NLS
SPEC "332d TIME"; (SECOND VERSION)
ADD2 WEDNESDAY

769 THEA EDINBURGH,TH.R.
DATE 1-FEB-1827
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
ADD2 THURSDAY

770 THEA EDINBURGH,TH.R.
DATE 5-FEB-1827
TYPE NATIONAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY F
SPEC "FIRST TIME THIS SEASON"
ADD2 MONDAY

771 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 21-FEB-1827
TYPE NATIONAL PLAY
MAIN MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC SPECIAL OCCASION-REDUCED PRICES.
ADD2 WEDNESDAY

772 THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
DATE 22-FEB-1827
TYPE DANCE
SUPP DANCE IN THE CHARACTER OF THE DOUGAL CREATURE
WORK ROB ROY (REMOTE)
LBRY B
SPEC FAVOURITE CHARACTER
ADD2 THURSDAY

773 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 23-FEB-1827
TYPE NATIONAL PLAY
MAIN MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
ADD2 FRIDAY

774 THEA EDINBURGH,CALEDONIAN
DATE 26-FEB-1827
TYPE DRAMA
ACTS 3
MAIN THE LADY OF BUCCLEUGH, OR, BORDER FEUDS
WORK LAY OF THE LAST MINSTREL
LBRY F
SPEC BENEFIT-MR.FELTON;FIRST NIGHT "AN ENTIRE NEW DRAMA"
ADD2 MONDAY

775 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 26-FEB-1827
TYPE NATIONAL AND MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY/MARMION
LBRY B
SPEC G.A.-MR.MELROSE(FRANCIS)-SINGS "THE LAST WORDS OF MARMION"
IN THE COURSE OF THE PLAY.
ADD2 MONDAY

776 THEA EDINBURGH,TH.R.
DATE 27-FEB-1827
TYPE NATIONAL MELO-DRAMA
SUPP MONTROSE OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY F
SPEC GUEST ARTIST OUT-MR.C.KEMBLE
ADD2 TUESDAY

777 THEA EDINBURGH,TH.R.
DATE 2-MAR-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.C.KEMBLE;QUERY COMPRESSED.
ADD2 FRIDAY

778 THEA EDINBURGH,CALEDONIAN
DATE 5-MAR-1827
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS.
AUTH DIBDIN
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC REPEAT BENEFIT-MRS.POPE(MADGE), THE FIRST HAVING FAILED.
ADD2 MONDAY

779 THEA EDINBURGH,TH.R.
DATE 9-MAR-1827
SUPP GUY MANNERING ("COMPRESSED AS AN AFTERPIECE")
WORK GUY MANNERING
LBRY F
SPEC COMPRESSED
ADD2 FRIDAY

780 THEA EDINBURGH,CALEDONIAN
DATE 12-MAR-1827
TYPE MELO-DRAMA-NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMUIR (INTO 3 ACTS)
SUPP ROB ROY
WORK BRIDE OF LAMMERMOOR/ROB ROY
LBRY F/HW
SPEC COMPRESSED;COMBINATION;BENEFIT-MR.AITKEN(DOUGAL, EDGAR)
ADD2 MONDAY

781 THEA EDINBURGH,TH.R.
DATE 13-MAR-1827
TYPE NATIONAL OPERA
SUPP ROB ROY
CATT ON FRIDAY, 1ST TIME THIS SEASON, WAVERLEY(FAULTY AD.)
WORK ROB ROY
LBRY GUL
ADD2 TUESDAY

782 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 14-MAR-1827
TYPE NATIONAL OPERATIC PLAY/PIECE
MAIN ROB ROY
SUPP THE HEART OF MID-LOTHIAN
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY B
SPEC COMBINATION;G.A.-MR.C.KEMBLE(ROB ROY), MR.MACKAY(BAILIE,
DUMBIEDIKES), MR.MELROSE(FRANCIS), MRS.PINDAR(JEANIE DEANS).
ADD2 WEDNESDAY

783 THEA EDINBURGH,TH.R.
DATE 6-APR-1827
SUPP GUY MANNERING (AS AN AFTERPIECE)
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST OUT-MR. YOUNG; COMPRESSED
ADD2 FRIDAY

784 THEA EDINBURGH,TH.R.
DATE 23-APR-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST OUT-MR. KEAN
ADD2 MONDAY

785 THEA EDINBURGH,TH.R.
DATE 27-APR-1827
TYPE NATIONAL MELODRAMA
SUPP MONTROSE, OR THE CHILDREN OF THE MIST
CATT MONDAY, MARY STUART
AUTH POCOCK
WORK LEGEND OF MONTROSE
FORD M4
LBRY GUL
ADD2 FRIDAY

786 THEA EDINBURGH,TH.R.
DATE 30-APR-1827
TYPE HISTORICAL MELODRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN; "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOYLE"
AUTH MURRAY
WORK ABBOT/ROB ROY
FORD A2
LBRY GUL
SPEC BENEFIT-MACKAY(SANDY);FAVOURITE CHARACTER;FAVOURITE SONG
ADD2 MONDAY

787 THEA EDINBURGH,TH.R.
DATE 8-MAY-1827
TYPE NATIONAL PLAY; OPERA
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
AUTH MURRAY/TERRY
WORK FORTUNES OF NIGEL/GUY MANNERING
FORD G4/H1
LBRY GUL
SPEC BENEFIT; COMBINATION
ADD2 TUESDAY

788 THEA EDINBURGH,TH.R.
DATE 9-MAY-1827
TYPE NATIONAL PLAY
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC BENEFIT-MRS. RENAUD
ADD2 WEDNESDAY

789 THEA EDINBURGH,TH.R.
DATE 11-MAY-1827
TYPE MELO-DRAMA
SUPP IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
LBRY NLS
SPEC "AS AN AFTERPIECE"-COMPRESSED
ADD2 FRIDAY

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790     THEA EDINBURGH,TH.R.
        DATE 18-MAY-1827
        SUPP "BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL"
        WORK ROB ROY
        LBRY GUL
        SPEC FAVOURITE CHARACTER; BENEFIT;FAVOURITE MUSIC
        ADD2 FRIDAY

791     THEA EDINBURGH,TH.R.
        DATE 21-MAY-1827
        TYPE FAVOURITE DRAMA
        SUPP WAVERLEY
        COMP MR. NORTON
        WORK WAVERLEY
        LBRY GUL
        SPEC BENEFIT; SPECIAL MUSIC
        ADD2 MONDAY

792     THEA EDINBURGH,TH.R.
        DATE 22-JUN-1827
        TYPE NATIONAL MELO-DRAMA
        SUPP MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC GUEST ARTIST OUT-MISS FOOTE
        ADD2 FRIDAY

793     THEA EDINBURGH,TH.R.
        DATE 25-JUN-1827
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST OUT-SIGNOR ANTONIO (ACROBAT/GYMNAST);CLUSTER
        ADD2 MONDAY

794     THEA EDINBURGH,TH.R.
        DATE 26-JUN-1827
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST OUT-SIGNOR ANTONIO (ACROBAT/GYMNAST);CLUSTER;
        ADD2 TUESDAY

795     THEA EDINBURGH,TH.R.
        DATE 28-JUN-1827
        TYPE MELO-DRAMA
        MAIN MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC GUEST ARTIST OUT-SIGNOR ANTONIO(ACROBAT/GYMNAST);CLUSTER;
        ADD2 THURSDAY
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796 THEA EDINBURGH,TH.R.
DATE 30-JUN-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-SIGNOR ANTONIO (GYMNAST);HIS BENEFIT
ADD2 SATURDAY

797 THEA EDINBURGH,CALEDONIAN
DATE 3-JUL-1827
TYPE GRAND NATIONAL MELO-DRAMA
MAIN BLACK DWARF, OR THE WIZARD OF THE MOOR
WORK BLACK DWARF
LBRY EP
SPEC BENEFIT
ADD2 TUESDAY

798 THEA EDINBURGH,TH.R.
DATE 4-JUL-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MISS JARMAN (MARY), MR.WARDE (DOUGLAS).
ADD2 WEDNESDAY

799 THEA EDINBURGH,TH.R.
DATE 6-JUL-1827
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS JARMAN (HELEN), MR.WARDE (ROB ROY).
ADD2 FRIDAY

800 THEA EDINBURGH,TH.R.
DATE 10-JUL-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MISS JARMAN(MARY),MR.WARDE(DOUGLAS)
ADD2 TUESDAY

801 THEA EDINBURGH,CALEDONIAN
DATE 10-JUL-1827
TYPE MELO-DRAMA
SUPP THE LADY OF THE LAKE, OR THE VALES OF LOCH KATRINE
WORK LADY OF THE LAKE
LBRY EP
SPEC AMATEUR-"THE LADY OF THE LAKE BY A YOUNG LADY OF EDINBURGH, HER
1ST APPEARANCE ON ANY STAGE."
ADD2 TUESDAY

802 THEA EDINBURGH,TH.R.
DATE 16-JUL-1827
TYPE NATIONAL OPERA
SUPP ROB ROY, OR, AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC BENEFIT
ADD2 MONDAY

803 THEA EDINBURGH,TH.R.
DATE 18-JUL-1827
TYPE NATIONAL OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST-MR. WARDE AS ROB ROY MACGREGOR CAMPBELL; MISS JARMAN AS HELEN MACGREGOR
ADD2 WEDNESDAY

804 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 18-JUL-1827
TYPE NATIONAL PIECE
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MR.WARDE(ROB ROY), MISS JARMAN(HELEN).
ADD2 WEDNESDAY

805 THEA KIRKALDY,NEW THEATRE,COWAN ST.
DATE 20-JUL-1827
TYPE NATIONAL DRAMA/OPERA
MAIN THE BRIDE OF LAMMERMOOR;OR, THE CASTLE OF WOLF'S CRAIG
SUPP GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK BRIDE OF LAMMERMOOR/GUY MANNERING
LBRY F
SPEC COMBINATION;GUEST ARTIST-MESSRS.MACKAY,DENHAM, COLLYER AND PRITCHARD, AND MISS TUNSTALL (TUNSTAL-SIC) OF THE EDINBURGH COMPANY.
ADD2 FRIDAY

806 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 20-JUL-1827
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART;OR THE CASTLE OF LOCH-LEVEN.
WORK ABBOT
LBRY B
SPEC G.A.-MR.WARDE(GEORGE DOUGLAS), MISS JARMAN(MARY);HER BENEFIT.
ADD2 FRIDAY

807 THEA KELSO,THEATRE
DATE 30-JUL-1827
TYPE NATIONAL PLAY
MAIN ROB ROY;OR, AULD LANG SYNE
WORK ROB ROY
LBRY B
SPEC MR.C.BASS'S COMPANY;G.A.-MR.MACKAY (BAILIE), MR.PRITCHARD (ROB ROY); SUPP INCLUDES "CRAMOND BRIG."
ADD2 MONDAY

808 THEA MONTROSE,TH.R.
DATE 3-AUG-1827
TYPE HISTORICAL MELO-DRAMA
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MR.WARDE(DOUGLAS), MISS JARMAN(MARY);PATRONAGE OF SIR ALEXANDER AND LADY RAMSAY;MANAGER-MR.RYDER.
ADD2 FRIDAY

809 THEA CUPAR,THEATRE.
DATE 6-AUG-1827
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR;OR, THE CASTLE OF WOLF'S CRAG
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC "FOR THE LAST WEEK" OF THE SEASON?;COMPANY INCLUDES "MR.RYDER, JUN".
ADD2 MONDAY

810 THEA EDINBURGH,CALEDONIAN
DATE 9-AUG-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE BATTLE OF BOTHWELL BRIG
AUTH MIDDLETON
WORK OLD MORTALITY
FORD 06
LBRY EP
SPEC FIRST NIGHT
ADD2 THURSDAY

811 THEA EDINBURGH,CALEDONIAN
DATE 20-AUG-1827
TYPE NATIONAL MELODRAMA
MAIN THE PIRATE; OR THE WITCH OF THE FITFUL HEAD
WORK PIRATE
LBRY EP
SPEC QUERY-FORD(NEW)
ADD2 MONDAY

812 THEA EDINBURGH,CALEDONIAN
DATE 31-AUG-1827
TYPE MELO-DRAMA
MAIN KENILWORTH OR THE GOLDEN DAYS OF GOOD QUEEN BESS
AUTH MR.W.BENNETT (SEE SPEC)
WORK KENILWORTH
LBRY F/HW
SPEC "A NEW VERSION DRAMATISED BY MR.W.BENNETT OF THE EXETER THEATRE"
ADD2 FRIDAY

813 THEA PERTH,TH.R.
DATE 4-SEP-1827
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MACKAY(DUMBIEDYKES);PATRONAGE OF "THE LADIES-GENTLEMEN AT MR.SETON'S HOTEL AT BRIDGE OF EARN".
ADD2 TUESDAY

814 THEA EDINBURGH,CALEDONIAN
DATE 4-SEP-1827
TYPE NATIONAL MELO-DRAMA
MAIN WAVERLY (SIC) OR THE FATE OF MACIVOR VICH IAN VHOR (3 ACTS)
SUPP ST. RONAN'S WELL, OR THE MOWBRAY FAMILY
WORK WAVERLEY/ST. RONAN'S WELL
FORD NEW
LBRY EP/BH
SPEC WAVERLEY-"FIRST TIME IN THIS CITY"; ST. RONAN'S WELL-"DRAMATIZED EXPRESSLY FOR THIS ESTABLISHMENT"; COMBINATION; MR. ALEXANDER AS MEG DODS; MR. C. ALEXANDER'S BENEFIT;CROSS-DRESSING
ADD2 TUESDAY

815 THEA EDINBURGH,CALEDONIAN
DATE 8-SEP-1827
TYPE NATIONAL MELO-DRAMA
MAIN MONTROSE, OR RANALD OF THE MIST
SUPP MEG DODD'S SONG "THERE CAM'A YOUNG MAN"
WORK LEGEND OF MONTROSE/ST RONAN'S WELL
FORD M6
LBRY EP
SPEC "FIRST TIME IN THIS CITY"; FAVOURITE MUSIC;CROSS-DRESSING "MEG DODDS" FAVOURITE CHARACTER
ADD2 SATURDAY

816 THEA EDINBURGH,CALEDONIAN
DATE 14-SEP-1827
SUPP ROB ROY;OR THE HERO OF THE HIGHLAND GLEN
WORK ROB ROY
LBRY F/HW
SPEC "AN INTIRE [SIC] NEW VERSION";BENEFIT-MESSRS.ROWLEY AND BARCLAY.
ADD2 FRIDAY

817 THEA DUMFRIES,THEATRE
DATE 5-OCT-1827
TYPE PLAY
MAIN ROB ROY;OR, AULD LANG SYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (BAILIE) "WHICH CHARACTER HE HAS PERSONIFIED 300 NIGHTS"
ADD2 FRIDAY

818 THEA DUMFRIES,THEATRE
DATE 6-OCT-1827
TYPE PLAY
MAIN ST.RONAN'S WELL;OR THE FATE OF THE HOUSE OF MOWBRAY
WORK ST.RONAN'S WELL
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (MEG DODS);HIS BENEFIT;CROSS-DRESSING.
ADD2 SATURDAY

819 THEA EDINBURGH,TH.R.
DATE 12-OCT-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC CLUSTER
ADD2 FRIDAY

820 THEA EDINBURGH,TH.R.
DATE 15-OCT-1827
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS STEPHENS (LUCY);CLUSTER
ADD2 MONDAY

821 THEA EDINBURGH,TH.R.
DATE 16-OCT-1827
TYPE PLAY
ACTS 5
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY F
SPEC CLUSTER
ADD2 TUESDAY

822 THEA EDINBURGH,TH.R.
DATE 18-OCT-1827
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
CATT HEART OF MIDLOTHIAN AND MARY STUART-TOMORROW
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON; MR. THORNE AS FRANCIS
OSBALDISTONE
ADD2 THURSDAY

823 THEA EDINBURGH,TH.R.
DATE 19-OCT-1827
TYPE NATIONAL MELO-DRAMA-HISTORICAL MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN (3 ACTS)
SUPP MARY STUART (2 ACTS)
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY F
SPEC COMBINATION;CLUSTER
ADD2 FRIDAY

824 THEA EDINBURGH,TH.R.
DATE 23-OCT-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC SPECIAL OCCASION-"THE OPERA OF ROB ROY IS UNAVOIDABLY
POSTPONED".
ADD2 TUESDAY

825 THEA EDINBURGH,TH.R.
DATE 24-OCT-1827
TYPE NATIONAL OPERA
SUPP GUY MANNERING, OR, THE GIPSY'S PROPHECY
CATT TOMORROW MONTROSE
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MISS STEPHENS AS LUCY BERTRAM; CLUSTER
ADD2 WEDNESDAY

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826     THEA EDINBURGH,TH.R.
        DATE 25-OCT-1827
        TYPE NATIONAL MELO-DRAMA
        ACTS 3
        SUPP MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC GUEST ARTIST-MISS STEPHENS (ANNOT LYLE);GUEST ARTIST OUT-
             MISS JOHNSTON-HER BENEFIT
        ADD2 THURSDAY

827     THEA EDINBURGH,TH.R.
        DATE 26-OCT-1827
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        MAIN MARY STUART
        WORK ABBOT
        LBRY F
        ADD2 FRIDAY

828     THEA HADDINGTON,ASSEMBLY ROOMS
        DATE 5-NOV-1827
        TYPE NATIONAL MELO-DRAMA
        MAIN MARY STUART OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY B
        SPEC G.A.-ACTORS FROM EDINBURGH, TH.R.
        ADD2 MONDAY

829     THEA DUNDEE,TH.R.
        DATE 6-NOV-1827
        TYPE NATIONAL DRAMA
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.PRITCHARD(ROB ROY), MR.MACKAY(BAILIE);SUPP IS "CRAMOND
             BRIG."
        ADD2 TUESDAY

830     THEA HADDINGTON,ASSEMBLY ROOMS
        DATE 8-NOV-1827
        TYPE NATIONAL DRAMA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-ACTORS FROM EDINBURGH, TH.R.
        ADD2 THURSDAY

831     THEA EDINBURGH,TH.R.
        DATE 12-NOV-1827
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY EP
        ADD2 MONDAY
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832 THEA EDINBURGH,TH.R.
DATE 14-NOV-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCHLEVEN
CATT TOMORROW HEART OF MIDLOTHIAN; FRIDAY GEORGE HERIOT
WORK ABBOT
LBRY GUL
SPEC CLUSTER
ADD2 WEDNESDAY

833 THEA EDINBURGH,TH.R.
DATE 15-NOV-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC QUERY COMPRESSED
ADD2 THURSDAY

834 THEA EDINBURGH,TH.R.
DATE 16-NOV-1827
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
ADD2 FRIDAY

835 THEA EDINBURGH,TH.R.
DATE 27-NOV-1827
TYPE NATIONAL OPERA-HISTORICAL MELO-DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP MARY STUART, ETC. (2 ACTS)
WORK ROB ROY/ABBOT
LBRY EP
SPEC COMBINATION;N.B. NO SCOTT PERFORMANCES ON THE 28-NOV-1827
ADD2 TUESDAY

836 THEA EDINBURGH,TH.R.
DATE 3-DEC-1827
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 MONDAY

837 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 3-DEC-1827
TYPE NATIONAL OPERA
SUPP ROB ROY MACGREGOR;OR, AULD LANG SYNE
WORK ROB ROY
LBRY B
ADD2 MONDAY

838 THEA EDINBURGH,TH.R.
DATE 4-DEC-1827
TYPE NATIONAL PLAY
MAIN BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY GUL
ADD2 TUESDAY

839 THEA EDINBURGH,DUCROW'S ROYAL AMPHITHEATRE
DATE 5-DEC-1827
TYPE EQUESTRIAN
SUPP KNIGHTS CRUSADERS
WORK TALISMAN AND IVANHOE (REMOTE)
LBRY EP
ADD2 WEDNESDAY

840 THEA EDINBURGH,DUCROW'S ROYAL AMPHITHEATRE
DATE 6-DEC-1827
TYPE EQUESTRIAN
SUPP KNIGHTS CRUSADERS
WORK TALISMAN AND IVANHOE (REMOTE)
LBRY EP
ADD2 THURSDAY

841 THEA EDINBURGH,TH.R.
DATE 7-DEC-1827
TYPE MELO-DRAMA
MAIN MONTROSE
WORK LEGEND OF MONTROSE
LBRY EP
ADD2 FRIDAY

842 THEA EDINBURGH,TH.R.
DATE 12-DEC-1827
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. THORNE AS FRANCIS; SPECIAL OCCASION-ILLNESS
OF SIGNOR DE BEGNIS FORCES CHANGE OF PROGRAMME
ADD2 WEDNESDAY

843 THEA EDINBURGH,TH.R.
DATE 13-DEC-1827
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC QUERY COMPRESSED
ADD2 THURSDAY

844 THEA FORFAR,THEATRE,MASON-LODGE
DATE 17-DEC-1827
TYPE NATIONAL PLAY
MAIN PRINCE CHARLES STUART OR, THE REBELLION IN FORTY-FIVE
WORK WAVERLEY
LBRY B
SPEC MANAGER-MR.MARTIN
ADD2 MONDAY

845 THEA EDINBURGH,TH.R.
DATE 28-DEC-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY EP
ADD2 FRIDAY

846 THEA EDINBURGH,TH.R.
DATE 1-JAN-1828
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC QUERY COMPRESSED
ADD2 TUESDAY

847 THEA EDINBURGH,TH.R.
DATE 18-JAN-1828
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 FRIDAY

848 THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
DATE 24-JAN-1828
TYPE GRAND NATIONAL MELO-DRAMA
MAIN MARY QUEEN OF SCOTS, OR LOCHLEVEN CASTLE
AUTH BEVERLY, H.
WORK ABBOT
FORD A1
LBRY GUL
ADD2 THURSDAY

849 THEA EDINBURGH,TH.R.
DATE 24-JAN-1828
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY EP
ADD2 THURSDAY

850 THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
DATE 25-JAN-1828
TYPE NATIONAL MELO-DRAMA
ACTS 2
MAIN THE NIGHT HAG OR, ST.SWITHIN'S CHAIR
WORK WAVERLEY
FORD APPENDIX, P.50
LBRY F
ADD2 FRIDAY

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851     THEA EDINBURGH,TH.R.
        DATE 1-FEB-1828
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        SUPP MARY STUART
        WORK ABBOT
        LBRY GUL
        SPEC GUEST ARTIST OUT
        ADD2 FRIDAY

852     THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
        DATE 1-FEB-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN THE BATTLE OF BOTHWELL BRIG
        AUTH MR.MIDDLETON
        WORK OLD MORTALITY
        FORD 06
        LBRY F
        SPEC "DRAMATISED...EXPRESSLY FOR THIS ESTABLISHMENT";BENEFIT-MR.-
             MRS.HEILD (HENRY MORTON AND EDITH BELLENDEN)
        ADD2 FRIDAY

853     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 7-FEB-1828
        TYPE EQUESTRIAN
        MAIN KNIGHTS CRUSADERS
        WORK TALISMAN
        LBRY GUL
        SPEC FAVOURITE SCENE; FAVOURITE CHARACTER; GUEST ARTIST MR. DUCROW
        ADD2 THURSDAY

854     THEA EDINBURGH,TH.R.
        DATE 12-FEB-1828
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST OUT-MR. YOUNG
        ADD2 TUESDAY

855     THEA EDINBURGH,TH.R.
        DATE 18-FEB-1828
        TYPE NATIONAL OPERA
        SUPP ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC COMPRESSED-"ONLY TIME THIS SEASON AS AN AFTERPIECE"
        ADD2 MONDAY

856     THEA EDINBURGH,TH.R.
        DATE 20-FEB-1828
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP GUY MANNERING
        CATT TOMORROW NATIONAL PLAY OF GEORGE HERIOT
        WORK GUY MANNERING
        LBRY GUL
        SPEC CLUSTER
        ADD2 WEDNESDAY
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857 THEA EDINBURGH,TH.R.
DATE 26-FEB-1828
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MR. VANDENHOFF
ADD2 TUESDAY

858 THEA EDINBURGH,TH.R.
DATE 6-MAR-1828
TYPE NATIONAL OPERA
SUPP ROB ROY MACGREGOR
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST OUT-MR. CHARLES KEMBLE
ADD2 THURSDAY

859 THEA EDINBURGH,TH.R.
DATE 7-MAR-1828
TYPE NATIONAL OPERA
SUPP A LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY EP
SPEC GUEST ARTIST OUT-MR. CHARLES KEMBLE
ADD2 FRIDAY

860 THEA EDINBURGH,TH.R.
DATE 17-MAR-1828
TYPE PLAY
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY EP
SPEC "FIRST TIME THIS SEASON"
ADD2 MONDAY

861 THEA EDINBURGH,TH.R.
DATE 18-MAR-1828
TYPE NATIONAL PLAY
ACTS 3
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY EP
SPEC SPECIAL OCCASION-ILLNESS OF GUEST ARTIST, MR. MATHEWS FORCES
CHANGE OF PROGRAMME
ADD2 TUESDAY

862 THEA EDINBURGH,TH.R.
DATE 19-MAR-1828
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC QUERY COMPRESSED; SPECIAL OCCASION-SEE 18-MAR-1828
ADD2 WEDNESDAY

863 THEA EDINBURGH,TH.R.
DATE 28-MAR-1828
TYPE MELO-DRAMA
SUPP MARY STUART, OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY GUL
ADD2 FRIDAY

864 THEA EDINBURGH,TH.R.
DATE 7-APR-1828
TYPE MELO-DRAMATIC OPERA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY EP
SPEC REVIVAL "FIRST TIME THESE SIX YEARS";GUEST ARTIST-MR.T.P.COOKE
(HATTERAICK)
ADD2 MONDAY

865 THEA EDINBURGH,TH.R.
DATE 9-APR-1828
TYPE MELO-DRAMATIC OPERA
ACTS 3
MAIN WITCH OF DERNCLEUGH
AUTH PLANCHE
WORK GUY MANNERING
FORD H2
LBRY GUL
SPEC GUEST ARTIST-MR COOKE AS DIRK HATTERAICK
ADD2 WEDNESDAY

866 THEA EDINBURGH,TH.R.
DATE 14-APR-1828
TYPE MELO-DRAMATIC OPERA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
ADD2 MONDAY

867 THEA EDINBURGH,TH.R.
DATE 23-APR-1828
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR, OR, AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC SPECIAL OCCASION-KING'S BIRTHDAY
ADD2 WEDNESDAY

868 THEA EDINBURGH,TH.R.
DATE 25-APR-1828
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC QUERY COMPRESSED
ADD2 FRIDAY

869 THEA EDINBURGH,TH.R.
DATE 29-APR-1828
TYPE MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY EP
ADD2 TUESDAY

870 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 13-MAY-1828
TYPE NATIONAL DRAMA-OPERA
MAIN ROB ROY
SUPP GUY MANNERING
WORK ROB ROY/GUY MANNERING
LBRY B
SPEC COMBINATION;G.A.-MISS TUNSTALL(DI VERNON,JULIA),MR. THORNE(FRANCIS, BERTRAM), MR.PRITCHARD(ROB ROY), MISS F.H. KELLY(HELEN, MEG MERRILIES), MR.WEEKES(MAJ.GALBRAITH)
ADD2 TUESDAY

871 THEA FALKIRK,ASSEMBLY-ROOMS
DATE 15-MAY-1828
TYPE NATIONAL PLAY/MELO DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
SUPP MARY STUART, OR THE CASTLE OF LOCH LEVEN
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY B
SPEC COMBINATION;THE EDINBURGH COMPANY;"NEVER ACTED HERE"-"MARY STUART."
ADD2 THURSDAY

872 THEA EDINBURGH,TH.R.
DATE 20-MAY-1828
TYPE NATIONAL OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY GUL
SPEC CLUSTER
ADD2 TUESDAY

873 THEA EDINBURGH,TH.R.
DATE 21-MAY-1828
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC BENEFIT; CLUSTER
ADD2 WEDNESDAY

874 THEA EDINBURGH,TH.R.
DATE 23-MAY-1828
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
SPEC BENEFIT; CLUSTER
ADD2 FRIDAY

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875     THEA EDINBURGH,TH.R.
        DATE 26-MAY-1828
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MR. THORNE (FRANCIS)
        ADD2 MONDAY

876     THEA EDINBURGH,TH.R.
        DATE 2-JUN-1828
        TYPE HISTORICAL DRAMA
        SUPP THE TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LBRY GUL
        SPEC CLUSTER; GUEST ARTISTS OUT-ARMY BANDS; BENEFIT
        ADD2 MONDAY

877     THEA EDINBURGH,TH.R.
        DATE 3-JUN-1828
        TYPE PLAY
        ACTS 3
        MAIN IVANHOE
        WORK IVANHOE
        LBRY GUL
        SPEC CLUSTER; BENEFIT
        ADD2 TUESDAY

878     THEA EDINBURGH,TH.R.
        DATE 4-JUN-1828
        TYPE NATIONAL PLAY
        MAIN BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY GUL
        SPEC CLUSTER; BENEFIT
        ADD2 WEDNESDAY

879     THEA EDINBURGH,TH.R.
        DATE 5-JUN-1828
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL
        SPEC CLUSTER; GUEST ARTIST OUT
        ADD2 THURSDAY

880     THEA EDINBURGH,CALEDONIAN
        DATE 11-JUN-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN ST.RONAN'S WELL;OR, THE MOWBRAY FAMILY
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC "DRAMATISED EXPRESSLY FOR THIS ESTABLISHMENT";CROSS-DRESSING MR.
             ALEXANDER PLAYS "MEG DODS"
        ADD2 WEDNESDAY
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881 THEA EDINBURGH,TH.R.
DATE 12-JUN-1828
TYPE NATIONAL PLAY/OPERATIC MELO-DRAMA
MAIN HEART OF MIDLOTHIAN-NATIONAL PLAY-3 ACTS
SUPP BATTLE OF BOTHWELL BRIG-OPERATIC MELO-DRAMA-2 ACTS
AUTH FARLEY
COMP BISHOP
WORK HEART OF MID-LOTHIAN/OLD MORTALITY
FORD 01
LBRY GUL
SPEC CLUSTER; COMBINATION; 1ST NIGHT; NEWSCENERY; GUEST ARTIST OUT
ADD2 THURSDAY

882 THEA EDINBURGH,TH.R.
DATE 17-JUN-1828
TYPE OPERA
MAIN GUY MANNERING, OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MR SINCLAIR AS HENRY BERTRAM
ADD2 TUESDAY

883 THEA EDINBURGH,TH.R.
DATE 20-JUN-1828
TYPE OPERA
SUPP GUY MANNERING, OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MR SINCLAIR AS HENRY BERTRAM
ADD2 FRIDAY

884 THEA EDINBURGH,TH.R.
DATE 25-JUN-1828
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC CLUSTER; GUEST ARTIST-MR SINCLAIR AS FRANCIS OSBALDISTONE
ADD2 WEDNESDAY

885 THEA EDINBURGH,TH.R.
DATE 26-JUN-1828
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. SINCLAIR (BERTRAM)
ADD2 THURSDAY

886 THEA EDINBURGH,TH.R.
DATE 27-JUN-1828
TYPE NATIONAL OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST-MR SINCLAIR AS FRANCIS OSBALDISTONE; CLUSTER
ADD2 FRIDAY

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887     THEA EDINBURGH,CALEDONIAN
        DATE 30-JUN-1828
        TYPE NATIONAL MELO-DRAMA
        SUPP ST.RONAN'S WELL;OR, THE MOWBRAY FAMILY
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC GUEST ARTIST OUT-MESSRS.WOOD AND HENDERSON WITH THE DOGS
             HECTOR AND BRUIN.
        ADD2 MONDAY

888     THEA EDINBURGH,TH.R.
        DATE 1-JUL-1828
        TYPE MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY GUL
        SPEC GUEST ARTIST-MR WARDE AS GEORGE DOUGLAS
        ADD2 TUESDAY

889     THEA EDINBURGH,CALEDONIAN
        DATE 1-JUL-1828
        SUPP THE KNIGHTS OF THE CROSS
        WORK TALISMAN
        LBRY F
        SPEC GUEST ARTIST-MESSRS.HENDERSON AND WOODS, AND DOGS HECTOR AND
             BRUIN;ILLUSTRATED BILL, WOODCUT FROM "THE KNIGHTS OF THE CROSS";
             FAVOURITE SCENE;TRUNCATED ("TRICKS" FROM)
        ADD2 TUESDAY

890     THEA EDINBURGH,CALEDONIAN
        DATE 5-JUL-1828
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC DATE CONFIRMED-SEE 8-JUL-1828 "RECEIVED ON SATURDAY EVENING
             LAST"
        ADD2 SATURDAY

891     THEA EDINBURGH,CALEDONIAN
        DATE 8-JUL-1828
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F
        SPEC "(FOR THE 2ND TIME)","RECIEVED ON SATURDAY EVENING LAST"; G.A.
             OUT-MR.DIDDEAR;RUN
        ADD2 TUESDAY

892     THEA EDINBURGH,CALEDONIAN
        DATE 9-JUL-1828
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS;OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F
        SPEC "3D TIME";RUN
        ADD2 WEDNESDAY
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893 THEA EDINBURGH,TH.R.
DATE 10-JUL-1828
TYPE OPERA/NATIONAL MELO-DRAMA
MAIN GUY MANNERING, OR, THE GIPSY'S PROPHECY-OPERA
SUPP LEGEND OF MONTROSE-NATIONAL MELO-DRAMA-3 ACTS
WORK GUY MANNERING/LEGEND OF MONTROSE
LBRY GUL
SPEC COMBINATION; GUEST ARTIST-MISS STEPHENS AS LUCY BERTRAM AND ANNOT LYLE/MR. HUNT AS HENRY BERTRAM AND EARL OF MENTEITH
ADD2 THURSDAY

894 THEA EDINBURGH,CALEDONIAN
DATE 10-JUL-1828
SUPP THE TWO DROVERS;OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC DATE CONFIRMED-SEE 12-JUL-1828;RUN
ADD2 THURSDAY

895 THEA EDINBURGH,CALEDONIAN
DATE 11-JUL-1828
SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC DATE CONFIRMED-SEE 12-JUL-1828;RUN
ADD2 FRIDAY

896 THEA EDINBURGH,CALEDONIAN
DATE 12-JUL-1828
TYPE MELO-DRAMA
SUPP THE TWO DROVERS, OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC "6TH TIME";RUN
ADD2 SATURDAY

897 THEA EDINBURGH,TH.R.
DATE 14-JUL-1828
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST-MISS STEPHENS AS DI VERNON; MR. HUNT AS FRANCIS OSBALDISTONE
ADD2 MONDAY

898 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 15-JUL-1828
TYPE NATIONAL OPERA
MAIN ROB ROY
CATT SHORTLY, KNIGHTS OF THE CROSS
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST MR.SINCLAIR AS FRANCIS O., MR.WEEKES AS MAJOR GALBRAITH
ADD2 TUESDAY

899 THEA EDINBURGH,TH.R.
DATE 15-JUL-1828
TYPE NATIONAL OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS STEPHENS (LUCY), MR. HUNT (BERTRAM); GUEST ARTIST OUT-MISS JOHNSTON
ADD2 TUESDAY

900 THEA EDINBURGH,TH.R.
DATE 17-JUL-1828
TYPE NATIONAL PLAY
SUPP HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC G.A.OUT-MISS STEPHENS, MR.HUNT.
ADD2 THURSDAY

901 THEA EDINBURGH,TH.R.
DATE 22-JUL-1828
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MRS. W. BARRYMORE AND MASTER WIELAND
ADD2 TUESDAY

902 THEA EDINBURGH,TH.R.
DATE 24-JUL-1828
TYPE MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MRS.W.BARRYMORE,MASTER WIELAND(JUVENILE ACTOR -GYMNAST IE.MARMOZETTE IN "THE DUMB SAVOYARD AND HIS MONKEY")
ADD2 THURSDAY

903 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 25-JUL-1828
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MISS STEPHENS AS DI VERNON
ADD2 FRIDAY

904 THEA EDINBURGH,TH.R.
DATE 25-JUL-1828
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MRS. W. BARRYMORE AND MASTER WIELAND ("RECOVERED...EFFECTS...LATE SEVERE ACCIDENT"-AS MONKEY IN "THE DUMB SAVOYARD AND HIS MONKEY")
ADD2 FRIDAY

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905     THEA EDINBURGH,TH.R.
        DATE 7-AUG-1828
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY GUL
        SPEC GUEST ARTIST OUT
        ADD2 THURSDAY

906     THEA EDINBURGH,CALEDONIAN
        DATE 8-AUG-1828
        TYPE GRAND NATIONAL MELO-DRAMA
        MAIN THE ABBOT OR, MARY QUEEN OF SCOTS
        AUTH H.BEVERLY
        WORK ABBOT
        FORD A1 OR A3
        LBRY F
        SPEC "ORIGINALLY PERFORMED AT THE REGENCY THEATRE, LONDON"-BUT CAST
             INCLUDES "SANDIE"
        ADD2 FRIDAY

907     THEA EDINBURGH,TH.R.
        DATE 8-AUG-1828
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MISS LOVE AS JULIA MANNERING
        ADD2 FRIDAY

908     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 11-AUG-1828
        TYPE GRAND ROMANTIC ROMANCE
        MAIN THE KNIGHTS OF THE CROSS
        WORK TALISMAN
        LBRY F
        SPEC POSSIBLE DATE QUERY INCOMPLETE;GUEST ARTIST-MR.WOOD AND HIS
             DOG, BRUIN;"PERFORMED UPWARDS OF 150 NIGHTS AT THE THEATRE
             ROYAL, DRURY LANE";
        ADD2 MONDAY

909     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 12-AUG-1828
        TYPE GRAND ROMANTIC ROMANCE
        MAIN KNIGHTS OF THE CROSS
        AUTH BEAZLEY
        WORK TALISMAN
        FORD V3
        LBRY GUL
        SPEC QUERY FORD;RUN;GUEST ARTISTS WOOD,HENDERSON AND DOGS
        ADD2 TUESDAY
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910     THEA EDINBURGH,TH.R.
        DATE 12-AUG-1828
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MISS LOVE AS JULIA; NLS BILL HAS HANDWRITTEN
             ACCOUNT OF ACTRESS, MISS TUNSTALL, CARRIED OUT SCREAMING IN THE
             AFTERPIECE.
        ADD2 TUESDAY

911     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 13-AUG-1828
        TYPE GRAND ROMANTIC ROMANCE
        MAIN KNIGHTS OF THE CROSS
        AUTH BEAZLEY
        WORK TALISMAN
        FORD V3
        LBRY GUL
        SPEC QUERY FORD;RUN;GUEST ARTIST WOOD, HENDERSON AND DOGS
        ADD2 WEDNESDAY

912     THEA GLASGOW,TH.R.,QUEEN ST.
        DATE 16-AUG-1828
        TYPE MELODRAMA
        MAIN KNIGHTS OF THE CROSS
        AUTH BEAZLEY
        WORK TALISMAN
        FORD V3
        LBRY GUL
        SPEC QUERY FORD;BROKEN RUN;GUEST ARTIST WOOD, HENDERSON AND DOGS;
             SPECIAL OCCASION GIVEAWAY WOODCUT
        ADD2 SATURDAY

913     THEA HADDINGTON,THEATRE
        DATE 19-AUG-1828
        TYPE NATIONAL PLAY
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        ADD2 TUESDAY

914     THEA HADDINGTON,THEATRE
        DATE 21-AUG-1828
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F/HW
        SPEC "4TH NIGHT OF THE EDINBURGH COMPANY'S PERFORMING"
        ADD2 THURSDAY

915     THEA HADDINGTON,THEATRE
        DATE 22-AUG-1828
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        MAIN MARY STUART, QUEEN OF SCOTLAND, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY F/HW
        SPEC "5TH NIGHT OF THE EDINBURGH COMPANY'S PERFORMING"
        ADD2 FRIDAY
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916     THEA EDINBURGH,CALEDONIAN
        DATE 23-AUG-1828
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F/HW
        SPEC "FOR THE 8TH TIME"
        ADD2 SATURDAY

917     THEA DUNBAR,THEATRE
        DATE 9-SEP-1828
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN
        SUPP ROB ROY;OR, AULD LANGSYNE
        WORK HEART OF MID-LOTHIAN/ROB ROY
        LBRY F/HW
        SPEC COMBINATION
        ADD2 TUESDAY

918     THEA EDINBURGH,CALEDONIAN
        DATE 10-SEP-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN THE ANTIQUARY;OR, THE BLUEGOWN BEGGAR, AND THE FISHERMAN OF
             BALLYBURGHNESS POINT
        AUTH "A GENTLEMAN OF EDINBURGH"
        WORK ANTIQUARY
        LBRY F/HW
        SPEC BENEFIT-MR.BAYNE(OLDBUCK);"A NEW VERSION, DRAMATIZED EXPRESSLY
             FOR THIS ESTABLISHMENT"
        ADD2 WEDNESDAY

919     THEA EDINBURGH,CALEDONIAN
        DATE 11-SEP-1828
        TYPE NATIONAL MELO-DRAMA/S
        MAIN WAVERLY;OR THE FATE OF MACIVOR VICH IAN VHOR
        SUPP THE ANTIQUARY;OR, THE BLUE GOWN BEGGAR AND THE FISHERMAN OF
             BALLYBURGHNESS POINT
        WORK WAVERLEY/ANTIQUARY
        LBRY F/HW
        SPEC COMBINATION;BENEFIT-MRS.SEYTON;ANTIQUARY-"A NEW VERSION",
             "DRAMATIZED EXPRESSLY FOR THIS ESTABLISHMENT BY A GENTLEMAN OF
             EDINBURGH";WAVERLEY CAST EXCLUDES "PRINCE CHARLES","AS...AT THE
             ADELPHI THEATRE, LONDON."
        ADD2 THURSDAY

920     THEA MONTROSE,TH.R.
        DATE 11-SEP-1828
        SUPP ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.PRITCHARD(ROB ROY)
        ADD2 THURSDAY
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921     THEA DUNBAR,THEATRE
        DATE 13-SEP-1828
        TYPE HISTORICAL MELO-DRAMA
        MAIN MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY F/HW
        SPEC CAST SUBSTANTIALLY AS AT HADDINGTON, 2-SEP-1828;PRINTED BY "J.
             MILLER... HADDINGTON"
        ADD2 SATURDAY

922     THEA EDINBURGH,CALEDONIAN
        DATE 15-SEP-1828
        TYPE MELO DRAMA
        MAIN THE FAIR MAID OF PERTH OR ST. VALENTINE'S EVE
        WORK FAIR MAID OF PERTH
        LBRY FH/W
        SPEC "FIRST TIME IN SCOTLAND";POSSIBLE DATE QUERY-BILL DATED
             14-SEP-1828 BUT SEE ALSO 16-SEP-1828
        ADD2 MONDAY

923     THEA EDINBURGH,CALEDONIAN
        DATE 16-SEP-1828
        TYPE MELO DRAMA
        MAIN THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        LBRY F/HW
        SPEC BENEFIT-MR.DIDDEAR(ROTHSAY);"2d TIME IN SCOTLAND"
        ADD2 TUESDAY

924     THEA DUNBAR,THEATRE
        DATE 16-SEP-1828
        TYPE HISTORICAL MELO-DRAMA
        SUPP MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LBRY F/HSC
        ADD2 TUESDAY

925     THEA DUNBAR,THEATRE
        DATE 16-SEP-1828
        TYPE HISTORICAL MELO-DRAMA
        SUPP MARY, QUEEN OF SCOTS;OR, THE CASTLE OF LOCH-LEVEN
        WORK ABBOT
        LBRY F/HSC
        ADD2 TUESDAY

926     THEA DUNBAR,THEATRE
        DATE 18-SEP-1828
        TYPE NATIONAL PLAY
        SUPP THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F/HSC
        ADD2 THURSDAY
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927 THEA EDINBURGH,CALEDONIAN
DATE 20-SEP-1828
TYPE NATIONAL MELO-DRAMA
MAIN MARY QUEEN OF SCOTS OF LOCHLEVEN CASTLE
AUTH H.BEVERLY
WORK ABBOT
FORD A1 OR A3
LBRY F
SPEC LAST NIGHT OF THE SEASON-SPECIAL OCCASION;
ADD2 SATURDAY

928 THEA DUNSE,THEATRE
DATE 22-SEP-1828
TYPE NATIONAL PLAY
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC COMPANY LARGELY AS AT HADDINGTON 19-AUG-1828
ADD2 MONDAY

929 THEA DUNSE,THEATRE
DATE 23-SEP-1828
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY F/HW
SPEC G.A.-PART OF EDINBURGH, TH.R., UNDER MR.STANLEY
ADD2 TUESDAY

930 THEA GREENOCK,TH.R.
DATE 26-SEP-1828
TYPE NATIONAL OPERA
MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-COMPANY FROM THE TH.R.,GLASGOW AND MR.C.BLAND(BERTRAM)
ADD2 FRIDAY

931 THEA DUNSE,THEATRE
DATE 27-SEP-1828
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR OR THE HALL OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
ADD2 SATURDAY

932 THEA PERTH,TH.R.
DATE 27-SEP-1828
TYPE NATIONAL DRAMA
SUPP ROB ROY;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.PRITCHARD (ROB ROY);HIS BENEFIT
ADD2 SATURDAY

933 THEA EDINBURGH,TH.R.
DATE 28-SEP-1828
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MR.KEAN
ADD2 MONDAY

934 THEA DUNSE,THEATRE
DATE 29-SEP-1828
TYPE HISTORICAL MELO-DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC COMPANY INCLUDES MESSRS.STANLEY AND MISSES MURRAY
ADD2 MONDAY

935 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 6-OCT-1828
TYPE NATIONAL PLAY/DRAMA
MAIN THE BATTLE OF BOTHWELL BRIGG
SUPP ROB ROY
WORK OLD MORTALITY/ROB ROY
LBRY GUL (SEE ALSO B)
SPEC G.A.-MR.BROWN (ROB ROY) AN AMATEUR;BENEFIT-MISS RICHARDSON (HELEN); SPECIAL OCCASION-REDUCED PRICES;COMBINATION;MISS RICHARDSON ALSO PLAYS "JENNY DENNISON."
ADD2 MONDAY

936 THEA PERTH,TH.R.
DATE 10-OCT-1828
MAIN THE HIGHLAND WIDOW "NATIONAL DRAMA"
SUPP THE TWO DROVERS
WORK HIGHLAND WIDOW/TWO DROVERS
LBRY M
SPEC COMBINATION;BENEFIT-MR.GALLOWAY (CAPT.CAMPBELL, IREBY)
ADD2 FRIDAY

937 THEA EDINBURGH,TH.R.
DATE 22-OCT-1828
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST OUT-MR. KEAN,JUNIOR
ADD2 WEDNESDAY

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938     THEA PERTH,TH.R.
        DATE 23-OCT-1828
        TYPE NATIONAL OPERA/DRAMA
        MAIN GUY MANNERING
        SUPP THE HEART OF MID-LOTHIAN
        WORK GUY MANNERING/HEART OF MID-LOTHIAN
        LBRY B
        SPEC COMBINATION;G.A.-MISS NOEL (LUCY, EFFIE).
        ADD2 THURSDAY

939     THEA THORNE,THEATRE (RED BEAR YARD)
        DATE 24-OCT-1828
        TYPE NATIONAL DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY FH/W
        SPEC CROSS-DRESSING, MISS ABBOTT AS "FRANCIS"
        ADD2 FRIDAY

940     THEA ALLOA,THEATRE
        DATE 30-OCT-1828
        TYPE HISTORICAL MELO-DRAMA
        MAIN MARY STUART, QUEEN OF SCOTLAND, OR, THE CASTLE OF LOCH-LEVEN
        WORK ABBOT
        LBRY F/HW
        SPEC BENEFIT-MR.DENHAM(SANDY);"LAST NIGHT BUT TWO" OF COMPANY'S
             PERFORMING; QUERY THEATRE-BILL DOES NOT IDENTIFY.
        ADD2 THURSDAY

941     THEA EDINBURGH,TH.R.
        DATE 10-NOV-1828
        TYPE NATIONAL PLAY-DRAMATIC SKETCH
        MAIN THE BRIDE OF LAMMERMOOR-(2 ACTS)
        SUPP TWO DROVERS
        CATT WEDNESDAY-GUY MANNERING
        WORK BRIDE OF LAMMERMOOR/TWO DROVERS
        LBRY GUL
        SPEC COMBINATION; 1ST NIGHT OF THE TWO DROVERS; CLUSTER
        ADD2 MONDAY

942     THEA EDINBURGH,TH.R.
        DATE 12-NOV-1828
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        ADD2 WEDNESDAY

943     THEA EDINBURGH,TH.R.
        DATE 14-NOV-1828
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 FRIDAY
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944 THEA EDINBURGH,TH.R.
DATE 17-NOV-1828
TYPE NATIONAL PLAY
ACTS 3
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY F
SPEC DATE CONFIRMED
ADD2 MONDAY

945 THEA GLASGOW,TH.R.,QUEEN ST.
DATE 20-NOV-1828
TYPE NATIONAL MELO-DRAMA
SUPP HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC GUEST ARTIST OUT
ADD2 THURSDAY

946 THEA EDINBURGH,TH.R.
DATE 20-NOV-1828
TYPE NATIONAL PLAY
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F (SEE SPEC)
SPEC FOLGER BILL CANCELS GUL BILL.
ADD2 THURSDAY

947 THEA EDINBURGH,TH.R.
DATE 8-DEC-1828
TYPE OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;NEW SCENERY
ADD2 MONDAY

948 THEA EDINBURGH,TH.R.
DATE 18-DEC-1828
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY F
SPEC DATE CONFIRMED
ADD2 THURSDAY

949 THEA EDINBURGH,TH.R.
DATE 23-DEC-1828
TYPE NATIONAL MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MR.DUCROW,MDLLE.WOOLFORD AND THE INFANT
BONAPARTE(ANIMATED STATUES)
ADD2 TUESDAY

950 THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
DATE 24-DEC-1828
TYPE MELO-DRAMA
MAIN THE ABBOT;OR, MARY QUEEN OF SCOTS
SUPP THE FAIR MAID OF PERTH;OR ST. VALENTINE S EVE (INTO2ACTS)
WORK ABBOT/FAIR MAID OF PERTH
FORD UNCLEAR
LBRY GUL
SPEC CLUSTER;COMBINATION;COMPRESSED
ADD2 WEDNESDAY

951 THEA GLASGOW,TH.R.,AND OLYMPIC AMPHITHEATRE
DATE 24-DEC-1828
TYPE EQUESTRIAN
SUPP ROB ROY ON HORSEBACK
WORK ROB ROY
LBRY GUL
SPEC FAVOURITE CHARACTER;GUEST ARTIST MR.DUCROW'S CO.;SEE ROYAL
ARENA, YORK ST.9/1/32 ILLUSTRATION;FIRST TIME THIS SEASON
ADD2 WEDNESDAY

952 THEA EDINBURGH,TH.R.
DATE 24-DEC-1828
TYPE OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC NEW SCENERY;SPECIAL OCCASION-CHRISTMAS EVE
ADD2 WEDNESDAY

953 THEA GLASGOW,CALEDONIAN THEATRE,DUNLOP ST.
DATE 25-DEC-1828
TYPE NATIONAL MELODRAMA
MAIN BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
FORD NEW
LBRY GUL
SPEC CLUSTER;SPECIAL OCCASION-CHRISTMAS DAY
ADD2 THURSDAY

954 THEA EDINBURGH,TH.R.
DATE 26-DEC-1828
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
ADD2 FRIDAY

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955     THEA EDINBURGH,CALEDONIAN
        DATE 29-DEC-1828
        TYPE NATIONAL MELO-DRAMA
        SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        FORD SEE W2
        LBRY F/HW
        SPEC G.A.OUT-MR.WILSON(ROPE DANCER);"DRAMATISED...EXPRESSLY FOR
             THIS ESTABLISHMENT" (SEE FORD);THEATRE OPEN FOR 12 NIGHTS ONLY.
        ADD2 MONDAY

956     THEA GREENOCK,TH.R.
        DATE 1-JAN-1829
        TYPE NATIONAL MELO DRAME
        MAIN MARY STUART;OR, THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LBRY B
        ADD2 THURSDAY

957     THEA EDINBURGH,TH.R.
        DATE 2-JAN-1829
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY GUL
        ADD2 FRIDAY

958     THEA EDINBURGH,CALEDONIAN
        DATE 3-JAN-1829
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F/HW
        SPEC G.A.OUT-MR.WILSON (ROPE-DANCER)
        ADD2 SATURDAY

959     THEA EDINBURGH,TH.R.
        DATE 5-JAN-1829
        TYPE NATIONAL PLAY
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 MONDAY

960     THEA GLASGOW,TH.R.,AND OLYMPIC CIRCUS
        DATE 7-JAN-1829
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING, OR THE GYPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY GUL
        SPEC GUEST ARTIST OUT-MR. ORD EQUESTRIAN ACTOR; REDUCED PRICES
        ADD2 WEDNESDAY

961     THEA EDINBURGH,TH.R.
        DATE 8-JAN-1829
        TYPE OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 THURSDAY
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962 THEA EDINBURGH,TH.R.
DATE 13-JAN-1829
TYPE NATIONAL PLAY
ACTS 3
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY F
ADD2 TUESDAY

963 THEA EDINBURGH,TH.R.
DATE 14-JAN-1829
TYPE NATIONAL PLAY
MAIN BRIDE OF LAMMERMOOR
CATT MONTROSE TOMORROW
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC CLUSTER
ADD2 WEDNESDAY

964 THEA EDINBURGH,TH.R.
DATE 15-JAN-1829
TYPE NATIONAL MELO-DRAMA
MAIN LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY GUL
SPEC CLUSTER; BENEFIT
ADD2 THURSDAY

965 THEA EDINBURGH,TH.R.
DATE 11-FEB-1829
TYPE NATIONAL OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
ADD2 WEDNESDAY

966 THEA EDINBURGH,TH.R.
DATE 18-FEB-1829
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY F
ADD2 WEDNESDAY

967 THEA EDINBURGH,TH.R.
DATE 24-FEB-1829
TYPE NATIONAL PLAY/DRAMA
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
SUPP THE HEART OF MID-LOTHIAN, OF THE LILY OF ST. LEONARDS
WORK FORTUNES OF NIGEL/HEART OF MID-LOTHIAN
LBRY EP/BH
SPEC COMBINATION
ADD2 TUESDAY

968 THEA EDINBURGH,TH.R.
DATE 26-FEB-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC CLUSTER; PARTLY NEW SCENERY
ADD2 THURSDAY

969 THEA EDINBURGH,TH.R.
DATE 11-MAR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
ADD2 WEDNESDAY

970 THEA EDINBURGH,TH.R.
DATE 19-MAR-1829
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
CATT TOMORROW ROB ROY, OR AULD LANGSYNE
WORK LEGEND OF MONTROSE
LBRY GUL
SPEC CLUSTER
ADD2 THURSDAY

971 THEA EDINBURGH,TH.R.
DATE 20-MAR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC DATE CONFIRMED; "LAST NIGHT THIS SEASON"
ADD2 FRIDAY

972 THEA EDINBURGH,TH.R.
DATE 27-MAR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC PARTLY NEW SCENERY; SPECIAL OCCASION-LADY PATRONESSES OF THE
GRAND CALEDONIAN FANCY BALL
ADD2 FRIDAY

973 THEA EDINBURGH,TH.R.
DATE 31-MAR-1829
TYPE MELO-DRAMA
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
CATT TO-MORROW-HEART OF MID-LOTHIAN
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST OUT-MR. C. KEMBLE.
ADD2 TUESDAY

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974     THEA MONTROSE,TH.R.
        DATE 2-APR-1829
        TYPE NATIONAL DRAMA/PIECE
        MAIN THE HIGHLAND WIDOW
        SUPP THE TWO DROVERS
        AUTH MR.C.BASS ("HIGHLAND WIDOW")
        WORK HIGHLAND WIDOW/TWO DROVERS
        LBRY B
        SPEC COMBINATION;G.A.OUT-MADAME ROSIER(DANCER);SUPP INCLUDES
             "GILDEROY".
        ADD2 THURSDAY

975     THEA EDINBURGH,TH.R.
        DATE 18-APR-1829
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        ADD2 THURSDAY

976     THEA EDINBURGH,TH.R.
        DATE 21-APR-1829
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY GUL
        SPEC GUEST ARTIST OUT; PARTLY NEW SCENERY
        ADD2 TUESDAY

977     THEA EDINBURGH,TH.R.
        DATE 27-APR-1829
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.T.P.COOKE (HATTERAICK);REVIVAL
        ADD2 MONDAY

978     THEA EDINBURGH,TH.R.
        DATE 30-APR-1829
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.T.P.COOKE(HATTERAICK)
        ADD2 THURSDAY

979     THEA EDINBURGH,TH.R.
        DATE 13-MAY-1829
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.T.P.COOKE (HATTERAICK)
        ADD2 WEDNESDAY
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980 THEA EDINBURGH,CALEDONIAN
DATE 15-MAY-1829
TYPE NATIONAL MELO-DRAMA
SUPP THE TWO DROVERS;OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F/HSC
SPEC SPECIAL OCCASION-"THIRD FASHIONABLE NIGHT"
ADD2 FRIDAY

981 THEA EDINBURGH,TH.R.
DATE 18-MAY-1829
TYPE PLAY
SUPP ST RONAN'S WELL
WORK ST RONAN'S WELL
LBRY GUL
SPEC BENEFIT; CLUSTER
ADD2 MONDAY

982 THEA EDINBURGH,TH.R.
DATE 23-MAY-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC BENEFIT; PARTLY NEW SCENERY; GUEST ARTIST-MISS CLARKE AS DI VERNON
ADD2 SATURDAY

983 THEA EDINBURGH,TH.R.
DATE 2-JUN-1829
TYPE MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY GUL
SPEC GUEST ARTIST OUT; CLUSTER
ADD2 TUESDAY

984 THEA EDINBURGH,TH.R.
DATE 4-JUN-1829
TYPE NATIONAL PLAY
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
CATT TOMORROW HEART OF MIDLOTHIAN-ROB ROY WEDNESDAY ST RONAN'S WELL-SCENE FROM H.OF.M.
WORK FORTUNES OF NIGEL
LBRY GUL
SPEC CLUSTER; GUEST ARTIST OUT
ADD2 THURSDAY

985 THEA EDINBURGH,TH.R.
DATE 5-JUN-1829
TYPE NATIONAL DRAMA/OPERA
MAIN THE HEART OF MID-LOTHIAN
SUPP ROB ROY MACGREGOR
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY NLS
SPEC COMBINATION; GUEST ARTIST OUT-MADAME CARADORI
ADD2 FRIDAY

986 THEA EDINBURGH,TH.R.
DATE 10-JUN-1829
TYPE NATIONAL PLAY/FAVOURITE SCENE
MAIN ST RONAN'S WELL
SUPP GUY MANNERING/H.OF.M. SCENE
CATT TOMORROW IVANHOE FRIDAY GEORGE HERIOT
WORK ST. RONAN'S WELL/GUY MANNERING/HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT; CLUSTER; COMBINATION; FAVOURITE SCENE-GARDEN SCENE FROM "HEART OF MID-LOTHIAN"
ADD2 WEDNESDAY

987 THEA EDINBURGH,TH.R.
DATE 11-JUN-1829
TYPE MELO-DRAMA
ACTS 3
SUPP IVANHOE, OR THE KNIGHTS OF THE TEMPLE
WORK IVANHOE
LBRY GUL
SPEC BENEFIT; CLUSTER; COMPRESSED
ADD2 THURSDAY

988 THEA EDINBURGH,TH.R.
DATE 12-JUN-1829
TYPE NATIONAL PLAY
ACTS 3
SUPP GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY GUL
SPEC CLUSTER
ADD2 FRIDAY

989 THEA EDINBURGH,TH.R.
DATE 15-JUN-1829
TYPE NATIONAL DRAMA
SUPP THE HEART OF MIDLOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT; GUEST ARTIST OUT; CLUSTER
ADD2 MONDAY

990 THEA EDINBURGH,TH.R.
DATE 17-JUN-1829
TYPE OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC CLUSTER; PARTLY NEW SCENERY
ADD2 WEDNESDAY

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991     THEA EDINBURGH,CALEDONIAN
        DATE 22-JUN-1829
        TYPE NATIONAL DRAMA
        MAIN THE FAIR MAID OF PERTH
        AUTH C.BASS
        COMP MR.WEDDELL (OVERTURE)
        WORK FAIR MAID OF PERTH
        FORD F2 NOTE
        LBRY F/HW
        SPEC DATE CONFIRMED-SEE 23-JUN-1829
        ADD2 MONDAY

992     THEA EDINBURGH,CALEDONIAN
        DATE 23-JUN-1829
        TYPE NATIONAL DRAMA
        MAIN THE FAIR MAID OF PERTH
        AUTH C.BASS
        COMP MR.WEDDELL (OVERTURE)
        WORK FAIR MAID OF PERTH
        FORD F2 NOTE
        LBRY F/HW
        SPEC "SECOND TIME","...RECEIVED LAST EVENING";"AS PERFORMED BY THE
             PRESENT COMPANY IN THE THEATRES-ROYAL, PERTH AND DUNDEE,
             UPWARDS OF FORTY NIGHTS";NEW SCENERY, COSTUMES, ETC..
        ADD2 TUESDAY

993     THEA EDINBURGH,CALEDONIAN
        DATE 26-JUN-1829
        TYPE NATIONAL DRAMA
        MAIN FAIR MAID OF PERTH
        AUTH C. BASS
        COMP MR. MCKENNA, MR. WEDDELL(OVERTURE)
        WORK FAIR MAID OF PERTH
        FORD F2NOTE
        LBRY EP
        SPEC "FOR THE FIFTH TIME"
        ADD2 FRIDAY

994     THEA EDINBURGH,CALEDONIAN
        DATE 30-JUN-1829
        TYPE NATIONAL DRAMA
        MAIN THE LADY OF THE LAKE, OR THE KNIGHT OF SNOWDOUN
        CATT THURSDAY-FRIDAY-THE FAIR MAID OF PERTH
        WORK LADY OF THE LAKE
        LBRY EP
        ADD2 TUESDAY

995     THEA EDINBURGH,CALEDONIAN
        DATE 3-JUL-1829
        TYPE NATIONAL DRAMA
        MAIN THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        LBRY B
        SPEC 8th TIME;NEW SCENERY,DRESSES, ETC.
        ADD2 FRIDAY
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996     THEA EDINBURGH,CALEDONIAN
        DATE 6-JUL-1829
        TYPE MUSICAL DRAMA
        MAIN ROB ROY;OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        SPEC "AS FORMERLY PERFORMED AT THIS THEATRE";G.A.-MDLLE.ROSIER
             (DANCER IN ACT III);G.A. OUT-BALLET COMPANY
        ADD2 MONDAY

997     THEA EDINBURGH,CALEDONIAN
        DATE 9-JUL-1829
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        LBRY B
        SPEC COMPRESSED;NEW SCENERY, DRESSES, ETC.
        ADD2 THURSDAY

998     THEA EDINBURGH,CALEDONIAN
        DATE 10-JUL-1829
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        LBRY B
        SPEC COMPRESSED
        ADD2 FRIDAY

999     THEA EDINBURGH,CALEDONIAN
        DATE 13-JUL-1829
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC CONFIRMED FROM 15-JUL-1829 "ITS PRODUCTION ON MONDAY LAST"
        ADD2 MONDAY

1000    THEA EDINBURGH,CALEDONIAN
        DATE 16-JUL-1829
        TYPE NATIONAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC "LAST TIME THIS SEASON."
        ADD2 THURSDAY

1001    THEA EDINBURGH,CALEDONIAN
        DATE 12-AUG-1829
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN MARGARET OF ANJOU
        AUTH SEE SPEC
        WORK ANNE OF GEIERSTEIN
        LBRY B
        SPEC "3d TIME";RUN "EVERY EVENING UNTIL FURTHER NOTICE";"BY THE
             AUTHOR OF THE GOWRIE CONSPIRACY".
        ADD2 WEDNESDAY
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1002    THEA EDINBURGH,CALEDONIAN
        DATE 26-AUG-1829
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN MARGARET OF ANJOU
        AUTH OF "THE GOWRIE CONSPIRACY"
        WORK ANNE OF GEIERSTEIN
        FORD NEW
        LBRY EP
        SPEC FIRST PRODUCTION "FOR THE 7TH TIME"; GUEST ARTIST OUT-BALLET
             COMPANY
        ADD2 WEDNESDAY

1003    THEA EDINBURGH,CALEDONIAN
        DATE 28-AUG-1829
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN MARGARET OF ANJOU
        WORK ANNE OF GEIERSTEIN
        FORD NEW
        LBRY EP
        SPEC FIRST PRODUCTION(8TH TIME); GUEST ARTIST OUT-BALLET COMPANY
        ADD2 FRIDAY

1004    THEA EDINBURGH,CALEDONIAN
        DATE 31-AUG-1829
        TYPE NATIONAL DRAMA
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC GUEST ARTIST OUT-BALLET COMPANY
        ADD2 MONDAY

1005    THEA WICK,THEATRE
        DATE 4-SEP-1829
        TYPE NATIONAL PLAY
        MAIN ROB ROY, OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC MR.MULLENDER'S COMPANY OPENS FOR A SHORT SEASON
        ADD2 FRIDAY

1006    THEA EDINBURGH,CALEDONIAN
        DATE 12-SEP-1829
        TYPE NATIONAL DRAMA
        SUPP THE TWO DROVERS
        WORK TWO DROVERS
        LBRY B
        ADD2 SATURDAY

1007    THEA EDINBURGH,CALEDONIAN
        DATE 16-SEP-1829
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC BENEFIT-MR.MCGREGOR(DUMBIEDYKES).
        ADD2 WEDNESDAY
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1008    THEA EDINBURGH,CALEDONIAN
        DATE 19-SEP-1829
        TYPE NATIONAL DRAMA
        MAIN ELSHIE; OR, THE WIZARD OF MUCKLESTANE MUIR
        WORK BLACK DWARF
        LBRY EP
        SPEC BENEFIT; A "NEW NATIONAL DRAMA"
        ADD2 SATURDAY

1009    THEA EDINBURGH,TH.R.
        DATE 1-OCT-1829
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-ILLNESS OF GUEST ARTIST,MADAME VESTRIS,FORCES
             CHANGE OF PROGRAMME.
        ADD2 THURSDAY

1010    THEA EDINBURGH,TH.R.
        DATE 7-OCT-1829
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY EP
        SPEC GUEST ARTIST OUT-MADAME VESTRIS AND MISS BARTOLOZZI
        ADD2 WEDNESDAY

1011    THEA GLASGOW,TH.R.,YORK ST.
        DATE 10-OCT-1829
        TYPE MUSICAL PLAY
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY GUL
        ADD2 SATURDAY

1012    THEA EDINBURGH,TH.R.
        DATE 17-OCT-1829
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.BRAHAM(BERTRAM),MISS PHILLIPS(LUCY); "FIRST
             TIME THIS SEASON"
        ADD2 SATURDAY

1013    THEA GLASGOW,TH.R.,YORK ST.
        DATE 20-OCT-1829
        TYPE ROMANTIC DRAMA
        MAIN LADY OF THE LAKE; OR THE KNIGHT OF SNOWDOUN
        WORK LADY OF THE LAKE
        LBRY GUL
        SPEC "PERFORMED WITH THE ORIGINAL RHYME"; GUEST ARTIST OUT
        ADD2 TUESDAY
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1014    THEA GLASGOW,TH.R.,YORK ST.
        DATE 23-OCT-1829
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING; OR A GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY GUL
        SPEC GUEST ARTIST MISS CLARKE AS LUCY BERTRAM; CLUSTER
        ADD2 FRIDAY

1015    THEA GLASGOW,TH.R.,YORK ST.
        DATE 27-OCT-1829
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY GUL
        SPEC CLUSTER; GUEST ARTIST BRAHAM AS HENRY BERTRAM, MISS PHILLIPS AS
             LUCY BERTRAM, MISS CLARKE AS JULIA MANNERING
        ADD2 TUESDAY

1016    THEA PERTH,TH.R.
        DATE 27-OCT-1829
        TYPE NATIONAL PLAY
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY B
        SPEC G.A.-MR.DENHAM (DANDIE), MRS.NICOL (MRS.MCCANDLISH);G.A. OUT-
             MR.PRITCHARD
        ADD2 TUESDAY

1017    THEA DUNDEE,TH.R.
        DATE 30-OCT-1829
        TYPE DRAMA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY B
        SPEC G.A.-MR.PRITCHARD(MEG MERRILIES),MR.DENHAM(DANDIE),MRS.NICOL
             (MRS.MCCANDLISH);MR.BASS'S COMPANY;CROSS-DRESSING
        ADD2 FRIDAY

1018    THEA DUNDEE,TH.R.
        DATE 31-OCT-1829
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.PRITCHARD(EDGAR),MR.DENHAM(CALEB),MRS.NICOL(MYSIE);
             SUPP IS "CRAMOND BRIG."
        ADD2 SATURDAY
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1019    THEA DUNDEE,TH.R.
        DATE 2-NOV-1829
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        SUPP GUY MANNERING
        WORK ROB ROY/GUY MANNERING
        LBRY B
        SPEC COMBINATION;G.A.-MISS PHILLIPS(DI VERNON, LUCY), MR.PRITCHARD
             (ROB ROY, MEG MERRILIES), MR.DENHAM(BAILIE, DANDIE);BENEFIT OF
             MESSRS. PRITCHARD AND DENHAM;CROSS-DRESSING;AMATEUR AS
             "RASHLEIGH";A SECOND BILL DATED MONDAY 2-NOV-1829, HAS NEITHER
             "GUY MANNERING" NOR MISS PHILLIPS, NOR INDEED ANY MENTION OF A
             SUDDEN CHANGE, ILLNESS, ETC..
        ADD2 MONDAY

1020    THEA EDINBURGH,TH.R.
        DATE 9-NOV-1829
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS PATON (LUCY);
        ADD2 MONDAY

1021    THEA EDINBURGH,TH.R.
        DATE 10-NOV-1829
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC GUEST ARTIST-MISS JARMAN(LUCY ASHTON)
        ADD2 TUESDAY

1022    THEA GLASGOW,TH.R.,YORK ST.
        DATE 19-NOV-1829
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN HEART OF MID-LOTHIAN!, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC CLUSTER; GUEST ARTIST MISS EDMISTON AS MADGE WILDFIRE
        ADD2 THURSDAY

1023    THEA EDINBURGH,TH.R.
        DATE 21-NOV-1829
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MISS PATON AS DI VERNON
        ADD2 SATURDAY

1024    THEA GLASGOW,TH.R.,YORK ST.
        DATE 23-NOV-1829
        TYPE NATIONAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LBRY GUL
        SPEC COMPRESSED; CLUSTER; GUEST ARTIST MISS CLARKE AS DI VERNON
        ADD2 MONDAY
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1025 THEA GLASGOW,TH.R.,YORK ST.
DATE 28-NOV-1829
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC BENEFIT; CLUSTER; GUEST ARTIST MISS PATON AS DI VERNON
ADD2 SATURDAY

1026 THEA GLASGOW,TH.R.,YORK ST.
DATE 2-DEC-1829
TYPE NATIONAL OPERA
SUPP GUY MANNERING, OR THE GIPSEYS PROPHECY
CATT COMING SOON, NEW PLAY OF "WOODSTOCK,OR THE CAVALIER."
WORK GUY MANNERING
LBRY GUL
SPEC CLUSTER;GUEST ARTIST MISS CLARKE AS DI VERNON(QUERY G.A.STATUS
SEE GUL EPH. E/265(246-260).
ADD2 WEDNESDAY

1027 THEA GLASGOW,TH.R.,YORK ST.
DATE 3-DEC-1829
TYPE PLAY
MAIN WOODSTOCK! OR THE CAVALIER
AUTH POCOCK,J.
WORK WOODSTOCK
FORD Y2
LBRY GUL
SPEC FIRST TIME IN THIS CITY;CLUSTER;GUEST ARTIST OUT;
ADD2 THURSDAY

1028 THEA GLASGOW,TH.R.,YORK ST.
DATE 5-DEC-1829
TYPE PLAY
ACTS 5
SUPP WOODSTOCK!
AUTH POCOCK, J.
WORK WOODSTOCK
FORD Y2
LBRY GUL
SPEC CLUSTER;GUEST ARTIST OUT
ADD2 SATURDAY

1029 THEA GLASGOW,TH.R.,YORK ST.
DATE 9-DEC-1829
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC BENEFIT;CLUSTER;GUEST ARTIST MISS CLARKE AS LUCY BERRTRAM
ADD2 WEDNESDAY

1030 THEA EDINBURGH,TH.R.
DATE 10-DEC-1829
TYPE OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST OUT-MISS SMITHSON.
ADD2 THURSDAY

1031 THEA EDINBURGH,TH.R.
DATE 14-DEC-1829
TYPE OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MISS PHILLIPS AS DI VERNON; GUEST ARTIST OUT-
MISS SMITHSON
ADD2 MONDAY

1032 THEA GLASGOW,TH.R.,YORK ST.
DATE 23-DEC-1829
TYPE HISTORICAL MELO-DRAMA
SUPP MARY STUART, QUEEN OF SCOTS
WORK ABBOT
LBRY GUL
SPEC BENEFIT
ADD2 WEDNESDAY

1033 THEA EDINBURGH,CALEDONIAN
DATE 31-DEC-1829
TYPE NATIONAL DRAMA
SUPP TWO DROVERS
WORK TWO DROVERS
LBRY EP
ADD2 THURSDAY

1034 THEA EDINBURGH,TH.R.
DATE 1-JAN-1830
TYPE PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
ADD2 FRIDAY

1035 THEA EDINBURGH,TH.R.
DATE 13-JAN-1830
TYPE PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST-MISS JARMAN (LUCY ASHTON)
ADD2 WEDNESDAY

1036 THEA EDINBURGH,TH.R.
DATE 18-JAN-1830
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY EP
ADD2 MONDAY

1037 THEA EDINBURGH,TH.R.
DATE 22-JAN-1830
TYPE MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY EP
SPEC BENEFIT OF MR. W.E.TAYLOR, THE CLOWN
ADD2 FRIDAY

1038 THEA INVERKEITHING,THEATRE,TOWN-HALL
DATE 25-JAN-1830
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC BENEFIT-MR.WALLACE (TAM O'SHANTER IN THE FARCE OF "TAM O'SHANTER AND HIS GREY MARE MEG"),ALSO DUMBIEDYKES.
ADD2 MONDAY

1039 THEA EDINBURGH,TH.R.
DATE 1-FEB-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. BRAHAM AS HENRY
ADD2 MONDAY

1040 THEA EDINBURGH,TH.R.
DATE 15-FEB-1830
TYPE NATIONAL PLAY
ACTS 5
MAIN WAVERLY[SIC], OR 'TIS SIXTY YEARS SINCE
WORK WAVERLEY
LBRY EP
SPEC REVIVAL; GUEST ARTIST-MISS JARMAN AS FLORA, MR. VANDENHOFF AS FERGUS
ADD2 MONDAY

1041 THEA EDINBURGH,TH.R.
DATE 19-FEB-1830
TYPE OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST OUT-MISS JARMAN AND MR VANDENHOFF
ADD2 FRIDAY

1042 THEA EDINBURGH,TH.R.
DATE 23-FEB-1830
TYPE NATIONAL PLAY/DRAMA
MAIN WAVERLEY, OR'TIS SIXTY YEARS SINCE (5 ACTS)
SUPP HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK WAVERLEY/HEART OF MID-LOTHIAN
LBRY EP
SPEC COMBINATION; GUEST ARTIST-MISS JARMAN AS FLORA AND JEANIE, MR. VANDENHOFF AS FERGUS
ADD2 TUESDAY

1043 THEA EDINBURGH,TH.R.
DATE 26-FEB-1830
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MISS JARMAN AS JEANIE DEANS; GUEST ARTIST OUT-MR. YOUNG, MR. VANDENHOFF
ADD2 FRIDAY

1044 THEA GLASGOW,TH.R.,YORK ST.
DATE 5-MAR-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MISS AYTON AS JULIA MANNERING
ADD2 FRIDAY

1045 THEA EDINBURGH,TH.R.
DATE 8-MAR-1830
TYPE NATIONAL MELO-DRAMATIC OPERA
SUPP THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY EP
SPEC GUEST ARTIST OUT-MR. YOUNG
ADD2 MONDAY

1046 THEA GLASGOW,TH.R.,YORK ST.
DATE 18-MAR-1830
TYPE NATIONAL DRAMA
MAIN HEART OF MIDLOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT
ADD2 THURSDAY

1047 THEA EDINBURGH,TH.R.
DATE 18-MAR-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING
CATT TOMORROW-THE BRIDE OF LAMMERMOOR
WORK GUY MANNERING
LBRY EP
ADD2 THURSDAY

1048 THEA EDINBURGH,TH.R.
DATE 19-MAR-1830
TYPE NATIONAL PLAY
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 FRIDAY

1049 THEA EDINBURGH,TH.R.
DATE 23-MAR-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.WILSON(BERTRAM);GUEST ARTIST OUT-MISS JARMAN.
ADD2 TUESDAY

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1050    THEA EDINBURGH,TH.R.
        DATE 25-MAR-1830
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.WILSON(FRANCIS-"FIRST APPEARANCE IN THAT
             CHARACTER")
        ADD2 THURSDAY

1051    THEA EDINBURGH,TH.R.
        DATE 31-MAR-1830
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC "LAST TIME THIS SEASON";GUEST ARTIST-MISS JARMAN (LUCY
             ASHTON); GUEST ARTIST OUT-MR.WILSON;
        ADD2 WEDNESDAY

1052    THEA EDINBURGH,TH.R.
        DATE 1-APR-1830
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST OUT-MR. WILSON AND MISS JARMAN
        ADD2 THURSDAY

1053    THEA EDINBURGH,CALEDONIAN
        DATE 13-APR-1830
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        CATT WITCH OF DERNCLEUGH
        WORK ROB ROY
        LBRY NLS
        SPEC "AS FORMERLY PERFORMED IN THE CALEDONIAN THEATRE."
        ADD2 TUESDAY

1054    THEA EDINBURGH,CALEDONIAN
        DATE 16-APR-1830
        TYPE NATIONAL DRAMA
        MAIN THE WITCH OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY NLS
        ADD2 FRIDAY

1055    THEA EDINBURGH,CALEDONIAN
        DATE 17-APR-1830
        SUPP WITCH OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY NLS
        ADD2 SATURDAY

1056    THEA EDINBURGH,CALEDONIAN
        DATE 20-APR-1830
        SUPP WITCH OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY NLS
        ADD2 TUESDAY
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1057 THEA GLASGOW,TH.R.,YORK ST.
DATE 29-APR-1830
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY GUL
SPEC GUEST ARTIST OUT
ADD2 THURSDAY

1058 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-MAY-1830
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE
ADD2 TUESDAY

1059 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-MAY-1830
TYPE NATIONAL MUSICAL DRAMA
MAIN ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CLUSTER; BENEFIT; GUEST ARTIST MACKAY AS BAILIE NICOL JARVIE
ADD2 FRIDAY

1060 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-MAY-1830
TYPE DRAMA
ACTS 2
SUPP HEART OF MIDLOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER; COMPRESSED (INTO 2 ACTS); GUEST ARTIST MACKAY AS
DUMBIEDYKES
ADD2 SATURDAY

1061 THEA GLASGOW,TH.R.,YORK ST.
DATE 11-MAY-1830
TYPE HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE
AUTH ANON
WORK IVANHOE
FORD K11
LBRY GUL
SPEC REDUCED PRICES; FIRST RUN
ADD2 TUESDAY

1062 THEA EDINBURGH,TH.R.
DATE 11-MAY-1830
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC THEATRE RE-OPENS; CLUSTER
ADD2 TUESDAY

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1063    THEA EDINBURGH,CALEDONIAN
        DATE 13-MAY-1830
        TYPE MUSICAL DRAMA
        MAIN WITCH OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST OUT
        ADD2 THURSDAY

1064    THEA EDINBURGH,TH.R.
        DATE 13-MAY-1830
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC CLUSTER;"FIRST TIME THIS SEASON"
        ADD2 THURSDAY

1065    THEA EDINBURGH,TH.R.
        DATE 14-MAY-1830
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC CLUSTER;
        ADD2 FRIDAY

1066    THEA EDINBURGH,TH.R.
        DATE 17-MAY-1830
        TYPE MELO-DRAMA
        SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
        WORK ABBOT
        LBRY EP
        SPEC GUEST ARTIST OUT-MISS ISABELLA PATON
        ADD2 MONDAY

1067    THEA EDINBURGH,CALEDONIAN
        DATE 19-MAY-1830
        ACTS 2
        SUPP WITCH OF DERNCLEUGH
        CATT THE DOOM OF DEVORGOIL
        WORK GUY MANNERING
        LBRY NLS
        SPEC COMPRESSED (INTO 2 ACTS)
        ADD2 WEDNESDAY

1068    THEA GLASGOW,TH.R.,YORK ST.
        DATE 22-MAY-1830
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY GUL
        SPEC CLUSTER;GUEST ARTIST MR. HORN AS HENRY BERTRAM, MR. JOHNSON AS
             DANDIE DINMONT, MISS BYFELD AS LUCY BERTRAM
        ADD2 SATURDAY
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1069 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-MAY-1830
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY GUL
SPEC CLUSTER;GUEST ARTIST MR. HORN AS FRANCIS OSBALDISTONE, MR. JOHNSTON AS ROB ROY, MISS BYFELD AS DI VERNON
ADD2 TUESDAY

1070 THEA EDINBURGH,TH.R.
DATE 26-MAY-1830
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK GUY MANNERING/ROB ROY
LBRY EP
SPEC COMBINATION
ADD2 WEDNESDAY

1071 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-MAY-1830
TYPE ROMANTIC DRAMA
MAIN THE BATTLE OF FLODDEN FIELD
AUTH S.AND H.KEMBLE
WORK MARMION
LBRY F
SPEC "FIRST TIME IN THIS CITY";BENEFIT-MRS.SEYTON
ADD2 THURSDAY

1072 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-MAY-1830
TYPE ROMANTIC DRAMA
SUPP THE BATTLE OF FLODDEN FIELD
AUTH S.-H.KEMBLE, ESQ.
WORK MARMION
LBRY F
ADD2 SATURDAY

1073 THEA EDINBURGH,CALEDONIAN
DATE 31-MAY-1830
TYPE MUSICAL DRAMA
MAIN PEVERIL OF THE PEAK
COMP CHARLES E. HORN.
WORK PEVERIL OF THE PEAK
LBRY NLS
ADD2 MONDAY

1074 THEA EDINBURGH,TH.R.
DATE 31-MAY-1830
MAIN IVANHOE (PLAY) (3 ACTS)
SUPP MARY STUART (LAST ACT)
WORK IVANHOE/ABBOT
LBRY EP
SPEC BENEFIT-PRITCHARD; COMBINATION; FAVOURITE SCENE; GUEST ARTIST MISS PATON AS MARIA, MR. WILSON AS ROBIN HOOD, MILITARY BAND OF THE 4TH DRAGOON GUARDS; TRUNCATED
ADD2 MONDAY

1075 THEA EDINBURGH,CALEDONIAN
DATE 1-JUN-1830
TYPE MUSICAL DRAMA
MAIN PEVERIL OF THE PEAK
COMP CHARLES E. HORN
WORK PEVERIL OF THE PEAK
LBRY EP
ADD2 TUESDAY

1076 THEA EDINBURGH,CALEDONIAN
DATE 3-JUN-1830
TYPE MUSICAL DRAMA
MAIN PEVERIL OF THE PEAK
COMP CHARLES E.HORN, ESQ.
WORK PEVERIL OF THE PEAK
LBRY B
SPEC G.A.OUT-MONS.MORTINI(ACROBATIC ACTOR).
ADD2 THURSDAY

1077 THEA EDINBURGH,CALEDONIAN
DATE 4-JUN-1830
TYPE MELO-DRAMA
MAIN THE DOOM OF DEVORGOIL
AUTH SIR WALTER SCOTT
LBRY EP
SPEC SCOTT PLAY; NEW SCENERY; BENEFIT
ADD2 FRIDAY

1078 THEA EDINBURGH,CALEDONIAN
DATE 5-JUN-1830
TYPE DRAMA
MAIN AUCHINDRANE, OR THE AYRSHIRE TRAGEDY
AUTH SIR WALTER SCOTT
LBRY EP
SPEC SCOTT PLAY
ADD2 SATURDAY

1079 THEA EDINBURGH,CALEDONIAN
DATE 8-JUN-1830
TYPE MUSICAL DRAMA
MAIN WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. HORN AS HENRY, MISS BYFELD AS JULIA.
ADD2 TUESDAY

1080 THEA EDINBURGH,CALEDONIAN
DATE 14-JUN-1830
TYPE NATIONAL DRAMA
MAIN ROB ROY
CATT AUCHINDRANE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS BYFELD AS DIANA
ADD2 MONDAY

1081 THEA EDINBURGH,CALEDONIAN
DATE 15-JUN-1830
TYPE DRAMA
MAIN AUCHINDRANE
AUTH SIR WALTER SCOTT
LBRY EP
SPEC SCOTT PLAY; GUEST ARTIST OUT-MISS BYFELD
ADD2 TUESDAY

1082 THEA EDINBURGH,TH.R.
DATE 23-JUN-1830
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS F.KEMBLE,MR.C.KEMBLE;HIS BENEFIT
ADD2 WEDNESDAY

1083 THEA EDINBURGH,TH.R.
DATE 25-JUN-1830
TYPE NATIONAL OPERA
SUPP ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST OUT-MISS F. KEMBLE AND MR. C. KEMBLE
ADD2 FRIDAY

1084 THEA EDINBURGH,CALEDONIAN
DATE 3-JUL-1830
TYPE DRAMA
SUPP AUCHINDRANE
AUTH SIR WALTER SCOTT
LBRY EP
SPEC SCOTT PLAY
ADD2 SATURDAY

1085 THEA STIRLING,THEATRE
DATE 6-JUL-1830
TYPE OPERA
MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC G.A.-EDINBURGH THEATRE ROYAL COMPANY.
ADD2 TUESDAY

1086 THEA EDINBURGH,CALEDONIAN
DATE 7-JUL-1830
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1087 THEA GLASGOW,TH.R.,YORK ST.
DATE 20-JUL-1830
TYPE NATIONAL PIECE
SUPP HEART OF MID LOTHIAN;OR, THE LILLY[SIC] OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC REDUCED PRICES
ADD2 TUESDAY

1088 THEA STIRLING,THEATRE
DATE 23-JUL-1830
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-EDINBURGH TH.R., COMPANY;G.A.OUT-BAND OF THE 79TH REGT., MDLLE.ROSIER (DANCER);HER BENEFIT.
ADD2 FRIDAY

1089 THEA GLASGOW,TH.R.,YORK ST.
DATE 13-AUG-1830
TYPE NATIONAL MELODRAMA
SUPP ELSHIE;OR THE WIZARD OF THE MOOR
WORK BLACK DWARF
LBRY GUL
ADD2 FRIDAY

1090 THEA EDINBURGH,CALEDONIAN
DATE 23-SEP-1830
TYPE MUSICAL DRAMA
MAIN WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
ADD2 THURSDAY

1091 THEA KELSO,THEATRE
DATE 15-OCT-1830
TYPE AFTERPIECE
SUPP THE TWO DROVERS;OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC BENEFIT-MRS.WRIGHT (DAME HESKIN);SPECIAL OCCASION-"BY DESIRE OF THE WORSHIPFUL MASTER, WARDENS AND BRETHREN OF THE BORDER LODGE OF FREE GARDENERS, ON WHICH OCCASION, THE THEATRE WILL BE TASTEFULLY DECORATED WITHFLOWERS"-PATRONAGE.
ADD2 FRIDAY

1092 THEA DUMFRIES,THEATRE
DATE 15-OCT-1830
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC G.A.-MISS GRADDON(JULIA)
ADD2 FRIDAY

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1093    THEA DUMFRIES,THEATRE
        DATE 19-OCT-1830
        TYPE NATIONAL DRAMA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.MACKAY(BAILIE), MISS JARMAN(HELEN);SUPP INCLUDES
             "CRAMOND BRIG"; CLUSTER
        ADD2 TUESDAY

1094    THEA DUMFRIES,THEATRE
        DATE 20-OCT-1830
        TYPE PLAY
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR;OR,THE FATE OF THE HOUSE OF RAVENSWOOD
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.MACKAY(CALEB),MISS JARMAN(LUCY);SUPP INCLUDES
             "GILDEROY.";CLUSTER
        ADD2 WEDNESDAY

1095    THEA DUMFRIES,THEATRE
        DATE 21-OCT-1830
        TYPE PLAY, DRAMA
        MAIN ST.RONAN'S WELL
        SUPP MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE
        WORK ST.RONAN'S WELL/ABBOT
        LBRY B
        SPEC COMBINATION;G.A.-MR.MACKAY(MEG DODDS, SANDY), MISS
             JARMAN(CLARA, MARY); CLUSTER;CROSS-DRESSING
        ADD2 THURSDAY

1096    THEA DUMFRIES,THEATRE
        DATE 22-OCT-1830
        TYPE DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC G.A.-MR.MACKAY(DUMBIEDIKES), MISS JARMAN(JEANIE DEANS);SUPP IS
             "ENGLISH, IRISH AND SCOTCH", AND "LOVE-A-LA-MODE";CLUSTER.
        ADD2 FRIDAY

1097    THEA DUMFRIES,THEATRE
        DATE 26-OCT-1830
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF THE HOUSE OF RAVENSWOOD
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.MACKAY(CALEB), MISS JARMAN(LUCY);HER BENEFIT;CLUSTER,
             SUPP INCLUDES "THE FALLS OF CLYDE."
        ADD2 TUESDAY
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1098    THEA DUMFRIES,THEATRE
        DATE 27-OCT-1830
        TYPE PLAY, DRAMA
        MAIN ST.RONAN'S WELL
        SUPP MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE
        WORK ST.RONAN'S WELL/ABBOT
        LBRY B
        SPEC G.A.-MR.MACKAY(MEG DODDS, SANDY), MISS JARMAN(CLARA, MARY);
             BENEFIT-MR.MACKAY;COMBINATION;SUPP INCLUDES "CRAMOND BRIG.";
             CROSS-DRESSING
        ADD2 WEDNESDAY

1099    THEA EDINBURGH,TH.R.
        DATE 22-NOV-1830
        TYPE MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY EP
        ADD2 MONDAY

1100    THEA EDINBURGH,TH.R.
        DATE 25-NOV-1830
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        SPEC "FIRST TIME THIS SEASON"; REVIVAL
        ADD2 THURSDAY

1101    THEA EDINBURGH,TH.R.
        DATE 29-NOV-1830
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        ADD2 MONDAY

1102    THEA EDINBURGH,TH.R.
        DATE 6-DEC-1830
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY EP
        ADD2 MONDAY

1103    THEA EDINBURGH,TH.R.
        DATE 22-DEC-1830
        TYPE MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY F
        ADD2 WEDNESDAY

1104    THEA EDINBURGH,TH.R.
        DATE 3-JAN-1831
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        ADD2 MONDAY
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1105 THEA GLASGOW,TH.R.,YORK ST.
DATE 4-JAN-1831
TYPE NATIONAL MELO-DRAMA
SUPP LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
SPEC REDUCED PRICES;GUEST ARTIST MR. JOHNSTON AS RODERICK DHU; RUN
ADD2 TUESDAY

1106 THEA EDINBURGH,TH.R.
DATE 6-JAN-1831
TYPE PLAY
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY F
SPEC "FIRST TIME THIS SEASON"
ADD2 THURSDAY

1107 THEA GLASGOW,TH.R.,YORK ST.
DATE 8-JAN-1831
TYPE NATIONAL MELODRAMA
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
SPEC REDUCED PRICES; GUEST ARTIST MR. JOHNSTON AS RODERICK DHU; RUN
ADD2 SATURDAY

1108 THEA GLASGOW,TH.R.,YORK ST.
DATE 10-JAN-1831
TYPE NATIONAL MELO-DRAMA
SUPP LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
SPEC BENEFIT;RUN;GUEST ARTIST MR. JOHNSTON AS RODERICK DHU
ADD2 MONDAY

1109 THEA EDINBURGH,TH.R.
DATE 27-JAN-1831
TYPE OPERA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC PARTLY NEW SCENERY;"FIRST NIGHT THIS SEASON"
ADD2 THURSDAY

1110 THEA EDINBURGH,TH.R.
DATE 28-JAN-1831
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC SPECIAL OCCASION-ILLNESS OF MISS JARMAN FORCES CHANGE OF
PROGRAMME.
ADD2 FRIDAY

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1111    THEA EDINBURGH,TH.R.
        DATE 2-FEB-1831
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC PATRONAGE OF MAJ.PIDGEON AND OFFICERS OF 71ST AND LIEUT.-COL.
             MACDOUGALL AND OFFICERS OF 79TH REGIMENTS OF INFANTRY;
        ADD2 WEDNESDAY

1112    THEA EDINBURGH,TH.R.
        DATE 4-FEB-1831
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        ADD2 FRIDAY

1113    THEA BRECHIN,THEATRE,FARMER'S HALL
        DATE 19-FEB-1831
        TYPE NATIONAL DRAMA
        MAIN ROB ROY, OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        ADD2 SATURDAY

1114    THEA EDINBURGH,TH.R.
        DATE 14-MAR-1831
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC "THIRD TIME THIS SEASON"
        ADD2 MONDAY

1115    THEA EDINBURGH,TH.R.
        DATE 16-MAR-1831
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        ADD2 WEDNESDAY

1116    THEA GLASGOW,TH.R.,YORK ST.
        DATE 21-MAR-1831
        TYPE MELO-DRAMA
        MAIN WITCH OF DERNCLEUCH
        WORK GUY MANNERING
        FORD H2
        LBRY GUL
        SPEC FIRST TIME IN GLASGOW;GUEST ARTIST MISS WELLS AS LUCY BERTRAM;
             QUERY FORD-CAST LIST DOESN'T TALLY;OPENING NIGHT OF SEASON
        ADD2 MONDAY
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1117 THEA EDINBURGH,TH.R.
DATE 24-MAR-1831
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN WAVERLEY, OR THE BODACH GLAS
AUTH EDWARD BALL
WORK WAVERLEY/LADY OF THE LAKE (SEE SPEC)
FORD X2
KEYW FORD
LBRY FH/W
SPEC FAVOURITE MUSIC (TRAMP CHORUS FROM BISHOP'S "KNIGHT OF SNOWDOUN"); EP BILL CONFIRMED BY FH/W W3;108
ADD2 THURSDAY

1118 THEA EDINBURGH,TH.R.
DATE 14-APR-1831
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC "FOURTH TIME THIS SEASON"
ADD2 THURSDAY

1119 THEA EDINBURGH,TH.R.
DATE 15-APR-1831
TYPE NATIONAL PLAY
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
ADD2 FRIDAY

1120 THEA EDINBURGH,TH.R.
DATE 22-APR-1831
TYPE TABLEAU
SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN"
WORK (ABBOT) HISTORY OF SCOTLAND
LBRY F
SPEC FAVOURITE SCENE;FAVOURITE CHARACTERS;BILL QUOTES "THE HISTORY OF SCOTLAND" VOL.II,P.127;BILLS FOR 18TH, 19TH, 20TH APRIL LIST ONLY SHAKESPEARIAN TABLEAUX IN "SHAKESPEARE'S DREAM"
ADD2 FRIDAY

1121 THEA GLASGOW,TH.R.,YORK ST.
DATE 23-APR-1831
TYPE MELO-DRAMA
MAIN MONTROSE
AUTH ANON(A GENTLEMAN OF THIS CITY)
WORK LEGEND OF MONTROSE
FORD NEW
LBRY GUL
SPEC FIRST NIGHT;CLUSTER
ADD2 SATURDAY

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1122    THEA EDINBURGH,TH.R.
        DATE 23-APR-1831
        TYPE TABLEAU
        SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN"
        WORK (ABBOT) HISTORY OF SCOTLAND
        LBRY F
        SPEC SPECIAL OCCASION-ANNIVERSARY OF THE BIRTH OF SHAKESPEARE;
             FAVOURITE SCENE;FAVOURITE CHARACTER;VOLUME AND PAGE AS AT
             22-APR-1831
        ADD2 SATURDAY

1123    THEA GLASGOW,TH.R.,YORK ST.
        DATE 25-APR-1831
        TYPE NATIONAL DRAMA
        MAIN HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        FORD NEW
        LBRY GUL
        SPEC CLUSTER;QUERY FORD("AS PERF.AT THE ROYAL COBURGH THEATRE")
        ADD2 MONDAY

1124    THEA EDINBURGH,TH.R.
        DATE 25-APR-1831
        TYPE NATIONAL OPERA/TABLEAU
        ACTS 3
        MAIN ROB ROY
        SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN"
        WORK ROB ROY/(ABBOT) HISTORY OF SCOTLAND
        LBRY F
        SPEC FAVOURITE SCENE;FAVOURITE CHARACTER;BILL QUOTES SCOTT'S "HISTORY"
        ADD2 MONDAY

1125    THEA EDINBURGH,TH.R.
        DATE 26-APR-1831
        TYPE TABLEAU
        SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN"
        WORK (ABBOT) HISTORY OF SCOTLAND
        LBRY F
        SPEC BILL QUOTES SCOTT'S "HISTORY";FAVOURITE SCENE;FAVOURITE CHARACTER
        ADD2 TUESDAY

1126    THEA EDINBURGH,TH.R.
        DATE 27-APR-1831
        TYPE NATIONAL PLAY
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC BENEFIT-MR.MACKAY;CROSS-DRESSING;REVIVAL "FIRST TIME THESE
             THREE YEARS"
        ADD2 WEDNESDAY

1127    THEA EDINBURGH,TH.R.
        DATE 29-APR-1831
        TYPE TABLEAU
        SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN".
        WORK (ABBOT) HISTORY OF SCOTLAND
        LBRY F (SUPERCEDES EP)
        SPEC FAVOURITE SCENE;FAVOURITE CHARACTER;BILL QUOTES FROM SCOTT'S
             "HISTORY"
        ADD2 FRIDAY
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1128 THEA GLASGOW,TH.R.,YORK ST.
DATE 20-MAY-1831
TYPE MELO DRAMA
SUPP LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
ADD2 FRIDAY

1129 THEA EDINBURGH,TH.R.
DATE 20-MAY-1831
TYPE NATIONAL PLAY
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY EP
SPEC SPECIAL OCCASION-PATRONAGE OF TWO OFFICERS FROM THE SEVENTY-NINTH OR CAMERON HIGHLANDERS
ADD2 FRIDAY

1130 THEA EDINBURGH,TH.R.
DATE 24-MAY-1831
TYPE TABLEAU
SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN".
WORK ABBOT (HISTORY OF SCOTLAND)
LBRY F
SPEC BENEFIT-MRS.CAMERON;FAVOURITE SCENE;FAVOURITE CHARACTER
ADD2 TUESDAY

1131 THEA EDINBURGH,TH.R.
DATE 28-MAY-1831
TYPE NATIONAL OPERA-TABLEAU
ACTS 3
MAIN ROB ROY
SUPP "QUEEN MARY ESCAPING FROM THE CASTLE OF LOCHLEVEN
WORK ROB ROY/(ABBOT) HISTORY OF SCOTLAND
LBRY F
SPEC FAVOURITE CHARACTER;FAVOURITE SCENE
ADD2 SATURDAY

1132 THEA GLASGOW,TH.R.,YORK ST.
DATE 31-MAY-1831
TYPE HISTORICAL MELO DRAMA
ACTS 3
MAIN KENILWORTH CASTLE, OR, THE MERRY DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
FORD NEW UNCLEAR
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MR. WALDRON AS DUDLEY, MRS. WALDRON AS AMY ROBSART; QUERY FORD
ADD2 TUESDAY

1133 THEA GLASGOW,TH.R.,YORK ST.
DATE 14-JUL-1831
TYPE NATIONAL DRAMA
SUPP LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY GUL
SPEC REDUCED PRICES-GLASGOW FAIR; GUEST ARTIST MR. BASS AS RODERICK DHUE[SIC], MRS. BASS AS BLANCH, MISS FAIRBROTHER AS ELLEN
ADD2 THURSDAY

1134 THEA GLASGOW,TH.R.,YORK ST.
DATE 19-JUL-1831
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID LOTHIAN;OR, THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MR. BASS AS ARGYLE, MRS. BASS AS EFFIE DEANS.
ADD2 TUESDAY

1135 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-JUL-1831
TYPE PAS D'ACTION (BALLET)
SUPP LA DAME BLANCHE
COMP BOILDIEU [SIC]
WORK MONASTERY-GUY MANNERING(REMOTE)
FORD APPENDIX p.50.NO.4
LBRY F/HW
SPEC "FIRST TIME IN SCOTLAND";G.A.-MONS.D'ALBERT, MME.VEDY, MADLLE. CELESTE, MADLLE.BASAKE, MADLLE.CONSTANCE;HER BENEFIT;"FROM BOILDEAU'S GRAND OPERA, FOUNDED ON SIR WALTER SCOTT'S NOVEL OF 'THE WHITE LADY OF AVENEL'."
ADD2 MONDAY

1136 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-AUG-1831
TYPE NATIONAL MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MRS. WOOD AS JULIA MANNERING, MR. WOOD AS HENRY BERTRAM(SEE 5-JAN-1833); FAVOURITE MUSIC-SONG FROM LA DAME BLANCHE (FORD P.50)
ADD2 TUESDAY

1137 THEA GLASGOW,ORD'S ROYAL AMPHITHEATRE
DATE 2-AUG-1831
TYPE EQUESTRIAN
SUPP BAILIE NICOL JARVIE ON HORSEBACK!
WORK ROB ROY
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MR. ORD'S CO.;FAVOURITE CHARACTER.
ADD2 TUESDAY

1138 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-AUG-1831
TYPE NEW MUSICAL ROMANCE
ACTS 2
MAIN THE BATTLE OF BOTHWELL BRIG
AUTH FARLEY, J.
WORK OLD MORTALITY
FORD 01
LBRY GUL
SPEC REDUCED PRICES
ADD2 SATURDAY

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1139    THEA EDINBURGH,HISTRIONIC SOCIETY
        DATE 21-SEP-1831
        TYPE DRAMA
        MAIN GUY MANNERING OR, THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC AMATEUR
        ADD2 WEDNESDAY

1140    THEA EDINBURGH,TH.R.
        DATE 5-OCT-1831
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC REVIVAL "FIRST NIGHT THESE TWO YEARS";NEW SCENERY;QUERY
             COMPRESSED; SCENERY BY THOMAS GRIEVE.
        ADD2 WEDNESDAY

1141    THEA EDINBURGH,TH.R.
        DATE 6-OCT-1831
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EP
        SPEC DATE CONFIRMED-SEE 07-OCT-1831; NEW SCENERY
        ADD2 THURSDAY

1142    THEA EDINBURGH,TH.R.
        DATE 10-OCT-1831
        TYPE NATIONAL DRAMA
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "THIRD TIME THIS SEASON";NEW SCENERY;CLUSTER;COMPRESSED
        ADD2 MONDAY

1143    THEA EDINBURGH,TH.R.
        DATE 11-OCT-1831
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC "FIRST NIGHT THIS SEASON";BILL CONTAINS SPECIAL APPEAL FROM
             MANAGER MURRAY FOR THE CONSIDERATION OF THE AUDIENCE FOR MR.
             POWER (DANDIE DINMONT) AS FIRST TO ATTEMPT IT SINCE DENHAM'S
             UNEXPECTED DEMISE;G.A. OUT-JUVENILE CORPS DE BALLET;CLUSTER.
        ADD2 TUESDAY

1144    THEA EDINBURGH,TH.R.
        DATE 13-OCT-1831
        TYPE OPERA-TABLEAU
        MAIN ROB ROY
        SUPP "MARY STUART ESCAPING FROM THE CASTLE OF LOCHLEVEN"
        WORK ROB ROY/(ABBOT) HISTORY OF SCOTLAND
        LBRY F
        SPEC FAVOURITE CHARACTER;FAVOURITE SCENE;GUEST ARTIST OUT-JUVENILE
             CORPS DE BALLET;"FIRST NIGHT THIS SEASON OF ROB ROY, AND LE
             TABLEAUX VIVANTS";CLUSTER
        ADD2 THURSDAY
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1145    THEA EDINBURGH,TH.R.
        DATE 14-OCT-1831
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC NEW SCENERY;"FOURTH NIGHT THIS SEASON";CLUSTER;QUERY COMPRESSED
        ADD2 FRIDAY

1146    THEA EDINBURGH,TH.R.
        DATE 19-OCT-1831
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST OUT-JUVENILE CORPS DE BALLET
        ADD2 WEDNESDAY

1147    THEA EDINBURGH,TH.R.
        DATE 25-OCT-1831
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST OUT-JUVENILE CORPS DE BALLET
        ADD2 TUESDAY

1148    THEA EDINBURGH,TH.R.
        DATE 28-OCT-1831
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC "FIRST TIME THIS SEASON"
        ADD2 FRIDAY

1149    THEA EDINBURGH,TH.R.
        DATE 29-OCT-1831
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EP
        SPEC QUERY COMPRESSED
        ADD2 SATURDAY

1150    THEA DUMFRIES,THEATRE
        DATE 3-NOV-1831
        TYPE NATIONAL PLAY, INTERLUDE
        MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
        SUPP THE CLEIKUM INN
        WORK GUY MANNERING/ST.RONAN'S WELL
        LBRY B
        SPEC G.A.-MR.MACKAY(DOMINIE, MEG DODDS);CROSS-DRESSING;COMBINATION;
             SEASON;TRUNCATED;FAVOURITE SCENE
        ADD2 THURSDAY
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1151 THEA DUMFRIES,THEATRE
DATE 4-NOV-1831
TYPE NATIONAL PLAY, MUSICAL DRAMA, NATIONAL PLAY(X2),INTERLUDE
MAIN ANTIQUARY;OR, THE HEIR OF GLENALLAN(ACT 1),ROB ROY MACGREGOR(ACT 1), HEART OF MID-LOTHIAN(ACT 3)
SUPP BRIDE OF LAMMERMOOR(ACT 2), THE CLEIKUM INN
WORK ANTIQUARY/ROB ROY/HEART OF MID-LOTHIAN/BRIDE OF LAMMERMOOR/ST. RONAN'S WELL
LBRY B
SPEC COMBINATION;TRUNCATED;FAVOURITE SCENE;CROSS-DRESSING;G.A.-MR. MACKAY (EDIE OCHILTREE, BAILIE, DUMBIEDYKES, CALEB, MEG DODDS); SUPP INCLUDES "FARCE" OF "CRAMOND BRIG.";SEASON
ADD2 FRIDAY

1152 THEA DUMFRIES,THEATRE
DATE 7-NOV-1831
TYPE NATIONAL DRAMA
MAIN THE LEGEND OF MONTROSE OR, THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY B
SPEC SEASON;BENEFIT-MR.ALEXANDER(MANAGER, RANALD OF THE MIST);G.A. -MR.MACKAY(DUGALD DALGETTY);SUPP ARE "ENGLISH, IRISH, SCOTCH" AND "THE GOWRIE CONSPIRACY."
ADD2 MONDAY

1153 THEA EDINBURGH,TH.R.
DATE 8-NOV-1831
MAIN GUY MANNERING (NATIONAL OPERA)
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN/GUY MANNERING
LBRY F
SPEC CLUSTER;COMBINATION;SPECIAL OCCASION-THEATRE RE-OPENS FOR THE WINTER;THOMAS GRIEVE'S NEW SCENERY FOR "HEART OF MID-LOTHIAN"; GUEST ARTIST OUT-JUVENILE CORPS DE BALLET
ADD2 TUESDAY

1154 THEA EDINBURGH,TH.R.
DATE 9-NOV-1831
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC CLUSTER;BILL HAS JUSTIFICATION OF "NEVER ACTED ON ANY STAGE" APPLIED TO "THE RENEGADE" SAYING SCOTT SENT HIM (MURRAY) MATURIN'S MS, AND RECOMMENDED IT (SINCE WHEN HE HAD KEPT IT SAFELY BY HIM).
ADD2 WEDNESDAY

1155 THEA EDINBURGH,TH.R.
DATE 10-NOV-1831
TYPE MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY EP
SPEC FIRST TIME THIS SEASON
ADD2 THURSDAY

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1156    THEA EDINBURGH,TH.R.
        DATE 19-NOV-1831
        TYPE HISTORICAL PLAY
        MAIN KENILWORTH
        WORK KENILWORTH
        LBRY F
        SPEC REVIVAL;"FIRST TIME THESE SEVEN YEARS"
        ADD2 SATURDAY

1157    THEA EDINBURGH,TH.R.
        DATE 25-NOV-1831
        ACTS 3
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC QUERY COMPRESSED
        ADD2 FRIDAY

1158    THEA EDINBURGH,TH.R.
        DATE 1-DEC-1831
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC THOMAS GRIEVE'S NEW SCENERY;QUERY COMPRESSED
        ADD2 THURSDAY

1159    THEA EDINBURGH,TH.R.
        DATE 6-DEC-1831
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        CATT SATURDAY-REVIVAL OF THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ROB ROY
        LBRY EP
        ADD2 TUESDAY

1160    THEA EDINBURGH,TH.R.
        DATE 10-DEC-1831
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        WORK ANTIQUARY
        LBRY F
        SPEC REVIVAL "FIRST NIGHT THESE SIX YEARS"
        ADD2 SATURDAY

1161    THEA EDINBURGH,TH.R.
        DATE 14-DEC-1831
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        ADD2 WEDNESDAY
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1162 THEA EDINBURGH,TH.R.
DATE 23-DEC-1831
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY EP
ADD2 FRIDAY

1163 THEA EDINBURGH,TH.R.
DATE 5-JAN-1832
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
ADD2 THURSDAY

1164 THEA EDINBURGH,TH.R.
DATE 6-JAN-1832
ACTS 3
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY EP
ADD2 FRIDAY

1165 THEA GLASGOW,ROYAL ARENA,YORK ST.
DATE 9-JAN-1832
TYPE EQUESTRIAN
MAIN KNIGHTS OF PALESTINE
SUPP ROB ROY
WORK TALISMAN/ROB ROY
LBRY GUL
SPEC FAVOURITE CHARACTER;SEE TH.R.-OLYMPIC AMPHI.24/12/28
ILLUSTRATION;COMBINATION;GUEST ARTIST MR.RYAN'S COMPANY; QUERY
ROB ROY BY DUCROW.
ADD2 MONDAY

1166 THEA ARBROATH,THEATRE,TRADES'-HALL
DATE 9-JAN-1832
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC "FIRST TIME THIS SEASON"
ADD2 MONDAY

1167 THEA ARBROATH,THEATRE,TRADES'-HALL
DATE 12-JAN-1832
TYPE NATIONAL DRAMA
MAIN MARY STUART; OR, LOCHLEVEN CASTLE
WORK ABBOT
LBRY DCL
SPEC GUEST ARTIST-MISS JULIA NICOL AS MARY, QUEEN OF SCOTS.
ADD2 THURSDAY

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1168    THEA GLASGOW,ROYAL ARENA,YORK ST.
        DATE 13-JAN-1832
        TYPE EQUESTRIAN
        MAIN KNIGHTS OF PALESTINE
        SUPP ROB ROY
        WORK TALISMAN/ROB ROY
        LBRY GUL
        SPEC FAVOURITE CHARACTER;SEE TH.R.-OLYMPIC AMPHI.24/12/28
             ILLUSTRATION;COMBINATION;GUEST ARTIST MR.RYAN'S COMPANY; QUERY
             ROB ROY BY DUCROW.
        ADD2 FRIDAY

1169    THEA ARBROATH,THEATRE,TRADES'-HALL
        DATE 16-JAN-1832
        TYPE NATIONAL DRAMA
        MAIN ROB ROY; OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY DCL
        SPEC SPECIAL OCCASION-"BY PARTICULAR DESIRE"; GUEST ARTIST-MISS
             NICOL AS HELEN MACGREGOR
        ADD2 MONDAY

1170    THEA ARBROATH,THEATRE,TRADES'-HALL
        DATE 23-JAN-1832
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR; OR, THE CASTLE OF WOLF'S CRAG
        WORK BRIDE OF LAMMERMOOR
        LBRY DCL
        SPEC GUEST ARTIST-MISS NICOL AS LUCY ASHTON.
        ADD2 MONDAY

1171    THEA EDINBURGH,TH.R.
        DATE 25-JAN-1832
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC QUERY COMPRESSED;GRIEVE'S NEW SCENERY
        ADD2 WEDNESDAY

1172    THEA ARBROATH,THEATRE,TRADES'-HALL
        DATE 25-JAN-1832
        TYPE NATIONAL MELODRAMA
        MAIN THE LADY OF THE LAKE; OR, THE KNIGHT OF SNOWDON
        WORK LADY OF THE LAKE
        LBRY DCL
        SPEC GUEST ARTIST-MISS NICOL AS ELLEN
        ADD2 WEDNESDAY

1173    THEA EDINBURGH,TH.R.
        DATE 26-JAN-1832
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        ADD2 THURSDAY
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1174    THEA EDINBURGH,ADELPHI
        DATE 26-JAN-1832
        TYPE NATIONAL HISTORICAL DRAMA
        MAIN MARY STUART!OR THE CASTLE OF LOCHLEVEN!
        WORK ABBOT
        LBRY B
        SPEC G.A.-MR.GOURLAY(SANDY);G.A.OUT-MR.JOHN HERBERT.
        ADD2 MONDAY

1175    THEA EDINBURGH,TH.R.
        DATE 2-FEB-1832
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        ADD2 THURSDAY

1176    THEA EDINBURGH,TH.R.
        DATE 3-FEB-1832
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 FRIDAY

1177    THEA EDINBURGH,TH.R.
        DATE 8-FEB-1832
        TYPE NATIONAL OPERA
        SUPP THE ANTIQUARY, OR THE HEIR OF GLENALLAN
        CATT FRIDAY-LEGEND OF MONTROSE
        WORK ANTIQUARY
        LBRY EP
        SPEC "SECOND NIGHT THESE SIX YEARS";REVIVAL
        ADD2 WEDNESDAY

1178    THEA EDINBURGH,TH.R.
        DATE 10-FEB-1832
        TYPE MELO-DRAMA
        SUPP THE LEGEND OF MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY EP
        ADD2 FRIDAY

1179    THEA EDINBURGH,TH.R.
        DATE 14-FEB-1832
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC SPECIAL OCCASION-ILLNESS OF GUEST ARTIST-MR.KEAN FORCES
             CHANGE OF PROGRAMME.
        ADD2 TUESDAY
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1180    THEA EDINBURGH,TH.R.
        DATE 17-FEB-1832
        TYPE OPERA-NATIONAL DRAMA
        MAIN ROB ROY
        SUPP THE HEART OF MID-LOTHIAN(3 ACTS)
        WORK ROB ROY/HEART OF MID-LOTHIAN
        LBRY F
        SPEC COMBINATION;QUERY COMPRESSED;SPECIAL OCCASION-MR.KEAN
             CONTINUES ILL(SEE 14-FEB-1832)
        ADD2 FRIDAY

1181    THEA EDINBURGH,TH.R.
        DATE 9-MAR-1832
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        ADD2 FRIDAY

1182    THEA EDINBURGH,TH.R.
        DATE 14-MAR-1832
        TYPE NATIONAL DRAMA
        SUPP THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        ADD2 WEDNESDAY

1183    THEA EDINBURGH,TH.R.
        DATE 21-MAR-1832
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING ("ARRANGED AS AN AFTERPIECE")
        WORK GUY MANNERING
        LBRY F
        SPEC COMPRESSED;GUEST ARTIST-MR.SAPIO(BERTRAM)
        ADD2 WEDNESDAY

1184    THEA EDINBURGH,TH.R.
        DATE 29-MAR-1832
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING ("ARRANGED AS AN AFTERPIECE")
        WORK GUY MANNERING
        LBRY F
        SPEC COMPRESSED;GUEST ARTIST-MR.SAPIO(BERTRAM)
        ADD2 THURSDAY

1185    THEA EDINBURGH,TH.R.
        DATE 25-APR-1832
        TYPE OPERA
        MAIN GUY MANNERING (LAST 2 ACTS)
        WORK GUY MANNERING
        LBRY F
        SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (BERTRAM), MR.POWER (DANDIE
             DINMONT)
        ADD2 WEDNESDAY
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1186    THEA EDINBURGH,TH.R.
        DATE 30-APR-1832
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        ADD2 MONDAY

1187    THEA EDINBURGH,TH.R.
        DATE 1-MAY-1832
        TYPE PLAY
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC "LAST NIGHT THIS SEASON"
        ADD2 TUESDAY

1188    THEA EDINBURGH,TH.R.
        DATE 11-MAY-1832
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "QUERY COMPRESSED"
        ADD2 FRIDAY

1189    THEA EDINBURGH,TH.R.
        DATE 18-MAY-1832
        TYPE NATIONAL OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        ADD2 FRIDAY

1190    THEA EDINBURGH,TH.R.
        DATE 29-MAY-1832
        TYPE MELO-DRAMA
        SUPP IVANHOE
        WORK IVANHOE
        LBRY F
        SPEC GUEST ARTIST OUT-MR.SAPIO;BENEFIT-MESSRS.MARTYN(ROBIN HOOD)
             AND ROBERTS(CEDRIC)
        ADD2 TUESDAY

1191    THEA EDINBURGH,TH.R.
        DATE 30-MAY-1832
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY EP
        SPEC GUEST ARTIST OUT-MRS. OMAN HILL; NEW SCENERY; QUERY COMPRESSED
        ADD2 WEDNESDAY
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1192 THEA EDINBURGH,TH.R.
DATE 1-JUN-1832
TYPE MELO-DRAMA
SUPP IVANHOE, OR THE KNIGHTS OF THE TEMPLE-ST.JOHN
WORK IVANHOE
LBRY F
ADD2 FRIDAY

1193 THEA EDINBURGH,TH.R.
DATE 14-JUN-1832
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
CATT TOMORROW-HEART OF MID-LOTHIAN/SATURDAY-MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC CLUSTER; GUEST ARTIST-MISS JARMAN AS LUCY ASHTON
ADD2 THURSDAY

1194 THEA EDINBURGH,TH.R.
DATE 15-JUN-1832
MAIN THE HEART OF MID-LOTHIAN
CATT TOMORROW-MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MISS JARMAN AS JEANIE DEANS; GUEST ARTIST OUT-MR. WEEKES
ADD2 FRIDAY

1195 THEA EDINBURGH,TH.R.
DATE 16-JUN-1832
TYPE NATIONAL DRAMA
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST-MISS JARMAN AS MARY STUART; GUEST ARTIST OUT-MR. WEEKES.
ADD2 SATURDAY

1196 THEA EDINBURGH,TH.R.
DATE 18-JUL-1832
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.POWER (NOT MR.T.POWER (SADDLETREE)).
ADD2 TUESDAY

1197 THEA EDINBURGH,TH.R.
DATE 23-JUL-1832
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.POWER
ADD2 MONDAY

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1198    THEA EDINBURGH,TH.R.
        DATE 25-JUL-1832
        TYPE NATIONAL DRAMA
        MAIN MARY STUART, OR THE CASTLE OF LOCH-LEVEN
        WORK ABBOT
        LBRY F
        SPEC GUEST ARTIST OUT-MR.POWER
        ADD2 WEDNESDAY

1199    THEA EDINBURGH,TH.R.
        DATE 27-JUL-1832
        TYPE NATIONAL DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LBRY F
        SPEC GUEST ARTIST OUT-MR.POWER;PATRONAGE-LIEUT.COL.BALFOUR AND
             OFFICERS 82ND INFANTRY (WHO BROUGHT THEIR BAND ALONG).
        ADD2 FRIDAY

1200    THEA AYR,THEATRE
        DATE 14-AUG-1832
        TYPE PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.MACKAY (BAILIE);MR.J.H.ALEXANDER'S COMPANY FROM THE TH.
             R., GLASGOW;SUPP IS "FARCE" OF "CRAMOND BRIG.";POSSIBLE DATE
             QUERY BILL GIVES TUESDAY 13-AUG-1832 (MONDAY IS 13TH).
        ADD2 TUESDAY

1201    THEA PEEBLES,THEATRE,MASON LODGE
        DATE 10-SEP-1832
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR OR, THE FATAL PREDICTION
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.J.E.BREYER'S COMPANY FROM "BERWICK, KELSO, HAWICK, ETC.
             "; COMPANY INCLUDES THE MISSES MULLENDER.
        ADD2 MONDAY

1202    THEA EDINBURGH,ADELPHI
        DATE 12-SEP-1832
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MR. BENNETT AS HENRY BERTRAM
        ADD2 WEDNESDAY

1203    THEA EDINBURGH,ADELPHI
        DATE 18-SEP-1832
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MR. BENNETT AS HENRY BERTRAM
        ADD2 TUESDAY
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1204    THEA EDINBURGH,ADELPHI
        DATE 22-SEP-1832
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MR. BENNETT AS HENRY BERTRAM; HIS BENEFIT
        ADD2 SATURDAY

1205    THEA EDINBURGH,ADELPHI
        DATE 25-SEP-1832
        TYPE LEGENDARY AND DOMESTIC MELO-DRAMA
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC REVIVAL; RUN
        ADD2 TUESDAY

1206    THEA EDINBURGH,ADELPHI
        DATE 26-SEP-1832
        TYPE NATIONAL MELO-DRAMA
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC REVIVAL; RUN
        ADD2 WEDNESDAY

1207    THEA EDINBURGH,ADELPHI
        DATE 27-SEP-1832
        TYPE NATIONAL MELO-DRAMA
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC REVIVAL; RUN
        ADD2 THURSDAY

1208    THEA EDINBURGH,ADELPHI
        DATE 28-SEP-1832
        TYPE NATIONAL MELO-DRAMA
        SUPP TWO DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC REVIVAL; RUN
        ADD2 FRIDAY

1209    THEA EDINBURGH,TH.R.
        DATE 9-OCT-1832
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC REVIVAL; "FIRST NIGHT THIS SEASON".
        ADD2 TUESDAY

1210    THEA EDINBURGH,TH.R.
        DATE 11-OCT-1832
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 THURSDAY
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1211 THEA EDINBURGH,TH.R.
DATE 12-OCT-1832
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
CATT MONDAY-ROB ROY
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC NOTICE OF REVIVAL OF THE "CELEBRATED WAVERLEY DRAMAS".
ADD2 FRIDAY

1212 THEA EDINBURGH,TH.R.
DATE 15-OCT-1832
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 MONDAY

1213 THEA EDINBURGH,TH.R.
DATE 18-OCT-1832
TYPE NATIONAL DRAMA/MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY NLS
SPEC COMBINATION
ADD2 THURSDAY

1214 THEA EDINBURGH,TH.R.
DATE 22-OCT-1832
ACTS 3
SUPP IVANHOE, OR THE KNIGHTS TEMPLARS
WORK IVANHOE
LBRY NLS
SPEC REVIVAL; "FIRST NIGHT THIS SEASON."
ADD2 MONDAY

1215 THEA EDINBURGH,TH.R.
DATE 24-OCT-1832
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
ADD2 WEDNESDAY

1216 THEA EDINBURGH,TH.R.
DATE 25-OCT-1832
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CHANGE OF PROGRAMME DUE TO ILLNESS-MISS MASON TAKES OVER
JEANIE DEANS, "THE HUNCHBACK" POSTPONED; SPECIAL OCCASION
ADD2 THURSDAY

1217 THEA EDINBURGH,TH.R.
DATE 30-OCT-1832
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

1218 THEA EDINBURGH,TH.R.
DATE 6-NOV-1832
TYPE NATIONAL DRAMA/MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN
SUPP THE TWA DROVERS
WORK HEART OF MID-LOTHIAN/TWO DROVERS
LBRY NLS
SPEC SPECIAL OCCASION-OPENING NIGHT; COMBINATION
ADD2 TUESDAY

1219 THEA EDINBURGH,TH.R.
DATE 8-NOV-1832
TYPE NATIONAL MELO-DRAMA
SUPP THE TWA DROVERS
CATT TOMORROW-BRIDE OF LAMMERMOOR AND KNOWLES 'MASQUE
WORK TWO DROVERS
LBRY NLS
ADD2 THURSDAY

1220 THEA EDINBURGH,TH.R.
DATE 9-NOV-1832
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
SUPP THE VISION OF THE BARD
AUTH SHERIDAN KNOWLES
WORK BRIDE OF LAMMERMOOR/VARIOUS
LBRY NLS
SPEC COMBINATION; MASQUE-RUN; SPECIAL OCCASION-SCOTT'S DEATH;
FIRST NIGHT
ADD2 FRIDAY

1221 THEA EDINBURGH,TH.R.
DATE 10-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH.
ADD2 SATURDAY

1222 THEA EDINBURGH,TH.R.
DATE 12-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
WORK VARIOUS
LBRY F
SPEC COMBINATION;MASQUE-RUN;SPECIAL OCCASION-SCOTT'S DEATH.
ADD2 MONDAY

1223 THEA EDINBURGH,TH.R.
DATE 13-NOV-1832
TYPE FAVOURITE OPERA-MASQUE
MAIN ROB ROY
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK ROB ROY/VARIOUS
LBRY NLS
SPEC COMBINATION; MASQUE-RUN; SPECIAL OCCASION-SCOTT'S DEATH. RUN -THROUGH 21st
ADD2 TUESDAY

1224 THEA EDINBURGH,TH.R.
DATE 14-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 WEDNESDAY

1225 THEA EDINBURGH,TH.R.
DATE 15-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 THURSDAY

1226 THEA EDINBURGH,TH.R.
DATE 16-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 FRIDAY

1227 THEA EDINBURGH,TH.R.
DATE 17-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 SATURDAY

1228 THEA EDINBURGH,TH.R.
DATE 19-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 MONDAY

1229 THEA EDINBURGH,TH.R.
DATE 20-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 TUESDAY

1230 THEA EDINBURGH,TH.R.
DATE 21-NOV-1832
TYPE MASQUE-HISTORICAL ROMANCE
SUPP THE VISION OF THE BARD/IVANHOE, OR THE KNIGHTS TEMPLARS
AUTH KNOWLES
WORK VARIOUS/IVANHOE
LBRY NLS
SPEC COMBINATION; SPECIAL OCCASION-SCOTT'S DEATH; MASQUE-RUN-TO
24TH
ADD2 WEDNESDAY

1231 THEA EDINBURGH,TH.R.
DATE 22-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 THURSDAY

1232 THEA EDINBURGH,TH.R.
DATE 23-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION SCOTT'S DEATH
ADD2 FRIDAY

1233 THEA EDINBURGH,TH.R.
DATE 24-NOV-1832
TYPE MASQUE
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK VARIOUS
LBRY NLS
SPEC RUN; SPECIAL OCCASION-SCOTT'S DEATH
ADD2 SATURDAY

1234 THEA EDINBURGH,TH.R.
DATE 26-NOV-1832
TYPE OPERA-MASQUE
MAIN ROB ROY
SUPP THE VISION OF THE BARD
AUTH KNOWLES
WORK ROB ROY/VARIOUS
LBRY NLS
SPEC COMBINATION; SPECIAL OCCASION-SCOTT'S DEATH; MASQUE-RUN
ADD2 MONDAY

1235 THEA EDINBURGH,TH.R.
DATE 30-NOV-1832
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SCENERY-BILL EMPHASISES DISPLAY OF ALL OF GRIEVE'S SCENERY
ADD2 FRIDAY

1236 THEA EDINBURGH,TH.R.
DATE 5-DEC-1832
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE CAVERN OF DERNCLEUGH
WORK GUY MANNERING
LBRY NLS
SPEC "FIRST TIME THIS SEASON"; CLUSTER-INTERSPERSING PERFORMANCES
BY THE ITALIAN OPERA CO.
ADD2 WEDNESDAY

1237 THEA EDINBURGH,TH.R.
DATE 7-DEC-1832
TYPE PLAY
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY NLS
SPEC CLUSTER-SEE' 5-DEC-1832
ADD2 FRIDAY

1238 THEA EDINBURGH,TH.R.
DATE 10-DEC-1832
TYPE PLAY-NATIONAL OPERA
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
SUPP GUY MANNERING, OR THE CAVERN OF DARNCLEUGH (SIC)
WORK FORTUNES OF NIGEL/GUY MANNERING
LBRY NLS
SPEC CLUSTER-SEE' 5-DEC-1832; COMBINATION
ADD2 MONDAY

1239 THEA EDINBURGH,TH.R.
DATE 12-DEC-1832
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CLUSTER-SEE' 5-DEC-1832
ADD2 WEDNESDAY

1240 THEA ABERDEEN,TH.R.
DATE 12-DEC-1832
TYPE (MASQUE) PAGEANT
SUPP THE VISION OF THE BARD
WORK VARIOUS
LBRY B
SPEC NEW SCENERY;DATE CONFIRMED-SEE 14-DEC-1832;
ADD2 WEDNESDAY

1241 THEA EDINBURGH,TH.R.
DATE 14-DEC-1832
TYPE MELO-DRAMA-NATIONAL DRAMA
MAIN THE LEGEND OF MONTROSE
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK LEGEND OF MONTROSE/HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER-SEE' 5-DEC-1832; COMBINATION; MONTROSE-"FIRST NIGHT THIS SEASON".
ADD2 FRIDAY

1242 THEA ABERDEEN,TH.R.
DATE 14-DEC-1832
TYPE (MASQUE) PAGEANT
SUPP THE VISION OF THE BARD
WORK VARIOUS
LBRY B
SPEC "RECEIVED ON WEDNESDAY"-SEE 12-DEC-1832.
ADD2 FRIDAY

1243 THEA EDINBURGH,TH.R.
DATE 19-DEC-1832
TYPE NATIONAL PLAY/OPERA
MAIN ST. RONAN'S WELL
SUPP ROB ROY, OR AULD LANGSYNE
WORK ST. RONAN'S WELL/ROB ROY
LBRY NLS
SPEC COMBINATION; ST. RONAN'S WELL-"FIRST TIME THESE TWO YEARS"; REVIVAL CLUSTER-SEE 5-DEC-1832.
ADD2 WEDNESDAY

1244 THEA ABERDEEN,TH.R.
DATE 28-DEC-1832
TYPE HISTORICAL DRAMA
MAIN KENILWORTH; OR, THE DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LBRY B
ADD2 FRIDAY

1245 THEA EDINBURGH,TH.R.
DATE 1-JAN-1833
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
ADD2 TUESDAY

1246 THEA ABERDEEN,TH.R.
DATE 1-JAN-1833
TYPE SPECTACLE (PAGEANT, MASQUE)
SUPP THE VISION OF THE BARD
WORK VARIOUS
LBRY B
ADD2 TUESDAY

1247 THEA EDINBURGH,TH.R.
DATE 4-JAN-1833
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 FRIDAY

1248 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-JAN-1833
TYPE NATIONAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST-MRS WOOD AS JULIA MANNERING, MR WOOD AS HENRY BERTRAM (SEE 2-AUG-1831); SPECIAL OCCASION-REPEAT GUEST ARTIST
ADD2 SATURDAY

1249 THEA EDINBURGH,TH.R.
DATE 10-JAN-1833
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 THURSDAY

1250 THEA EDINBURGH,TH.R.
DATE 11-JAN-1833
TYPE NATIONAL MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY NLS
ADD2 FRIDAY

1251 THEA EDINBURGH,TH.R.
DATE 14-JAN-1833
TYPE GRAND CHIVALRIC DRAMA
MAIN IVANHOE
WORK IVANHOE
LBRY NLS
ADD2 MONDAY

1252 THEA EDINBURGH,TH.R.
DATE 17-JAN-1833
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY NLS
ADD2 THURSDAY

1253 THEA EDINBURGH,TH.R.
DATE 18-JAN-1833
TYPE NATIONAL PLAY
MAIN ST.RONAN'S WELL
WORK ST.RONAN'S WELL
LBRY F
SPEC "SECOND TIME THIS SEASON";CROSS-DRESSING
ADD2 FRIDAY

1254 THEA EDINBURGH,TH.R.
DATE 22-JAN-1833
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

1255 THEA EDINBURGH,TH.R.
DATE 1-FEB-1833
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY NLS
ADD2 FRIDAY

1256 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-FEB-1833
TYPE NATIONAL MELODRAMA
SUPP HIGHLAND WIDOW
AUTH WILSON, J.M.
WORK HIGHLAND WIDOW
FORD J1
LBRY GUL
SPEC BENEFIT; GUEST ARTIST OUT
ADD2 FRIDAY

1257 THEA EDINBURGH,TH.R.
DATE 4-MAR-1833
TYPE NATIONAL MELO-DRAMA
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F
SPEC REVIVAL;GUEST ARTIST-MR.T.P.COOKE(RODERICK DHU)
ADD2 MONDAY

1258 THEA EDINBURGH,TH.R.
DATE 15-MAR-1833
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
KEYW SIDDONS
LBRY NLS (CONFIRMED HENRY SIDDONS JOURNAL)
SPEC GUEST ARTIST-T.P. COOKE AS ROB ROY; "FIRST APPEARANCE IN THAT CHARACTER."
ADD2 FRIDAY

1259 THEA EDINBURGH,TH.R.
DATE 18-MAR-1833
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1260 THEA EDINBURGH,TH.R.
DATE 22-MAR-1833
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 FRIDAY

1261 THEA EDINBURGH,TH.R.
DATE 8-APR-1833
TYPE OPERATIC MELO-DRAMA
SUPP BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY NLS
SPEC BENEFIT-MACKAY; "FIRST TIME THESE FIVE YEARS."-REVIVAL
ADD2 MONDAY

1262 THEA EDINBURGH,TH.R.
DATE 12-APR-1833
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS INVERARITY AS DI VERNON
ADD2 FRIDAY

1263 THEA EDINBURGH,TH.R.
DATE 16-APR-1833
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MISS INVERARITY AS (QUERY CHARACTER)
ADD2 TUESDAY

1264 THEA EDINBURGH,TH.R.
DATE 18-APR-1833
TYPE NATIONAL DRAMA
SUPP HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST OUT-MISS INVERARITY
ADD2 THURSDAY

1265 THEA EDINBURGH,TH.R.
DATE 19-APR-1833
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS INVERARITY AS DI VERNON
ADD2 FRIDAY

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1266    THEA EDINBURGH,TH.R.
        DATE 24-APR-1833
        TYPE HISTORICAL MELO-DRAMATIC PLAY
        ACTS 3
        MAIN TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LBRY NLS
        SPEC MURRAY'S BENEFIT; "FIRST TIME THESE FIVE YEARS"-REVIVAL
        ADD2 WEDNESDAY

1267    THEA EDINBURGH,TH.R.
        DATE 25-APR-1833
        TYPE GRAND CHIVALRIC DRAMA
        SUPP IVANHOE, OR THE KNIGHTS TEMPLARS
        WORK IVANHOE
        LBRY NLS
        SPEC BENEFIT
        ADD2 THURSDAY

1268    THEA EDINBURGH,TH.R.
        DATE 1-MAY-1833
        TYPE HISTORICAL MELO-DRAMATIC PLAY
        ACTS 3
        MAIN THE TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LBRY NLS
        SPEC BENEFIT
        ADD2 WEDNESDAY

1269    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 11-JUL-1833
        TYPE HISTORICAL DRAMA
        MAIN THE KNIGHTS OF THE CROSS, OR THE DOG AND THE STANDARD
        WORK TALISMAN
        LBRY B
        SPEC G.A.-MR.CONY AND HIS DOGS;"FIRST NIGHT".;MR.CONY PLAYS CONRADE;
             SEASON
        ADD2 THURSDAY

1270    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 16-JUL-1833
        TYPE HISTORICAL DRAMA
        SUPP THE KNIGHTS OF THE CROSS
        WORK TALISMAN
        LBRY B
        SPEC G.A.-MR.CONY AND HIS DOGS (CONRADE);SEASON
        ADD2 TUESDAY

1271    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 23-JUL-1833
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.MACKAY (CALEB);G.A. OUT-MISS NOEL;SEASON
        ADD2 TUESDAY
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1272 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-JUL-1833
TYPE NATIONAL PLAY
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY B
SPEC SEASON;G.A.-MR.MACKAY(EDIE OCHILTREE);G.A.OUT-MR.CONY AND HIS DOGS;
ADD2 FRIDAY

1273 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JUL-1833
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR, OR AULD LANG SYNE
WORK ROB ROY
LBRY B
SPEC SEASON;G.A.-MR.MACKAY (BAILIE);HIS BENEFIT;G.A. OUT-MR. CONY-DOGS.
ADD2 MONDAY

1274 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-JUL-1833
TYPE INTERLUDE
ACTS 1
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY B
SPEC SEASON;G.A.-MR.MACKAY (MEG DODDS);CROSS-DRESSING;TRUNCATED; FAVOURITE SCENE;"LAST TIME";G.A. OUT-MR.CONY-DOGS.
ADD2 WEDNESDAY

1275 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-AUG-1833
TYPE INTERLUDE
ACTS 1
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY B
SPEC SEASON;G.A.-MR.MACKAY (MEG DODDS);CROSS-DRESSING;TRUNCATED; FAVOURITE SCENE;"LAST TIME";G.A. OUT-MR.CONY-DOGS
ADD2 THURSDAY

1276 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-AUG-1833
TYPE PLAY
MAIN THE PIRATE
WORK PIRATE
LBRY B
SPEC G.A. OUT-MR.CONY-DOGS;SEASON;POSSIBLE DATE CHANGE-THE BILL GIVES 4-AUG-1833
ADD2 MONDAY

1277 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-AUG-1833
TYPE NATIONAL DRAMA
MAIN RED GAUNTLET;OR, SCOTLAND IN THE OLDEN TIME
WORK REDGAUNTLET
LBRY B
SPEC G.A. OUT-MR.CONY-DOGS.
ADD2 FRIDAY

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1278    THEA EDINBURGH,ADELPHI
        DATE 21-AUG-1833
        TYPE OPERA
        SUPP GUY MANNERING, OR THE CAVERN OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS BYFELD(LUCY)
        ADD2 WEDNESDAY

1279    THEA EDINBURGH,ADELPHI
        DATE 23-AUG-1833
        TYPE OPERA
        SUPP GUY MANNERING, OR THE CAVERN OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS BYFELD (LUCY)
        ADD2 FRIDAY

1280    THEA EDINBURGH,ADELPHI
        DATE 27-AUG-1833
        TYPE NATIONAL MELO-DRAMA
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        ADD2 TUESDAY

1281    THEA EDINBURGH,ADELPHI
        DATE 28-AUG-1833
        TYPE MELO-DRAMA
        SUPP THE LEGEND OF MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC "FIRST TIME THIS SEASON"
        ADD2 WEDNESDAY

1282    THEA EDINBURGH,ADELPHI
        DATE 11-SEP-1833
        TYPE MELO-DRAMA
        SUPP THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC "SECOND TIME THIS SEASON";GUEST ARTIST OUT-MISS BYFELD; HER
             BENEFIT;PATRONAGE OF THE OFFICERS OF ENNISKILLEN DRAGOONS.
        ADD2 WEDNESDAY

1283    THEA EDINBURGH,TH.R.
        DATE 7-OCT-1833
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MR. WILSON AS HENRY BERTRAM
        ADD2 MONDAY
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1284 THEA EDINBURGH,TH.R.
DATE 15-OCT-1833
TYPE NATIONAL OPERA
SUPP GUY MANNERING (ACTS 2-3)
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED; GUEST ARTIST-MR. WILSON AS HENRY BERTRAM, MR. MORLEY AS GABRIEL
ADD2 TUESDAY

1285 THEA EDINBURGH,TH.R.
DATE 25-OCT-1833
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WILSON "HE WILL INTRODUCE A VARIETY OF HIS MOST POPULAR NATIONAL AIRS"
ADD2 FRIDAY

1286 THEA EDINBURGH,TH.R.
DATE 26-OCT-1833
TYPE SELECTION
SUPP GUY MANNERING (A SELECTION FROM ACTS 2-3)
WORK GUY MANNERING
LBRY NLS
SPEC FAVOURITE SCENE; FAVOURITE MUSIC; FAVOURITE CHARACTER; BENEFIT; TRUNCATED
ADD2 SATURDAY

1287 THEA EDINBURGH,TH.R.
DATE 11-NOV-1833
TYPE NATIONAL OPERA/MELO-DRAMA
MAIN ROB ROY
SUPP TWA DROVERS
LBRY NLS
SPEC COMBINATION; GUEST ARTIST OUT-MADAME CARADORI ALLAN
ADD2 MONDAY

1288 THEA EDINBURGH,TH.R.
DATE 22-NOV-1833
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC REDUCED PRICES-PIT AND BOXES
ADD2 FRIDAY

1289 THEA EDINBURGH,TH.R.
DATE 2-DEC-1833
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1290 THEA EDINBURGH,TH.R.
DATE 6-JAN-1834
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1291 THEA EDINBURGH,TH.R.
DATE 10-JAN-1834
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

1292 THEA ABERDEEN,TH.R.
DATE 21-JAN-1834
TYPE PLAY
MAIN KENILWORTH
WORK KENILWORTH
LBRY F/HW
SPEC REVIVAL
ADD2 TUESDAY

1293 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-FEB-1834
TYPE NATIONAL PLAY
MAIN LADY OF THE LAKE, OR THE VALES OF LOCH KATRINE
AUTH DIBDIN, T.
COMP SAUNDERSON, J.
WORK LADY OF THE LAKE
LBRY GUL
SPEC FIRST PERFORMANCE; GUEST ARTIST-MR T.P. COOKE AS RODERICK DHU
ADD2 WEDNESDAY

1294 THEA ABERDEEN,TH.R.
DATE 13-FEB-1834
TYPE NATIONAL DRAMA
SUPP TWO DROVERS, OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
ADD2 THURSDAY

1295 THEA ABERDEEN,TH.R.
DATE 20-FEB-1834
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC NEW SCENERY (MR.COWIE);G.A.-MR.WEEKES (GALBRAITH)
ADD2 THURSDAY

1296 THEA EDINBURGH,TH.R.
DATE 5-MAR-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC REVIVAL; GUEST ARTIST-MISS ELIZA PATON AS DI VERNON
ADD2 WEDNESDAY

1297 THEA EDINBURGH,TH.R.
DATE 10-MAR-1834
TYPE SELECTION
SUPP GUY MANNERING (A SELECTION FROM ACTS 2-3)
WORK GUY MANNERING
LBRY NLS
SPEC BENEFIT; GUEST ARTIST-MISS ELIZA PATON AS LUCY BERTRAM;
FAVOURITE SCENE; FAVOURITE CHARACTER; FAVOURITE MUSIC; TRUNCATED
ADD2 MONDAY

1298 THEA EDINBURGH,TH.R.
DATE 11-MAR-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WEEKES AS MAJOR GALBRAITH
ADD2 TUESDAY

1299 THEA DUNDEE,TH.R.
DATE 12-MAR-1834
TYPE HISTORICAL DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND
WORK ABBOT
LBRY B
SPEC BILL MENTIONS "NEW MANAGEMENT" OF MR.W.BURROUGHS.
ADD2 WEDNESDAY

1300 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-MAR-1834
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR; OR AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST-MR AITKEN AS ROB ROY MACGREGOR
ADD2 FRIDAY

1301 THEA DUNSE,THEATRE,CAMERON'S LONG ROOM
DATE 14-MAR-1834
TYPE NATIONAL MELO-DRAMA
MAIN THE TWA DROVERS;OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC BENEFIT-MR.JAMES WRIGHT (ROBIN OIG)
ADD2 FRIDAY

1302 THEA EDINBURGH,TH.R.
DATE 17-MAR-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WEEKES AS MAJOR GALBRAITH
ADD2 MONDAY

1303 THEA DUNDEE,TH.R.
DATE 26-MAR-1834
TYPE MASQUE/PAGEANT "PICTORIAL ILLUSTRATION"
SUPP THE VISION OF THE BARD;OR, LIVING PICTURES
WORK VARIOUS/WAVERLEY/GUY MANNERING/KENILWORTH
LBRY B
SPEC PART BILL-THE TABLEAUX INCLUDED ON THE PART BILL ARE AS ABOVE; "THIRD TIME IN THIS THEATRE";G.A.OUT-MR.WEEKES (QUERY STATUS).
ADD2 WEDNESDAY

1304 THEA ABERDEEN,TH.R.
DATE 1-APR-1834
TYPE NATIONAL DRAMA
MAIN GUY MANNERING;OR, THE GIPSEY'S OF DERNCLEUGH
WORK GUY MANNERING
LBRY B
SPEC SPECIAL OCCASION-HALF-PRICE NIGHT
ADD2 TUESDAY

1305 THEA EDINBURGH,TH.R.
DATE 11-APR-1834
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 FRIDAY

1306 THEA EDINBURGH,TH.R.
DATE 12-APR-1834
TYPE NATIONAL DRAMA
SUPP LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY NLS
SPEC BENEFIT
ADD2 SATURDAY

1307 THEA EDINBURGH,TH.R.
DATE 17-APR-1834
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SPECIAL OCCASION-REPEAT PERF. FROM 11-APR-1834 (OVERFLOW-HELD-OVER TICKETS).
ADD2 THURSDAY

1308 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-APR-1834
TYPE NATIONAL PLAY
ACTS 3
SUPP BRIDE OF LAMMERMOOR, OR THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC COMPRESSED; GUEST ARTIST MR AITKEN AS EDGAR RAVENSWOOD
ADD2 MONDAY

1309 THEA EDINBURGH,TH.R.
DATE 21-APR-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC BENEFIT
ADD2 MONDAY

1310 THEA ABERDEEN,TH.R.
DATE 22-APR-1834
TYPE NATIONAL DRAMA
MAIN GUY MANNERING;OR, THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY B
SPEC SPECIAL OCCASION-TICKET-NIGHT FOR PERFORMERS-BENEFIT.
ADD2 TUESDAY

1311 THEA EDINBURGH,TH.R.
DATE 24-APR-1834
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC "LAST TIME THIS SEASON"
ADD2 THURSDAY

1312 THEA EDINBURGH,TH.R.
DATE 30-APR-1834
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
ADD2 WEDNESDAY

1313 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-MAY-1834
TYPE NATIONAL DRAMA
MAIN THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY B
ADD2 FRIDAY

1314 THEA EDINBURGH,ADELPHI
DATE 21-JUL-1834
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MISS HUDDART AS MARY STUART, MISS COVENEY AS LUCY
-QUERY CHARACTER.
ADD2 MONDAY

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1315    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 21-JUL-1834
        TYPE HISTORICAL DRAMA
        MAIN THE KNIGHTS OF THE CROSS, OR, THE DOG AND THE STANDARD
        WORK TALISMAN
        LBRY F
        SPEC GUEST ARTIST OUT-MR.AND MASTER BLANCHARD;GUEST ARTIST-MR.
             CONY (CONRADE)AND THE DOGS HECTOR AND BRUIN;BILL HAS LONG
             ADDRESS BY ALEXANDER
        ADD2 MONDAY

1316    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 25-JUL-1834
        TYPE HISTORICAL DRAMA
        MAIN THE KNIGHTS OF THE CROSS, OR THE DOG AND THE STANDARD
        WORK TALISMAN
        LBRY B
        SPEC G.A.-MR.CONY (CONRADE)-DOGS;G.A. OUT-RAMO SAMEE (HINDO
             JUGGLER); HIS BENEFIT.
        ADD2 FRIDAY

1317    THEA EDINBURGH,ADELPHI
        DATE 8-AUG-1834
        TYPE NATIONAL DRAMA
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
        CATT TOMORROW-IVANHOE, OR THE KNIGHTS TEMPLARS
        WORK ABBOT
        LBRY EP/BH
        SPEC GUEST ARTIST-MISS HUDDART AS MARY STUART, MISS COVENEY AS LUCY
        ADD2 FRIDAY

1318    THEA DUNFERMLINE,NEW THEATRE
        DATE 8-AUG-1834
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC MANAGEMENT-MR.RYDER;G.A.-MR.RYDER,SEN.(ROB ROY "SUSTAINED BY
             HIM UPWARDS OF 500 TIMES"-5-AUG-1834);DATE CONFIRMED-SEE
             11-AUG-1834
        ADD2 FRIDAY

1319    THEA EDINBURGH,ADELPHI
        DATE 11-AUG-1834
        TYPE GRAND CHIVALRIC DRAMA
        MAIN IVANHOE, OR THE KNIGHTS TEMPLARS
        WORK IVANHOE
        LBRY EP/BH
        SPEC DATE CONFIRMED-SEE 12-AUG-1834; REVIVAL; GUEST ARTIST-MISS
             HUDDART AS REBECCA; GUEST ARTIST OUT-MISS COVENEY
        ADD2 MONDAY

1320    THEA DUNFERMLINE,NEW THEATRE
        DATE 11-AUG-1834
        TYPE NATIONAL PLAY
        MAIN ROB ROY OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "GREAT OVERFLOW ON FRIDAY NIGHT TO WITNESS ROB ROY";G.A.-MR.
             RYDER, SEN.(ROB ROY)
        ADD2 MONDAY
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1321 THEA EDINBURGH,ADELPHI
DATE 12-AUG-1834
TYPE GRAND CHIVALRIC DRAMA
MAIN IVANHOE
WORK IVANHOE
LBRY EP/BH
SPEC REVIVAL; GUEST ARTIST-MISS HUDDART AS REBECCA; GUEST ARTIST OUT-
MISS COVENEY
ADD2 TUESDAY

1322 THEA EDINBURGH,ADELPHI
DATE 13-AUG-1834
TYPE GRAND CHIVALRIC DRAMA
SUPP IVANHOE, OR THE KNIGHTS TEMPLARS
WORK IVANHOE
LBRY EP/BH
SPEC REVIVAL; GUEST ARTIST-MISS HUDDART AS REBECCA "HER THIRD
APPEARANCE"; GUEST ARTIST OUT-MISS COVENEY
ADD2 WEDNESDAY

1323 THEA EDINBURGH,ADELPHI
DATE 15-AUG-1834
TYPE GRAND CHIVALRIC DRAMA
SUPP IVANHOE, OR THE KNIGHT TEMPLARS
WORK IVANHOE
LBRY F
SPEC GUEST ARTIST-MISS HUDDART(REBECCA);GUEST ARTIST OUT-MISS
COVENEY
ADD2 FRIDAY

1324 THEA DUNFERMLINE,NEW THEATRE
DATE 16-AUG-1834
TYPE SERIO-COMIC PLAY
MAIN GEORGE HERIOT OR, THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY B
SPEC REVIVAL;SUPP IS "THE GENTLE SHEPHERD;OR, PATIE AND ROGER."
ADD2 SATURDAY

1325 THEA EDINBURGH,ADELPHI
DATE 1-SEP-1834
TYPE MELO-DRAMA
ACTS 3
MAIN LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY EP/BH
SPEC GUEST ARTIST-MISS COVENEY AS ANNOT LYLE; GUEST ARTIST OUT-THE
BROS. RIDGWAY
ADD2 MONDAY

1326 THEA EDINBURGH,ADELPHI
DATE 3-SEP-1834
TYPE MELO-DRAMA
SUPP THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY F
SPEC GUEST ARTIST-MISS COVENEY(ANNOT LYLE);GUEST ARTIST OUT-THE
BROS.RIDGWAY
ADD2 WEDNESDAY

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1327    THEA DUNFERMLINE,NEW THEATRE
        DATE 6-SEP-1834
        TYPE NATIONAL PLAY
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.RYDER, SEN.;"FIFTH AND ASSUREDLY LAST NIGHT."
        ADD2 SATURDAY

1328    THEA DUNFERMLINE,NEW THEATRE
        DATE 9-SEP-1834
        TYPE DRAMA
        SUPP THE TWO DROVERS;OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY B
        SPEC G.A.OUT-MISSES M.AND J.TYRER(DANCERS, FROM TH.R., GLASGOW).
        ADD2 TUESDAY

1329    THEA EDINBURGH,ADELPHI
        DATE 17-SEP-1834
        TYPE HISTORICAL MELO-DRAMATIC PLAY
        ACTS 3
        MAIN THE TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LBRY EP
        SPEC BENEFIT
        ADD2 WEDNESDAY

1330    THEA DUNFERMLINE,NEW THEATRE
        DATE 26-SEP-1834
        TYPE NATIONAL PLAY
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC SPECIAL OCCASION-FAIR NIGHT; SUPP IS "NAT.DRAMA" OF "GILDEROY"
        ADD2 FRIDAY

1331    THEA DUNDEE,NEW CLARENCE THEATRE,WHITEHALL
        DATE 10-OCT-1834
        TYPE NATIONAL DRAMA
        MAIN MARY STUART, QUEEN OF SCOTLAND; OR, THE CASTLE OF LOCHLEVEN.
        WORK ABBOT
        LBRY DCL
        ADD2 FRIDAY

1332    THEA KIRKALDY,NEW THEATRE
        DATE 27-OCT-1834
        TYPE LES TABLEAUX VIVANS
        SUPP OLD MORTALITY/HEART OF MID-LOTHIAN/BRIDE OF LAMMERMOOR
        WORK VARIOUS
        LBRY M
        SPEC FAVOURITE CHARACTER;FAVOURITE SCENE
        ADD2 MONDAY
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1333 THEA KIRKALDY,NEW THEATRE
DATE 29-OCT-1834
TYPE NATIONAL DRAMA, LES TABLEAUX VIVANTS
MAIN GUY MANNERING;OR, THE GYPSIES OF DERNCLEUGH
SUPP LEGEND OF MONTROSE
WORK GUY MANNERING/VARIOUS
LBRY M
SPEC RUN-LES TABLEAUX;FAVOURITE CHARACTER;FAVOURITE SCENE
ADD2 WEDNESDAY

1334 THEA KIRKALDY,NEW THEATRE
DATE 30-OCT-1834
TYPE LES TABLEAUX VIVANTS
SUPP LEGEND OF MONTROSE
WORK VARIOUS
LBRY M
SPEC RUN-LES TABLEAUX;FAVOURITE CHARACTER;FAVOURITE SCENE
ADD2 THURSDAY

1335 THEA KIRKALDY,NEW THEATRE
DATE 1-NOV-1834
TYPE LES TABLEAUX VIVANTS
SUPP LEGEND OF MONTROSE
WORK VARIOUS
LBRY M
SPEC RUN-TABLEAUX;FAVOURITE CHARACTER;FAVOURITE SCENE
ADD2 SATURDAY

1336 THEA KIRKALDY,NEW THEATRE
DATE 11-NOV-1834
TYPE LES TABLEAUX VIVANTS
SUPP ROB ROY/GUY MANNERING
WORK VARIOUS
LBRY M
SPEC FAVOURITE CHARACTER;FAVOURITE SCENE
ADD2 TUESDAY

1337 THEA KIRKALDY,NEW THEATRE
DATE 12-NOV-1834
TYPE TABLEAUX
SUPP LES TABLEAUX VIVANTS(FROM...SHAKESPEARE, SIR WALTER SCOTT, AND
BURNS) WAVERLEY/ROB ROY/GUY MANNERING
WORK VARIOUS
LBRY F
SPEC FAVOURITE SCENE;FAVOURITE CHARACTER;SHAKESPEARE = KING JOHN,
BURNS = TAM O'SHANTER;COMPANY GOING TO MARKINCH.
ADD2 WEDNESDAY

1338 THEA EDINBURGH,TH.R.
DATE 13-NOV-1834
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC REVIVAL
ADD2 THURSDAY

1339 THEA EDINBURGH,TH.R.
DATE 15-NOV-1834
TYPE OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 SATURDAY

1340 THEA EDINBURGH,TH.R.
DATE 20-NOV-1834
TYPE OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
ADD2 THURSDAY

1341 THEA EDINBURGH,TH.R.
DATE 21-NOV-1834
TYPE OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 FRIDAY

1342 THEA EDINBURGH,TH.R.
DATE 28-NOV-1834
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 FRIDAY

1343 THEA EDINBURGH,TH.R.
DATE 1-DEC-1834
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1344 THEA EDINBURGH,TH.R.
DATE 8-DEC-1834
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1345 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-DEC-1834
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MISS CRISP(MARY)
ADD2 TUESDAY

1346 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-DEC-1834
TYPE MUSICAL PLAY
MAIN GUY MANNERING, OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.MARTYN (GABRIEL), MRS.MARTYN (LATE MISS INVERARITY) (JULIA), MISSB.INVERARITY (LUCY) "HER FIRST APPEARANCE IN CHARACTER ON ANY STAGE."
ADD2 FRIDAY

1347 THEA EDINBURGH,TH.R.
DATE 16-DEC-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

1348 THEA EDINBURGH,TH.R.
DATE 19-DEC-1834
TYPE OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

1349 THEA EDINBURGH,TH.R.
DATE 22-DEC-1834
TYPE OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC BILL MENTIONS SPECIFICALLY ROB ROY "AT SECOND PRICE"; REDUCED PRICES
ADD2 MONDAY

1350 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-DEC-1834
TYPE HISTORICAL PLAY
MAIN KENILWORTH;OR, THE GOLDEN DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LBRY B
SPEC G.A.-MISS CRISP (QUEEN ELIZABETH);HER BENEFIT;G.A. OUT-MRS. MARTYN, MISS INVERARITY.
ADD2 MONDAY

1351 THEA GREENOCK,TH.R.
DATE 23-DEC-1834
TYPE PLAY
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY B
ADD2 TUESDAY

1352 THEA EDINBURGH,TH.R.
DATE 24-DEC-1834
TYPE NATIONAL DRAMA-OPERA
MAIN HEART OF MID-LOTHIAN
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (3 ACTS)
WORK HEART OF MID-LOTHIAN/GUY MANNERING
LBRY NLS
SPEC SPECIAL OCCASION-CHRISTMAS EVE; COMBINATION
ADD2 WEDNESDAY

1353 THEA EDINBURGH,TH.R.
DATE 31-DEC-1834
TYPE OPERA
MAIN ROB ROY
SUPP OVERTURE TO "LA DAME BLANCHE"
WORK ROB ROY/MONASTERY
LBRY F
SPEC FAVOURITE MUSIC-OVERTURE PLAYED BEFORE THE PANTOMIME
ADD2 WEDNESDAY

1354 THEA GREENOCK,TH.R.
DATE 31-DEC-1834
TYPE OPERA
MAIN ROB ROY OR "AULD LANG SYNE"
WORK ROB ROY
LBRY B
SPEC G.A.-MR.-MRS.MARTYN (MAJ.GALBRAITH, DI VERNON);G.A. OUT-
MISS B.INVERARITY.
ADD2 WEDNESDAY

1355 THEA EDINBURGH,TH.R.
DATE 1-JAN-1835
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1356 THEA EDINBURGH,TH.R.
DATE 2-JAN-1835
TYPE OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
ADD2 FRIDAY

1357 THEA EDINBURGH,TH.R.
DATE 5-JAN-1835
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1358 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-JAN-1835
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR, OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.H.JOHNSTON (ROB ROY), MR.P.WEEKES (MAJ.GALBRAITH).
ADD2 TUESDAY

1359 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-JAN-1835
TYPE NATIONAL DRAMA
SUPP HALLOWMAS EVE;OR, THE NIGHT HAG
WORK WAVERLEY
LBRY B
SPEC G.A. OUT-MR.WEEKES
ADD2 SATURDAY

1360 THEA EDINBURGH,TH.R.
DATE 13-JAN-1835
TYPE OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. WILSON AS HENRY BERTRAM
ADD2 TUESDAY

1361 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-JAN-1835
TYPE NATIONAL DRAMA
SUPP HALLOWMAS EVE;OR, THE NIGHT HAG
WORK WAVERLEY
LBRY B
SPEC G.A. OUT-MR.WEEKES
ADD2 WEDNESDAY

1362 THEA EDINBURGH,TH.R.
DATE 19-JAN-1835
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC BENEFIT-PANTOMINE ARTISTS
ADD2 MONDAY

1363 THEA EDINBURGH,TH.R.
DATE 23-JAN-1835
TYPE NATIONAL DRAMA
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY NLS
SPEC REVIVAL-"FIRST TIME THESE TWO YEARS"
ADD2 FRIDAY

1364 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-JAN-1835
TYPE NATIONAL PLAY
MAIN THE LADY OF THE LAKE, OR THE VALES OF LOCH KATRINE
WORK LADY OF THE LAKE
LBRY M
SPEC G.A. OUT-MR.BENNET (VENTRILOQUIST)
ADD2 SATURDAY

1365 THEA EDINBURGH,TH.R.
DATE 6-FEB-1835
TYPE SELECTION
SUPP ROB ROY (SELECTION FROM ACTS 2-3)
WORK ROB ROY
LBRY NLS
SPEC BENEFIT; FAVOURITE SCENE; FAVOURITE CHARACTER; FAVOURITE MUSIC;
TRUNCATED
ADD2 FRIDAY

1366 THEA DUNDEE,TH.R.
DATE 21-FEB-1835
TYPE PLAY
MAIN THE BRIDE OF LAMMERMOOR OR, THE FATAL PROPHECY
AUTH J.W.CALCRAFT, ESQ.
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC G.A.-MR.MACKAY(CALEB);SUPP INCLUDES "GILDEROY."
ADD2 SATURDAY

1367 THEA EDINBURGH,TH.R.
DATE 25-FEB-1835
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS FRANCIS
ADD2 WEDNESDAY

1368 THEA EDINBURGH,TH.R.
DATE 2-MAR-1835
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (LAST TWO ACTS)
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED; GUEST ARTIST-MR. SINCLAIR AS HENRY "IN WHICH
CHARACTER.. THE BIRKS OF ABERFELDY, MY AIN FIRESIDE, ACCOMPANIED
BY HIMSELF ON THE ACCORDIAN."
ADD2 MONDAY

1369 THEA EDINBURGH,TH.R.
DATE 3-MAR-1835
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS FRANCIS
ADD2 TUESDAY

1370 THEA EDINBURGH,TH.R.
DATE 3-APR-1835
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WEEKES AS MAJOR GALBRAITH
ADD2 FRIDAY

1371 THEA EDINBURGH,TH.R.
DATE 13-APR-1835
TYPE OPERA-INTERLUDE
MAIN ROB ROY
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL/ROB ROY
LBRY F
SPEC COMBINATION;FAVOURITE SCENE;TRUNCATED;BENEFIT-MR.
MACKAY(BAILIE, MEG DODDS);CROSS-DRESSING;GUEST ARTIST-MR.
ALEXANDER(ROB ROY)
ADD2 MONDAY

1372 THEA EDINBURGH,TH.R.
DATE 16-APR-1835
TYPE OPERA-NATIONAL DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY (3 ACTS)
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK GUY MANNERING/HEART OF MID-LOTHIAN
LBRY NLS
SPEC COMBINATION; "LAST NIGHT THIS SEASON"
ADD2 THURSDAY

1373 THEA EDINBURGH,TH.R.
DATE 23-APR-1835
TYPE OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY NLS
SPEC "LAST NIGHT THIS SEASON"
ADD2 THURSDAY

1374 THEA EDINBURGH,TH.R.
DATE 28-APR-1835
TYPE OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 TUESDAY

1375 THEA EDINBURGH,ADELPHI
DATE 6-JUL-1835
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS SHIRREFF AS DIANA, MACKAY AS BAILIE; CLUSTER
ADD2 MONDAY

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1376    THEA HOWDEN,THEATRE
        DATE 6-JUL-1835
        TYPE OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        SPEC BENEFIT-MESSRS.J.SMEDLEY (GABRIEL) AND ROGERS (DANDIE).
        ADD2 MONDAY

1377    THEA EDINBURGH,ADELPHI
        DATE 8-JUL-1835
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MISS SHIRREFF AS LUCY BERTRAM, MACKAY AS DOMINIE
             SAMPSON; CLUSTER
        ADD2 WEDNESDAY

1378    THEA EDINBURGH,ADELPHI
        DATE 13-JUL-1835
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MISS SHIRREFF AS DIANA; MACKAY AS BAILIE; CLUSTER
        ADD2 MONDAY

1379    THEA EDINBURGH,ADELPHI
        DATE 17-JUL-1835
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MISS SHIRREFF AS LUCY B., MACKAY AS DOMINIE;
             CLUSTER
        ADD2 FRIDAY

1380    THEA EDINBURGH,ADELPHI
        DATE 12-AUG-1835
        TYPE NATIONAL OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MISS SHIRREFF AS DIANA, MACKAY AS BAILIE CLUSTER
        ADD2 WEDNESDAY

1381    THEA EDINBURGH,ADELPHI
        DATE 13-AUG-1835
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MISS SHIRREFF AS LUCY, MACKAY AS DOMINIE SAMPSON;
             CLUSTER
        ADD2 THURSDAY
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1382 THEA EDINBURGH,ADELPHI
DATE 14-AUG-1835
TYPE NATIONAL OPERA
ACTS 2
SUPP ROB ROY
WORK ROB ROY
LBRY NLS
SPEC CLUSTER; TRUNCATED (LAST 2 ACTS); GUEST ARTIST-MISS SHIRREFF AS DIANA, MACKAY AS BAILIE
ADD2 FRIDAY

1383 THEA LANARK,THEATRE
DATE 21-AUG-1835
TYPE NATIONAL AND ADMIRED MUSICAL PLAY
SUPP ROB ROY;OR, AULD LANG SYNE
WORK ROB ROY/LOCHINVAR (MARMION-REMOTE)
LBRY M
SPEC SUPP INCLUDES THE "RECITATION" OF "YOUNG LOCHINVAR";G.A.-MR.B. COLLYER (FRANCIS)
ADD2 FRIDAY

1384 THEA EDINBURGH,ADELPHI
DATE 16-SEP-1835
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC BENEFIT-THE MISSES MATTLEY;GUEST ARTIST OUT-THE HUNGARIAN MINSTRELS.
ADD2 WEDNESDAY

1385 THEA ALLOA,THEATRE,ASSEMBLY ROOM
DATE 24-SEP-1835
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-EDINBURGH, TH.R. AND ADELPHI COMPANIES;SUPP IS "WARLOCK OF THE GLEN";SEASON "COMPRISING THE POPULAR NATIONAL DRAMAS WITH SEVERAL OF THE MOST SUCCESSFUL PIECES OF THE PRESENT DAY...";CLUSTER
ADD2 THURSDAY

1386 THEA ALLOA,THEATRE,ASSEMBLY ROOM
DATE 25-SEP-1835
TYPE NATIONAL DRAMA
MAIN MARY STUART, OR LOCHLEVEN CASTLE
SUPP ROB ROY OR, AULD LANGSYNE
WORK ABBOT/ROB ROY
LBRY F
SPEC GUEST ARTIST-"THE EDINBURGH COMPANY"
ADD2 FRIDAY

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1387    THEA ALLOA,THEATRE,ASSEMBLY ROOM
        DATE 25-SEP-1835
        TYPE NATIONAL DRAMA
        MAIN MARY STUART OR LOCHLEVEN CASTLE
        SUPP ROB ROY, OR, AULD LANGSYNE
        WORK ABBOT/ROB ROY (SEE SPEC)
        LBRY B (SEE ALSO F)
        SPEC COMBINATION;CLUSTER;G.A.-EDINBURGH COMPANY PERFORMERS;SUPP
             INCLUDES "GILDEROY";BRITISH LIBRARY CONTAINS ANOTHER BILL FOR
             THAT DATE WHICH OMITS "ROB ROY."
        ADD2 FRIDAY

1388    THEA ELGIN,THEATRE
        DATE 28-SEP-1835
        TYPE NATIONAL MELO DRAMA
        SUPP MARY STUART;OR, THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LBRY B
        SPEC SPECIAL OCCASION-FASHIONABLE NIGHT;RYDER'S COMPANY
        ADD2 MONDAY

1389    THEA ELGIN,THEATRE
        DATE 29-SEP-1835
        TYPE NATIONAL PLAY
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "ROB ROY" BY MR.RYDER "PERFORMED BY HIM 550 TIMES".
        ADD2 TUESDAY

1390    THEA ALLOA,THEATRE,ASSEMBLY ROOM
        DATE 29-SEP-1835
        TYPE DRAMA, NATIONAL MUSICAL PLAY
        MAIN BRIDE OF LAMMERMOOR
        SUPP GUY MANNERING, OR THE GYPSY'S PROPHECY
        WORK BRIDE OF LAMMERMOOR/GUY MANNERING
        LBRY B
        SPEC COMBINATION;CLUSTER;G.A.-EDINBURGH COMPANY PERFORMERS;SUPP
             INCLUDES "BLACK EYED SUSAN."
        ADD2 TUESDAY

1391    THEA ALLOA,THEATRE,ASSEMBLY ROOM
        DATE 1-OCT-1835
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY B
        SPEC G.A.-EDINBURGH COMPANY PERFORMERS;BENEFIT-MISS NICOL (JEAN
             MCALPINE); TRUNCATED
        ADD2 THURSDAY

1392    THEA EDINBURGH,TH.R.
        DATE 9-NOV-1835
        TYPE NATIONAL MELO-DRAMA
        SUPP TWA DROVERS
        WORK TWO DROVERS
        LBRY NLS
        SPEC CLUSTER
        ADD2 MONDAY
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1393 THEA EDINBURGH,TH.R.
DATE 10-NOV-1835
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER
ADD2 TUESDAY

1394 THEA EDINBURGH,TH.R.
DATE 11-NOV-1835
TYPE OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CLUSTER
ADD2 WEDNESDAY

1395 THEA NAIRN,THEATRE,GREAT HALL OF THE HOTEL
DATE 12-NOV-1835
TYPE NATIONAL PLAY
MAIN ROB ROY; OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.RYDER, SENIOR(ROB ROY "UPWARDS OF 550 TIMES"), THE ABERDEEN COMPANY UNDER MR.RYDER, JUNIOR.
ADD2 THURSDAY

1396 THEA DUMFRIES,THEATRE
DATE 13-NOV-1835
TYPE NATIONAL OPERA, OPERA
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
SUPP ROB ROY;OR, AULD LANG SYNE
WORK GUY MANNERING/ROB ROY
LBRY B
SPEC COMBINATION;SPECIAL OCCASION-HALF PRICE TO ALL PARTS FROM COMMENCEMENT.
ADD2 FRIDAY

1397 THEA EDINBURGH,TH.R.
DATE 17-NOV-1835
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS HENRY BERTRAM
ADD2 TUESDAY

1398 THEA NAIRN,THEATRE,GREAT HALL OF THE HOTEL
DATE 19-NOV-1835
TYPE NATIONAL DRAMA/PLAY
MAIN HEART OF MID-LOTHIAN; OR, THE LILY OF ST.LEONARDS
SUPP ROB ROY, OR, AULD LANGSYNE
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY B
SPEC COMBINATION;COMPANY DEPARTURE DELAYED BY LACK OF THEATRE IN INVERNESS; G.A.-MR.RYDERS, SEN.(ARGYLE, ROB ROY), THE ABERDEEN CO., UNDER MR.RYDER, JUN.
ADD2 THURSDAY

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1399    THEA EDINBURGH,TH.R.
        DATE 20-NOV-1835
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MR. SINCLAIR AS FRANCIS;
        ADD2 FRIDAY

1400    THEA EDINBURGH,TH.R.
        DATE 21-NOV-1835
        TYPE SELECTION
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (A SELECTION)
        WORK GUY MANNERING
        LBRY NLS
        SPEC BENEFIT-SINCLAIR; GUEST ARTIST-MR. SINCLAIR AS HENRY
             BERTRAM; FAVOURITE SCENE; FAVOURITE CHARACTER; FAVOURITE MUSIC;
             TRUNCATED
        ADD2 SATURDAY

1401    THEA DUMFRIES,THEATRE
        DATE 23-NOV-1835
        TYPE GRAND ROMANTIC DRAMA
        MAIN IVANHOE!OR, THE JEW OF YORK
        WORK IVANHOE
        LBRY B
        SPEC BENEFIT-MRS.W.R.COPELAND(REBECCA)
        ADD2 MONDAY

1402    THEA DUMFRIES,THEATRE
        DATE 26-NOV-1835
        TYPE NATIONAL PLAY
        MAIN BALFOUR OF BURLEY;OR, THE BATTLE OF BOTHWELL BRIG
        AUTH SEE SPEC
        WORK OLD MORTALITY
        LBRY B
        SPEC BENEFIT-MR.FRANCE(HENRY MORTON);"FIRST TIME IN ANY THEATRE";
             FIRST NIGHT; FIRST PRODUCTION;"DRAMATISED EXPRESSLY FOR THIS
             OCCASION BY A GENTLEMAN OF DUMFRIES"
        ADD2 THURSDAY

1403    THEA EDINBURGH,TH.R.
        DATE 3-DEC-1835
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC GUEST ARTIST OUT-MR JAMES RUSSELL
        ADD2 THURSDAY

1404    THEA DUMFRIES,THEATRE
        DATE 4-DEC-1835
        TYPE PLAY
        MAIN REDGAUNTLET OR THE LAST OF THE STUARTS
        AUTH J.C.CALCRAFT, ESQ.
        WORK REDGAUNTLET
        LBRY B
        SPEC MANAGER-MR.COPELAND;G.A.-MR.MACKAY(PETER PEEBLES).
        ADD2 FRIDAY
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1405 THEA EDINBURGH,TH.R.
DATE 8-DEC-1835
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 TUESDAY

1406 THEA EDINBURGH,TH.R.
DATE 18-DEC-1835
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST OUT-ITALIAN OPERA COMPANY
ADD2 FRIDAY

1407 THEA DUNDEE,TH.R.
DATE 31-DEC-1835
TYPE NATIONAL HISTORICAL DRAMA
SUPP MARY STUART, QUEEN OF SCOTLAND
WORK ABBOT
LBRY B
SPEC OPENING NIGHT OF THE SEASON;MANAGER-MRS.W.BURROUGHS
ADD2 THURSDAY

1408 THEA ABERDEEN,COOKE'S ROYAL CIRCUS
DATE 7-JAN-1836
TYPE EQUESTRIAN "SCENE"
SUPP THE MOUNTAIN SHEPHERD;OR ROB ROY, THE SCOTTISH CHIEF
WORK ROB ROY (REMOTE)
LBRY AUL
ADD2 THURSDAY

1409 THEA ABERDEEN,TH.R.
DATE 8-JAN-1836
TYPE EQUESTRIAN "SCENE"
SUPP THE MOUNTAIN SHEPHERD;OR ROB ROY, THE SCOTTISH CHIEF
WORK ROB ROY (REMOTE)
LBRY AUL
ADD2 FRIDAY

1410 THEA EDINBURGH,TH.R.
DATE 11-JAN-1836
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1411 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-JAN-1836
TYPE OPERATIC DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANG SYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.SINCLAIR (FRANCIS), MRS.MARTYN (DI VERNON), MRS.MARTYN (MAJ. GALBRAITH);G.A. OUT-MISS B.INVERARITY.
ADD2 TUESDAY

1412 THEA EDINBURGH,TH.R.
DATE 15-JAN-1836
TYPE NATIONAL DRAMA
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LBRY NLS
SPEC "FIRST TIME THIS SEASON"
ADD2 FRIDAY

1413 THEA ABERDEEN,COOKE'S ROYAL CIRCUS
DATE 18-JAN-1836
TYPE EQUESTRIAN
MAIN KENILWORTH CASTLE,OR,THE GOLDEN ERA OF 1575
WORK KENILWORTH (REMOTE)
LBRY AUL
SPEC CONTAINS-MASQUE OF NEPTUNE,BALLET OF THE FOUR SEASONS,DANCE OF THE MEN OF COVENTRY,ROYAL TILT AND TOURNAMENT.
ADD2 MONDAY

1414 THEA EDINBURGH,TH.R.
DATE 19-JAN-1836
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC BENEFIT-PANTOMINE ARTIST
ADD2 TUESDAY

1415 THEA ABERDEEN,COOKE'S ROYAL CIRCUS
DATE 19-JAN-1836
TYPE EQUESTRIAN
MAIN KENILWORTH CASTLE,OR,THE GOLDEN ERA OF 1575
WORK KENILWORTH (REMOTE)
LBRY AUL
SPEC AS 18-JAN-1836
ADD2 TUESDAY

1416 THEA ABERDEEN,COOKE'S ROYAL CIRCUS
DATE 21-JAN-1836
TYPE EQUESTRIAN
MAIN KENILWORTH CASTLE,OR,THE GOLDEN ERA OF 1575
WORK KENILWORTH (REMOTE)
LBRY AUL
SPEC BENEFIT-IN AID OF THE HOUSE OF REFUGE.
ADD2 THURSDAY

1417 THEA EDINBURGH,TH.R.
DATE 22-JAN-1836
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

1418 THEA EDINBURGH,TH.R.
DATE 25-JAN-1836
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WILSON AS ROB ROY; "FIRST APPEARANCE IN THAT CHARACTER"-CONF.23rd AND 26th JANUARY 1836; CLUSTER
ADD2 MONDAY

1419 THEA EDINBURGH,TH.R.
DATE 26-JAN-1836
TYPE OPERA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MR. WILSON AS HENRY BERTRAM
ADD2 TUESDAY

1420 THEA EDINBURGH,TH.R.
DATE 27-JAN-1836
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. WILSON AS ROB ROY; CLUSTER
ADD2 WEDNESDAY

1421 THEA EDINBURGH,TH.R.
DATE 28-JAN-1836
SUPP GUY MANNERING (LAST TWO ACTS)
WORK GUY MANNERING
LBRY NLS
SPEC CLUSTER; TRUNCATED; GUEST ARTIST-MR. WILSON AS HENRY BERTRAM
ADD2 THURSDAY

1422 THEA EDINBURGH,TH.R.
DATE 29-JAN-1836
TYPE GRAND SELECTION FROM NATIONAL OPERAS
MAIN ROB ROY (LAST TWO ACTS)
SUPP GUY MANNERING (SECOND ACT)
WORK ROB ROY/GUY MANNERING
LBRY NLS
SPEC COMBINATION; FAVOURITE SCENE; FAVOURITE MUSIC; GUEST ARTIST-MR. WILSON AS ROB ROY AND HENRY BERTRAM; TRUNCATED
ADD2 FRIDAY

1423 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-FEB-1836
TYPE NATIONAL DRAMA
MAIN THE BATTLE OF BOTHWELL BRIG!
SUPP MARY, QUEEN OF SCOTS, OR, LOCHLEVEN CASTLE
WORK OLD MORTALITY/ABBOT
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY (CUDDIE, SANDY), MISS CLIFTON (MARY), MR. GUSTAVUS BROOKE (HENRY MORTON, GEORGE DOUGLAS).
ADD2 SATURDAY

1424 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-FEB-1836
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "COMPRESSED-AT THE SAME TIME RETAINING ALL OF MR.MACKAY'S, MISS CLIFTON'SAND MR.BROOKE'S PRINCIPAL SCENES";G.A.-MR.MACKAY (DUMBIEDYKES), MISS CLIFTON (MADGE), MR.G.BROOKE (STAUNTON); SEASON.
ADD2 WEDNESDAY

1425 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-FEB-1836
TYPE NATIONAL PLAY, INTERLUDE
MAIN ROB ROY MACGREGOR;OR, AULD LANG SYNE
SUPP THE CLEIKUM INN
WORK ROB ROY/ST.RONAN'S WELL
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY (BAILIE, MEG DODDS), MISS CLIFTON (HELEN), MR.BROOKE (ROB ROY);CROSS-DRESSING;TRUNCATED;FAVOURITE SCENE.
ADD2 THURSDAY

1426 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-FEB-1836
TYPE NATIONAL PLAY, INTERLUDE
MAIN ROB ROY MACGREGOR, OR, AULD LANGSYNE
SUPP THE CLEIKUM INN
WORK ROB ROY/ST.RONAN'S WELL
LBRY M
SPEC COMBINATION;SEASON;G.A.-MR.G.BROOKE (ROB ROY), MISS CLIFTON (HELEN), MR.MACKAY (BAILIE, MEG DODS);CROSS-DRESSING;FAVOURITE SCENE;TRUNCATED
ADD2 FRIDAY

1427 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-FEB-1836
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC "LAST TIME THIS SEASON";G.A.-MR.MACKAY (CALEB), MISS CLIFTON (LUCY), MR.G.BROOKE (EDGAR);SEASON
ADD2 SATURDAY

1428 THEA EDINBURGH,TH.R.
DATE 22-MAR-1836
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 TUESDAY

1429 THEA EDINBURGH,TH.R.
DATE 23-MAR-1836
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1430 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-MAR-1836
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR OR, DAVIE AND THE NIGHT HAG!
WORK WAVERLEY
LBRY B
SPEC "1ST TIME THIS SEASON"
ADD2 WEDNESDAY

1431 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-APR-1836
TYPE NATIONAL PLAY
MAIN THE PIRATE;OR, THE WILD WOMAN OF THE FITFUL HEAD
WORK PIRATE
LBRY B
ADD2 FRIDAY

1432 THEA EDINBURGH,TH.R.
DATE 9-APR-1836
MAIN GUY MANNERING (LAST TWO ACTS)
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED; BENEFIT
ADD2 SATURDAY

1433 THEA EDINBURGH,TH.R.
DATE 25-APR-1836
TYPE NATIONAL DRAMA/MELO-DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK BRIDE OF LAMMERMOOR/ABBOT
LBRY NLS
SPEC BENEFIT-MACKAY; COMBINATION; BRIDE OF LAMMERMOOR-"FIRST TIME
THESE THREE YEARS"-REVIVAL;CLUSTER
ADD2 MONDAY

1434 THEA EDINBURGH,TH.R.
DATE 26-APR-1836
TYPE NATIONAL DRAMA
MAIN THE HEART OF MIDLOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER
ADD2 TUESDAY

1435 THEA ABERDEEN,TH.R.
DATE 4-MAY-1836
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR, THE CASTLE OF WOLF'S CRAG
WORK BRIDE OF LAMMERMOOR
LBRY B
ADD2 WEDNESDAY

1436 THEA EDINBURGH,TH.R.
DATE 11-MAY-1836
TYPE NATIONAL OPERA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC THEATRE RE-OPENS; GUEST ARTIST-MR. BINGE AS HENRY BERTRAM, MISS GLOSSOP AS LUCY BERTRAM; CLUSTER
ADD2 WEDNESDAY

1437 THEA EDINBURGH,TH.R.
DATE 12-MAY-1836
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MR. BINGE AS FRANCIS, MISS GLOSSOP AS DI VERNON
ADD2 THURSDAY

1438 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-MAY-1836
TYPE NATIONAL DRAMA
SUPP THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY B
SPEC G.A. OUT-MONS SILVAIN, MISS ST.CLAIR (DANCERS), ALSO AN AMATEUR "YOUNG GENTLEMAN FROM EDINBURGH."
ADD2 THURSDAY

1439 THEA EDINBURGH,TH.R.
DATE 13-MAY-1836
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MR. BINGE AS HENRY BERTRAM, MISS GLOSSOP AS LUCY BERTRAM
ADD2 FRIDAY

1440 THEA EDINBURGH,TH.R.
DATE 14-MAY-1836
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER
ADD2 SATURDAY

1441 THEA EDINBURGH,TH.R.
DATE 19-MAY-1836
TYPE NATIONAL MELO-DRAMA
SUPP MARY STUART; OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC BENEFIT
ADD2 THURSDAY

1442 THEA EDINBURGH,TH.R.
DATE 21-MAY-1836
TYPE MELO-DRAMATIC ROMANCE
MAIN LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC BENEFIT; "FIRST TIME FOR MANY YEARS"; REVIVAL
ADD2 SATURDAY

1443 THEA KIRKALDY,THEATRE
DATE 23-MAY-1836
TYPE NATIONAL OPERATIC PLAY, LOCAL AND HISTORICAL DRAMA
MAIN ROB ROY
SUPP MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ROB ROY/ABBOT
LBRY B
SPEC COMBINATION;G.A.-MRS.FAUCIT(DI VERNON,MARY);HER BENEFIT
ADD2 MONDAY

1444 THEA EDINBURGH,TH.R.
DATE 24-MAY-1836
TYPE GRAND HISTORICAL DRAMA
SUPP IVANHOE, OR THE KNIGHTS TEMPLARS
WORK IVANHOE
LBRY NLS
SPEC REVIVAL; "FIRST TIME THESE THREE YEARS"
ADD2 TUESDAY

1445 THEA EDINBURGH,TH.R.
DATE 25-MAY-1836
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1446 THEA MONTROSE,THEATRE,TRADES'-HALL
DATE 27-MAY-1836
TYPE NATIONAL PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC "FIRST TIME THIS SEASON";G.A.-MR.RYDER'S ABERDEEN COMPANY.
ADD2 FRIDAY

1447 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-JUN-1836
TYPE GRAND CHIVALRIC DRAMA
MAIN IVANHOE; OR THE KNIGHTS TEMPLAR AND THE JEW OF YORK
CATT TUESDAY AMATEUR GUY MANNERING
WORK IVANHOE
LBRY GUL
SPEC BENEFIT
ADD2 MONDAY

1448 THEA EDINBURGH,TH.R.
DATE 7-JUN-1836
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN; OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 TUESDAY

1449 THEA MONTROSE,THEATRE,TRADES'-HALL
DATE 23-JUN-1836
TYPE GRAND NATIONAL PLAY
MAIN MARY STUART QUEEN OF SCOTS
WORK ABBOT
LBRY B
SPEC BENEFIT-MRS.(LADY DOUGLAS)-MASTER MASTERMAN;SUPP INCLUDES THE "INTERLUDE" OF "THE GENTLE SHEPHERD";SPECIAL OCCASION-PATRONAGE OF R.B.A.ESQ., OF URY.
ADD2 THURSDAY

1450 THEA OBAN,THEATRE,MASON-LODGE
DATE 4-JUL-1836
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR, OR, "AULD LANGSYNE"
WORK ROB ROY
LBRY M
SPEC MANAGER-MR.S.JOHNSON (PAISLEY MANAGER AND CO.)-SEE ALSO PAISLEY, THEATRE 24-APR-1837.
ADD2 MONDAY

1451 THEA OBAN,THEATRE,MASON-LODGE
DATE 19-JUL-1836
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR;OR, THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC "FIRST TIME HERE";BILL HEADED "GRAND NATIONAL PLAY, FROM SIR WALTER SCOTT'SWORKS."
ADD2 TUESDAY

1452 THEA OBAN,THEATRE,MASON-LODGE
DATE 20-JUL-1836
TYPE LOCAL MELO-DRAMA
MAIN THE HIGHLAND WIDOW OF BEN CRUACHEN;OR, A LEGEND OF LOCH AWE
WORK HIGHLAND WIDOW
LBRY M
ADD2 WEDNESDAY

1453 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-AUG-1836
TYPE NATIONAL PLAY
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR;OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC COMPRESSED;SUPP IS "THE TWA GHAISTS" AND "PRINCE CHARLES STUART"; G.A.-MR.MACKAY (CALEB.)
ADD2 FRIDAY

1454 THEA OBAN,THEATRE,MASON-LODGE
DATE 12-AUG-1836
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, QUEEN OF SCOTS, OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC "FIRST TIME THIS SEASON";BENEFIT-MR.BAYNE (SIR ROBERT MELVILLE);POSSIBLE THEATRE QUERY-BILL HEADED "THEATRE" BUT COMPANY AND PRINTERS "COLVILLE...GLASGOW" AS AT "OBAN, THEATRE, MASON-LODGE" 6-AUG-1836.
ADD2 FRIDAY

1455 THEA OBAN,THEATRE,MASON-LODGE
DATE 15-AUG-1836
TYPE NATIONAL PLAY
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC BILL HEADED AS IN THEA;BENEFIT-MRS.S.JOHNSON (JULIA);FIRST TIME THIS SEASON.
ADD2 MONDAY

1456 THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
DATE 8-SEP-1836
TYPE DRAMA
SUPP LOCHINVAR; OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
SPEC RUN; DATE CONFIRMED-SEE 12-SEP-1836
ADD2 THURSDAY

1457 THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
DATE 9-SEP-1836
TYPE DRAMA
SUPP LOCHINVAR; OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
SPEC RUN; DATE CONFIRMED-SEE 12-SEP-1836
ADD2 FRIDAY

1458 THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
DATE 10-SEP-1836
TYPE DRAMA
SUPP LOCHINVAR; OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
SPEC RUN; DATE CONFIRMED-SEE 12-SEP-1836
ADD2 SATURDAY

1459 THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
DATE 12-SEP-1836
TYPE DRAMA
SUPP LOCHINVAR; OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
SPEC RUN; "RECEIVED ON THE LAST THREE NIGHTS WITH UNBOUNDED APPLAUSE"; NOTICE OF REMOVAL OF THEATRE TO NEW SITE, NO PERFORMANCES ON WED., THURS. AND FRID. OF THAT WEEK.
ADD2 MONDAY

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1460    THEA ARBROATH,THEATRE
        DATE 12-SEP-1836
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC MR.RYDER (ROB ROY)-"PERFORMED BY HIM UPWARDS OF 550 TIMES IN
             THE PRINCIPAL CITIES AND TOWNS OF SCOTLAND";"REPETITION OF ROB
             ROY AND LAST NIGHT OF ITS PERFORMANCE THIS SEASON."
        ADD2 MONDAY

1461    THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
        DATE 13-SEP-1836
        TYPE DRAMA
        SUPP LOCHINVAR; OR, THE BRIDAL OF NETHERBY.
        WORK LOCHINVAR (MARMION-REMOTE)
        LBRY DCL
        SPEC RUN
        ADD2 TUESDAY

1462    THEA EDINBURGH,ADELPHI
        DATE 17-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        AUTH C.Z.BARNETT(FORD)
        WORK HIGHLAND WIDOW
        FORD J3 NOTE
        LBRY F
        SPEC "FIRST NIGHT";FIRST PRODUCTION-SEE ALSO "21-SEP-1836";RUN
        ADD2 SATURDAY

1463    THEA EDINBURGH,ADELPHI
        DATE 19-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC "SECOND NIGHT";RUN
        ADD2 MONDAY

1464    THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
        DATE 19-SEP-1836
        TYPE SCOTTISH PLAY
        MAIN ROB ROY MACGREGOR; OR, THE DAYS O' AULD LANGSYNE
        WORK ROB ROY
        LBRY DCL
        SPEC BILL DESCRIBES THIS "IMMENSE PORTABLE THEATRE" AS "FITTED-UP
             WITH BOXES, PIT AND GALLERY".
        ADD2 MONDAY

1465    THEA EDINBURGH,ADELPHI
        DATE 20-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC "THIRD NIGHT";RUN
        ADD2 TUESDAY
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1466    THEA EDINBURGH,ADELPHI
        DATE 21-SEP-1836
        TYPE NATIONAL DRAMA
        SUPP THE HIGHLAND WIDOW
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC "FOURTH TIME IN THIS CITY";RUN
        ADD2 WEDNESDAY

1467    THEA EDINBURGH,ADELPHI
        DATE 22-SEP-1836
        TYPE NATIONAL DRAMA
        MAIN THE HIGHLAND WIDOW
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC "FIFTH TIME IN THIS CITY";RUN
        ADD2 THURSDAY

1468    THEA EDINBURGH,ADELPHI
        DATE 23-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC RUN
        ADD2 FRIDAY

1469    THEA EDINBURGH,ADELPHI
        DATE 26-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HIGHLAND WIDOW
        WORK HIGHLAND WIDOW
        LBRY F
        ADD2 MONDAY

1470    THEA EDINBURGH,ADELPHI
        DATE 28-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        ADD2 WEDNESDAY

1471    THEA EDINBURGH,ADELPHI
        DATE 30-SEP-1836
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        ADD2 FRIDAY
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1472    THEA PAISLEY,THEATRE
        DATE 1-OCT-1836
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING OR, THE GIPSIE'S PROPHECY
        WORK GUY MANNERING
        LBRY M
        SPEC DAMAGED BILL;G.A.-MR.TELBIN (DIRK HATTRAICK), MISS TELBIN
             (FLORA), MR.COLLYER (BERTRAM), MR.W.JOHNSON (DANDIE), MISS
             TOWNLY (JULIA), MISS M.TOWNLY (LUCY).
        ADD2 SATURDAY

1473    THEA PAISLEY,THEATRE
        DATE 5-OCT-1836
        TYPE NATIONAL DRAMA
        MAIN ROB ROY, OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.TELBIN (GALBRAITH), MISS TELBIN (HAMISH), MR.COLLYER
             (FRANCIS), MR.W.JOHNSON (ROB ROY), MISS TOWNLY (MATTIE), MISS M.
             TOWNLY (DI VERNON).
        ADD2 WEDNESDAY;CROSS-DRESSING

1474    THEA PAISLEY,THEATRE
        DATE 8-OCT-1836
        TYPE DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-MR.TELBIN (DAVID DEANS), MISS TELBIN (EFFIE), MR.W.
             JOHNSON (RATCLIFFE), MR.COLLYER (REUBEN), MISS TOWNLY
             (CAROLINE), MISS M.TOWNLY (MADGE).
        ADD2 SATURDAY

1475    THEA EDINBURGH,TH.R.
        DATE 14-NOV-1836
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY NLS
        SPEC "FIRST TIME THIS SEASON"; CLUSTER
        ADD2 MONDAY

1476    THEA EDINBURGH,TH.R.
        DATE 16-NOV-1836
        TYPE NATIONAL DRAMA
        MAIN HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC CLUSTER; "FIRST TIME THIS SEASON"
        ADD2 WEDNESDAY

1477    THEA EDINBURGH,TH.R.
        DATE 17-NOV-1836
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC CLUSTER;"FIRST TIME THIS SEASON"
        ADD2 THURSDAY
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1478 THEA EDINBURGH,TH.R.
DATE 18-NOV-1836
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC CLUSTER
ADD2 FRIDAY

1479 THEA EDINBURGH,TH.R.
DATE 24-NOV-1836
TYPE NATIONAL OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
ADD2 THURSDAY

1480 THEA EDINBURGH,TH.R.
DATE 28-NOV-1836
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 MONDAY

1481 THEA EDINBURGH,TH.R.
DATE 30-NOV-1836
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 WEDNESDAY

1482 THEA EDINBURGH,TH.R.
DATE 2-JAN-1837
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 MONDAY

1483 THEA EDINBURGH,TH.R.
DATE 5-JAN-1837
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SPECIAL OCCASION-ILLNESS FORCES CANCELLATION OPERA
ADD2 THURSDAY

1484 THEA EDINBURGH,TH.R.
DATE 9-JAN-1837
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 MONDAY

1485 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-JAN-1837
TYPE PLAY
MAIN ROB ROY MACGREGOR!OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.PAUMIER (ROB ROY), MR.W.S.WILLIAMS (BAILIE).
ADD2 WEDNESDAY

1486 THEA EDINBURGH,TH.R.
DATE 27-JAN-1837
TYPE NATIONAL LEGENDARY DRAMA
ACTS 3
SUPP THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY NLS
SPEC "FIRST TIME THIS SEASON"
ADD2 FRIDAY

1487 THEA EDINBURGH,TH.R.
DATE 1-FEB-1837
TYPE NATIONAL LEGENDARY DRAMA
ACTS 3
SUPP THE LEGEND OF MONTROSE
CATT "NEW NATIONAL MELO-DRAMA"
WORK LEGEND OF MONTROSE
LBRY NLS
ADD2 WEDNESDAY

1488 THEA EDINBURGH,TH.R.
DATE 9-FEB-1837
TYPE NATIONAL OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MISS P. HORTON AS DI VERNON
ADD2 THURSDAY

1489 THEA EDINBURGH,TH.R.
DATE 13-FEB-1837
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1490 THEA EDINBURGH,TH.R.
DATE 2-MAR-1837
TYPE NATIONAL DRAMA
SUPP HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC BENEFIT; GUEST ARTIST-MR. TERNAN (HIS BENEFIT) AS GEORGE
STAUNTON ("FOR THIS NIGHT ONLY")
ADD2 THURSDAY

1491 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-APR-1837
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY (ACTS 2-3)
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;G.A.-MR.SINCLAIR (HENRY BERTRAM);DATE CONFIRMED-SEE 15-APR-1837
ADD2 WEDNESDAY

1492 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-APR-1837
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY (ACTS 2-3)
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;"PRESERVING THE WHOLE OF MR.SINCLAIR'S CHARACTER AND SONGS"; G.A.-MR.SINCLAIR (HENRY BERTRAM);"RECEIVED ON WEDNESDAY EVENING..."
ADD2 SATURDAY

1493 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-APR-1837
TYPE NATIONAL OPERA
ACTS 2
SUPP LORD OF THE ISLES OR, THE GATHERING OF THE CLANS!
WORK LORD OF THE ISLES
LBRY GUL
SPEC BENEFIT; GUEST ARTIST MR SINCLAIR AS RONALD; TRUNCATED (ACTS 1-3)
ADD2 MONDAY

1494 THEA PAISLEY,THEATRE
DATE 24-APR-1837
TYPE ROMANTIC DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC G.A.-MISS A.KELLY (ELLEN);G.A. OUT-MR.W.JOHNSON;BENEFIT-MRS.S.JOHNSONAND FAMILY (WIDOW OF THE LATE MANAGER).
ADD2 MONDAY

1495 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-APR-1837
SUPP GUY MANNERING! OR, THE GIPSY'S PROPHECY (ACT 2)
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;"PRESERVING NEARLY THE WHOLE OF MR.SINCLAIR'S CHARACTER AND SONGS";G.A.-MR.SINCLAIR (HENRY BERTRAM).
ADD2 THURSDAY

1496 THEA PERTH,TH.R.
DATE 4-MAY-1837
TYPE NATIONAL DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY M
SPEC G.A.OUT-MR.SINCLAIR
ADD2 THURSDAY

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1497    THEA DUNBAR,THEATRE,ASSEMBLY ROOMS
        DATE 2-JUN-1837
        TYPE NATIONAL DRAMA
        SUPP THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC DAMAGED BILL;
        ADD2 FRIDAY

1498    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 22-JUN-1837
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC "OLD FAVOURITE";G.A.-ABERDEEN CO. UNDER MR.RYDER, SEN. (ROB
             ROY "UPWARDS OF 600 TIMES")
        ADD2 THURSDAY

1499    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 3-JUL-1837
        TYPE PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY (BAILIE), ABERDEEN CO.
        ADD2 MONDAY

1500    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 4-JUL-1837
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY (DUMBIEDIKES), ABERDEEN CO.
        ADD2 TUESDAY

1501    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 5-JUL-1837
        TYPE DRAMA
        MAIN GUY MANNERING,OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY (DOMINIE), ABERDEEN CO.
        ADD2 WEDNESDAY

1502    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 7-JUL-1837
        TYPE NATIONAL DRAMA
        MAIN MARY STUART;OR, THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY M
        SPEC G.A.-ABERDEEN CO., MR.MACKAY (SANDY);HIS BENEFIT;CLUSTER
        ADD2 FRIDAY
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1503    THEA KIRKALDY,THEATRE,ROSE ST.
        DATE 25-JUL-1837
        TYPE DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY M
        SPEC "ONLY TIME...THIS SEASON"
        ADD2 TUESDAY

1504    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 26-JUL-1837
        MAIN HEART OF MIDLOTHIAN OR, THE LILY OF ST LEONARDS
        SUPP CLEIKUM INN (INTERLUDE)-1 ACT
        CATT THURS. ANTIQUARY AND MARY, QUEEN OF SCOTS FRID. LEGEND OF MONTROSE
        WORK HEART OF MID-LOTHIAN/ST RONAN'S WELL
        LBRY GUL
        SPEC COMBINATION; GUEST ARTIST MACKAY AS DUMBIEDYKES AND MEG DODS;
             SEASON CROSS-DRESSING;FAVOURITE SCENE;TRUNCATED
        ADD2 WEDNESDAY

1505    THEA EDINBURGH,ADELPHI
        DATE 27-JUL-1837
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        WORK HIGHLAND WIDOW
        LBRY F
        SPEC "FIRST TIME THIS SEASON"
        ADD2 THURSDAY

1506    THEA EDINBURGH,ADELPHI
        DATE 7-AUG-1837
        TYPE NATIONAL OPERA-MELO-DRAMA
        MAIN ROB ROY, OR AULD LANGSYNE
        SUPP MARY STUART,OR THE CASTLE OF LOCH LEVEN
        WORK ROB ROY/ABBOT
        LBRY F
        SPEC COMBINATION;GUEST ARTIST-MR.G.BENNETT(ROB ROY) "FIRST TIME
             THIS SEASON" FOR BOTH PIECES;GUEST ARTIST-MR.MACKAY (BAILIE,
             SANDY);SEASON-BROKEN.
        ADD2 MONDAY

1507    THEA EDINBURGH,ADELPHI
        DATE 9-AUG-1837
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC "FIRST TIME THIS SEASON";GUEST ARTIST-MR.MACKAY(DUMBIEDIKES);
             SEASON
        ADD2 WEDNESDAY

1508    THEA EDINBURGH,ADELPHI
        DATE 10-AUG-1837
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.G.BENNETT(ROB ROY), MR.MACKAY(BAILIE);SEASON
        ADD2 THURSDAY
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1509    THEA EDINBURGH,ADELPHI
        DATE 11-AUG-1837
        TYPE NATIONAL DRAMA-MELO-DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        SUPP MARY STUART, OR THE CASTLE OF LOCH LEVEN
        WORK HEART OF MID-LOTHIAN/ABBOT
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(DUMBIEDIKES,SANDY);COMBINATION.
        ADD2 FRIDAY

1510    THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
        DATE 11-AUG-1837
        TYPE GRAND NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY DCL
        SPEC SPECIAL OCCASION-OPENING OF THE SEASON
        ADD2 FRIDAY

1511    THEA EDINBURGH,ADELPHI
        DATE 12-AUG-1837
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC SEASON;"FIRST NIGHT THIS SEASON";GUEST ARTIST-MR.
             MACKAY(CALEB); GUEST ARTIST OUT-MR.G.BENNETT.
        ADD2 SATURDAY

1512    THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
        DATE 12-AUG-1837
        TYPE GRAND NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY DCL
        ADD2 SATURDAY

1513    THEA EDINBURGH,ADELPHI
        DATE 15-AUG-1837
        TYPE NATIONAL OPERA/LEGENDARY DRAMA
        MAIN ROB ROY
        SUPP LEGEND OF MONTROSE(FIRST TIME THIS SEASON)
        WORK ROB ROY/LEGEND OF MONTROSE
        LBRY EP
        SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS THE BAILIE AND CAPT.
             DALGETTY, MR. G. BENNETT AS ROB ROY
        ADD2 TUESDAY

1514    THEA EDINBURGH,ADELPHI
        DATE 16-AUG-1837
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (CALEB);CLUSTER
        ADD2 WEDNESDAY
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1515 THEA EDINBURGH,ADELPHI
DATE 17-AUG-1837
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC CLUSTER;GUEST ARTIST-MR.MACKAY (DUMBIEDIKES);BILL ALSO FEATURES "THE WARLOCK OF THE GLEN"
ADD2 THURSDAY

1516 THEA EDINBURGH,ADELPHI
DATE 18-AUG-1837
TYPE OPERA-NATIONAL LEGENDARY DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
SUPP THE LEGEND OF MONTROSE
WORK ROB ROY/LEGEND OF MONTROSE
LBRY EP
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS THE BAILIE AND CAPT. DALGETTY, MR. BENNETT AS ROB ROY
ADD2 FRIDAY

1517 THEA EDINBURGH,ADELPHI
DATE 19-AUG-1837
TYPE DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC CLUSTER;GUEST ARTIST-MR.MACKAY (DUMBIEDIKES)
ADD2 SATURDAY

1518 THEA KIRKALDY,THEATRE,ROSE ST.
DATE 23-AUG-1837
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MR.WEEKES (MAJ.GALBRAITH), ABERDEEN CO.
ADD2 WEDNESDAY

1519 THEA EDINBURGH,ADELPHI
DATE 24-AUG-1837
TYPE DRAMA
MAIN THE HIGHLAND WIDOW
WORK HIGHLAND WIDOW
LBRY F
ADD2 THURSDAY

1520 THEA EDINBURGH,ADELPHI
DATE 4-SEP-1837
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.WILSON, MR.STRETTON
ADD2 MONDAY

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1521    THEA EDINBURGH,ADELPHI
        DATE 12-SEP-1837
        TYPE MELO-DRAMA
        SUPP MARY STUART, OR THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LBRY F
        SPEC GUEST ARTIST (RE-ENGAGED)-MR.MACKAY;GUEST ARTIST OUT-MR.
             WILSON, MR.STRETTON.
        ADD2 TUESDAY

1522    THEA EDINBURGH,ADELPHI
        DATE 13-SEP-1837
        TYPE NATIONAL DRAMA
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (DUMBIEDIKES);GUEST ARTIST OUT-MR.
             WILSON, MR.STRETTON.
        ADD2 WEDNESDAY

1523    THEA EDINBURGH,ADELPHI
        DATE 15-SEP-1837
        TYPE OPERA
        SUPP ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (BAILIE);GUEST ARTIST OUT-MR.WILSON,
             MR.STRETTON
        ADD2 FRIDAY

1524    THEA EDINBURGH,ADELPHI
        DATE 21-SEP-1837
        SUPP GUY MANNERING ("TWO LAST ACTS")
        WORK GUY MANNERING
        LBRY F
        SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (DANDIE DINMONT)
        ADD2 THURSDAY

1525    THEA DUNDEE,SCOTT'S ROYAL SHAKESPEARIAN PANTHEON
        DATE 21-SEP-1837
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY DCL
        SPEC "FIRST NIGHT THIS SEASON"
        ADD2 THURSDAY

1526    THEA EDINBURGH,ADELPHI
        DATE 23-SEP-1837
        SUPP GUY MANNERING ("TWO LAST ACTS")
        WORK GUY MANNERING
        LBRY F
        SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (DANDIE DINMONT)
        ADD2 SATURDAY
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1527 THEA EDINBURGH,ADELPHI
DATE 25-SEP-1837
SUPP GUY MANNERING ("TWO LAST ACTS")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (DANDIE DINMONT)
ADD2 MONDAY

1528 THEA EDINBURGH,ADELPHI
DATE 9-OCT-1837
MAIN THE HIGHLAND WIDOW
WORK HIGHLAND WIDOW
LBRY F
ADD2 MONDAY

1529 THEA EDINBURGH,ADELPHI
DATE 20-OCT-1837
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
ADD2 FRIDAY

1530 THEA EDINBURGH,ADELPHI
DATE 23-OCT-1837
MAIN MARY STUART
WORK ABBOT
LBRY F
SPEC BENEFIT-MONS.-MADAME LECLERQ (DANCERS)
ADD2 MONDAY

1531 THEA EDINBURGH,ADELPHI
DATE 25-OCT-1837
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
SUPP ROB ROY,OR AULD LANGSYNE (SCENES FROM ACTS 2-3)/GUY MANNERING
OR THE GIPSY'S PROPHECY (ACTS 2-3)
WORK HEART OF MID-LOTHIAN/ROB ROY/GUY MANNERING
LBRY F
SPEC BENEFIT-MR.MACKAY;COMBINATION;TRUNCATED;FAVOURITE SCENE;
FAVOURITE CHARACTER.
ADD2 WEDNESDAY

1532 THEA EDINBURGH,ADELPHI
DATE 26-OCT-1837
TYPE HISTORICAL PLAY
ACTS 3
MAIN KENILWORTH OR THE GOLDEN DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LBRY F
ADD2 THURSDAY

1533 THEA EDINBURGH,TH.R.
DATE 13-NOV-1837
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 MONDAY

1534 THEA EDINBURGH,TH.R.
DATE 23-NOV-1837
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST OUT-MR. DUCROW
ADD2 THURSDAY

1535 THEA EDINBURGH,TH.R.
DATE 4-DEC-1837
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 MONDAY

1536 THEA EDINBURGH,TH.R.
DATE 6-DEC-1837
TYPE DRAMA
MAIN BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY NLS
ADD2 WEDNESDAY

1537 THEA EDINBURGH,TH.R.
DATE 7-DEC-1837
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
ADD2 THURSDAY

1538 THEA DUNDEE,TH.R.
DATE 4-JAN-1838
TYPE NATIONAL PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC AMATEUR-"A PARTY OF GENTLEMAN AMATEURS"; SPECIAL OCCASION-
CHARITY PERFORMANCE IN AID OF THE DUNDEE ROYAL INFIRMARY; "WITH
ALL THE ORIGINAL MUSIC, AND DECIDEDLY ORIGINAL ACTING."
ADD2 THURSDAY

1539 THEA EDINBURGH,TH.R.
DATE 9-JAN-1838
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 WEDNESDAY

1540 THEA EDINBURGH,TH.R.
DATE 10-JAN-1838
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER
ADD2 WEDNESDAY

1541 THEA EDINBURGH,TH.R.
DATE 11-JAN-1838
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC CLUSTER
ADD2 THURSDAY

1542 THEA EDINBURGH,TH.R.
DATE 12-JAN-1838
TYPE DRAMA
MAIN BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC CLUSTER
ADD2 FRIDAY

1543 THEA EDINBURGH,TH.R.
DATE 17-JAN-1838
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1544 THEA EDINBURGH,TH.R.
DATE 20-JAN-1838
TYPE NATIONAL PLAY
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY NLS
SPEC "FIRST TIME THESE SIX YEARS"; REVIVAL
ADD2 SATURDAY

1545 THEA EDINBURGH,TH.R.
DATE 23-JAN-1838
TYPE NATIONAL PLAY
MAIN ST. RONAN'S WELL
WORK ST. RONAN'S WELL
LBRY NLS
ADD2 TUESDAY

1546 THEA EDINBURGH,TH.R.
DATE 20-FEB-1838
TYPE GRAND HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE KNIGHTS TEMPLARS
WORK IVANHOE
LBRY NLS
SPEC REVIVAL; "FIRST TIME THESE TWO YEARS"
ADD2 TUESDAY

1547 THEA EDINBURGH,TH.R.
DATE 21-FEB-1838
TYPE GRAND HISTORICAL DRAMA
ACTS 3
SUPP IVANHOE, OR THE KNIGHTS TEMPLARS
WORK IVANHOE
LBRY NLS
ADD2 WEDNESDAY

1548 THEA ABERDEEN,TH.R.
DATE 9-MAR-1838
TYPE NATIONAL DRAMA
MAIN MARY STUART; OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC G.A.-MR.MACKAY(SANDY)
ADD2 FRIDAY

1549 THEA EDINBURGH,TH.R.
DATE 13-MAR-1838
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST OUT-MR. SINCLAIR AS FRANCIS (DOESN'T ARRIVE SO MR. BARKER TAKES OVER)
ADD2 TUESDAY

1550 THEA EDINBURGH,TH.R.
DATE 14-MAR-1838
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST OUT-NON ARRIVAL OF SINCLAIR FORCES POSTPONEMENT OF "GUY MANNERING" FOR THIS EVENING; SPECIAL OCCASION
ADD2 WEDNESDAY

1551 THEA EDINBURGH,TH.R.
DATE 16-MAR-1838
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
ADD2 FRIDAY

1552 THEA EDINBURGH,TH.R.
DATE 19-MAR-1838
TYPE NATIONAL PLAY/INTERLUDE
MAIN BRIDE OF LAMMERMOOR
SUPP THE CLEIKUM INN
WORK BRIDE OF LAMMERMOOR/ST. RONAN'S WELL
LBRY NLS
SPEC MACKAY'S BENEFIT; COMBINATION; TRUNCATED; FAVOURITE SCENE; CROSS-DRESSING;
ADD2 MONDAY

1553 THEA EDINBURGH,TH.R.
DATE 4-APR-1838
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
ADD2 WEDNESDAY

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1554    THEA EDINBURGH,TH.R.
        DATE 5-APR-1838
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        ADD2 THURSDAY

1555    THEA EDINBURGH,TH.R.
        DATE 25-APR-1838
        TYPE MELO-DRAMA
        SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY NLS
        SPEC GUEST ARTIST OUT-MR. CHARLES KEAN
        ADD2 WEDNESDAY

1556    THEA EDINBURGH,ADELPHI
        DATE 25-JUN-1838
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(BAILIE AND JOCK MUIR
             IN SUPP OF "GILDEROY.");SEASON
        ADD2 MONDAY

1557    THEA EDINBURGH,ADELPHI
        DATE 26-JUN-1838
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(DUMBIEDYKES);SEASON
        ADD2 TUESDAY

1558    THEA EDINBURGH,ADELPHI
        DATE 27-JUN-1838
        TYPE NATIONAL DRAMA/OPERA
        MAIN MARY STUART OR THE CASTLE OF LOCHLEVEN
        SUPP GUY MANNERING OR THE GIPSY'S PROPHECY
        WORK ABBOT/GUY MANNERING
        LBRY B
        SPEC SEASON;"FIRST TIME THIS SEASON"-BOTH PIECES;COMBINATION;G.A.-
             MR.MACKAY(SANDY AND DOMINIE).
        ADD2 WEDNESDAY

1559    THEA EDINBURGH,ADELPHI
        DATE 29-JUN-1838
        TYPE DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(DUMBIEDYKES).
        ADD2 FRIDAY
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1560    THEA EDINBURGH,ADELPHI
        DATE 30-JUN-1838
        TYPE DRAMA
        MAIN MARY STUART, OR THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LBRY B
        SPEC SEASON;G.A.-MACKAY(SANDY).
        ADD2 SATURDAY

1561    THEA EDINBURGH,ADELPHI
        DATE 3-JUL-1838
        TYPE DRAMA
        MAIN MARY STUART
        WORK ABBOT
        LBRY B
        SPEC SEASON;G.A.-MACKAY(SANDY).
        ADD2 TUESDAY

1562    THEA EDINBURGH,ADELPHI
        DATE 6-JUL-1838
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(BAILIE)
        ADD2 FRIDAY

1563    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 27-JUL-1838
        MAIN GUY MANNERING "SECOND AND THIRD ACTS OF"
        WORK GUY MANNERING
        LBRY M
        SPEC TRUNCATED;G.A.-MR.C.WHITE (BERTRAM), MISS E.HAMILTON (JULIA);
             G.A. OUT-MESSRS.BROWN, KING-MR.-MRS.GIBSON (PANTOMIMISTS).
        ADD2 FRIDAY

1564    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 30-JUL-1838
        TYPE MUSICAL DRAMA, INTERLUDE
        MAIN ROB ROY MACGREGOR
        SUPP THE CLEIKUM INN
        WORK ROB ROY/ST.RONAN'S WELL
        LBRY M
        SPEC COMBINATION;FAVOURITE SCENE, ETC.;G.A.-MR.MACKAY (BAILIE, MEG
             DODDS);CROSS-DRESSING;SEASON;ALSO G.A.-MR.C.WHITE (FRANCIS),
             MISS E. HAMILTON (DI VERNON);G.A. OUT-PANTOMIMISTS (AS AT
             27-JUL-1838); TRUNCATED.
        ADD2 MONDAY

1565    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 31-JUL-1838
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY M
        SPEC G.A.-MR.MACKAY (CALEB);SEASON;G.A. OUT-THE PANTOMIMISTS, MR.
             C.WHITE, MISS E.HAMILTON.
        ADD2 TUESDAY
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1566    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 1-AUG-1838
        TYPE NATIONAL DRAMA
        MAIN MARY QUEEN OF SCOTS
        WORK ABBOT
        LBRY M
        SPEC SEASON;G.A.-MR.MACKAY (SANDY);G.A. OUT-MR.C.WHITE, MISS E.
             HAMILTON, THE PANTOMIMISTS.
        ADD2 WEDNESDAY

1567    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 3-AUG-1838
        TYPE NATIONAL DRAMA
        MAIN THE BATTLE OF BOTHWELL BRIG
        WORK OLD MORTALITY
        LBRY M
        SPEC SEASON;G.A.-MR.MACKAY (CUDDIE), MR.C.WHITE (EVANDALE), MISS E.
             HAMILTON (EDITH);G.A. OUT-PANTOMIMISTS
        ADD2 FRIDAY

1568    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 4-AUG-1838
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE ANTIQUARY "COMPRESSED"
        WORK ANTIQUARY
        LBRY M
        SPEC COMPRESSED;SEASON;G.A.-MR.MACKAY (EDIE), MR.LOVEL (MR.C.
             WHITE), MISS E.HAMILTON (ISABELLA);G.A. OUT-PANTOMIMISTS.
        ADD2 SATURDAY

1569    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 6-AUG-1838
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY M
        SPEC "LAST TIME THIS SEASON";BENEFIT-MR.MACKAY (BAILIE);SEASON;G.A.
           -MACKAY, MR.C.WHITE (FRANCIS), MISS E.HAMILTON (DI VERNON);G.A.
             OUT-THE PANTOMIMISTS.
        ADD2 MONDAY

1570    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 7-AUG-1838
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN "COMPRESSED INTO TWO ACTS"
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC COMPRESSED "RETAINING ALL THE CHARACTER OF DUMBIEDYKES";SEASON;G.
             A.-MR.MACKAY (DUMBIEDYKES);G.A. OUT-THE PANTOMIMISTS, MR.C.
             WHITE, MR.E. HAMILTON.
        ADD2 TUESDAY
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1571 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-AUG-1838
TYPE DRAMA
SUPP THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY M
SPEC SEASON;POSSIBLE QUERY MAIN OR SUPP;G.A.-MR.MACKAY (CUDDIE), MR. C.WHITE (EVANDALE), MISS E.HAMILTON (EDITH);G.A. OUT-THE PANTOMIMISTS.
ADD2 WEDNESDAY

1572 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-AUG-1838
TYPE NATIONAL DRAMA
ACTS 2
MAIN THE ANTIQUARY "COMPRESSED"
WORK ANTIQUARY
LBRY M
SPEC COMPRESSED;SEASON;G.A.-MR.MACKAY(EDIE), MR.C.WHITE (LOVEL), MISS E. HAMILTON (ISABELLA);G.A. OUT-THE PANTOMIMISTS.
ADD2 THURSDAY

1573 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-AUG-1838
TYPE NATIONAL DRAMA
ACTS 2
MAIN THE HEART OF MID-LOTHIAN "COMPRESSED"
SUPP BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY M
SPEC COMPRESSED;SEASON;G.A.-MR.MACKAY (DUMBIEDYKES, BAILIE); FAVOURITE CHARACTER;FAVOURITE SONG;G.A. OUT-THE PANTOMIMISTS.
ADD2 FRIDAY

1574 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-AUG-1838
TYPE NATIONAL PLAY
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
SUPP BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL.
WORK BRIDE OF LAMMERMOOR/ROB ROY
LBRY M
SPEC SEASON;FAVOURITE CHARACTER;FAVOURITE SONG;G.A.-MR.MACKAY (CALEB, BAILIE);G.A. OUT-THE PANTOMIMISTS.
ADD2 SATURDAY

1575 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-AUG-1838
MAIN GUY MANNERING "SECOND AND THIRD ACTS"
WORK GUY MANNERING
LBRY M
SPEC SEASON-CONTINUES AFTER MACKAY LEAVES;TRUNCATED;G.A.-MR.C. WHITE (BERTRAM), MISS E.HAMILTON (JULIA)
ADD2 MONDAY

1576 THEA EDINBURGH,ADELPHI
DATE 24-AUG-1838
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (LAST 2 ACTS)
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;G.A.-MR.WILSON(DANDIE DINMONT), MR.MACKAY(DOMINIE-
RE-ENGAGEMENT);SUPP ALSO INCLUDES "CRAMOND BRIG."
ADD2 FRIDAY

1577 THEA EDINBURGH,ADELPHI
DATE 5-SEP-1838
MAIN THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LBRY B
SPEC BENEFIT-MISS LAND;G.A.-MR.MACKAY(DUGALD DALGETTY).
ADD2 WEDNESDAY

1578 THEA EDINBURGH,ADELPHI
DATE 6-SEP-1838
TYPE DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES
WORK REDGAUNTLET
LBRY B
SPEC "A NEW DRAMA";G.A.-MR.MACKAY(PETER PEEBLES);SUPP INCLUDES "TWA
GHAISTS"; "FOUNDED ON A PORTION OF SIR W.SCOTT'S CELEBRATED NOVEL"
ADD2 THURSDAY

1579 THEA EDINBURGH,ADELPHI
DATE 7-SEP-1838
TYPE DRAMA
ACTS 2
SUPP REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES
WORK REDGAUNTLET
LBRY B
SPEC G.A.-MR.MACKAY(PETER PEEBLES);SUPP INCLUDES "A SELECTION FROM"
"THE GENTLE SHEPHERD"-FIRST TIME IN TWO YEARS.
ADD2 FRIDAY

1580 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-SEP-1838
TYPE NATIONAL PLAY, INTERLUDE
MAIN THE BRIDE OF LAMMERMOOR "THREE ACTS"
SUPP THE CLEIKUM INN "ONE ACT"
WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
LBRY M
SPEC CLUSTER;G.A.-MR.MACKAY (CALEB, MEG DODDS);CROSS-DRESSING;G.A.
OUT-THE PANTOMIMISTS, MESSRS BROWN, KING, GIBSON-MRS.GIBSON;
COMBINATION; FAVOURITE SCENE;TRUNCATED
ADD2 WEDNESDAY

1581 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-SEP-1838
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY M
SPEC CLUSTER;G.A.-MR.MACKAY (BAILIE), MR.-MRS.GIBSON (DANCE THE
HIGHLAND FLING IN ACT III);G.A. OUT-MESSRS.BROWN-KING.
ADD2 THURSDAY

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1582    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 28-SEP-1838
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN "COMPRESSED"
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY;G.A. OUT-THE PANTOMIMISTS.;COMPRESSED
        ADD2 FRIDAY

1583    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 29-SEP-1838
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        SUPP BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL
        WORK ROB ROY
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY (BAILIE), MR.-MRS.GIBSON (HIGHLAND
             DANCERS IN ACT III);G.A. OUT-MESSRS.BROWN-KING;FAVOURITE
             CHARACTER;FAVOURITE SONG.
        ADD2 SATURDAY

1584    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 1-OCT-1838
        TYPE NATIONAL DRAMA
        MAIN ROB ROY MACGREGOR
        SUPP BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL
        WORK ROB ROY
        LBRY M
        SPEC CLUSTER;G.A.-MR.MACKAY (BAILIE), MRS.GIBSON (DANCES THE
             HIGHLAND FLING); FAVOURITE CHARACTER;FAVOURITE SONG.
        ADD2 MONDAY

1585    THEA EDINBURGH,ADELPHI
        DATE 4-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES
        WORK REDGAUNTLET
        LBRY B
        SPEC "FOR THE FOURTH TIME";G.A.-MR.MACKAY(PETER PEEBLES)-QUERY G.
             A. DURING "AFTER-SEASON"
        ADD2 THURSDAY

1586    THEA EDINBURGH,ADELPHI
        DATE 5-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(CALEB)
        ADD2 FRIDAY
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1587    THEA EDINBURGH,ADELPHI
        DATE 8-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC "LAST TIME THIS SEASON";G.A.-MR.MACKAY(CALEB)
        ADD2 MONDAY

1588    THEA EDINBURGH,ADELPHI
        DATE 9-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP MARY STUART, OR THE CASTLE OF LOCH LEVEN
        WORK ABBOT/HEART OF MID-LOTHIAN
        LBRY B
        SPEC G.A.-MR.MACKAY(SANDY);FAVOURITE MUSIC "CELEBRATED OVERTURE TO
             THE HEART OF MID-LOTHIAN."
        ADD2 TUESDAY

1589    THEA EDINBURGH,ADELPHI
        DATE 11-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        COMP JAMES DEWAR (OVERTURE)
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC "LAST NIGHT";G.A.-MR.MACKAY(DUMBIEDYKES).
        ADD2 THURSDAY

1590    THEA EDINBURGH,ADELPHI
        DATE 16-OCT-1838
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP LOCHINVAR OR THE BRIDAL OF NETHERBY
        AUTH W.T.MONCRIEFF, ESQ.
        WORK LOCHINVAR (MARMION-REMOTE)
        LBRY B
        SPEC "FOR THE FIRST TIME";BENEFIT-MR.-MRS.GRIFFITHS(LOCHINVAR,
             LADY NETHERBY);CLUSTER;G.A.-MR.MACKAY(CROMIE)
        ADD2 TUESDAY

1591    THEA EDINBURGH,ADELPHI
        DATE 17-OCT-1838
        TYPE NATIONAL DRAMA;SELECTION, NATIONAL AND HISTORICAL DRAMA
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES (2 ACTS)
        SUPP THE CLEIKUM INN/THE BATTLE OF BOTHWELL BRIG
        WORK REDGAUNTLET/ST.RONAN'S WELL/OLD MORTALITY
        LBRY B
        SPEC CLUSTER;COMBINATION;BENEFIT-MR.MACKAY;FAVOURITE SCENE "THE
             CLEIKUM INN"; G.A.-MR.MACKAY(PETER PEEBLES, MEG DODDS, CUDDIE
             HEADRIGG);CROSS-DRESSING;TRUNCATED.
        ADD2 WEDNESDAY
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1592    THEA EDINBURGH,ADELPHI
        DATE 18-OCT-1838
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC BENEFIT-MR.PRITCHARD(EDGAR);G.A.-MR.MACKAY(CALEB).
        ADD2 THURSDAY

1593    THEA EDINBURGH,TH.R.
        DATE 12-NOV-1838
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        ADD2 MONDAY

1594    THEA EDINBURGH,TH.R.
        DATE 14-NOV-1838
        TYPE DRAMA
        SUPP THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC GUEST ARTIST OUT "MRS.MARTYN AND MISS INVERARITY", MR.MARTYN, MR.
             TEMPLETON.
        ADD2 WEDNESDAY

1595    THEA EDINBURGH,TH.R.
        DATE 19-NOV-1838
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.TEMPLETON(BERTRAM) MR.MARTYN(GABRIEL), MRS.
             MARTYN(JULIA),MISS INVERARITY(LUCY)
        ADD2 MONDAY

1596    THEA EDINBURGH,TH.R.
        DATE 21-NOV-1838
        TYPE OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MR. TEMPLETON AS FRANCIS, MRS. MARTYNE (NEE MISS
             INVERARITY-BILL ADVERTISES BOTH) AS DI VERNON
        ADD2 WEDNESDAY

1597    THEA EDINBURGH,TH.R.
        DATE 28-NOV-1838
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.SHRIVALL(FRANCIS),MRS.MARTYN "LATE MISS
             INVERARITY" (DI VERNON);GUEST ARTIST OUT-MR.MARTYN, MR.RANGER
        ADD2 WEDNESDAY
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1598 THEA EDINBURGH,TH.R.
DATE 30-NOV-1838
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC "SECOND TIME THIS SEASON"-MAY CONFIRM 19-NOV-1838; GUEST ARTIST-MR. SHRIVALL AS HENRY BERTRAM, MRS. MARTYN AS JULIA; MISS INVERARITY AS LUCY
ADD2 FRIDAY

1599 THEA EDINBURGH,TH.R.
DATE 7-DEC-1838
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. SHRIVALL AS HENRY, MRS. MARTYN AS JULIA, MISS INVERARITY AS LUCY; GUEST ARTIST OUT-CHARLES KEAN
ADD2 FRIDAY

1600 THEA DUNDEE,THESPIAN THEATRE,NICOLL'S CLOSE
DATE 21-DEC-1838
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
ADD2 FRIDAY

1601 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-DEC-1838
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC SEASON;G.A.-MR.MACKAY (BAILIE)
ADD2 WEDNESDAY

1602 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-DEC-1838
TYPE NATIONAL PLAY, INTERLUDE
MAIN THE BRIDE OF LAMMERMOOR;OR, THE CASTLE OF WOLF'S CRAIG "THREE ACTS"
SUPP THE CLEIKUM INN "ONE ACT"
WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
LBRY M
SPEC COMBINATION;SEASON;FAVOURITE SCENE;TRUNCATED;G.A.-MR.MACKAY (CALEB, MEG DODDS);CROSS-DRESSING.
ADD2 THURSDAY

1603 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-DEC-1838
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS "COMPRESSED"
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC SEASON;COMPRESSED;G.A.-MR.MACKAY (DUMBIEDYKES).
ADD2 FRIDAY

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1604    THEA ABERDEEN,TH.R.
        DATE 28-DEC-1838
        TYPE NATIONAL OPERA
        MAIN ROB ROY,OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.TEMPLETON(FRANCIS)
        ADD2 FRIDAY

1605    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 29-DEC-1838
        TYPE NATIONAL DRAMA
        MAIN MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY M
        SPEC SEASON;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY (SANDY)
        ADD2 SATURDAY

1606    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 31-DEC-1838
        TYPE NATIONAL DRAMA
        MAIN THE BATTLE OF BOTHWELL BRIG
        CATT TUESDAY NATIONAL DRAMA OF LOCKINVAR; OR THE BRIDAL OF NETHERBY
        WORK OLD MORTALITY
        LBRY GUL
        SPEC GUEST ARTIST MACKAY AS CUDDIE HEADRIGG; QUERY CLUSTER
        ADD2 MONDAY

1607    THEA DUNDEE,THESPIAN THEATRE,NICOLL'S CLOSE
        DATE 31-DEC-1838
        TYPE NATIONAL OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY DCL
        SPEC SPECIAL OCCASION-"BY PARTICULAR DESIRE"
        ADD2 MONDAY

1608    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 1-JAN-1839
        TYPE NATIONAL MELO-DRAMA/DRAMA
        MAIN LOCHINVAR, OR, THE BRIDAL OF NETHERBY "TWO ACTS"
        SUPP MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
        AUTH W.T.MONCRIEFF (MAIN)
        WORK LOCHINVAR (MARMION-REMOTE)/ABBOT
        LBRY M
        SPEC COMBINATION;SEASON;"FIRST TIME"-MAIN;G.A.-MR.MACKAY (CROMIE,
             SANDY).
        ADD2 TUESDAY

1609    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 2-JAN-1839
        TYPE NATIONAL DRAMA (TWICE)
        MAIN ROB ROY
        SUPP BATTLE OF BOTHWELL BRIG
        WORK ROB ROY/OLD MORTALITY
        LBRY M
        SPEC COMBINATION;SEASON;G.A.-MR.MACKAY (BAILIE, CUDDIE)
        ADD2 WEDNESDAY
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1610 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-JAN-1839
TYPE INTERLUDE, NATIONAL MELO-DRAMA
SUPP CLEIKUM INN (ONE ACT)/LOCHINVAR;OR, THE BRIDAL OF NETHERBY (TWO ACTS)
AUTH W.T.MONCRIEFF (LOCHINVAR)
WORK ST.RONAN'S WELL/LOCHINVAR(MARMION-REMOTE)
LBRY M
SPEC COMBINATION;SEASON;G.A.-MR.MACKAY (MEG DODS CROMIE); CROSS-DRESSING; TRUNCATED;FAVOURITE SCENE;RUN (LOCHINVAR)
ADD2 THURSDAY

1611 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-JAN-1839
TYPE NATIONAL DRAMA/MELO-DRAMA
ACTS 2
MAIN THE HEART OF MID-LOTHIAN
SUPP LOCHINVAR;OR, THE BRIDAL OF NETHERBY
WORK HEART OF MID-LOTHIAN/LOCHINVAR(MARMION-REMOTE)
LBRY M
SPEC COMBINATION;COMPRESSED-MAIN;SEASON;G.A.-MR.MACKAY (DUMBIEDYKES, CROMIE);RUN (LOCHINVAR).
ADD2 FRIDAY

1612 THEA ABERDEEN,TH.R.
DATE 4-JAN-1839
TYPE NATIONAL PAS SEUL (DANCE)
SUPP ROB ROY "IN CHARACTER"
WORK ROB ROY
LBRY B
SPEC FAVOURITE CHARACTER
ADD2 FRIDAY

1613 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-JAN-1839
TYPE NATIONAL MELO-DRAMA
SUPP LOCHINVAR;OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR(MARMION-REMOTE)
LBRY M
SPEC SEASON;RUN;G.A.-MR.MACKAY (CROMIE)
ADD2 SATURDAY

1614 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-JAN-1839
TYPE NATIONAL DRAMA/MELO-DRAMA
ACTS 2
MAIN REDGAUNTLET!OR, POOR PETER PEEBLES VERSUS PLAINSTANES
SUPP LOCHINVAR;OR, THE BRIDAL OF NETHERBY
WORK REDGAUNTLET/LOCHINVAR (MARMION-REMOTE)
LBRY M
SPEC COMBINATION;RUN-SUPP;SEASON;G.A.-MR.MACKAY (PETER PEEBLES, CROMIE); HIS BENEFIT.
ADD2 MONDAY

1615 THEA EDINBURGH,TH.R.
DATE 10-JAN-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MRS. BUSHE (LATE MISS NOEL) AS DI VERNON
ADD2 THURSDAY

1616 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-JAN-1839
TYPE MUSICAL DRAMA
MAIN GUY MANNERING OR, THE GIPSY OF DERNCLEUCH
WORK GUY MANNERING
LBRY M
SPEC "FIRST TIME THIS SEASON";G.A.-MISS SMITH (LUCY), MISS JULIA SMITH (JULIA)
ADD2 SATURDAY

1617 THEA EDINBURGH,TH.R.
DATE 14-JAN-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MRS. BUSHE AS LUCY
ADD2 MONDAY

1618 THEA EDINBURGH,TH.R.
DATE 16-JAN-1839
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MRS. BUSHE AS DI VERNON
ADD2 WEDNESDAY

1619 THEA EDINBURGH,TH.R.
DATE 17-JAN-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MRS. BUSHE AS LUCY BERTRAM
ADD2 THURSDAY

1620 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-JAN-1839
TYPE MUSICAL DRAMA
MAIN GUY MANNERING OR, THE GIPSY OF DERNCLEUCH
WORK GUY MANNERING
LBRY M
SPEC "LAST TIME THIS SEASON";G.A.-MISS SMITH (LUCY), MISS J.SMITH (JULIA)
ADD2 WEDNESDAY

1621 THEA EDINBURGH,TH.R.
DATE 25-JAN-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. SINCLAIR AS HENRY, MRS. BUSHE AS LUCY
ADD2 FRIDAY

1622 THEA EDINBURGH,TH.R.
DATE 29-JAN-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.SINCLAIR(FRANCIS), MRS.BUSHE "LATE MISS NOEL" (DI VERNON)
ADD2 TUESDAY

1623 THEA EDINBURGH,TH.R.
DATE 30-JAN-1839
TYPE SELECTION
SUPP GUY MANNERING (A SELECTION, IN ONE ACT, FROM THE LATTER PART)
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED; GUEST ARTIST-MR. SINCLAIR AS HENRY, MRS BUSHE AS LUCY; SINCLAIR'S BENEFIT; FAVOURITE SCENE; FAVOURITE CHARACTER; FAVOURITE MUSIC
ADD2 WEDNESDAY

1624 THEA ABERDEEN,TH.R.
DATE 1-FEB-1839
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.PAUMIER(ROB ROY).
ADD2 FRIDAY

1625 THEA EDINBURGH,TH.R.
DATE 4-FEB-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR WOOD AS HENRY, MRS WOOD AS JULIA, MRS EAST AS LUCY, MR HORNCASTLE AS COLONEL MANNERING; SPECIAL OCCASION BAD WEATHER FORCES POSTPONEMENT OF THE BARBER OF SEVILLE
ADD2 MONDAY

1626 THEA EDINBURGH,TH.R.
DATE 13-FEB-1839
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST OUT-MR.-MRS. WOOD, MR. HORNCASTLE AND MRS. EAST
ADD2 WEDNESDAY

1627 THEA ABERDEEN,TH.R.
DATE 18-FEB-1839
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
SPEC G.A.-MRS.BUSHE, LATE MISS NOEL(LUCY)
ADD2 MONDAY

1628 THEA EDINBURGH,TH.R.
DATE 19-FEB-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST OUT-MR. HORNCASTLE AND MRS. EAST; SPECIAL
OCCASION-ILLNESS FORCES CHANGE OF PROGRAMME
ADD2 TUESDAY

1629 THEA EDINBURGH,TH.R.
DATE 20-FEB-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. HORNCASTLE AS FRANCIS, MRS. EAST AS DI
VERNON; SEE 19-FEB-1839
ADD2 WEDNESDAY

1630 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-MAR-1839
TYPE NATIONAL PLAY/DRAMA
MAIN THE LADY OF THE LAKE!OR, THE VALES OF LOCH KATRINE.
SUPP ST.SWITHIN'S CHAIR;OR, HALLOWMAS EVE
WORK LADY OF THE LAKE/WAVERLEY
LBRY M
SPEC COMBINATION;G.A.-MR.MOORE (FITZJAMES "FIRST APPEARANCE IN THAT
CHARACTER");"FIRST TIME THIS SEASON"-BOTH PIECES;SUPP-"FROM
THE LEGEND...IN THE CELEBRATED NOVEL OF WAVERLY [SIC]",
"DRAMATISED FOR THIS ESTABLISMENT."
ADD2 FRIDAY

1631 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-MAR-1839
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR,OR, HALLOWMAS EVE.
WORK WAVERLEY
LBRY M
SPEC "SECOND TIME THIS SEASON."
ADD2 SATURDAY

1632 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-MAR-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE FATE OF THE LILY OF ST.LEONARDS;OR, THE RUFFIAN BOY
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "FIRST TIME IN SCOTLAND OF A NEW DRAMA","DRAMATISED FROM THE LATTER PART...CELEBRATED NOVEL";RUN;CLUSTER.
ADD2 MONDAY

1633 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-MAR-1839
TYPE NATIONAL DRAMA (TWICE)
MAIN THE FATE OF THE LILY OF ST.LEONARDS;OR, THE RUFFIAN BOY (THREE ACTS)
SUPP ST.SWITHIN'S CHAIR;OR, HALLOWMAS EVE
WORK HEART OF MID-LOTHIAN/WAVERLEY
LBRY M
SPEC COMBINATION;CLUSTER;RUN-MAIN
ADD2 TUESDAY

1634 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-MAR-1839
TYPE NATIONAL DRAMA, DRAMA
MAIN THE FATE OF THE LILY OF ST.LEONARDS;OR, THE RUFFIAN BOY (THREE ACTS)
SUPP THE TWA DROVERS;OR, A HIGHLANDER'S REVENGE
WORK HEART OF MID-LOTHIAN/TWO DROVERS
LBRY M
SPEC CLUSTER;COMBINATION;RUN-MAIN;"FIRST TIME THIS SEASON"-SUPP, "DRAMATISED EXPRESSLY FOR THIS ESTABLISHMENT"-SUPP
ADD2 WEDNESDAY

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1635    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 7-MAR-1839
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE FATE OF THE LILY OF ST.LEONARDS;OR, THE RUFFIAN BOY
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC RUN;"FIRST TIME OF ITS PERFORMANCE AT SECOND PRICE"
        ADD2 THURSDAY

1636    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 8-MAR-1839
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE FATE OF THE LILY OF ST.LEONARDS;OR, THE RUFFIAN BOY
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC RUN
        ADD2 FRIDAY

1637    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 9-MAR-1839
        TYPE DRAMA
        SUPP THE TWA DROVERS, OR, A HIGHLANDER'S REVENGE.
        WORK TWO DROVERS
        LBRY M
        SPEC "SECOND TIME THIS SEASON"
        ADD2 SATURDAY

1638    THEA EDINBURGH,TH.R.
        DATE 11-MAR-1839
        TYPE LEGENDARY DRAMA
        ACTS 2
        SUPP THE LEGEND OF MONTROSE, OR THE CHILDREN OF MONTROSE
        WORK LEGEND OF MONTROSE
        LBRY NLS
        SPEC GUEST ARTIST-MRS. BUSHE AS ANNOT LYLE; UNUSUAL TITLE; GUEST
             ARTIST OUT-MR. RANGER AND MONSIEUR KLISHNIG
        ADD2 MONDAY

1639    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 16-MAR-1839
        TYPE DRAMA
        SUPP THE TWA DROVERS;OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY M
        ADD2 SATURDAY

1640    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 18-MAR-1839
        TYPE DRAMA
        SUPP THE TWA DROVERS! OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY M
        SPEC "LAST TIME THIS SEASON";G.A. OUT-MR.PAUMIER
        ADD2 MONDAY
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1641 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-MAR-1839
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR;OR, HALLOWMAS EVE
WORK WAVERLEY
LBRY M
SPEC "LAST TIME THIS SEASON";G.A. OUT-MR.PAUMIER.
ADD2 FRIDAY

1642 THEA EDINBURGH,TH.R.
DATE 27-MAR-1839
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MRS. BUSHE AS DI VERNON; GUEST ARTIST OUT-MISS ELPHINSTONE AND SHERIDAN KNOWLES
ADD2 WEDNESDAY

1643 THEA EDINBURGH,TH.R.
DATE 10-APR-1839
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
ADD2 WEDNESDAY

1644 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-APR-1839
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC "LAST TIME THIS SEASON"
ADD2 THURSDAY

1645 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-APR-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BLACK DWARF;OR, ELSHIE, THE WIZARD OF THE MOOR
WORK BLACK DWARF
LBRY M
SPEC "FIRST TIME THIS SEASON"; ON THE BILL AS FROM "TALES OF MY LANDLORD"
ADD2 TUESDAY

1646 THEA EDINBURGH,TH.R.
DATE 2-MAY-1839
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC BENEFIT
ADD2 THURSDAY

1647 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-MAY-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BLACK DWARF! OR, ELSHIE, THE WIZARD OF THE MOOR.
WORK BLACK DWARF
LBRY M
SPEC ON THE BILL AS FROM "TALES OF MY LANDLORD"
ADD2 SATURDAY

1648 THEA EDINBURGH,TH.R.
DATE 15-MAY-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC AFTER-SEASON; GUEST ARTIST-MRS. FITZWILLIAM AS MADGE WILDFIRE
ADD2 WEDNESDAY

1649 THEA EDINBURGH,TH.R.
DATE 22-MAY-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEE 15-MAY-1839
ADD2 WEDNESDAY

1650 THEA EDINBURGH,ADELPHI
DATE 13-JUL-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DOMINIE SAMPSON; GUEST ARTIST OUT-MONS.
PLEGE AND SONS(TIGHTROPE WALKERS); SEASON
ADD2 SATURDAY

1651 THEA EDINBURGH,ADELPHI
DATE 15-JUL-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC "SECOND APPEARANCE OF MR.MACKAY"-GUEST ARTIST (DOMINIE);BILL
SAYS "FIRST TIME THIS SEASON" BUT SEE 13-JUL-1839;GUEST ARTIST
OUT-MONS.PLEGE AND SONS;SEASON.
ADD2 MONDAY

1652 THEA EDINBURGH,ADELPHI
DATE 16-JUL-1839
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (DUMBIEDIKES);SEASON;GUEST ARTIST OUT-MONS.PLEGE-SONS.
ADD2 TUESDAY

1653 THEA EDINBURGH,ADELPHI
DATE 17-JUL-1839
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY (DOMINIE);GUEST ARTIST OUT-MONS.PLEGE-SONS.
ADD2 WEDNESDAY

1654 THEA EDINBURGH,ADELPHI
DATE 18-JUL-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY (CALEB);GUEST ARTIST OUT-MONS. PLEGE-SONS;"FIRST TIME THIS SEASON"
ADD2 THURSDAY

1655 THEA EDINBURGH,ADELPHI
DATE 19-JUL-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC "FIRST TIME THIS SEASON";SEASON;GUEST ARTIST-MR.MACKAY (BAILIE); GUEST ARTIST OUT-MONS.PLEGE-SONS.
ADD2 FRIDAY

1656 THEA EDINBURGH,ADELPHI
DATE 20-JUL-1839
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCH-LEVEN
CATT MONDAY-ROB ROY
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST-MACKAY AS SANDY; GUEST ARTIST OUT-MONS. PLEGE AND SONS; SEASON
ADD2 SATURDAY

1657 THEA EDINBURGH,ADELPHI
DATE 22-JUL-1839
TYPE OPERA
ACTS 3
MAIN ROB ROY
CATT TOMORROW-REDGAUNTLET
WORK ROB ROY
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS THE BAILIE; GUEST ARTIST OUT-MONS. PLEGE ANDSONS.
ADD2 MONDAY

1658 THEA EDINBURGH,ADELPHI
DATE 23-JUL-1839
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES
WORK REDGAUNTLET
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS PETER PEEBLES, GUEST ARTIST OUT-MONS. PLEGE AND SONS
ADD2 TUESDAY

1659 THEA EDINBURGH,ADELPHI
DATE 24-JUL-1839
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR (3 ACTS)
SUPP REDGAUNTLET (2 ACTS)
CATT TOMORROW-HEART OF MID-LOTHIAN, FRIDAY-ANTIQUARY
WORK BRIDE OF LAMMERMOOR/REDGAUNTLET
LBRY EP
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS CALEB AND PETER PEEBLES; GUEST ARTIST OUT-MONS. PLEGE AND SONS
ADD2 WEDNESDAY

1660 THEA EDINBURGH,ADELPHI
DATE 25-JUL-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
CATT TOMORROW-ROB ROY
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST OUT-MONS. PLEGE AND SONS.
ADD2 THURSDAY

1661 THEA EDINBURGH,ADELPHI
DATE 26-JUL-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS THE BAILIE; GUEST ARTIST OUT-MONS. PLEGE AND SONS.
ADD2 FRIDAY

1662 THEA EDINBURGH,ADELPHI
DATE 15-AUG-1839
TYPE GRAND HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE KNIGHT TEMPLARS
WORK IVANHOE
LBRY EP
SPEC "FIRST TIME THIS SEASON"; REVIVAL
ADD2 THURSDAY

1663 THEA EDINBURGH,ADELPHI
DATE 17-AUG-1839
TYPE HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE TOURNAMENT
WORK IVANHOE
LBRY EP
SPEC REVIVAL
ADD2 SATURDAY

1664 THEA EDINBURGH,ADELPHI
DATE 19-AUG-1839
TYPE GRAND HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE TOURNAMENT OF ASHLY [SIC] DE LA ZOUCH
WORK IVANHOE
LBRY F
SPEC "THIRD NIGHT THIS SEASON"
ADD2 MONDAY

1665 THEA EDINBURGH,ADELPHI
DATE 21-AUG-1839
TYPE HISTORICAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE TOURNAMENT OF ASHLY DE LA ZOUCH
WORK IVANHOE
LBRY EP
SPEC REVIVAL
ADD2 WEDNESDAY

1666 THEA EDINBURGH,ADELPHI
DATE 22-AUG-1839
TYPE HISTORICAL DRAMA
MAIN KENILWORTH, OR THE MERRY DAYS OF QUEEN ELIZABETH
WORK KENILWORTH
LBRY EP
SPEC REVIVAL; "FIRST TIME THIS SEASON"
ADD2 THURSDAY

1667 THEA EDINBURGH,ADELPHI
DATE 23-AUG-1839
TYPE HISTORICAL PLAY/DRAMA
ACTS 3
MAIN KENILWORTH, OR THE MERRY DAYS OF GOOD QUEEN BESS
SUPP IVANHOE, OR THE TOURNAMENT OF ASHLY DE LA ZOUCH
WORK KENILWORTH/IVANHOE
LBRY EP
SPEC COMBINATION; REVIVAL; SEASON
ADD2 FRIDAY

1668 THEA EDINBURGH,ADELPHI
DATE 24-AUG-1839
TYPE NATIONAL DRAMA
ACTS 3
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES (RE-ENGAGED)
ADD2 SATURDAY

1669 THEA EDINBURGH,ADELPHI
DATE 26-AUG-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
CATT TOMORROW-GUY MANNERING AND IVANHOE, WEDNESDAY-REDGAUNTLET
WORK ROB ROY
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS THE BAILIE.
ADD2 MONDAY

1670 THEA EDINBURGH,ADELPHI
DATE 27-AUG-1839
TYPE NATIONAL OPERA-HISTORICAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
SUPP IVANHOE, OR THE TOURNAMENT OF ASHLY DE LA ZOUCH
CATT TOMORROW-REDGAUNTLET
WORK GUY MANNERING/IVANHOE
LBRY EP
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON
ADD2 TUESDAY

1671 THEA EDINBURGH,ADELPHI
DATE 28-AUG-1839
TYPE NATIONAL DRAMA/OVERTURE
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES
SUPP NATIONAL OVERTURE TO THE HEART OF MID-LOTHIAN
WORK REDGAUNTLET/HEART OF MID-LOTHIAN
LBRY EP
SPEC SEASON; FAVOURITE MUSIC; GUEST ARTIST-MACKAY AS PETER PEEBLES
ADD2 WEDNESDAY

1672 THEA EDINBURGH,ADELPHI
DATE 29-AUG-1839
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (THREE ACTS)
SUPP REDGAUNTLET, OR POOR PETER PEEBLES AGAINST PLAINSTANES (TWO ACTS)
WORK HEART OF MID-LOTHIAN/REDGAUNTLET
LBRY EP
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND
PETER PEEBLES
ADD2 THURSDAY

1673 THEA EDINBURGH,ADELPHI
DATE 30-AUG-1839
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE
ADD2 FRIDAY

1674 THEA DUNDEE,VICTORIA PAVILION,MEADOWS
DATE 13-SEP-1839
TYPE SCOTTISH MELO-DRAMA
ACTS 2
SUPP LOCHINVAR, THE BRIDAL OF NETHERBY!
WORK LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC BENEFIT-MISS TOWNLY(LADY HELEN);"FIRST TIME IN THIS TOWN BY THE PRESENT COMPANY";NEW SCENERY BY MR.T.S.FRASER;PROPRIETORS-MESSRS.MILLER AND SEAL.
ADD2 FRIDAY

1675 THEA EDINBURGH,ADELPHI
DATE 22-OCT-1839
SUPP THE LADY OF THE LAKE-A SCENE (COILANTOGLE FORD)
WORK LADY OF THE LAKE
LBRY EP
SPEC BENEFIT; FAVOURITE SCENE-"TERRIFIC COMBAT-ARRANGED EXPRESSLY FOR THIS OCCASION FROM SIR WALTER SCOTT'S DESCRIPTION."
ADD2 TUESDAY

1676 THEA EDINBURGH,TH.R.
DATE 11-NOV-1839
TYPE MELO-DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC REVIVAL,"FIRST TIME THESE THREE YEARS";CLUSTER;NON-APPEARANCE OF GUEST ARTISTS MISSES AND MR.SMITH ENTAILS SOME RE-PLANNING.
ADD2 MONDAY

1677 THEA EDINBURGH,TH.R.
DATE 12-NOV-1839
TYPE NATIONAL MELO-DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC "SECOND TIME THESE THREE YEARS"-REVIVAL;CLUSTER
ADD2 TUESDAY

1678 THEA EDINBURGH,TH.R.
DATE 13-NOV-1839
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (PETER PEEBLES);FIRST TIME THIS SEASON.
ADD2 WEDNESDAY

1679 THEA EDINBURGH,TH.R.
DATE 14-NOV-1839
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC CLUSTER;GUEST ARTIST-MR.MACKAY (PETER PEEBLES)
ADD2 THURSDAY

1680 THEA EDINBURGH,TH.R.
DATE 16-NOV-1839
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES (2 ACTS)
WORK BRIDE OF LAMMERMOOR/REDGAUNTLET
LBRY F
SPEC COMBINATION;MR.MACKAY IS A 'FEATURED' ARTIST THIS SEASON, RATHER THAN A GUEST ARTIST.
ADD2 SATURDAY

1681 THEA EDINBURGH,TH.R.
DATE 19-NOV-1839
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
ADD2 TUESDAY

1682 THEA EDINBURGH,TH.R.
DATE 20-NOV-1839
TYPE NATIONAL MELO-DRAMA
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
ADD2 WEDNESDAY

1683 THEA EDINBURGH,TH.R.
DATE 22-NOV-1839
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS J.SMITH (JULIA), MISS SMITH (LUCY)
ADD2 FRIDAY

1684 THEA EDINBURGH,TH.R.
DATE 25-NOV-1839
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH (DI VERNON);GUEST ARTIST OUT-MISS J. SMITH
ADD2 MONDAY

1685 THEA EDINBURGH,TH.R.
DATE 27-NOV-1839
TYPE DRAMA
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH
ADD2 WEDNESDAY

1686 THEA EDINBURGH,TH.R.
DATE 28-NOV-1839
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS SMITH (LUCY), MISS J.SMITH (JULIA).
ADD2 THURSDAY

1687 THEA EDINBURGH,TH.R.
DATE 29-NOV-1839
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS SMITH (LUCY), MISS J.SMITH (JULIA).
ADD2 FRIDAY

1688 THEA EDINBURGH,TH.R.
DATE 5-DEC-1839
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS J.SMITH (JULIA), MISS SMITH IS ILL, MISS STANLEY (LUCY);GUEST ARTIST OUT-THE FAMILY MATWEITSCH (RUSSIAN SINGERS)
ADD2 THURSDAY

1689 THEA EDINBURGH,TH.R.
DATE 23-DEC-1839
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J. SMITH.
ADD2 MONDAY

1690 THEA EDINBURGH,TH.R.
DATE 26-DEC-1839
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH
ADD2 THURSDAY

1691 THEA EDINBURGH,TH.R.
DATE 27-DEC-1839
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS SMITH(LUCY), MISS J.SMITH(JULIA)
ADD2 FRIDAY

1692 THEA EDINBURGH,TH.R.
DATE 31-DEC-1839
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST OUT-MR.T.MATHEWS, MR.GOUGH, MISS HALL(PANTOMIMISTS)
ADD2 TUESDAY

1693 THEA EDINBURGH,TH.R.
DATE 1-JAN-1840
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-MR.T.MATHEWS, MR.GOUGH, MISS HALL(PANTOMIMISTS)
ADD2 WEDNESDAY

1694 THEA EDINBURGH,TH.R.
DATE 2-JAN-1840
TYPE OPERA
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS SMITH(LUCY), MISS J.SMITH;GUEST ARTIST OUT-
AS AT 31-DEC-1839.
ADD2 THURSDAY

1695 THEA EDINBURGH,TH.R.
DATE 8-JAN-1840
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-MISSES SMITH AND THE PANTOMIMISTS (SEE
31-DEC-1839)
ADD2 WEDNESDAY

1696 THEA EDINBURGH,TH.R.
DATE 15-JAN-1840
TYPE NATIONAL OPERATIC DRAMA
MAIN THE ANTIQUARY, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY F
SPEC GUEST ARTIST-MISS SMITH(ISABELLA),MISS J.SMITH(MARIA);GUEST
ARTIST OUT-AS AT 31-DEC-1839;REVIVAL
ADD2 WEDNESDAY

1697 THEA EDINBURGH,TH.R.
DATE 18-JAN-1840
TYPE NATIONAL OPERATIC DRAMA
MAIN THE ANTIQUARY OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY F
SPEC GUEST ARTIST-MISS SMITH(ISABELLA),MISS J.SMITH(MARIA);GUEST ARTIST OUT-AS AT 31-DEC-1839.
ADD2 SATURDAY

1698 THEA EDINBURGH,TH.R.
DATE 23-JAN-1840
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J. SMITH, THE PANTOMIMISTS (SEE 31-DEC-1839)
ADD2 THURSDAY

1699 THEA EDINBURGH,TH.R.
DATE 27-JAN-1840
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH (BILL ALSO ANNOUNCES THEIR ADDITION TO THE COMPANY "FOR THE GREATER PART OF THE SEASON")
ADD2 MONDAY

1700 THEA EDINBURGH,TH.R.
DATE 4-FEB-1840
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH, THE PANTOMIMISTS (SEE 31-DEC-1839, NOW IN "DON JUAN, OR THE FEAST OF THE SPECTRE").
ADD2 TUESDAY

1701 THEA EDINBURGH,TH.R.
DATE 11-FEB-1840
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH, MISS HALL, MR.T.MATHEWS;HIS BENEFIT.
ADD2 TUESDAY

1702 THEA EDINBURGH,TH.R.
DATE 13-FEB-1840
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH, MR.T.MATHEWS, MISS HALL
ADD2 THURSDAY

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1703    THEA EDINBURGH,TH.R.
        DATE 15-FEB-1840
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN IVANHOE
        WORK IVANHOE
        LBRY F
        SPEC REVIVAL;GUEST ARTIST OUT-THE MISSES SMITH.
        ADD2 SATURDAY

1704    THEA ABERDEEN,TH.R.
        DATE 17-FEB-1840
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART, QUEEN OF SCOTS, OR, THE ESCAPE FROM LOCHLEVEN CASTLE
        AUTH WILLIAM MURRAY
        WORK ABBOT
        LBRY B
        SPEC G.A.-MISS HYLAND(CATHERINE SEYTON);G.A.OUT-MISS J.HYLAND.
        ADD2 MONDAY

1705    THEA EDINBURGH,TH.R.
        DATE 21-FEB-1840
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        ADD2 FRIDAY

1706    THEA EDINBURGH,TH.R.
        DATE 26-FEB-1840
        TYPE NATIONAL DRAMA
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST OUT-THE MISSES SMITH.
        ADD2 WEDNESDAY

1707    THEA EDINBURGH,TH.R.
        DATE 2-MAR-1840
        TYPE NATIONAL DRAMA
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY F
        SPEC REVIVAL;GUEST ARTIST OUT-THE MISSES SMITH (WHO APPEAR IN "THE
             FLOWER OF THE FOREST")
        ADD2 MONDAY

1708    THEA EDINBURGH,TH.R.
        DATE 3-MAR-1840
        TYPE HISTORICAL DRAMA
        MAIN IVANHOE
        WORK IVANHOE
        LBRY F
        SPEC GUEST ARTIST OUT-THE MISSES SMITH.
        ADD2 TUESDAY
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1709 THEA EDINBURGH,TH.R.
DATE 5-MAR-1840
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH (DI VERNON).
ADD2 THURSDAY

1710 THEA EDINBURGH,TH.R.
DATE 9-MAR-1840
TYPE GRAND HISTORICAL DRAMA
ACTS 3
SUPP IVANHOE, OR THE KNIGHT TEMPLARS
WORK IVANHOE
LBRY F
SPEC MURRAY ANSWERS AN ANOYMOUS CRITIC IN A NOTE AT THE TOP OF THE BILL, AND BORROW A FEW WORDS FROM "THE RESPECTED BAILIE OF THE SAUTMARKET"
ADD2 MONDAY

1711 THEA JEDBURGH,THEATRE,BLACK BULL INN
DATE 9-MAR-1840
TYPE OPERA
MAIN GUY MANNERING, OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.H.JOHNSTON (DANDIE DINMONT)
ADD2 MONDAY

1712 THEA JEDBURGH,THEATRE,BLACK BULL INN
DATE 13-MAR-1840
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR, THE FATAL PREDICTION
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC SUPP INCLUDES "GILDEROY"
ADD2 FRIDAY

1713 THEA EDINBURGH,TH.R.
DATE 18-MAR-1840
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MISS SMITH (LUCY), MISS J.SMITH (JULIA).
ADD2 WEDNESDAY

1714 THEA EDINBURGH,TH.R.
DATE 25-MAR-1840
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC SPECIAL OCCASION-TUESDAY'S PROGRAMME POSTPONED BY THE LORD PROVOST'S CLOSING OF THE THEATRE, BECAUSE THE CHURCHES WERE OPEN; GUEST ARTIST OUT-THE MISSES SMITH.
ADD2 WEDNESDAY

1715 THEA EDINBURGH,TH.R.
DATE 30-MAR-1840
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH.
ADD2 MONDAY

1716 THEA EDINBURGH,TH.R.
DATE 31-MAR-1840
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH (DI VERNON);GUEST ARTIST OUT-MISS J.
SMITH
ADD2 TUESDAY

1717 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-APR-1840
TYPE NATIONAL DRAMA
SUPP HIGHLAND WIDOW; OR THE WOMAN OF THE TREE
AUTH WILSON, J.M.
WORK HIGHLAND WIDOW
FORD J1
LBRY GUL
SPEC QUERY POSITION; RUN
ADD2 SATURDAY

1718 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-APR-1840
TYPE NATIONAL DRAMA
SUPP HIGHLAND WIDOW; OR THE WOMAN OF THE TREE
AUTH WILSON, J.M.
WORK HIGHLAND WIDOW
FORD J1
LBRY GUL
SPEC QUERY POSITION; RUN
ADD2 MONDAY

1719 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-APR-1840
TYPE NATIONAL DRAMA
SUPP HIGHLAND WIDOW;OR, THE WOMAN OF THE TREE
AUTH WILSON,J.M.
WORK HIGHLAND WIDOW
FORD J1
LBRY GUL
SPEC RUN
ADD2 TUESDAY

1720 THEA EDINBURGH,TH.R.
DATE 30-APR-1840
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
CATT TOMORROW-MARY STUART/MONDAY-REDGAUNTLET
WORK HEART OF MID-LOTHIAN
LBRY EP
ADD2 THURSDAY

1721 THEA EDINBURGH,TH.R.
DATE 1-MAY-1840
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY EP
ADD2 FRIDAY

1722 THEA EDINBURGH,TH.R.
DATE 4-MAY-1840
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC BENEFIT-MR.MACKAY
ADD2 MONDAY

1723 THEA EDINBURGH,TH.R.
DATE 8-MAY-1840
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC BENEFIT
ADD2 FRIDAY

1724 THEA EDINBURGH,TH.R.
DATE 15-MAY-1840
TYPE NATIONAL MELO-DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
ADD2 FRIDAY

1725 THEA EDINBURGH,TH.R.
DATE 21-MAY-1840
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC "LAST NIGHT THIS SEASON"
ADD2 THURSDAY

1726 THEA DUNFERMLINE,THEATRE
DATE 20-JUN-1840
TYPE DRAMA
MAIN MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F/HW
SPEC CROSS-DRESSING (ROLAND-MISS EBSWORTH)
ADD2 SATURDAY

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1727    THEA EDINBURGH,ADELPHI
        DATE 10-JUL-1840
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MACKAY(BAILIE);"FIRST TIME THIS SEASON"; GUEST
             ARTIST OUT-MR.SLOAN
        ADD2 FRIDAY

1728    THEA EDINBURGH,ADELPHI
        DATE 11-JUL-1840
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MACKAY(PETER PEEBLES);"FIRST TIME THIS SEASON";
             GUEST ARTIST OUT-MR.SLOAN
        ADD2 SATURDAY

1729    THEA EDINBURGH,ADELPHI
        DATE 13-JUL-1840
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(BAILIE);GUEST ARTIST OUT-MR.SLOAN
        ADD2 MONDAY

1730    THEA EDINBURGH,ADELPHI
        DATE 29-JUL-1840
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.WILSON(BERTRAM), MISS SMITH(LUCY), MISS J.
             SMITH(JULIA); "FIRST TIME THIS SEASON"
        ADD2 WEDNESDAY

1731    THEA EDINBURGH,TH.R.
        DATE 3-AUG-1840
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.WILSON(BERTRAM), DOMINIE(MR.MACKAY), MISS
             SMITH(LUCY), MISS J.SMITH(JULIA).
        ADD2 MONDAY
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1732 THEA EDINBURGH,TH.R.
DATE 5-AUG-1840
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.WILSON(BERTRAM), MACKAY(DOMINIE), MISS SMITH(LUCY), MISS J.SMITH(JULIA)
ADD2 WEDNESDAY

1733 THEA EDINBURGH,ADELPHI
DATE 7-AUG-1840
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-AS AT 3RD AND 5TH AUGUST.
ADD2 FRIDAY

1734 THEA EDINBURGH,ADELPHI
DATE 11-AUG-1840
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY(LAST 2 ACTS)
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.WILSON(DANDIE DINMONT-"FIRST APPEARANCE THIS SEASON" IN THIS CHARACTER), MR.MACKAY(DOMINIE), MISS SMITH(LUCY), MISS J.SMITH(JULIA);TRUNCATED
ADD2 TUESDAY

1735 THEA EDINBURGH,ADELPHI
DATE 12-AUG-1840
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (PETER PEEBLES);GUEST ARTIST OUT-MR. WILSON, MISS SMITH AND MISS J.SMITH
ADD2 WEDNESDAY

1736 THEA INVERNESS,TH.R.
DATE 12-AUG-1840
TYPE GRAND ROMANTIC MELO-DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY B
SPEC G.A.-MR.G.V.BROOKE (FITZJAMES).
ADD2 WEDNESDAY

1737 THEA EDINBURGH,ADELPHI
DATE 13-AUG-1840
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (LAST 2 ACTS)
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;GUEST ARTIST-MR.MACKAY (DOMINIE), MR.WILSON (DANDIE), MISS SMITH (LUCY), MISS J.SMITH (JULIA)
ADD2 THURSDAY

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1738    THEA EDINBURGH,ADELPHI
        DATE 15-AUG-1840
        TYPE MASQUE "A VISION, SELECTED FROM...MASQUE"
        SUPP SIR WALTER SCOTT
        AUTH SHERIDAN KNOWLES
        WORK VARIOUS
        LBRY F
        SPEC COMPRESSED;GUEST ARTIST (STATUS UNCLEAR)-MESSRS.WILSON MACKAY,
             MISS J.SMITH;MASQUE FEATURES "A REPRESENTATION OF THE
             METROPOLITAN MONUMENT TO SIR WALTER SCOTT".
        ADD2 SATURDAY

1739    THEA EDINBURGH,ADELPHI
        DATE 17-AUG-1840
        TYPE MASQUE-SEE 15-AUG-1840
        SUPP SIR WALTER SCOTT
        AUTH SHERIDAN KNOWLES
        WORK VARIOUS
        LBRY F
        SPEC DETAILS OF THE "VISION" AS AT 15-AUG-1840;GUEST ARTIST (STATUS
             UNCLEAR)-MR.WILSON, MR.MACKAY, MISS J.SMITH.
        ADD2 MONDAY

1740    THEA EDINBURGH,ADELPHI
        DATE 18-AUG-1840
        TYPE "VISION" (MASQUE)
        SUPP SIR WALTER SCOTT
        AUTH SHERIDAN KNOWLES
        WORK VARIOUS
        LBRY F
        SPEC RUN;ALL DETAILS AS AT 15-AUG-1840
        ADD2 TUESDAY

1741    THEA EDINBURGH,ADELPHI
        DATE 19-AUG-1840
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (LAST 2 ACTS)
        WORK GUY MANNERING
        LBRY F
        SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (DANDIE), MR.MACKAY
             (DOMINIE), MISS SMITH (LUCY), MISS J.SMITH (JULIA);BILL MAKES
             SPECIAL MENTION OF THE "NEW DROP SCENE" SHOWING THE PROPOSED
             SCOTT MONUMENT.
        ADD2 WEDNESDAY

1742    THEA EDINBURGH,ADELPHI
        DATE 20-AUG-1840
        TYPE "VISION" (MASQUE)
        SUPP SIR WALTER SCOTT
        AUTH SHERIDAN KNOWLES
        WORK VARIOUS
        LBRY F
        SPEC GUEST ARTIST (STATUS UNCLEAR)-MR.MACKAY, MR.WILSON, MISS
             SMITH, MISS J.SMITH;BILL MAKES MENTION OF AN "AERIAL MASQUE";
             BROKEN RUN
        ADD2 THURSDAY
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1743 THEA EDINBURGH,ADELPHI
DATE 22-AUG-1840
SUPP DROP SCENE "REPRESENTING THE METROPOLITAN MONUMENT TO SIR WALTER SCOTT"
LBRY F
SPEC NEW SCENERY BY MR.MUIR (FORMERLY PART OF THE VISION/MASQUE-SEE 15-AUG-1840 ONWARDS)
ADD2 SATURDAY

1744 THEA EDINBURGH,ADELPHI
DATE 24-AUG-1840
TYPE NATIONAL OPERA-"VISION" (MASQUE)
MAIN ROB ROY, OR AULD LANGSYNE (3 ACTS)
SUPP SIR WALTER SCOTT
AUTH SHERIDAN KNOWLES (SUPP)
WORK ROB ROY/VARIOUS
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (BAILIE), MISS SMITH-DI VERNON, MISS J.SMITH (UNCLEAR);COMBINATION;WILSON,WHO PERFORMED ON SATURDAY 22ND, ABSENT BECAUSE OF "VERY SERIOUS ACCIDENT"
ADD2 MONDAY

1745 THEA EDINBURGH,ADELPHI
DATE 26-AUG-1840
TYPE DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (DUMBIEDYKES);GUEST ARTIST OUT-MISS SMITH, MISS J.SMITH;"FIRST NIGHT THIS SEASON"
ADD2 WEDNESDAY

1746 THEA EDINBURGH,ADELPHI
DATE 27-AUG-1840
TYPE OPERA-DROP SCENE
MAIN ROB ROY, OR AULD LANGSYNE
SUPP DROP SCENE OF "THE PROPOSED METROPOLITAN MONUMENT"
WORK ROB ROY
LBRY F
SPEC SCENERY;GUEST ARTIST-MR.MACKAY (BAILIE), MISS SMITH (DI VERNON); GUEST ARTIST OUT-MISS J.SMITH;"LAST NIGHT THIS SEASON" OF ROB ROY
ADD2 THURSDAY

1747 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-AUG-1840
TYPE POPULAR MUSICAL DRAMA
MAIN GUY MANNERING;OR, THE GIPSY S PROPHECY
WORK GUY MANNERING
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MR. TEMPLETON AS HENRY BERTRAM
ADD2 MONDAY

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1748    THEA EDINBURGH,ADELPHI
        DATE 1-SEP-1840
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (DUMBIEDYKES);GUEST ARTIST OUT-MISS
             SMITH, MISS J.SMITH
        ADD2 TUESDAY

1749    THEA EDINBURGH,ADELPHI
        DATE 2-SEP-1840
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (PETER PEEBLES);GUEST ARTIST OUT-MISS
             SMITH, MISS J.SMITH
        ADD2 WEDNESDAY

1750    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 2-SEP-1840
        TYPE NATIONAL DRAMA
        MAIN ROB ROY MACGREGOR OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.TEMPLETON (FRANCIS), MISS JARRETT (DI VERNON).
        ADD2 WEDNESDAY

1751    THEA EDINBURGH,ADELPHI
        DATE 3-SEP-1840
        TYPE NATIONAL OPERA/MELO-DRAMA
        MAIN ROB ROY (3 ACTS)
        SUPP LOCHINVAR
        AUTH W.T.MONCRIEFF (SUPP)
        WORK ROB ROY/LOCHINVAR(MARMION-REMOTE)
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH (DI VERNON), MISS J.SMITH (MYSIE), MR.
             MACKAY (BAILIE AND CROMIE);HIS BENEFIT;COMBINATION
        ADD2 THURSDAY

1752    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 3-SEP-1840
        TYPE NATIONAL DRAMA
        MAIN ROB ROY MACGREGOR OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.TEMPLETON(FRANCIS),MISS JARRETT(DI VERNON)
        ADD2 THURSDAY

1753    THEA EDINBURGH,ADELPHI
        DATE 9-SEP-1840
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY (LAST 2 ACTS)
        WORK GUY MANNERING
        LBRY F
        SPEC TRUNCATED;GUEST ARTIST-MR.WILSON (DANDIE), MISS SMITH (LUCY),
             MISS J.SMITH (JULIA)
        ADD2 WEDNESDAY
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1754 THEA EDINBURGH,ADELPHI
DATE 11-SEP-1840
TYPE OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.WILSON (BERTRAM), MISS SMITH (LUCY), MISS J. SMITH (JULIA).
ADD2 FRIDAY

1755 THEA EDINBURGH,ADELPHI
DATE 23-SEP-1840
SUPP DROP SCENE OF "THE PROPOSED MONUMENT"
LBRY F
SPEC SCENERY BY MR.MUIR, AS A BACKGROUND TO ORCHESTRAL MUSIC "A VARIETY OF THE MOST POPULAR WALTZES AND OVERTURES"
ADD2 WEDNESDAY

1756 THEA EDINBURGH,ADELPHI
DATE 25-SEP-1840
SUPP DROP SCENE OF "THE PROPOSED MONUMENT"
LBRY F
SPEC SCENERY BY MR.MUIR, ACCOMPANIES MUSIC
ADD2 FRIDAY

1757 THEA EDINBURGH,ADELPHI
DATE 26-SEP-1840
SUPP DROP SCENE OF "THE PROPOSED MONUMENT"
LBRY F
SPEC SCENERY BY MR.MUIR, ACCOMPANIES MUSIC
ADD2 SATURDAY

1758 THEA EDINBURGH,ADELPHI
DATE 29-SEP-1840
TYPE NATIONAL OPERA-NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT/ROB ROY
LBRY F
SPEC COMBINATION;GUEST ARTIST-MR.MACKAY "FOR ONE NIGHT MORE" (BAILIE, SANDY), MISS SMITH (DI VERNON);GUEST ARTIST OUT-MISS J.SMITH
ADD2 TUESDAY

1759 THEA EDINBURGH,ADELPHI
DATE 12-OCT-1840
TYPE GRAND HISTORICAL DRAMA
ACTS 3
SUPP IVANHOE, OR THE KNIGHT TEMPLARS
WORK IVANHOE
LBRY F
SPEC GUEST ARTIST-MISS SMITH (ROWENA),MISS J.SMITH (ELGITHA), MISS J.CRUISE (REBECCA "HER LAST APPEARANCE IN THAT CHARACTER"); BENEFIT-THE MISSES SMITH.
ADD2 MONDAY

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1760    THEA EDINBURGH,ADELPHI
        DATE 16-OCT-1840
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAG
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC BENEFIT-MR.MURRAY;LAST NIGHT OF THE SEASON;GUEST ARTIST-MR.
             MACKAY (CALEB),MISS J.CRUISE (LUCY) "HER LAST APPEARANCE ON THE
             STAGE"; GUEST ARTIST OUT-MISS SMITH, MISS J.SMITH;"FIRST TIME
             THIS SEASON"
        ADD2 FRIDAY

1761    THEA EDINBURGH,TH.R.
        DATE 27-OCT-1840
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST OUT-VAN AMBURGH (WILD ANIMAL TRAINER).
        ADD2 TUESDAY

1762    THEA EDINBURGH,TH.R.
        DATE 29-OCT-1840
        TYPE NATIONAL DRAMA
        MAIN REDGAUNTLET
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST OUT-VAN AMBURGH
        ADD2 THURSDAY

1763    THEA EDINBURGH,TH.R.
        DATE 17-NOV-1840
        TYPE OPERA
        ACTS 3
        MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.WILSON (BERTRAM), MISS SMITH (LUCY), MISS J.
             SMITH (JULIA)
        ADD2 TUESDAY

1764    THEA EDINBURGH,TH.R.
        DATE 26-NOV-1840
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MR.WILSON(DANDIE), MISS SMITH(LUCY), MISS J.
             SMITH(JULIA).
        ADD2 THURSDAY
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1765    THEA EDINBURGH,TH.R.
        DATE 14-DEC-1840
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH(DI VERNON);MACKAY RETURNS TO THE COMPANY
        ADD2 MONDAY

1766    THEA EDINBURGH,TH.R.
        DATE 16-DEC-1840
        TYPE NATIONAL DRAMA
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY F
        ADD2 WEDNESDAY

1767    THEA EDINBURGH,TH.R.
        DATE 17-DEC-1840
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST OUT-THE MISSES SMITH
        ADD2 THURSDAY

1768    THEA EDINBURGH,TH.R.
        DATE 18-DEC-1840
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH(LUCY), MISS J.SMITH(JULIA).
        ADD2 FRIDAY

1769    THEA EDINBURGH,TH.R.
        DATE 19-DEC-1840
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J.
             SMITH
        ADD2 SATURDAY

1770    THEA EDINBURGH,TH.R.
        DATE 21-DEC-1840
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC GUEST ARTIST OUT-THE MISSES SMITH.
        ADD2 MONDAY
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1771    THEA EDINBURGH,TH.R.
        DATE 30-DEC-1840
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC GUEST ARTIST OUT-MR.T.MATHEWS, MR.HARVEY, MR.CARLES, MISS
             REEKIE (PANTOMIMISTS).
        ADD2 WEDNESDAY

1772    THEA EDINBURGH,TH.R.
        DATE 1-JAN-1841
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST OUT-AS AT 30-DEC-1840, ALSO THE MISSES SMITH.
        ADD2 FRIDAY

1773    THEA EDINBURGH,TH.R.
        DATE 20-JAN-1841
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH (DI VERNON);GUEST ARTIST OUT-MISS J.
             SMITH, THE PANTOMIME COMPANY-SEE 30-DEC-1840.
        ADD2 WEDNESDAY

1774    THEA EDINBURGH,TH.R.
        DATE 8-FEB-1841
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET
        WORK REDGAUNTLET
        LBRY F
        SPEC REVIVAL;GUEST ARTIST OUT-THE MISSES SMITH, MR.T.MATHEWS;BILL
             MENTIONS MACKAY'S UPCOMING RETIREMENT FROM THE STAGE.
        ADD2 MONDAY

1775    THEA EDINBURGH,TH.R.
        DATE 15-FEB-1841
        TYPE OPERATIC DRAMA
        MAIN THE ANTIQUARY
        WORK ANTIQUARY
        LBRY F
        SPEC BENEFIT-MR.MACKAY(EDDIE OCHILTREE);GUEST ARTIST-MISS
             SMITH(ISABELLA), MISS J.SMITH(MARIA)
        ADD2 MONDAY

1776    THEA EDINBURGH,TH.R.
        DATE 20-FEB-1841
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING(LAST 2 ACTS)
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS SMITH(LUCY), MISS J.SMITH(JULIA);THEIR
             BENEFIT; TRUNCATED
        ADD2 SATURDAY
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1777 THEA EDINBURGH,TH.R.
DATE 23-FEB-1841
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH.
ADD2 TUESDAY

1778 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-FEB-1841
TYPE EQUESTRIAN
SUPP SIEGE OF JERUSALEM! OR, THE CAMP OF THE WILDERNESS.
WORK TALISMAN
FORD NEW
LBRY GUL
SPEC GUEST ARTIST DUCROW AND COMPANY; QUERY FORD
ADD2 WEDNESDAY

1779 THEA EDINBURGH,TH.R.
DATE 2-MAR-1841
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J. SMITH; BILL MENTIONS MACKAY'S "LAST APPEARANCE" AS THE BAILLE "PREVIOUS TO HIS RETIREMENT"
ADD2 TUESDAY

1780 THEA EDINBURGH,TH.R.
DATE 5-MAR-1841
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-THE MISSES SMITH;BILL MENTIONS MR.MACKAY'S "LAST APPEARANCE IN THAT CHARACTER PREVIOUS TO HIS RETIREMENT FROM THE EDINBURGH STAGE"
ADD2 FRIDAY

1781 THEA EDINBURGH,TH.R.
DATE 30-MAR-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-MR.SLOAN;"LAST APPEARANCE OF MR.MACKAY AS PETER PEEBLES"
ADD2 TUESDAY

1782 THEA EDINBURGH,TH.R.
DATE 31-MAR-1841
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST OUT-MR.SLOAN;"MR.MACKAY'S LAST APPEARANCE AS CALEB BALDERSTON"
ADD2 WEDNESDAY

1783 THEA EDINBURGH,TH.R.
DATE 5-APR-1841
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.SLOAN;"LAST APPEARANCE OF MR.MACKAY" ETC..
ADD2 MONDAY

1784 THEA EDINBURGH,TH.R.
DATE 12-APR-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MR.CHARLES KEAN;"FIRST TIME THIS SEASON"; "MR. MACKAY'S LAST APPEARANCE" ETC..
ADD2 MONDAY

1785 THEA EDINBURGH,TH.R.
DATE 13-APR-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST OUT-MR.CHARLES KEAN;MACKAY'S "LAST APPEARANCE AS PETER PEEBLES"
ADD2 TUESDAY

1786 THEA EDINBURGH,TH.R.
DATE 15-APR-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MR.CHARLES KEAN(MACBETH);"LAST APPEARANCE OF MR. MACKAY AS SANDY MACFARLANE".
ADD2 THURSDAY

1787 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-MAY-1841
MAIN MARY QUEEN OF SCOTS, OR LOCHLEVEN CASTLE
SUPP CLEIKUM INN
CATT 17-MAY-1841 ROB ROY AND REDGAUNTLET
WORK ABBOT/ST. RONAN'S WELL
LBRY GUL
SPEC COMBINATION;GUEST ARTIST MACKAY AS SANDY MACFARLAN [SIC] AND MEG DODS; SEASON;CROSS-DRESSING;TRUNCATED;FAVOURITE SCENE
ADD2 SATURDAY

1788 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-MAY-1841
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY-ACTS 2-3 /ROB ROY MACGREGOR-IN 2 ACTS (RETAINS ALL BAILIE'S SCENES)
CATT THURSDAY REDGAUNTLET
WORK GUY MANNERING/ROB ROY
LBRY GUL
SPEC BENEFIT; SEASON; GUEST ARTIST MACKAY COMBINATION; COMPRESSED; TRUNCATED
ADD2 WEDNESDAY

1789 THEA DUNDEE,ROYAL VICTORIA THEATRE,MEADOWS
DATE 24-MAY-1841
TYPE NATIONAL DRAMA
MAIN MARY STUART, OR LOCHLEVEN CASTLE!
WORK ABBOT
LBRY DCL
ADD2 MONDAY

1790 THEA EDINBURGH,ADELPHI
DATE 10-JUN-1841
TYPE NATIONAL MELO-DRAMA
MAIN THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC "FIRST TIME THIS SEASON";GUEST ARTIST-MR.MCIAN (ROBIN OIG); GUEST ARTIST OUT-MISS JAMES.
ADD2 THURSDAY

1791 THEA EDINBURGH,ADELPHI
DATE 11-JUN-1841
TYPE NATIONAL MELO-DRAMA
MAIN THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-MISS JAMES.
ADD2 FRIDAY

1792 THEA EDINBURGH,ADELPHI
DATE 14-JUN-1841
TYPE NATIONAL MELO-DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-MISS JAMES
ADD2 MONDAY

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1793    THEA EDINBURGH,ADELPHI
        DATE 16-JUN-1841
        TYPE NATIONAL MELO-DRAMA
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE
             TAGLIONI (? MISS JAMES)
        ADD2 WEDNESDAY

1794    THEA EDINBURGH,ADELPHI
        DATE 17-JUN-1841
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE
             TAGLIONI
        ADD2 THURSDAY

1795    THEA EDINBURGH,ADELPHI
        DATE 19-JUN-1841
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC "LAST NIGHT";GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST
             OUT-LA PETITE TAGLIONI;
        ADD2 SATURDAY

1796    THEA EDINBURGH,ADELPHI
        DATE 23-JUN-1841
        TYPE NATIONAL MELO-DRAMA
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE
             TAGLIONI;RUN
        ADD2 WEDNESDAY

1797    THEA EDINBURGH,ADELPHI
        DATE 24-JUN-1841
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE
             TAGLIONI;RUN
        ADD2 THURSDAY
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1798 THEA EDINBURGH,ADELPHI
DATE 25-JUN-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE TAGLIONI; "LAST TIME";RUN
ADD2 FRIDAY

1799 THEA EDINBURGH,ADELPHI
DATE 26-JUN-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-LA PETITE TAGLIONI
ADD2 SATURDAY

1800 THEA EDINBURGH,ADELPHI
DATE 2-JUL-1841
TYPE DRAMA
ACTS 2
MAIN THE WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST.LEONARDS
AUTH G.D.PITT (FORD)
WORK HEART OF MID-LOTHIAN
FORD I6
LBRY F
SPEC "FIRST TIME IN THIS CITY"
ADD2 FRIDAY

1801 THEA EDINBURGH,ADELPHI
DATE 5-JUL-1841
TYPE DRAMA-NATIONAL DRAMA
ACTS 2
MAIN THE WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST.LEONARDS
SUPP THE TWA DROVERS
WORK HEART OF MID-LOTHIAN/TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-THE BOLENO FAMILY,MASTER-MISS WEBSTER, LA PETITE TAGLIONI (DANCERS AND ACROBATS) COMBINATION
ADD2 MONDAY

1802 THEA EDINBURGH,ADELPHI
DATE 7-JUL-1841
TYPE DRAMA-NATIONAL DRAMA
ACTS 2
MAIN THE WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST.LEONARDS
SUPP THE TWA DROVERS
WORK HEART OF MID-LOTHIAN/TWO DROVERS
LBRY F
SPEC COMBINATION;GUEST ARTIST AND GUEST ARTIST OUT-AS AT 5-JUL-1841
ADD2 WEDNESDAY

1803 THEA EDINBURGH,ADELPHI
DATE 12-JUL-1841
TYPE DRAMA
ACTS 2
SUPP THE WHISTLER OF THE GLEN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MR.MCIAN, THE BOLENO FAMILY, MASTER-MISS WEBSTER, LA PETITE TAGLIONI.
ADD2 MONDAY

1804 THEA EDINBURGH,ADELPHI
DATE 14-JUL-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-THE BOLENO FAMILY, MASTER-MISS WEBSTER,LA PETITE TAGLIONI
ADD2 WEDNESDAY

1805 THEA EDINBURGH,ADELPHI
DATE 16-JUL-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN (ROBIN OIG);GUEST ARTIST OUT-MASTER-MISS WEBSTER,LA PETITE TAGLIONI.
ADD2 FRIDAY

1806 THEA EDINBURGH,ADELPHI
DATE 19-JUL-1841
TYPE DRAMA
ACTS 2
MAIN THE WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-THE BOLENO FAMILY, MASTER-MISS WEBSTER,LA PETITE TAGLIONI
ADD2 MONDAY

1807 THEA EDINBURGH,ADELPHI
DATE 12-AUG-1841
TYPE DRAMA
MAIN THE WHISTLER OF THE GLEN
WORK HEART OF MID-LOTHIAN
FORD I6
LBRY NLS
ADD2 THURSDAY

1808 THEA EDINBURGH,ADELPHI
DATE 24-AUG-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
FORD I6
LBRY NLS
ADD2 TUESDAY

1809 THEA EDINBURGH,ADELPHI
DATE 3-SEP-1841
TYPE DRAMA
MAIN THE WHISTLER OF THE GLEN, OR THE FATE OF THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
ADD2 FRIDAY

1810 THEA EDINBURGH,ADELPHI
DATE 27-SEP-1841
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN(ROBIN OIG)
ADD2 MONDAY

1811 THEA EDINBURGH,ADELPHI
DATE 30-SEP-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN(ROBIN OIG)
ADD2 THURSDAY

1812 THEA EDINBURGH,ADELPHI
DATE 2-OCT-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN(ROBIN OIG)
ADD2 SATURDAY

1813 THEA EDINBURGH,ADELPHI
DATE 7-OCT-1841
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.MCIAN(ROBIN OIG)
ADD2 THURSDAY

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1814    THEA EDINBURGH,ADELPHI
        DATE 9-OCT-1841
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST-MR.MCIAN(ROBIN OIG);HIS BENEFIT
        ADD2 SATURDAY

1815    THEA EDINBURGH,ADELPHI
        DATE 19-OCT-1841
        TYPE OVERTURE
        SUPP OVERTURE CALLED "THE HEART OF MIDLOTHIAN"
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC FAVOURITE MUSIC-OVERTURE
        ADD2 TUESDAY

1816    THEA EDINBURGH,ADELPHI
        DATE 22-OCT-1841
        TYPE NATIONAL DRAMA
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC REVIVAL "FIRST TIME THESE SIX YEARS";BENEFIT-MR.POWER(KING
             JAMES)
        ADD2 FRIDAY

1817    THEA ABERDEEN,TH.R.
        DATE 4-DEC-1841
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR;OR THE FATAL PREDICTION
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.PRITCHARD(EDGAR).
        ADD2 SATURDAY

1818    THEA LEITH,COOKE'S NEW ROYAL CIRCUS
        DATE 9-DEC-1841
        TYPE EQUESTRIAN (HISTORICAL AND MAGNIFICENT SPECTACLE)
        MAIN THE TOURNAMENT (THE LISTS OF ASHBY!)
        WORK IVANHOE (REMOTE)
        LBRY NLS
        SPEC ILLUSTRATED BILL; RUN-LENGTH UNKNOWN; GUEST ARTIST-MR.
             COOKE'S CIRCUS COMPANY
        ADD2 THURSDAY

1819    THEA ABERDEEN,TH.R.
        DATE 11-DEC-1841
        TYPE NATIONAL OPERA
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.PRITCHARD(ROB ROY), MR.FRANKS(FRANCIS)-POSSIBLE
             QUERY G.A.-BILL HEAVILY CROSSED IN INK.
        ADD2 SATURDAY
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1820 THEA ABERDEEN,TH.R.
DATE 16-DEC-1841
TYPE OPERA
ACTS 2
SUPP GUY MANNERING("TWO LAST ACTS")
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;BENEFIT-MRS.FRANKS(JULIA);G.A.OUT-THREE AMATEURS.
ADD2 THURSDAY

1821 THEA ABERDEEN,TH.R.
DATE 18-JAN-1842
TYPE NATIONAL PLAY
MAIN ROB ROY;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MACKAY(BAILLIE);SEASON
ADD2 TUESDAY

1822 THEA ABERDEEN,TH.R.
DATE 19-JAN-1842
TYPE DRAMA-NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
SUPP MARY STUART;OR, THE CASTLE OF LOCHLEVEN
AUTH WILLIAM MURRAY(SUPP)
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY B
SPEC COMBINATION;SEASON;G.A.-MACKAY(DUMBIEDYKES, SANDY).
ADD2 WEDNESDAY

1823 THEA ABERDEEN,TH.R.
DATE 20-JAN-1842
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET OR, PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY B
SPEC SEASON;G.A.-MACKAY(PETER PEEBLES)
ADD2 THURSDAY

1824 THEA EDINBURGH,TH.R.
DATE 21-JAN-1842
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;GUEST ARTIST-MR.MACKAY(BAILIE);SEASON
ADD2 MONDAY

1825 THEA ABERDEEN,TH.R.
DATE 21-JAN-1842
TYPE NATIONAL PLAY-INTERLUDE
MAIN THE BRIDE OF LAMMERMOOR OR, THE FATAL PREDICTION
SUPP CLEIKUM INN (1 ACT)
WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
LBRY B
SPEC COMBINATION;SEASON;TRUNCATED;FAVOURITE SCENE;G.A.-MR.MACKAY
(CALEB, MEG DODDS);CROSS-DRESSING.
ADD2 FRIDAY

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1826    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 22-JAN-1842
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN LADY OF THE LAKE, OR THE VALES OF LOCH KATRINE
        WORK LADY OF THE LAKE
        LBRY GUL
        ADD2 SATURDAY

1827    THEA ABERDEEN,TH.R.
        DATE 22-JAN-1842
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(PETER PEEBLES);[MAIN IS NATIONAL DRAMA
             OF "CHARLES EDWARD STUART"-1ST TIME IN 13 YEARS.]
        ADD2 SATURDAY

1828    THEA ABERDEEN,TH.R.
        DATE 24-JAN-1842
        TYPE INTERLUDE
        ACTS 1
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(MEG DODDS);CROSS-DRESSING;TRUNCATED;
             FAVOURITE SCENE;BENEFIT-MACKAY;[ALSO "CRAMOND BRIG" AND
             "GILDEROY"]
        ADD2 MONDAY

1829    THEA EDINBURGH,TH.R.
        DATE 1-FEB-1842
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC REVIVAL;"FIRST NIGHT THIS SEASON";GUEST ARTIST-MR.
             MACKAY(DOMINIE); SEASON
        ADD2 TUESDAY

1830    THEA EDINBURGH,TH.R.
        DATE 2-FEB-1842
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE)
        ADD2 WEDNESDAY

1831    THEA EDINBURGH,TH.R.
        DATE 3-FEB-1842
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        CATT TOMORROW-REDGAUNTLET, SATURDAY-ROB ROY
        WORK GUY MANNERING
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS DOMINIE SAMPSON, MISS SMITH AS LUCY,
             MISS J. SMITH AS JULIA
        ADD2 THURSDAY
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1832 THEA EDINBURGH,TH.R.
DATE 4-FEB-1842
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY F
SPEC REVIVAL;BENEFIT-MR.H.CARLES;GUEST ARTIST-MR.MACKAY(PETER PEEBLES); SEASON
ADD2 FRIDAY

1833 THEA EDINBURGH,TH.R.
DATE 5-FEB-1842
TYPE NATIONAL OPERA/DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
SUPP REDGAUNTLET
WORK ROB ROY/REDGAUNTLET
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(BAILIE, PETER PEEBLES), MISS SMITH(DI VERNON); SEASON;GUEST ARTIST OUT-MISS J.SMITH;COMBINATION
ADD2 SATURDAY

1834 THEA ABERDEEN,TH.R.
DATE 7-FEB-1842
TYPE NATIONAL DRAMA
ACTS 2
MAIN LOCHINVAR;OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC "FIRST TIME IN THIS THEATRE"
ADD2 MONDAY

1835 THEA EDINBURGH,TH.R.
DATE 8-FEB-1842
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS DOMINIE SAMPSON, MISS SMITH AS LUCY, MISS J SMITH AS JULIA
ADD2 TUESDAY

1836 THEA ABERDEEN,TH.R.
DATE 8-FEB-1842
TYPE NATIONAL DRAMA
SUPP LOCHINVAR;OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY B
ADD2 TUESDAY

1837 THEA EDINBURGH,TH.R.
DATE 10-FEB-1842
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS THE BAILIE, MISS SMITH AS DI VERNON
ADD2 THURSDAY

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1838    THEA ABERDEEN,TH.R.
        DATE 10-FEB-1842
        TYPE DRAMA
        MAIN THE CATERAN'S SON OR THE HIGHLAND WIDOW
        WORK HIGHLAND WIDOW
        LBRY B
        SPEC "FIRST TIME IN THIS THEATRE";"FIRST NIGHT OF A NEW SCOTTISH
             DRAMA"; BILL HEADED "DREAD OF MILITARY PUNISHMENT."
        ADD2 THURSDAY

1839    THEA EDINBURGH,TH.R.
        DATE 12-FEB-1842
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS PETER PEEBLES; GUEST ARTIST OUT-
             MISSES SMITH AND MISS MONTAGUE
        ADD2 SATURDAY

1840    THEA EDINBURGH,TH.R.
        DATE 14-FEB-1842
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS THE BAILIE, MISS SMITH AS DI VERNON;
             GUEST ARTIST OUT-SEE 12-FEB-1842
        ADD2 MONDAY

1841    THEA ABERDEEN,TH.R.
        DATE 15-FEB-1842
        TYPE DRAMA
        MAIN THE CATERAN'S SON OR, THE HIGHLAND WIDOW
        WORK HIGHLAND WIDOW
        LBRY B
        SPEC "SECOND TIME IN THIS THEATRE";BENEFIT;SPECIAL OCCASION-TICKET
             NIGHT FOR THE DOORKEEPERS.
        ADD2 TUESDAY

1842    THEA EDINBURGH,TH.R.
        DATE 16-FEB-1842
        TYPE NATIONAL DRAMA-ADDRESS
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        SUPP "AN OCCASIONAL ADDRESS, IN THE CHARACTER OF PETER PEEBLES"
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(PEEBLES);SPECIAL OCCASION-UNDER THE
             PATRONAGE OF THE DEAN AND FACULTY OF ADVOCATES;SEASON;FAVOURITE
             CHARACTER; GUEST ARTIST OUT-THE MISSES SMITH, MISS E.MONTAGUE
        ADD2 WEDNESDAY
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1843 THEA EDINBURGH,TH.R.
DATE 17-FEB-1842
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(PETER PEEBLES);GUEST ARTIST OUT -THE MISSES SMITH, MISS E.MONTAGUE.
ADD2 THURSDAY

1844 THEA EDINBURGH,TH.R.
DATE 18-FEB-1842
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(DUMBIEDIKES);GUEST ARTIST OUT-MISS E.MONTAGUE, THE MISSES SMITH;"FIRST TIME THIS SEASON"
ADD2 FRIDAY

1845 THEA ABERDEEN,TH.R.
DATE 18-FEB-1842
TYPE NATIONAL DRAMA
SUPP THE BATTLE OF THE CLANS OR, THE FAIR MAID OF THE HIGHLANDS
AUTH MR.WILSON (SEE SPEC)
WORK FAIR MAID OF PERTH (SEE SPEC)
LBRY B
SPEC "FIRST TIME IN THIS CITY";"FOUNDED UPON THE ORIGINAL STORY FROM WHICH SIR WALTER SCOTT BORROWED HIS ROMANCE OF "THE FAIR MAID OF PERTH"."; AUTHOR IS EDITOR OF "THE TALES OF THE BORDERS."
ADD2 FRIDAY

1846 THEA EDINBURGH,TH.R.
DATE 19-FEB-1842
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC CONFIRMED-SEE 21-FEB-1842; GUEST ARTIST-SEE 21-FEB-1842
ADD2 SATURDAY

1847 THEA EDINBURGH,TH.R.
DATE 21-FEB-1842
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS CALEB BALDERSTON, MISS MONTAGUE AS LUCY ASHTON; "SECOND TIME THIS SEASON" "RECIEVED...ON SATURDAY"
ADD2 MONDAY

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1848    THEA EDINBURGH,TH.R.
        DATE 22-FEB-1842
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY
        CATT TOMORROW-GUY MANNERING
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-SEE 14-FEB-1842
        ADD2 TUESDAY

1849    THEA EDINBURGH,TH.R.
        DATE 23-FEB-1842
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC SEASON;"ONLY NIGHT OF GUY MANNERING THIS SEASON AT SECOND
             PRICE"; GUEST ARTIST-MR.MACKAY (DOMINIE), MISS SMITH (LUCY),
             MISS J.SMITH (JULIA);GUEST ARTIST OUT-MISS E.MONTAGUE
        ADD2 WEDNESDAY

1850    THEA EDINBURGH,TH.R.
        DATE 24-FEB-1842
        TYPE NATIONAL DRAMA/OPERA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        SUPP ROB ROY, OR AULD LANGSYNE
        WORK BRIDE OF LAMMERMOOR/ROB ROY
        LBRY F
        SPEC SEASON;COMBINATION;GUEST ARTIST-MR.MACKAY(CALEB,BAILIE),MISS E.
             MONTAGUE (LUCY), MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J.
             SMITH.
        ADD2 THURSDAY

1851    THEA ABERDEEN,TH.R.
        DATE 25-FEB-1842
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVERS;OR, THE HIGHLANDER'S REVENGE
        WORK TWO DROVERS/SEE ALSO SPEC
        LBRY B
        SPEC SUPP INCLUDES "THE NOYADES;OR, THE MAID OF LA VENDEE"-OFTEN
             CONNECTED IN BILLS WITH SCOTT'S "LIFE OF NAPOLEON";BENEFIT-
             MISS COWELL (EUGENE IN "THE NOYADES".)
        ADD2 FRIDAY

1852    THEA EDINBURGH,TH.R.
        DATE 26-FEB-1842
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(CALEB), MISS E.MONTAGUE(LUCY);
             GUEST ARTIST OUT-THE MISSES SMITH.
        ADD2 SATURDAY
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1853 THEA EDINBURGH,TH.R.
DATE 28-FEB-1842
TYPE NATIONAL DRAMA(TWICE)-INTERLUDE
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN(2 ACTS)
SUPP THE CLEIKUM INN/THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK ABBOT/ST.RONAN'S WELL/HEART OF MID-LOTHIAN
LBRY F
SPEC COMBINATION;SEASON;BENEFIT-MACKAY;GUEST ARTIST-MR. MACKAY(SANDY, MEG DODDS, DUMBIEDIKES), MISS E.MONTAGUE(MARY); CROSS-DRESSING;GUEST ARTIST OUT-THE MISSES SMITH;TRUNCATED; FAVOURITE SCENE
ADD2 MONDAY

1854 THEA EDINBURGH,TH.R.
DATE 1-MAR-1842
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(SANDY), MISS E.MONTAGUE(MARY); GUEST ARTIST OUT-THE MISSES SMITH.
ADD2 TUESDAY

1855 THEA ABERDEEN,TH.R.
DATE 1-MAR-1842
TYPE DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS/SEE ALSO SPEC
LBRY B
SPEC SPECIAL OCCASION-PATRONAGE OF THE CONVENOR, MASTER OF HOSPITAL DEACONS, AND MEMBERS OF THE JUNIOR INCORPORATED TRADES;MAIN IS "THE FAIR MAID OF PERTH;OR, FOR MY AIN HAND"-FAIR MAID OF PERTH(ALIEN)
ADD2 TUESDAY

1856 THEA EDINBURGH,TH.R.
DATE 5-MAR-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(BAILIE), MISS SMITH(DI VERNON);GUEST ARTIST OUT-MISS J.SMITH, MISS E.MONTAGUE.
ADD2 SATURDAY

1857 THEA ABERDEEN,TH.R.
DATE 12-MAR-1842
TYPE DRAMA
SUPP THE HIGHLAND WIDOW OR, THE CATERAN'S SON
WORK HIGHLAND WIDOW
LBRY B
ADD2 SATURDAY

1858 THEA ABERDEEN,TH.R.
DATE 18-MAR-1842
TYPE NATIONAL OPERA-DRAMA
MAIN ROB ROY;OR, AULD LANGSYNE
SUPP THE TWA DROVERS;OR, THE HIGHLANDER'S REVENGE
WORK ROB ROY/TWO DROVERS
LBRY B
SPEC COMBINATION;G.A.-MR.PAUMIER(ROB ROY).
ADD2 FRIDAY

1859 THEA DUNDEE,ROYAL VICTORIA THEATRE,MEADOWS
DATE 29-APR-1842
TYPE NATIONAL DRAMA
MAIN THE TWA DROVERS, OR, A HIGHLANDER'S REVENGE!
WORK TWO DROVERS
LBRY DCL
ADD2 FRIDAY

1860 THEA DUNDEE,ROYAL VICTORIA THEATRE,MEADOWS
DATE 23-MAY-1842
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC REVIVAL; GUEST ARTIST-MR. PEDDIE AS DUMBIEDYKES
ADD2 MONDAY

1861 THEA INVERNESS,THEATRE
DATE 13-JUN-1842
TYPE NATIONAL OPERA
MAIN ROB ROY;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MACKAY (BAILIE);SUPP INCLUDES "CRAMOND BRIG.";MRS.
RYDER'S COMPANY
ADD2 MONDAY

1862 THEA GREENOCK,TH.R.
DATE 23-JUN-1842
TYPE NATIONAL DRAMA
MAIN MARY STUART; OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC G.A.OUT-MESSRS.CONY, BLANCHARD AND THEIR DOGS(WHO APPEAR IN
SUPP. "NATIONAL MELO-DRAMA" OF "DUGALD THE DROVER; OR, THE
ROVER'S DOG.")
ADD2 THURSDAY

1863 THEA EDINBURGH,ADELPHI
DATE 12-JUL-1842
TYPE FAVOURITE NATIONAL MELO-DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY NLS
ADD2 TUESDAY

1864 THEA EDINBURGH,ADELPHI
DATE 26-JUL-1842
TYPE NATIONAL DRAMA/MELO-DRAMA
ACTS 2
MAIN REDGAUNTLET; OR; POOR PETER PEEBLES VERSUS PLAINSTANES
SUPP THE TWA DROVERS
CATT HEART OF MIDLOTHIAN
WORK REDGAUNTLET/TWO DROVERS
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS PETER PEEBLES,
MACKAY OUT FOR TWA DROVERS; GUEST ARTIST OUT.
ADD2 TUESDAY

1865 THEA EDINBURGH,ADELPHI
DATE 27-JUL-1842
MAIN HEART OF MIDLOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEE 2-AUG-1842; SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 WEDNESDAY

1866 THEA EDINBURGH,ADELPHI
DATE 28-JUL-1842
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS SANDY
ADD2 THURSDAY

1867 THEA EDINBURGH,ADELPHI
DATE 29-JUL-1842
MAIN HEART OF MIDLOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEE 2-AUG-1842; SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 FRIDAY

1868 THEA EDINBURGH,ADELPHI
DATE 30-JUL-1842
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC HALF PRICE ALL NIGHT; SEASON; GUEST ARTIST MACKAY AS SANDY
ADD2 SATURDAY

1869 THEA EDINBURGH,ADELPHI
DATE 1-AUG-1842
TYPE MELO-DRAMA
ACTS 3
MAIN THE WITCH OF THE GLEN OR THE CAVERN OF DERNCLEUGH
SUPP TWA DROVERS (2 ACTS)
WORK GUY MANNERING/TWO DROVERS
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON;
"FOR THE FIRST TIME THESE TWENTY YEARS...A NEW DRAMATIC VERSION"
(OF GUY MANNERING)
ADD2 MONDAY

1870 THEA EDINBURGH,ADELPHI
DATE 2-AUG-1842
TYPE NATIONAL DRAMA
ACTS 3
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARD'S
CATT TWA DROVERS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEASON; GUEST ARTIST MACKAY AS DUMBIEDYKES; "THIRD TIME THIS SEASON."
ADD2 TUESDAY

1871 THEA EDINBURGH,ADELPHI
DATE 3-AUG-1842
TYPE NATIONAL DRAMA
SUPP TWA DROVERS
CATT WITCH OF THE GLEN/MARY STUART
WORK TWO DROVERS
LBRY NLS
SPEC SEASON; GUEST ARTIST OUT.
ADD2 WEDNESDAY

1872 THEA EDINBURGH,ADELPHI
DATE 4-AUG-1842
TYPE MELO-DRAMA-NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF THE GLEN OR THE CAVERN OF DERNCLEUGH
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN (2 ACTS)
CATT HEART OF MIDLOTHIAN
WORK GUY MANNERING/ABBOT
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON AND SANDY
ADD2 THURSDAY

1873 THEA EDINBURGH,ADELPHI
DATE 5-AUG-1842
TYPE NATIONAL DRAMA-MELO-DRAMA
ACTS 3
MAIN HEART OF MIDLOTHIAN OR THE LILY OF ST. LEONARD'S
SUPP THE WITCH OF THE GLEN OR THE CAVERN OF DERNCLEUGH
CATT REDGAUNTLET/BRIDE OF LAMMERMOOR/ROB ROY
WORK HEART OF MID-LOTHIAN/GUY MANNERING
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND DOMINIE SAMPSON
ADD2 FRIDAY

1874 THEA EDINBURGH,ADELPHI
DATE 6-AUG-1842
TYPE MELO-DRAMA-NATIONAL DRAMA
MAIN THE WITCH OF THE GLEN OR THE CAVERN OF DERNCLEUGH
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
CATT BRIDE OF LAMMERMOOR/ROB ROY
WORK GUY MANNERING/REDGAUNTLET
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON AND PETER PEEBLES.
ADD2 SATURDAY

1875 THEA EDINBURGH,ADELPHI
DATE 8-AUG-1842
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
CATT ROB ROY
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC SEASON; GUEST ARTIST MACKAY AS CALEB BALDERSTON;
ADD2 MONDAY

1876 THEA EDINBURGH,ADELPHI
DATE 9-AUG-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
CATT HEART OF MIDLOTHIAN
WORK ROB ROY
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE
ADD2 TUESDAY

1877 THEA EDINBURGH,ADELPHI
DATE 11-AUG-1842
TYPE DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 THURSDAY

1878 THEA EDINBURGH,ADELPHI
DATE 12-AUG-1842
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
ADD2 FRIDAY

1879 THEA EDINBURGH,ADELPHI
DATE 13-AUG-1842
TYPE DRAMA
MAIN MARY STUART
CATT WITCH OF THE GLEN/ROB ROY/GEORGE HERIOT
WORK ABBOT
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS SANDY
ADD2 SATURDAY

1880 THEA EDINBURGH,ADELPHI
DATE 15-AUG-1842
TYPE NATIONAL DRAMA/OPERA
MAIN THE WITCH OF THE GLEN
SUPP ROB ROY
CATT GEORGE HERIOT/HEART OF MIDLOTHIAN
WORK GUY MANNERING/ROB ROY
LBRY NLS
SPEC SEASON; BENEFIT; COMBINATION; GUEST ARTIST-MACKAY AS DOMINIE
SAMPSON AND BAILIE NICOL JARVIE.
ADD2 MONDAY

1881 THEA EDINBURGH,ADELPHI
DATE 16-AUG-1842
TYPE NATIONAL DRAMA
MAIN GEORGE HERIOT
CATT HEART OF MIDLOTHIAN
WORK FORTUNES OF NIGEL
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS RICHIE MONIPLIES
ADD2 TUESDAY

1882 THEA EDINBURGH,ADELPHI
DATE 17-AUG-1842
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARD'S
CATT GEORGE HERIOT/GUY MANNERING
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 WEDNESDAY

1883 THEA EDINBURGH,ADELPHI
DATE 18-AUG-1842
TYPE NATIONAL DRAMA/S
MAIN GEORGE HERIOT
SUPP REDGAUNTLET (2 ACTS)
CATT GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK FORTUNES OF NIGEL/REDGAUNTLET
LBRY NLS
SPEC SEASON; COMBINATION; GUEST ARTIST-MACKAY AS RICHIE MONIPLIES
AND PETER PEEBLES
ADD2 THURSDAY

1884 THEA EDINBURGH,ADELPHI
DATE 20-AUG-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
CATT ROB ROY
WORK GUY MANNERING
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON; "FIRST TIME
THIS SEASON"
ADD2 SATURDAY

1885 THEA EDINBURGH,ADELPHI
DATE 22-AUG-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
CATT GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK ROB ROY
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE
ADD2 MONDAY

1886 THEA EDINBURGH,ADELPHI
DATE 23-AUG-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS DOMINIE SAMPSON
ADD2 TUESDAY

1887 THEA EDINBURGH,ADELPHI
DATE 25-AUG-1842
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE
ADD2 THURSDAY

1888 THEA EDINBURGH,TH.R.
DATE 29-AUG-1842
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC SPECIAL OCCASION-THEATRE RE-OPENS FOR AFTER-SEASON; SEASON
ADD2 MONDAY

1889 THEA EDINBURGH,TH.R.
DATE 30-AUG-1842
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC AFTER-SEASON; SEASON
ADD2 TUESDAY

1890 THEA EDINBURGH,TH.R.
DATE 31-AUG-1842
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC SEASON; AFTER-SEASON
ADD2 WEDNESDAY

1891 THEA EDINBURGH,TH.R.
DATE 1-SEP-1842
MAIN GUY MANNERING
SUPP MARY STUART OF THE CASTLE OF LOCHLEVEN(NATIONAL MELO-DRAMA, 2
ACTS)
WORK GUY MANNERING/ABBOT
LBRY F
SPEC SEASON;COMBINATION
ADD2 THURSDAY

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1892    THEA EDINBURGH,TH.R.
        DATE 2-SEP-1842
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC SEASON; AFTER-SEASON
        ADD2 FRIDAY

1893    THEA EDINBURGH,TH.R.
        DATE 3-SEP-1842
        TYPE NATIONAL OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY NLS
        SPEC SEASON; AFTER-SEASON
        ADD2 SATURDAY

1894    THEA EDINBURGH,TH.R.
        DATE 5-SEP-1842
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC SEASON; SPECIAL OCCASION-"UNDER THE PATRONAGE OF THAT
             DISTINGUISHED STRANGER DWARKANAUTH TAGORE"; CLOSING NIGHT
        ADD2 MONDAY

1895    THEA EDINBURGH,ADELPHI
        DATE 6-SEP-1842
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES
        ADD2 TUESDAY

1896    THEA EDINBURGH,ADELPHI
        DATE 7-SEP-1842
        TYPE NATIONAL DRAMA/OPERA
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTAINES
        SUPP GUY MANNERING (LAST 2 ACTS)
        WORK REDGAUNTLET/GUY MANNERING
        LBRY NLS
        SPEC SEASON; COMBINATION; TRUNCATED; GUEST ARTIST-MACKAY AS PETER
             PEEBLES AND DOMINIE SAMPSON
        ADD2 WEDNESDAY

1897    THEA EDINBURGH,ADELPHI
        DATE 9-SEP-1842
        TYPE SIR WALTER SCOTT'S SCOTTISH DRAMAS
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL (ACTS 1 AND 3)
        SUPP THE CLEIKUM INN/ROB ROY (ARRANGED INTO 2 ACTS)
        WORK FORTUNES OF NIGEL/ROB ROY/ST. RONAN'S WELL
        LBRY NLS
        SPEC SEASON; COMBINATION; FAVOURITE SCENE; COMPRESSED; SPECIAL
             OCCASION-GRAND NATIONAL OLIO; GUEST ARTIST-MACKAY AS RICHIE
             MONIPLIES, MEG DODS, BAILIE NICOL JARVIE;HIS BENEFIT;TRUNCATED;
             CROSS-DRESSING
        ADD2 FRIDAY
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1898 THEA EDINBURGH,ADELPHI
DATE 10-SEP-1842
TYPE NATIONAL DRAMA
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN-(2 ACTS)
SUPP THE CLEIKUM INN
WORK ABBOT/ST. RONAN'S WELL
LBRY NLS
SPEC SEASON; COMBINATION; FAVOURITE SCENE; GUEST ARTIST-MACKAY AS SANDY AND MEG DODS;CROSS-DRESSING;TRUNCATED
ADD2 SATURDAY

1899 THEA DUMFRIES,THEATRE
DATE 4-OCT-1842
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY FH/W
SPEC G.A.-MR.MACKAY "THE CELEBRATED BAILIE NICOL JARVIE";PRINTED BY J.MCDIARMID.
ADD2 TUESDAY

1900 THEA EDINBURGH,ADELPHI
DATE 13-OCT-1842
TYPE HISTORICAL AND NATIONAL DRAMA
MAIN THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY NLS
SPEC BENEFIT; "FIRST TIME THESE FOUR YEARS"; REVIVAL
ADD2 THURSDAY

1901 THEA DUMFRIES,THEATRE
DATE 2-NOV-1842
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY B
SPEC DATE CONFIRMED-SEE FRIDAY 4-NOV-1842;G.A.-MR.MUNRO JOHNSON (ROBIN OIG)
ADD2 WEDNESDAY

1902 THEA DUMFRIES,THEATRE
DATE 4-NOV-1842
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY B
SPEC MANAGER-MR.PRITCHARD(LESSEE YORK,HULL,LEEDS);G.A.-MR.MUNRO JOHNSON (ROBIN OIG);"...RAPTUROUS APPLAUSE...RECEIVED ON WEDNESDAY EVENING..."; SPECIAL OCCASION-PATRONAGE OF THE HON. MRS.YOUNG OF LINCLUDEN
ADD2 FRIDAY

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1903    THEA EDINBURGH,TH.R.
        DATE 14-JAN-1843
        TYPE NATIONAL DRAMA
        MAIN REDGAUNTLET!
        WORK REDGAUNTLET
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS POOR PETER PEEBLES; REVIVAL; SEASON
        ADD2 SATURDAY

1904    THEA EDINBURGH,TH.R.
        DATE 16-JAN-1843
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; REVIVAL; SEASON
        ADD2 MONDAY

1905    THEA EDINBURGH,TH.R.
        DATE 17-JAN-1843
        TYPE NATIONAL DRAMA
        MAIN MARY STUART
        WORK ABBOT
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS SANDY; REVIVAL; SEASON
        ADD2 TUESDAY

1906    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 18-JAN-1843
        TYPE NATIONAL DRAMA
        SUPP LOCHINVAR; OR THE BRIDAL OF NETHERBY
        WORK LOCHINVAR (MARMION-REMOTE)
        LBRY GUL
        ADD2 WEDNESDAY

1907    THEA EDINBURGH,TH.R.
        DATE 18-JAN-1843
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC G.A.-MR.MACKAY (DUMBIE);COMPRESSED;"SECOND TIME THIS SEASON";
             SPECIAL OCCASION-FIRST JUVENILE NIGHT-PANTOMIME IS "JOHNNIE
             FA'."
        ADD2 WEDNESDAY

1908    THEA EDINBURGH,TH.R.
        DATE 19-JAN-1843
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY NLS
        SPEC GUEST ARTIST-MACKAY AS CALEB; SEASON
        ADD2 THURSDAY
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1909 THEA EDINBURGH,TH.R.
DATE 23-JAN-1843
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS SANDY; SEASON
ADD2 MONDAY

1910 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-JAN-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE ANTIQUARY!, OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LBRY GUL
ADD2 TUESDAY

1911 THEA EDINBURGH,TH.R.
DATE 25-JAN-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; SEASON
ADD2 WEDNESDAY

1912 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-FEB-1843
TYPE NATIONAL DRAMA (2)
MAIN ST. SWITHIN S CHAIR! OR, HALLOWMAS EVE
CATT MONDAY-PIRATE-FAIR MAID OF PERTH ADAPTATIONS
AUTH BARRYMORE, W.?
WORK WAVERLEY
LBRY GUL
SPEC CLUSTER
ADD2 SATURDAY

1913 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-FEB-1843
TYPE NATIONAL DRAMA (2)
MAIN LADY OF THE LAKE;OR, THE VALES OF LOCH KATRINE (3ACTS)
SUPP BATTLE OF THE INCH OF PERTH!
WORK LADY OF THE LAKE/FAIR MAID OF PERTH [SEE SPEC]
FORD F1?
LBRY GUL
SPEC COMBINATION;CLUSTER;POSSIBLE QUERY-SUPP [ALIEN]
ADD2 THURSDAY

1914 THEA EDINBURGH,TH.R.
DATE 9-FEB-1843
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS PETER PEEBLES (RE-ENGAGEMENT); CLUSTER
ADD2 THURSDAY

1915 THEA EDINBURGH,TH.R.
DATE 10-FEB-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MACKAY AS DUMBIEDYKES; SPECIAL OCCASION -QUEEN'S 2ND WEDDING ANNIVERSARY, THEREFORE; REDUCED PRICES
ADD2 FRIDAY

1916 THEA EDINBURGH,TH.R.
DATE 11-FEB-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS CALEB; CLUSTER
ADD2 SATURDAY

1917 THEA EDINBURGH,TH.R.
DATE 14-FEB-1843
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MACKAY AS SANDY; SPECIAL OCCASION- "PATRONAGE OF SEVERAL LADIES OF DISTINCTION"
ADD2 TUESDAY

1918 THEA EDINBURGH,TH.R.
DATE 16-FEB-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; CLUSTER
ADD2 THURSDAY

1919 THEA EDINBURGH,TH.R.
DATE 17-FEB-1843
TYPE INTERLUDE
SUPP THE CLEIKUM INN!!
WORK ST. RONAN'S WELL
LBRY NLS
SPEC CLUSTER; GUEST ARTIST-MACKAY AS MEG DODS; FAVOURITE SCENE; TRUNCATED; SPECIAL OCCASION-PATRONAGE OF DEAN AND FACULTY OF ADVOCATES;CROSS-DRESSING
ADD2 FRIDAY

1920 THEA EDINBURGH,TH.R.
DATE 2-MAR-1843
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY B
SPEC G.A.-MR.MACKAY(PETER PEEBLES);G.A.OUT-MR.-MRS.CHARLES MATTHEWS.
ADD2 THURSDAY

1921 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-MAR-1843
TYPE NATIONAL DRAMA
SUPP THE HIGHLAND WIDOW! OR, THE WOMAN OF THE TREE
AUTH WILSON, J.M.
WORK HIGHLAND WIDOW
FORD J1
LBRY GUL
SPEC CLUSTER
ADD2 TUESDAY

1922 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-MAR-1843
TYPE NATIONAL PLAY
ACTS 3
SUPP BRIDE OF LAMMERMOOR OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
FORD UNCLEAR
LBRY GUL
SPEC CLUSTER;COMPRESSED (TO 3 ACTS)
ADD2 THURSDAY

1923 THEA EDINBURGH,TH.R.
DATE 11-APR-1843
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY B
SPEC G.A.-MR.MACKAY(SANDY);G.A.OUT-MONS.GOUFFE(ACROBATIC ACTOR IN "JOCKO, THE BRAZILIAN APE!")
ADD2 TUESDAY

1924 THEA EDINBURGH,TH.R.
DATE 12-APR-1843
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY EP
SPEC GUEST ARTIST-MACKAY AS PETER PEEBLES; GUEST ARTIST OUT-MONSIEUR GOUFFE (THE MAN-MONKEY)
ADD2 WEDNESDAY

1925 THEA EDINBURGH,TH.R.
DATE 17-APR-1843
TYPE NATIONAL DRAMA, SKETCH
MAIN MARY STUART
SUPP THE CLEIKUM INN
WORK ABBOT/ST.RONAN'S WELL
LBRY B
SPEC COMBINATION;G.A.OUT-MISS F.TERNAN, MONS.GOUFFE(RE-ENGAGED);
TRUNCATED;FAVOURITE SCENE;CROSS-DRESSING;G.A.-MR.MACKAY(SANDY,
MEG DODDS).
ADD2 MONDAY

1926 THEA EDINBURGH,TH.R.
DATE 19-APR-1843
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC GUEST ARTIST-MACKAY AS CALEB BALDERSTONE, MR.TERNAN AS EDGAR,
MRS. TERNAN, LATE MISS JARMAN AS LUCY; MACKAY'S BENEFIT
ADD2 WEDNESDAY

1927 THEA EDINBURGH,TH.R.
DATE 26-APR-1843
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY EP
SPEC BENEFIT-W. H. CRISP'S FAREWELL; REVIVAL "FIRST TIME THESE SEVEN
YEARS"
ADD2 WEDNESDAY

1928 THEA EDINBURGH,TH.R.
DATE 3-MAY-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 WEDNESDAY

1929 THEA EDINBURGH,TH.R.
DATE 8-MAY-1843
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY(DUMBIEDYKES).
ADD2 MONDAY

1930 THEA ABERDEEN,TH.R.
DATE 9-MAY-1843
TYPE NATIONAL DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY B
SPEC G.A.-MR.W.H.CRISP(FITZJAMES);BENEFIT-THE DOORKEEPERS.
ADD2 TUESDAY

1931 THEA EDINBURGH,TH.R.
DATE 17-MAY-1843
TYPE MELO-DRAMA
ACTS 2
SUPP THE FAIR MAID OF PERTH
WORK FAIR MAID OF PERTH
LBRY B
SPEC "FIRST TIME IN THIS THEATRE";BENEFIT-MR.S.COWELL (OLIVER PROUDFOOT); SPECIAL OCCASION-PATRONAGE OF LIEUT.-COL.HAY AND THE OFFICERS OF THE CARABINEERS.
ADD2 WEDNESDAY

1932 THEA EDINBURGH,TH.R.
DATE 22-MAY-1843
TYPE HISTORICAL DRAMA
MAIN KENILWORTH!!
WORK KENILWORTH
LBRY EP
SPEC BENEFIT; SPECIAL OCCASION-"BY DESIRE, AND UNDER THE PATRONAGE OF" MASONIC LODGE-EDINBURGH, MARY'S CHAPEL, NO. 1.
ADD2 MONDAY

1933 THEA EDINBURGH,TH.R.
DATE 26-MAY-1843
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; REDUCED PRICES-SECOND PRICE FROM COMMENCEMENT
ADD2 FRIDAY

1934 THEA DUNDEE,TH.R.
DATE 5-JUN-1843
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY B
SPEC DATE CONFIRMED-SEE THURSDAY 8-JUN-1843;CROSS-DRESSING
ADD2 MONDAY

1935 THEA DUNDEE,TH.R.
DATE 8-JUN-1843
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY B
SPEC CROSS-DRESSING(ENTIRE COMPANY SWITCH ROLES);SEE ALSO 5-JUN-1843 "ON MONDAY EVENING";MANAGER-MR.J.DALY
ADD2 THURSDAY

1936 THEA ARBROATH,THEATRE
DATE 11-JUL-1843
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC CROSS-DRESSING(MRS.DALY AS FRANCIS)
ADD2 TUESDAY

1937 THEA DUNDEE,TH.R.,YEAMAN SHORE
DATE 10-AUG-1843
TYPE SCOTTISH PLAY
MAIN ROB ROY, OR AULD LANGSYNE!
WORK ROB ROY
LBRY DCL
SPEC SPECIAL OCCASION-PATRONAGE OF GENERAL HOPE
ADD2 THURSDAY

1938 THEA DUNDEE,TH.R.,YEAMAN SHORE
DATE 15-AUG-1843
TYPE SCOTTISH PLAY
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY!
AUTH T. TERRY [SIC]
WORK GUY MANNERING
LBRY DCL
SPEC BENEFIT FOR MR. BRUCE (DOMINIE SAMPSON)
ADD2 TUESDAY

1939 THEA KILMARNOCK,THEATRE
DATE 23-SEP-1843
TYPE NATIONAL DRAMA
SUPP YOUNG LOCHINVAR, OR, THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY M
SPEC LAST NIGHT OF THE SEASON
ADD2 SATURDAY

1940 THEA PERTH,TH.R.
DATE 19-OCT-1843
TYPE NATIONAL AND HISTORICAL DRAMA
MAIN GEORGE HERIOT OR, KING JAMES THE FIRST AND HIS TIMES
WORK FORTUNES OF NIGEL
LBRY B
SPEC BENEFIT-MRS.C.JAMES (THE LADY HERMIONE)
ADD2 THURSDAY

1941 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-NOV-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN BRIDE OF LAMMERMOOR; OR THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC GUEST ARTIST OUT;ALSO SPECIAL ARTIST-MISS LUCIE ASHTON BY MISS
WAVERLEY SCOTT OF THE THEATRES ROYAL, YORK AND HULL
ADD2 THURSDAY

1942 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-NOV-1843
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR; OR THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC GUEST ARTIST OUT;ALSO SPECIAL ARTIST MISS WAVERLEY SCOTT AS
LUCIE ASHTON
ADD2 SATURDAY

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1943    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 18-NOV-1843
        TYPE NATIONAL DRAMA
        MAIN MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY F
        SPEC GUEST ARTIST-MR.PAUMIER(DOUGLAS);"FIRST TIME THIS SEASON";
             GUEST ARTIST OUT-THE COLLINS FAMILY(MUSICIANS)
        ADD2 SATURDAY

1944    THEA STRANRAER,TH.R.
        DATE 4-DEC-1843
        TYPE NATIONAL DRAMA
        SUPP GUY MANNERING;OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F/HW
        SPEC BENEFIT-MR.EVANS(MANNERING).
        ADD2 MONDAY

1945    THEA GLASGOW,ROYAL ADELPHI,GLASGOW GREEN
        DATE 25-DEC-1843
        TYPE MELODRAMA
        SUPP MARY STUART QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY B
        SPEC POSSIBLE DATE QUERY, INCOMPLETE;SPECIAL OCCASION-CHRISTMAS DAY
        ADD2 MONDAY

1946    THEA DUNDEE,TH.R.,YEAMAN SHORE
        DATE 2-JAN-1844
        TYPE NATIONAL DRAMA
        MAIN ROB ROY OR AULD LANGSYNE!
        WORK ROB ROY
        LBRY F/HW
        ADD2 TUESDAY

1947    THEA GLASGOW,ROYAL ADELPHI,GLASGOW GREEN
        DATE 11-JAN-1844
        TYPE NATIONAL PLAY
        MAIN ROB ROY, OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "FIRST TIME AT THIS THEATRE";
        ADD2 THURSDAY

1948    THEA ABERDEEN,TH.R.
        DATE 22-JAN-1844
        TYPE NATIONAL DRAMA
        MAIN ROB ROY,OR AULD LANGSYNE!
        WORK ROB ROY
        LBRY FH/W
        SPEC G.A.-MR.MACKAY "THE CELEBRATED DELINEATOR OF SCOTTISH CHARACTER"
        ADD2 MONDAY
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1949 THEA ABERDEEN,TH.R.
DATE 26-JAN-1844
TYPE NATIONAL PLAY, MUSICAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
SUPP GUY MANNERING
WORK BRIDE OF LAMMERMOOR/GUY MANNERING
LBRY F/HW
SPEC COMBINATION;G.A.-MR.MACKAY(CALEB, DOMINIE).
ADD2 FRIDAY

1950 THEA DUNDEE,TH.R.,YEAMAN SHORE
DATE 5-FEB-1844
TYPE DOMESTIC LEGENDARY DRAMA
SUPP THE TWA DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F/HW
SPEC BENEFIT-MR.GILBERT(FLEECEBUMPKIN)
ADD2 MONDAY

1951 THEA EDINBURGH,TH.R.
DATE 25-MAR-1844
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST OUT-MR.
COLLINS (IRISH COMEDIAN AND VOCALIST); QUERY COMPRESSED;
REVIVAL; SEASON
ADD2 MONDAY

1952 THEA EDINBURGH,TH.R.
DATE 26-MAR-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST OUT-MR.
COLLINS; SEASON
ADD2 TUESDAY

1953 THEA EDINBURGH,TH.R.
DATE 27-MAR-1844
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET
WORK REDGAUNTLET
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS PETER PEEBLES; GUEST ARTIST OUT
-MR. COLLINS
ADD2 WEDNESDAY

1954 THEA EDINBURGH,TH.R.
DATE 28-MAR-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS CALEB; GUEST ARTIST OUT-MR. COLLINS
ADD2 THURSDAY

1955 THEA EDINBURGH,TH.R.
DATE 29-MAR-1844
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS SANDY; GUEST ARTIST OUT-MR. COLLINS
ADD2 FRIDAY

1956 THEA EDINBURGH,TH.R.
DATE 30-MAR-1844
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS MEG DODDS; GUEST ARTIST OUT-MR.COLLINS; TRUNCATED;FAVOURITE SCENE;CROSS-DRESSING
ADD2 SATURDAY

1957 THEA EDINBURGH,TH.R.
DATE 1-APR-1844
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS MEG DODDS; GUEST ARTIST OUT-COLLINS; HIS BENEFIT;CROSS-DRESSING;TRUNCATED;FAVOURITE SCENE
ADD2 MONDAY

1958 THEA EDINBURGH,TH.R.
DATE 2-APR-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
CATT TOMORROW-THE BRIDE OF LAMMERMOOR
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST OUT-MR COLLINS; "THIRD TIME THIS SEASON."
ADD2 TUESDAY

1959 THEA EDINBURGH,TH.R.
DATE 3-APR-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY; GUEST ARTIST OUT-MR. COLLINS
ADD2 WEDNESDAY

1960 THEA EDINBURGH,TH.R.
DATE 4-APR-1844
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS SANDY
ADD2 THURSDAY

1961 THEA KIRKALDY,ROYAL VICTORIA THEATRE
DATE 5-APR-1844
TYPE ROMANTIC AND NATIONAL DRAMA-INTERLUDE
MAIN THE BRIDE OF LAMMERMOOR(3 ACTS)
SUPP THE CLEIKUM INN
WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
LBRY F
SPEC GUEST ARTIST-"A PORTION", OF THE EDINBURGH COMPANY, INCLUDING
MACKAY (CALEB, MEG DODDS);COMBINATION;CROSS-DRESSING;REVIVAL
"NOT PERFORMED FOR SOME TIME IN THIS TOWN"-BRIDE OF LAMMERMOOR;
ALSO THE W.OF THE GL.; TRUNCATED;FAVOURITE SCENE.
ADD2 FRIDAY

1962 THEA EDINBURGH,TH.R.
DATE 6-APR-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (4TH TIME
THIS SEASON)
SUPP THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (3RD TIME
THIS SEASON)
WORK HEART OF MID-LOTHIAN/BRIDE OF LAMMERMOOR
LBRY EP
SPEC COMBINATION; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND CALEB
ADD2 SATURDAY

1963 THEA DUNDEE,TH.R.
DATE 12-APR-1844
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
ADD2 FRIDAY

1964 THEA FORFAR,THEATRE
DATE 24-APR-1844
TYPE NATIONAL DRAMA/DRAMA
MAIN MARY STUART
SUPP ROB ROY (LAST 2 ACTS)
WORK ABBOT/ROB ROY
LBRY F/HW
SPEC COMBINATION;TRUNCATED;BENEFIT-MR.THOMAS RYDER(SANDY, DOUGAL);
LAST NIGHT OF THE COMPANY'S PERFORMING;POSSIBLE DATE QUERY-
INKED NOTE IDENTIFIES;COMPANY'S NEXT ENGAGEMENT IS IN DUNDEE.
ADD2 WEDNESDAY

1965 THEA EDINBURGH,TH.R.
DATE 30-APR-1844
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY B
SPEC G.A.-MR.MACKAY(PETER PEEBLES);G.A.OUT-MR.-MRS.C.KEAN;
"SECOND TIME THIS SEASON"
ADD2 TUESDAY

1966 THEA EDINBURGH,TH.R.
DATE 6-MAY-1844
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY EP
SPEC REVIVAL-"FIRST TIME THESE TWO YEARS"; GUEST ARTIST-MACKAY AS THE
BAILIE; SPECIAL OCCASION-PATRONAGE OF THE UNITED SERVICE CLUB;
MACKAY'S BENEFIT.
ADD2 MONDAY

1967 THEA EDINBURGH,TH.R.
DATE 8-MAY-1844
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MACKAY AS BAILIE NICOL JARVIE; GUEST ARTIST OUT-
CAPTAIN HARVEY TUCKETT
ADD2 WEDNESDAY

1968 THEA EDINBURGH,TH.R.
DATE 10-MAY-1844
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MACKAY; GUEST ARTIST OUT-CAPTAIN HARVEY TUCKETT
ADD2 FRIDAY

1969 THEA EDINBURGH,TH.R.
DATE 11-MAY-1844
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY EP
SPEC GUEST ARTIST-MACKAY AS PETER PEEBLES; GUEST ARTIST OUT-CAPTAIN
HARVEY TUCKETT; HIS BENEFIT
ADD2 SATURDAY

1970 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-MAY-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN HEART OF MID-LOTHIAN; OR THE LILLY [SIC] OF ST LEONARDS
CATT THURSDAY BRIDE OF LAMMERMOOR-MARY, Q.OF.S., FRIDAY REDGAUNTLET;
OR, GREEN MANTLE-CLEIKUM INN
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC SEASON; QUEST ARTIST MACKAY AS DUMBIEDYKES
ADD2 WEDNESDAY

1971 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-MAY-1844
TYPE NATIONAL PLAY
MAIN BRIDE OF LAMMERMOOR; OR THE FATE OF THE HOUSE OF RAVENSWOOD
CATT FRIDAY REDGAUNTLET-CLEIKUM INN, SATURDAY ROB ROY MACGREGOR
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC SEASON; GUEST ARTIST MACKAY AS CALEB BALDERSTON
ADD2 THURSDAY

1972 THEA EDINBURGH,TH.R.
DATE 16-MAY-1844
TYPE OVERTURE
SUPP OVERTURE TO "THE ANTIQUARY"
COMP DEWAR
WORK ANTIQUARY
LBRY EP
SPEC FAVOURITE MUSIC
ADD2 THURSDAY

1973 THEA EDINBURGH,TH.R.
DATE 21-MAY-1844
TYPE TABLEAUX
SUPP A SERIES OF TABLEAUX VIVANTS ILLUSTRATING THE PRINCIPAL WORKS OF SIR WALTER SCOTT
WORK VARIOUS
LBRY EP
SPEC FAVOURITE CHARACTER; BENEFIT; SPECIAL OCCASION-MASONIC PATRONAGE (LODGE CANONGATE KILWINNING)
ADD2 TUESDAY

1974 THEA EDINBURGH,TH.R.
DATE 29-MAY-1844
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY ("TWO LAST ACTS")
WORK ROB ROY/GUY MANNERING
LBRY EP
SPEC COMBINATION; TRUNCATED; SPECIAL OCCASION-SINCLAIR'S FAREWELL BENEFIT; GUEST ARTIST-SINCLAIR AS FRANCIS AND HENRY, MACKAY AS THE BAILIE AND DOMINIE SAMPSON
ADD2 WEDNESDAY

1975 THEA EDINBURGH,TH.R.
DATE 31-MAY-1844
TYPE NATIONAL INTERLUDE
SUPP THE CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP
SPEC MURRAY'S BENEFIT; GUEST ARTIST-MACKAY AS MEG DODDS; CROSS-DRESSING; TRUNCATED;FAVOURITE SCENE.
ADD2 FRIDAY

1976 THEA EDINBURGH,ADELPHI
DATE 7-AUG-1844
TYPE ROMANTIC MELO-DRAMA
ACTS 2
SUPP THE NIGHT WITCH, OR HALLOWMASS EVE AND ST.SWITHIN'S CHAIR
COMP DEWAR-OVERTURE "THE ANTIQUARY"
WORK WAVERLEY/ANTIQUARY
FORD APPENDIX, P.50
LBRY F
SPEC "FOUNDED UPON AN OLD SCOTTISH LEGEND";FAVOURITE MUSIC; CROSS-DRESSING QUERY-ERROR IN DATA COLLECTION-SEE ALSO F/HW W14;46
ADD2 WEDNESDAY

1977 THEA EDINBURGH,ADELPHI
DATE 8-AUG-1844
TYPE ROMANTIC MELO-DRAMA
ACTS 2
SUPP THE NIGHT WITCH, OR HALLOWMASS EVE AND ST.SWITHIN'S CHAIR
COMP DEWAR-OVERTURE "THE ANTIQUARY"
WORK WAVERLEY/ANTIQUARY
FORD APPENDIX, P.50
LBRY F
SPEC FAVOURITE MUSIC;CROSS-DRESSING SEE 7-AUG-1844
ADD2 THURSDAY

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1978    THEA EDINBURGH,ADELPHI
        DATE 12-AUG-1844
        TYPE ROMANTIC MELO-DRAMA
        ACTS 2
        SUPP THE NIGHT WITCH, OR HALLOWMASS EVE AND ST.SWITHIN'S CHAIR
        WORK WAVERLEY
        FORD APPENDIX, P.50
        LBRY F
        SPEC CROSS-DRESSING SEE 7-AUG-1844
        ADD2 MONDAY

1979    THEA EDINBURGH,ADELPHI
        DATE 14-AUG-1844
        TYPE ROMANTIC MELO-DRAMA
        ACTS 2
        SUPP THE NIGHT WITCH
        WORK WAVERLEY
        FORD APPENDIX P.50
        LBRY F
        SPEC CROSS-DRESSING SEE 7-AUG-1844
        ADD2 WEDNESDAY

1980    THEA EDINBURGH,ADELPHI
        DATE 2-SEP-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(BAILIE);"FIRST NIGHT THIS SEASON";BILL
             ALSO FEATURES "THE WARLOCK OF THE GLEN";SEASON
        ADD2 MONDAY

1981    THEA EDINBURGH,ADELPHI
        DATE 3-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(PETER PEEBLES);SEASON
        ADD2 TUESDAY

1982    THEA EDINBURGH,ADELPHI
        DATE 4-SEP-1844
        TYPE NATIONAL OPERA/INTERLUDE
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY (3 ACTS)
        SUPP THE CLEIKUM INN
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK GUY MANNERING/ANTIQUARY/ST.RONAN'S WELL
        LBRY F
        SPEC FAVOURITE MUSIC;COMBINATION;CROSS-DRESSING;GUEST ARTIST-MR.
             MACKAY-(DOMINIE, MEG DODDS);SEASON;"FIRST TIME THIS SEASON"-
             BOTH PIECES; TRUNCATED;FAVOURITE SCENE.
        ADD2 WEDNESDAY
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1983    THEA EDINBURGH,ADELPHI
        DATE 5-SEP-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE).
        ADD2 THURSDAY

1984    THEA EDINBURGH,ADELPHI
        DATE 6-SEP-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK GUY MANNERING/ANTIQUARY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(DOMINIE);FAVOURITE MUSIC
        ADD2 FRIDAY

1985    THEA EDINBURGH,ADELPHI
        DATE 7-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY F
        SPEC SEASON;"FIRST TIME THIS SEASON";GUEST ARTIST-MR.MACKAY(SANDY)
        ADD2 SATURDAY

1986    THEA EDINBURGH,ADELPHI
        DATE 9-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK BRIDE OF LAMMERMOOR/ANTIQUARY
        LBRY F
        SPEC SEASON;"FIRST TIME THIS SEASON";GUEST ARTIST-MR.MACKAY(CALEB);
             FAVOURITE MUSIC
        ADD2 MONDAY

1987    THEA EDINBURGH,ADELPHI
        DATE 10-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK REDGAUNTLET/ANTIQUARY
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY(PETER PEEBLES)
        ADD2 TUESDAY
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1988    THEA EDINBURGH,ADELPHI
        DATE 11-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY(CALEB);BILL ALSO
             CONTAINS "THE WARLOCK OF THE GLEN"
        ADD2 WEDNESDAY

1989    THEA EDINBURGH,ADELPHI
        DATE 12-SEP-1844
        TYPE NATIONAL OPERA/INTERLUDE
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY (3 ACTS)
        SUPP THE CLEIKUM INN
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK GUY MANNERING/ST.RONAN'S WELL/ANTIQUARY
        LBRY F
        SPEC SEASON;COMBINATION;CROSS-DRESSING;FAVOURITE MUSIC;GUEST ARTIST-
             MR.MACKAY(DOMINIE, MEG DODDS);TRUNCATED;FAVOURITE SCENE.
        ADD2 THURSDAY

1990    THEA EDINBURGH,ADELPHI
        DATE 13-SEP-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK ROB ROY/ANTIQUARY
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (BAILIE)
        ADD2 FRIDAY

1991    THEA EDINBURGH,ADELPHI
        DATE 16-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK HEART OF MID-LOTHIAN/ANTIQUARY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY (DUMBIEDYKES),MRS.GRAY (JEANIE
             DEANS-"FOR THIS NIGHT ONLY");FAVOURITE MUSIC;"FIRST NIGHT THIS
             SEASON"
        ADD2 MONDAY

1992    THEA EDINBURGH,ADELPHI
        DATE 17-SEP-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK REDGAUNTLET/ANTIQUARY
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (PETER PEEBLES).
        ADD2 TUESDAY
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1993 THEA EDINBURGH,ADELPHI
DATE 18-SEP-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
COMP DEWAR-OVERTURE "THE ANTIQUARY"
WORK HEART OF MID-LOTHIAN/ANTIQUARY
LBRY F
SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (DUMBIEDYKES), MRS.GRAY (JEANIE DEANS "FOR THIS NIGHT ONLY");BILL ALSO FEATURES "THE WARLOCK OF THE GLEN"
ADD2 WEDNESDAY

1994 THEA EDINBURGH,ADELPHI
DATE 19-SEP-1844
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
COMP DEWAR-OVERTURE "THE ANTIQUARY"
WORK ROB ROY/ANTIQUARY
LBRY F
SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (BAILIE)
ADD2 THURSDAY

1995 THEA EDINBURGH,ADELPHI
DATE 20-SEP-1844
TYPE HISTORICAL DRAMA-NATIONAL DRAMA
ACTS 3
MAIN IVANHOE, OR THE KNIGHT TEMPLARS
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
COMP DEWAR-OVERTURE "IVANHOE"
WORK IVANHOE/HEART OF MID-LOTHIAN
LBRY F
SPEC SEASON;COMBINATION;GUEST ARTIST-MR.MACKAY (FRIAR TUCK, DUMBIEDYKES), MRS.GRAY-(JEANIE DEANS "FOR THIS NIGHT ONLY"); REVIVAL "FIRST NIGHT THESE FOUR YEARS"-IVANHOE.
ADD2 FRIDAY

1996 THEA EDINBURGH,ADELPHI
DATE 23-SEP-1844
TYPE NATIONAL DRAMA
ACTS 3
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
COMP DEWAR-OVERTURE "THE ANTIQUARY"
WORK FORTUNES OF NIGEL/ANTIQUARY
LBRY F
SPEC SEASON;REVIVAL "FIRST TIME THESE TWO YEARS";FAVOURITE MUSIC; GUEST ARTIST-MR.MACKAY (RICHIE MONIPLIES)
ADD2 MONDAY

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1997    THEA EDINBURGH,ADELPHI
        DATE 24-SEP-1844
        TYPE HISTORICAL DRAMA-NATIONAL DRAMA
        ACTS 3
        MAIN IVANHOE!OR THE KNIGHT TEMPLARS
        SUPP HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        COMP DEWAR-OVERTURES "ANTIQUARY" AND "IVANHOE"
        WORK IVANHOE/HEART OF MID-LOTHIAN/ANTIQUARY
        LBRY F
        SPEC COMBINATION;SEASON;GUEST ARTIST-MR.MACKAY (FRIAR TUCK,
             DUMBIEDYKES), MRS.GRAY (JEANIE DEANS "FOR THIS NIGHT ONLY");
             FAVOURITE MUSIC.
        ADD2 TUESDAY

1998    THEA EDINBURGH,ADELPHI
        DATE 25-SEP-1844
        TYPE DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S CRAIG
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK BRIDE OF LAMMERMOOR/ANTIQUARY
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (CALEB)
        ADD2 WEDNESDAY

1999    THEA EDINBURGH,ADELPHI
        DATE 26-SEP-1844
        TYPE NATIONAL DRAMA/OPERA
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN (2 ACTS)
        SUPP ROB ROY OR AULD LANGSYNE (3 ACTS)
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK ABBOT/ROB ROY/ANTIQUARY
        LBRY F
        SPEC COMBINATION;SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY
             (SANDY, BAILIE)
        ADD2 THURSDAY

2000    THEA EDINBURGH,ADELPHI
        DATE 27-SEP-1844
        TYPE NATIONAL DRAMA-HISTORICAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        SUPP IVANHOE!!OR THE KNIGHT TEMPLARS
        COMP DEWAR-OVERTURE "IVANHOE"
        WORK IVANHOE/HEART OF MID-LOTHIAN
        LBRY F
        SPEC COMBINATION;SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY
             (DUMBIEDYKES,FRIAR TUCK)
        ADD2 FRIDAY

2001    THEA EDINBURGH,ADELPHI
        DATE 28-SEP-1844
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK REDGAUNTLET/ANTIQUARY
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (PETER PEEBLES)
        ADD2 SATURDAY
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2002    THEA GLASGOW,(TH.R.,ADELPHI)
        DATE 28-SEP-1844
        TYPE NATIONAL PLAY
        MAIN ROB ROY;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.H.COOKE(ROB ROY)
        ADD2 SATURDAY

2003    THEA EDINBURGH,ADELPHI
        DATE 30-SEP-1844
        TYPE NATIONAL DRAMA-HISTORICAL DRAMA
        MAIN GEORGE HERIOT (3 ACTS)
        SUPP IVANHOE!!OR THE KNIGHT TEMPLARS
        COMP DEWAR-OVERTURE "IVANHOE"
        WORK FORTUNES OF NIGEL/IVANHOE
        LBRY F
        SPEC COMBINATION;SEASON;GUEST ARTIST-MR.MACKAY (RICHIE MONIPLIES,
             FRIAR TUCK);FAVOURITE MUSIC.
        ADD2 MONDAY

2004    THEA EDINBURGH,ADELPHI
        DATE 1-OCT-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY (DOMINIE);"LAST TIME THIS SEASON."
        ADD2 TUESDAY

2005    THEA EDINBURGH,ADELPHI
        DATE 2-OCT-1844
        TYPE NATIONAL LEGENDARY DRAMA
        ACTS 3
        SUPP THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY F
        SPEC SEASON, GUEST ARTIST-MR.MACKAY (DUGALD DALGETTY);BENEFIT-
             MISS NICOL
        ADD2 WEDNESDAY

2006    THEA EDINBURGH,ADELPHI
        DATE 3-OCT-1844
        TYPE NATIONAL LEGENDARY DRAMA-HISTORICAL MELO-DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE
        SUPP IVANHOE!!
        WORK LEGEND OF MONTROSE/IVANHOE
        LBRY F
        SPEC COMBINATION;SEASON;GUEST ARTIST-MR.MACKAY (DUGALD DALGETTY,
             FRIAR TUCK).
        ADD2 THURSDAY
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2007    THEA EDINBURGH,ADELPHI
        DATE 4-OCT-1844
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY (BAILIE);BILL ALSO FEATURES "THE
             WARLOCK OF THE GLEN"
        ADD2 FRIDAY

2008    THEA EDINBURGH,ADELPHI
        DATE 8-OCT-1844
        TYPE NATIONAL DRAMA-INTERLUDE
        MAIN THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S CRAIG
        SUPP THE CLEIKUM INN
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL/ANTIQUARY
        LBRY F
        SPEC COMBINATION;CROSS-DRESSING;FAVOURITE MUSIC;GUEST ARTIST-MR.
             MACKAY (CALEB, MEG DODDS);TRUNCATED;FAVOURITE SCENE.
        ADD2 TUESDAY

2009    THEA EDINBURGH,ADELPHI
        DATE 11-OCT-1844
        TYPE NATIONAL DRAMA
        MAIN REDGAUNTLET
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY (PETER PEEBLES) RE-ENGAGEMENT;CLUSTER
        ADD2 FRIDAY

2010    THEA EDINBURGH,ADELPHI
        DATE 12-OCT-1844
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        SUPP GEORGE HERIOT
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK BRIDE OF LAMMERMOOR/FORTUNES OF NIGEL/ANTIQUARY
        LBRY F
        SPEC CLUSTER;GUEST ARTIST-MR.MACKAY (CALEB RICHIE MONIPLIES);
             FAVOURITE MUSIC; COMBINATION;BILL QUOTES AT LENGTH FROM SCOTT
        ADD2 SATURDAY

2011    THEA EDINBURGH,ADELPHI
        DATE 15-OCT-1844
        TYPE NATIONAL OVERTURE
        SUPP OVERTURE TO THE OPERA OF "THE ANTIQUARY"
        COMP JAMES DEWAR
        WORK ANTIQUARY
        LBRY EP
        SPEC FAVOURITE MUSIC; GUEST ARTIST-MACKAY
        ADD2 TUESDAY
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2012    THEA EDINBURGH,ADELPHI
        DATE 17-OCT-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
        COMP DEWAR-OVERTURE "THE ANTIQUARY"
        WORK ABBOT/ANTIQUARY
        LBRY F
        SPEC GUEST ARTIST-MACKAY (SANDY);FAVOURITE MUSIC;BILL ALSO FEATURES
             "THE WARLOCK OF THE GLEN".
        ADD2 THURSDAY

2013    THEA EDINBURGH,TH.R.
        DATE 14-NOV-1844
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY B
        SPEC G.A.-MR.MACKAY(PETER PEEBLES).
        ADD2 THURSDAY

2014    THEA EDINBURGH,TH.R.
        DATE 15-NOV-1844
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(DUMBIEDYKES);SUPP
             INCLUDES "GILDEROY";G.A.OUT-MISS MACREADY
        ADD2 FRIDAY

2015    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 3-DEC-1844
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR;OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "FIRST TIME THIS SEASON"
        ADD2 TUESDAY

2016    THEA GLASGOW,(TH.R.,ADELPHI)
        DATE 14-DEC-1844
        TYPE DRAMA
        ACTS 3
        SUPP ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(BAILIE);BILL ALSO FEATURES "THE WARLOCK
             OF THE GLEN"
        ADD2 SATURDAY

2017    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 18-DEC-1844
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN,OR, THE LILY OF ST.LEONARD'S
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC "FIRST TIME THIS SEASON".
        ADD2 WEDNESDAY
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2018 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-DEC-1844
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN!OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC "SECOND TIME THIS SEASON"
ADD2 THURSDAY

2019 THEA ABERDEEN,TH.R.,MARISCHAL ST.
DATE 1-JAN-1845
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY FH/W
SPEC POSSIBLE DAY AND DATE QUERY-INKED MS. NOTE IDENTIFIES DATE AND YEAR, BILL HEADED "NEW YEAR'S OFFERING"
ADD2 WEDNESDAY

2020 THEA EDINBURGH,TH.R.
DATE 20-JAN-1845
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY(DUMBIEDYKES)-RE-ENGAGED.
ADD2 MONDAY

2021 THEA EDINBURGH,TH.R.
DATE 24-JAN-1845
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY(DUMBIEDYKES).
ADD2 FRIDAY

2022 THEA EDINBURGH,TH.R.
DATE 30-JAN-1845
TYPE HISTORICAL MELO-DRAMA, NATIONAL DRAMA
MAIN IVANHOE OR THE KNIGHT TEMPLARS (3 ACTS)
SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES (2 ACTS)
WORK IVANHOE/REDGAUNTLET
LBRY B
SPEC COMBINATION;"FIRST NIGHT THIS SEASON"-IVANHOE;"SECOND NIGHT THIS SEASON"-REDGAUNTLET;G.A.-MR.MACKAY(FRIAR TUCK, PETER PEEBLES).
ADD2 THURSDAY

2023 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-FEB-1845
TYPE NATIONAL DRAMA
SUPP BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY GUL
ADD2 WEDNESDAY

2024 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-FEB-1845
TYPE NATIONAL DRAMA
SUPP BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY GUL
ADD2 SATURDAY

2025 THEA EDINBURGH,TH.R.
DATE 11-FEB-1845
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 TUESDAY

2026 THEA EDINBURGH,TH.R.
DATE 25-FEB-1845
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY(DUMBIEDYKES)
ADD2 TUESDAY

2027 THEA EDINBURGH,TH.R.
DATE 4-MAR-1845
SUPP SCOTCH MEDLEY OVERTURE TO THE ANTIQUARY
COMP MR. DEWAR
WORK ANTIQUARY
LBRY NLS
SPEC BENEFIT-LEADER OF THE ORCHESTRA; FAVOURITE MUSIC
ADD2 TUESDAY

2028 THEA EDINBURGH,TH.R.
DATE 7-MAR-1845
TYPE INTERLUDE, NATIONAL DRAMA
SUPP THE CLEIKUM INN/BRIDE OF LAMMERMOOR(3 ACTS)
WORK ST.RONAN'S WELL/BRIDE OF LAMMERMOOR
LBRY B
SPEC COMBINATION;FAVOURITE SCENE;G.A.-MR.MACKAY(MEG DODDS,CALEB); HIS BENEFIT;CROSS-DRESSING;TRUNCATED
ADD2 FRIDAY

2029 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 31-MAR-1845
TYPE GRAND ROMANTIC MELO-DRAMATIC SPECTACLE
ACTS 3
MAIN IVANHOE
WORK IVANHOE
FORD UNCLEAR
LBRY GUL
SPEC NEW SCENERY; FIRST TIME AT THIS THEATRE; BENEFIT; GUEST ARTIST OUT
ADD2 MONDAY

2030 THEA FALKIRK,THEATRE,ASSEMBLY-ROOMS
DATE 30-JUN-1845
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE (FIRST ACT)
WORK ABBOT
LBRY F/HW
SPEC TRUNCATED;BENEFIT-MISS JULIA NICOL(MARY), MR.HENRY LORAINE-GEORGE DOUGLAS
ADD2 MONDAY

2031 THEA EDINBURGH,ADELPHI
DATE 14-JUL-1845
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS,OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST-MR.H.KIRBY (WAKEFIELD);HIS BENEFIT;REVIVAL "FIRST NIGHT THESE TWO YEARS".
ADD2 MONDAY

2032 THEA EDINBURGH,ADELPHI
DATE 28-JUL-1845
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS, OR A HIGHLANDER'S REVENGE
COMP BISHOP-OVERTURE TO "GUY MANNERING"
WORK TWO DROVERS/GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC
ADD2 MONDAY

2033 THEA EDINBURGH,ADELPHI
DATE 28-AUG-1845
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY B
SPEC SECOND PRICE THROUGH WHOLE EVENING-LAST 3 DAYS OF SEASON;G.A. OUT-HERR.VON JOEL(MUSICIAN)
ADD2 THURSDAY

2034 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 28-AUG-1845
TYPE NATIONAL OPERA
SUPP ROB ROY
COMP SIR.H.BISHOP(OVERTURE)
WORK ROB ROY
LBRY B
SPEC G.A.-MR.-MRS.J.JOHNSTONE(ROB ROY AND HELEN);THEIR BENEFIT; BILL ANNOUNCES VISIT OF THE GLASGOW COMPANY TO EDINBURGH.
ADD2 THURSDAY

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2035    THEA EDINBURGH,ADELPHI
        DATE 29-AUG-1845
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY B
        SPEC G.A.OUT-HERR VON JOEL(MUSICIAN);SECOND PRICE ALL EVENING.
        ADD2 FRIDAY

2036    THEA EDINBURGH,ADELPHI
        DATE 25-SEP-1845
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY B
        ADD2 THURSDAY

2037    THEA EDINBURGH,ADELPHI
        DATE 6-OCT-1845
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LBRY B
        SPEC G.A.-MR.MACKAY(MEG DODDS);CROSS-DRESSING;SUPP INCLUDES
             "NATIONAL DRAMA" IN "2 ACTS" OF "THE WARLOCK OF THE GLEN";
             TRUNCATED;FAVOURITE SCENE; SEASON
        ADD2 MONDAY

2038    THEA EDINBURGH,ADELPHI
        DATE 7-OCT-1845
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (3 ACTS)
        SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES (2 ACTS)
        WORK BRIDE OF LAMMERMOOR/REDGAUNTLET
        LBRY B
        SPEC SEASON;COMBINATION;G.A.-MR.MACKAY(CALEB, PETER PEEBLES);
             "FIRST TIME THIS SEASON"-BOTH PIECES.
        ADD2 TUESDAY

2039    THEA EDINBURGH,ADELPHI
        DATE 9-OCT-1845
        TYPE DRAMA, INTERLUDE, NATIONAL MELO-DRAMA
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        SUPP CLEIKUM INN/MARY STUART OR THE CASTLE OF LOCHLEVEN
        WORK REDGAUNTLET/ST.RONAN'S WELL/ABBOT
        LBRY B
        SPEC SEASON;COMBINATION;TRUNCATED;FAVOURITE SCENE;"FIRST TIME THIS
             SEASON"-MARY STUART;G.A.-MR.MACKAY(PETER PEEBLES, MEG DODDS,
             SANDY); CROSS-DRESSING.
        ADD2 THURSDAY
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2040    THEA EDINBURGH,ADELPHI
        DATE 10-OCT-1845
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(PETER PEEBLES);BILL MAKES SPECIAL
             MENTION OF 1st NIGHT OF JERROLD'S "TIME WORKS WONDERS" AT
             HALF-PRICE.
        ADD2 FRIDAY

2041    THEA EDINBURGH,ADELPHI
        DATE 11-OCT-1845
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LBRY B
        SPEC SEASON;G.A.-MR.MACKAY(SANDY);2nd NIGHT OF HALF-PRICE "TIME
             WORKS WONDERS"-SEE 10-OCT-1845.
        ADD2 SATURDAY

2042    THEA EDINBURGH,ADELPHI
        DATE 14-OCT-1845
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVER'S, OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY B
        ADD2 TUESDAY

2043    THEA EDINBURGH,ADELPHI
        DATE 15-OCT-1845
        TYPE SCENE
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY B
        SPEC TRUNCATED;FAVOURITE SCENE;BENEFIT-MR.GLOVER(RODERICK DHU);
             PATRONAGE OF THE EDINBURGH GOLF CLUBS;"TERRIFIC BROADSWORD
             COMBAT, ARRANGED EXPRESSLY FOR THIS OCCASION FROM SIR WALTER
             SCOTT'S DESCRIPTION."
        ADD2 MONDAY

2044    THEA EDINBURGH,ADELPHI
        DATE 16-OCT-1845
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.MACKAY(CALEB)-RE-ENGAGEMENT;SUPP INCLUDES "THE
             WARLOCK OF THE GLEN" AND "GILDEROY".
        ADD2 THURSDAY
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2045 THEA DUNDEE,OLD CATHOLIC CHAPEL,MEADOWSIDE
DATE 18-OCT-1845
TYPE ENTERTAINMENT
SUPP "DIALOGUE FROM ROB ROY"-ROB, FRANCIS, RASHLEIGH
WORK ROB ROY
LBRY DCL
SPEC FAVOURITE SCENE; FAVOURITE CHARACTER; AMATEUR (AS ROB ROY);
GUEST ARTIST-MR. W. ADAMS WITH HIS EDINBURGH PANTHEON SHOW.
ADD2 SATURDAY

2046 THEA DUNDEE,OLD CATHOLIC CHAPEL,MEADOWSIDE
DATE 20-OCT-1845
TYPE ENTERTAINMENT
SUPP "DIALOGUE FROM ROB ROY"-ROB, FRANCIS, RASHLEIGH
WORK ROB ROY
LBRY DCL
SPEC FAVOURITE SCENE; FAVOURITE CHARACTER; AMATEUR (AS ROB ROY);
GUEST ARTIST-SEE 18-OCT-1845.
ADD2 MONDAY

2047 THEA EDINBURGH,ADELPHI
DATE 22-OCT-1845
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY B
SPEC CROSS-DRESSING;G.A.-MACKAY AS MEG DODDS;MURRAY'S BENEFIT;
FAVOURITE SCENE;TRUNCATED.
ADD2 WEDNESDAY

2048 THEA GREENOCK,TH.R.
DATE 25-OCT-1845
TYPE OPERATIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY FH/W
SPEC G.A.-MR.J.BENNETT(FROM ROYAL CITY THEATRE, GLASGOW), MR.
MELBOURNE, MR.T.TAYLOR, MRS.J.GRAY, MR.JOHNSON "FIRST NIGHT THIS
SEASON OF THE NATIONAL DRAMA OF"
ADD2 SATURDAY

2049 THEA EDINBURGH,TH.R.
DATE 10-NOV-1845
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY B
SPEC G.A.-MR.MACKAY(MEG DODDS);CROSS-DRESSING;G.A.OUT-MISS
CHARLOTTE CUSHMAN;CLUSTER;TRUNCATED;FAVOURITE SCENE
ADD2 MONDAY

2050 THEA EDINBURGH,TH.R.
DATE 11-NOV-1845
TYPE NATIONAL OPERA/DRAMA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY (3 ACTS)
SUPP THE TWA DROVERS
WORK GUY MANNERING/TWO DROVERS
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY(DOMINIE), MISS CUSHMAN(MEG MERRILIES); CLUSTER;REVIVAL OF "GUY MANNERING"-"FIRST TIME THESE TWO YEARS."
ADD2 TUESDAY

2051 THEA EDINBURGH,TH.R.
DATE 13-NOV-1845
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.MACKAY(DOMINIE), MISS CUSHMAN(MEG MERRILIES);SUPP IS "THE WARLOCK OF THE GLEN.";CLUSTER
ADD2 THURSDAY

2052 THEA EDINBURGH,TH.R.
DATE 14-NOV-1845
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY B
SPEC G.A.-MR.MACKAY(MEG DODDS);CROSS-DRESSING;G.A.OUT-MISS CUSHMAN; CLUSTER;TRUNCATED;FAVOURITE SCENE
ADD2 FRIDAY

2053 THEA EDINBURGH,TH.R.
DATE 15-NOV-1845
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.MACKAY(DOMINIE), MISS CUSHMAN(MEG MERRILIES);CLUSTER.
ADD2 SATURDAY

2054 THEA EDINBURGH,TH.R.
DATE 18-NOV-1845
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
COMP BISHOP
WORK GUY MANNERING
LBRY B
SPEC GUEST ARTIST-CHARLOTTE CUSHMAN AS MEG MERRILIES;MR.RAY TAKES OVER THE "DOMINIE" FOR THE FIRST TIME.
ADD2 TUESDAY

2055 THEA EDINBURGH,TH.R.
DATE 19-NOV-1845
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-MISS CUSHMAN(MEG MERRILIES);CLUSTER.
ADD2 WEDNESDAY

2056 THEA EDINBURGH,TH.R.
DATE 21-NOV-1845
TYPE NATIONAL OPERA
SUPP GUY MANNERING,OR THE GIPSY'S PROPHECY "LAST TWO ACTS"
WORK GUY MANNERING
LBRY B
SPEC TRUNCATED;G.A.-MISS CUSHMAN(MEG MERRILIES).
ADD2 FRIDAY

2057 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 2-DEC-1845
TYPE OPERATIC PLAY
SUPP GUY MANNERING OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC BENEFIT-"THE COMPANY OF THE LATE CITY THEATRE";G.A. OUT-MR.
EDWIN FORREST "FIRST AND ONLY NIGHT AT THIS THEATRE"
ADD2 TUESDAY

2058 THEA EDINBURGH,TH.R.
DATE 14-JAN-1846
TYPE INTERLUDE, NATIONAL DRAMA
SUPP THE CLEIKUM INN/THE BRIDE OF LAMMERMOOR (3 ACTS).
WORK ST.RONAN'S WELL/BRIDE OF LAMMERMOOR
LBRY B
SPEC SPECIAL OCCASION-JUVENILE NIGHT OF PANTOMIME "BLUEBEARD";
COMBINATION;G.A.-MR.MACKAY(MEG DODDS, CALEB);CROSS-DRESSING;
"FIRST TIME THIS SEASON"-OF-"BRIDE OF LAMMERMOOR.";
TRUNCATED; FAVOURITE SCENE.
ADD2 WEDNESDAY

2059 THEA EDINBURGH,TH.R.
DATE 10-MAR-1846
TYPE NATIONAL DRAMA, INTERLUDE
MAIN THE BRIDE OF LAMMERMOOR (THREE ACTS)
SUPP THE CLEIKUM INN
WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY(CALEB, MEG DODDS);CROSS-DRESSING; G.A.OUT-MR.RYDER;BILL ANNOUNCES THE EXPERIMENT OF TURNING DOWN THE AUDITORIUM LIGHTS DURING THE PERFORMANCE PROPER;FAVOURITE SCENE; TRUNCATED.
ADD2 TUESDAY

2060 THEA ABERDEEN,TH.R.
DATE 13-MAR-1846
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY B
SPEC BENEFIT-MISS VIVASH (JULIA);PATRONAGE OF THE OFFICERS OF THE 87TH REGIMENT (ROYAL IRISH FUSELLIERS.)
ADD2 FRIDAY

2061 THEA ABERDEEN,TH.R.
DATE 14-MAR-1846
TYPE NATIONAL OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY F/HW
SPEC "WITH ALL THE ORIGINAL MUSIC";BENEFIT-MR.THORNLEY(FRANCIS)
ADD2 SATURDAY

2062 THEA EDINBURGH,TH.R.
DATE 19-MAR-1846
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS,OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY B
SPEC G.A.-MR.RYDER(HARRY WAKEFIELD);G.A.OUT-MR.JOHN MILLS.
ADD2 THURSDAY

2063 THEA EDINBURGH,TH.R.
DATE 21-MAR-1846
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY F/HW
SPEC G.A.-MR.MACKAY(MEG DODDS);G.A.OUT-MR.J.MILLS;HIS BENEFIT; CROSS-DRESSING;FAVOURITE SCENE;TRUNCATED
ADD2 SATURDAY

2064 THEA EDINBURGH,TH.R.
DATE 24-MAR-1846
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC G.A.-MR.MACKAY(CALEB);G.A.OUT-MR.HENRY HALL
ADD2 TUESDAY

2065 THEA EDINBURGH,TH.R.
DATE 25-MAR-1846
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP
SPEC GUEST ARTIST-MACKAY AS MEG DODDS; GUEST ARTIST OUT-MR. HENRY HALL;CROSS-DRESSING;TRUNCATED;FAVOURITE SCENE
ADD2 WEDNESDAY

2066 THEA EDINBURGH,TH.R.
DATE 28-MAR-1846
TYPE NATIONAL DRAMA
ACTS 3
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LBRY EP
SPEC REVIVAL; "FIRST TIME THESE TWO YEARS"; GUEST ARTIST-MACKAY AS RICHIE MONIPLIES; GUEST ARTIST OUT-MR. HENRY HALL
ADD2 SATURDAY

2067 THEA EDINBURGH,TH.R.
DATE 30-MAR-1846
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY B
SPEC GUEST ARTIST-MACKAY AS SANDY;GUEST ARTIST OUT-MR.HENRY HALL; "FIRST TIME THIS SEASON."
ADD2 MONDAY

2068 THEA EDINBURGH,TH.R.
DATE 31-MAR-1846
TYPE NATIONAL DRAMA, INTERLUDE
MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
SUPP THE CLEIKUM INN
WORK FORTUNES OF NIGEL/ST.RONAN'S WELL
LBRY B
SPEC COMBINATION;TRUNCATED;FAVOURITE SCENE;G.A.-MR.MACKAY (RICHIE, MEG DODDS);CROSS-DRESSING;G.A. OUT-MR.H.HALL;CLUSTER
ADD2 TUESDAY

2069 THEA EDINBURGH,TH.R.
DATE 1-APR-1846
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES (TWO ACTS)
SUPP MARY STUART
WORK REDGAUNTLET/ABBOT
LBRY B
SPEC CLUSTER;COMBINATION;"FIRST TIME THIS SEASON"-REDGAUNTLET;G.A. -MR.MACKAY(PETER PEEBLES, SANDY);G.A. OUT-MR.HENRY HALL.
ADD2 WEDNESDAY

2070 THEA EDINBURGH,TH.R.
DATE 2-APR-1846
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC CLUSTER;G.A.-MR.MACKAY(CALEB);G.A. OUT-MR.HENRY HALL;SUPP INCLUDES "GILDEROY";"LAST TIME THIS SEASON."
ADD2 THURSDAY

2071 THEA EDINBURGH,TH.R.
DATE 3-APR-1846
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(BAILIE);HIS BENEFIT;PATRONAGE OF COL. MCDONALD, C.B. AND OFFICERS OF THE 92ND HIGHLANDERS (AND THEIR BAND).
ADD2 FRIDAY

2072 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 6-APR-1846
SUPP ROB ROY (ACT 2)
WORK ROB ROY
LBRY B
SPEC TRUNCATED;FAVOURITE SCENE;BENEFIT-MR.SMEATON(TREASURER).
ADD2 MONDAY

2073 THEA MONTROSE,THEATRE,TRADES'-HALL
DATE 13-APR-1846
TYPE NATIONAL DRAMA
MAIN MARY STUART;OR, THE ESCAPE FROM LOCHLEVEN CASTLE
AUTH WM.MURRAY, ESQ.
WORK ABBOT
FORD SEE A2
LBRY F/HW
SPEC CROSS-DRESSING (ROLAND-MRS.EDWIN);COMPANY-MRS.POLLOCK (LATE MRS.RYDER) AND HER COMPANY FROM ABERDEEN, TH.R.;POSSIBLE QUERY CITY AND YEAR-INKED NOTE IDENTIFIES
ADD2 MONDAY

2074 THEA EDINBURGH,TH.R.
DATE 21-APR-1846
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LBRY B
SPEC G.A.-MR.MACKAY (SANDY), MRS.H.WILLIAMS (MARY);HER BENEFIT;G.A. OUT-MISS HERON, MISS FANNY HERON (JUVENILE/S)
ADD2 TUESDAY

2075 THEA EDINBURGH,TH.R.
DATE 22-APR-1846
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY F
SPEC BENEFIT-THE MISSES HERON;GUEST ARTIST-MR.MACKAY(PETER PEEBLES), THE MISSES HERON;(MISS HERON PLAYS RICHARD IN RICHARD III, ACTS 4-5-PREVIEW OF CHARLOTTE CUSHMAN'S "ROMEO")
ADD2 WEDNESDAY

2076 THEA EDINBURGH,TH.R.
DATE 29-APR-1846
TYPE NATIONAL OPERA/INTERLUDE/NATIONAL DRAMA
MAIN ROB ROY (3 ACTS)
SUPP THE CLEIKUM INN/REDGAUNTLET (2 ACTS)
WORK ROB ROY/ST.RONAN'S WELL/REDGAUNTLET
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY (BAILIE, MEG DODDS, PETER PEEBLES); TRUNCATED;FAVOURITE SCENE;CROSS-DRESSING;SPECIAL OCCASION-SECOND PRICE FROM THE BEGINNING OF THE EVENING.
ADD2 WEDNESDAY

2077 THEA EDINBURGH,TH.R.
DATE 1-MAY-1846
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MISS CUSHMAN AS MEG MERRILIES, MACKAY AS DOMINIE SAMPSON; GUEST ARTIST OUT-MISS SUSAN CUSHMAN
ADD2 FRIDAY

2078 THEA EDINBURGH,TH.R.
DATE 5-MAY-1846
TYPE NATIONAL OPERA/DRAMA
MAIN GUY MANNERING (3 ACTS)
SUPP MARY STUART
WORK GUY MANNERING/ABBOT
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY (DOMINIE, SANDY), MISS CUSHMAN (MEG MERRILIES);G.A. OUT-MISS S.CUSHMAN.
ADD2 TUESDAY

2079 THEA EDINBURGH,TH.R.
DATE 9-MAY-1846
TYPE NATIONAL OPERA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY (LAST TWO ACTS)
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.MACKAY (DOMINIE), MISS CUSHMAN (MEG MERRILIES);HER BENEFIT; TRUNCATED;G.A. OUT-MISS S.CUSHMAN.
ADD2 SATURDAY

2080 THEA EDINBURGH,TH.R.
DATE 12-MAY-1846
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY (DUMBIEDYKES);"FIRST TIME THIS SEASON";G.A. OUT
-MR.H. SMITH AND HIS DOG "HOFER";SPECIAL OCCASION-HALF-PRICE
ALL EVENING;SEASON
ADD2 TUESDAY

2081 THEA EDINBURGH,TH.R.
DATE 14-MAY-1846
TYPE NATIONAL OPERA/DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
WORK ROB ROY/HEART OF MID-LOTHIAN
LBRY B
SPEC COMBINATION;"LAST TIME THIS SEASON"-BOTH PIECES;G.A.-MR.
MACKAY (BAILIE,DUMBIEDYKES);SPECIAL OCCASION-SECOND PRICE ALL
EVENING;SEASON
ADD2 THURSDAY

2082 THEA EDINBURGH,TH.R.
DATE 15-MAY-1846
TYPE DRAMA, INTERLUDE, NATIONAL MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN (3 ACTS)
SUPP THE CLEIKUM INN/REDGAUNTLET OR POOR PETER PEEBLES VERSUS
PLAINSTANES (2 ACTS)
WORK HEART OF MID-LOTHIAN/ST.RONAN'S WELL/REDGAUNTLET
LBRY B
SPEC SEASON;COMBINATION;TRUNCATED;FAVOURITE SCENE;CROSS-DRESSING;G.A.
-MR. MACKAY (DUMBIEDYKES, MEG DODDS, PETER PEEBLES);SPECIAL
OCCASION-SECOND PRICE.
ADD2 FRIDAY

2083 THEA EDINBURGH,ADELPHI
DATE 27-JUN-1846
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY B
SPEC "FIRST TIME THIS SEASON";G.A.-MISS L.ADDISON(MARY STUART), MR.
MACKAY(SANDY);G.A.OUT-MR.F.A.CANNFIELD(US STRONGMAN).
ADD2 SATURDAY

2084 THEA DUNDEE,TH.R.,YEAMAN SHORE
DATE 30-JUN-1846
TYPE FAVOURITE SCENE FROM THE OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC BENEFIT; JUVENILE-HELEN MCGREGOR BY "THE CHILD"; FAVOURITE
SCENE; FAVOURITE CHARACTER.
ADD2 TUESDAY

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2085    THEA EDINBURGH,ADELPHI
        DATE 28-AUG-1846
        TYPE NATIONAL DRAMA-INTERLUDE
        MAIN THE BRIDE OF LAMMERMOOR (3 ACTS)
        SUPP THE CLEIKUM INN
        WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY;COMBINATION;FAVOURITE SCENE;TRUNCATED;
             CROSS-DRESSING;BILL ALSO FEATURES "THE WARLOCK OF THE GLEN";
             GUEST ARTIST OUT-PROF.LEES AND PUPILS
        ADD2 FRIDAY

2086    THEA EDINBURGH,ADELPHI
        DATE 29-AUG-1846
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY;GUEST ARTIST OUT-PROF.LEES AND PUPILS
        ADD2 SATURDAY

2087    THEA EDINBURGH,TH.R.
        DATE 7-SEP-1846
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LBRY B
        SPEC G.A.-MR.MACKAY (MEG DODDS) RE-ENGAGEMENT;CROSS-DRESSING;
             TRUNCATED;FAVOURITE SCENE;SUPP INCLUDES "THE WARLOCK OF THE
             GLEN" AND "CRAMOND BRIG."
        ADD2 MONDAY

2088    THEA EDINBURGH,TH.R.
        DATE 8-SEP-1846
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LBRY F/HW
        SPEC G.A.-MR.MACKAY(MEG DODDS);CROSS-DRESSING;FAVOURITE SCENE;
             TRUNCATED
        ADD2 TUESDAY

2089    THEA DUNDEE,ROYAL VICTORIA THEATRE,MEADOWS
        DATE 24-SEP-1846
        TYPE NATIONAL OPERATIC DRAMA
        MAIN ROB ROY, OR AULD LANGSYNE!
        WORK ROB ROY
        LBRY DCL
        SPEC "BY THE REQUEST OF NUMEROUS PARTIES"; QUERY THEATRE (DAMAGED
             BILL).
        ADD2 THURSDAY

2090    THEA GREENOCK,TH.R.
        DATE 25-SEP-1846
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.SULLIVAN(ROB ROY)
        ADD2 FRIDAY
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2091    THEA DUNDEE,ROYAL VICTORIA THEATRE,MEADOWS
        DATE 1-OCT-1846
        TYPE NATIONAL MELODRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY DCL
        SPEC BENEFIT (FOR MRS. MCGREGOR AS MADGE WILDFIRE)
        ADD2 THURSDAY

2092    THEA GREENOCK,TH.R.
        DATE 17-OCT-1846
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY B
        ADD2 SATURDAY

2093    THEA EDINBURGH,TH.R.
        DATE 10-NOV-1846
        TYPE NATIONAL MELO-DRAMA
        SUPP THE TWA DROVERS, OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F/HW
        SPEC "FIRST TIME THIS SEASON";G.A.OUT-PROF.KELLER'S POSES
             PLASTIQUES-GRAND TABLEAUX VIVANS.
        ADD2 TUESDAY

2094    THEA EDINBURGH,TH.R.
        DATE 11-NOV-1846
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY B
        SPEC G.A. OUT-PROF.KELLER'S "POSES PLASTIQUES" COMPANY;"SECOND TIME
             THIS SEASON."
        ADD2 WEDNESDAY

2095    THEA ABERDEEN,TH.R.
        DATE 30-NOV-1846
        TYPE NATIONAL DRAMA
        MAIN ROB ROY!
        WORK ROB ROY
        LBRY F/HW
        SPEC G.A.-MR.MACDOUGALL(HIGHLAND DANCER-IN THE PLAY);HIS BENEFIT
        ADD2 MONDAY

2096    THEA GLASGOW,(TH.R.,ADELPHI)
        DATE 3-DEC-1846
        TYPE DRAMA
        SUPP THE TWA DROVERS OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY B
        SPEC G.A.OUT-MR.VANDENHOFF.
        ADD2 THURSDAY
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2097    THEA EDINBURGH,TH.R.
        DATE 11-DEC-1846
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        SPEC G.A.-MR.MACKAY(BAILIE);"FIRST NIGHT THIS SEASON".
        ADD2 FRIDAY

2098    THEA EDINBURGH,TH.R.
        DATE 14-DEC-1846
        TYPE NATIONAL OPERA/MELO-DRAMA
        MAIN ROB ROY, OR AULD LANGSYNE (3 ACTS)
        SUPP THE TWA DROVERS (2 ACTS)
        WORK ROB ROY/TWO DROVERS
        LBRY B
        SPEC G.A.-MR.MACKAY(BAILIE);"SECOND TIME THIS SEASON"-ROB ROY;
             "THIRD TIME THIS SEASON"-TWO DROVERS;COMBINATION
        ADD2 MONDAY

2099    THEA EDINBURGH,TH.R.
        DATE 15-DEC-1846
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        COMP BISHOP-OVERTURE
        WORK GUY MANNERING
        LBRY F/HW
        SPEC G.A.-MR.MACKAY(DOMINIE)
        ADD2 TUESDAY

2100    THEA EDINBURGH,TH.R.
        DATE 16-DEC-1846
        TYPE OVERTURE
        SUPP OVERTURE TO "LA DAME BLANCHE"
        COMP BOLDIEU[SIC]
        WORK MONASTERY
        LBRY EP
        SPEC FAVOURITE MUSIC
        ADD2 WEDNESDAY

2101    THEA EDINBURGH,TH.R.
        DATE 18-DEC-1846
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        SPEC "SECOND TIME THIS SEASON";G.A.-MR.MACKAY (DOMINIE)
        ADD2 FRIDAY

2102    THEA EDINBURGH,TH.R.
        DATE 21-DEC-1846
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F/HW
        SPEC "THIRD TIME THIS SEASON";G.A.-MR.MACKAY(BAILIE)
        ADD2 MONDAY
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2103 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JAN-1847
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
WORK ABBOT
LBRY B
ADD2 FRIDAY

2104 THEA EDINBURGH,TH.R.
DATE 10-FEB-1847
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC DATE CONFIRMED-SEE 12-FEB-1847;G.A.-MR.MACKAY (BAILIE);REVIVAL
ADD2 WEDNESDAY

2105 THEA EDINBURGH,TH.R.
DATE 12-FEB-1847
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY B
SPEC "...THE REVIVAL OF...ROB ROY...ON WEDNESDAY LAST."
ADD2 FRIDAY

2106 THEA EDINBURGH,TH.R.
DATE 13-FEB-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MACKAY (BAILIE).
ADD2 SATURDAY

2107 THEA EDINBURGH,TH.R.
DATE 17-FEB-1847
TYPE OVERTURE
SUPP OVERTURE TO "GUY MANNERING"
COMP SIR HENRY BISHOP
WORK GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC (PRECEDES "THE ROYAL WANDERER")
ADD2 WEDNESDAY

2108 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-FEB-1847
TYPE NATIONAL DRAMA
SUPP LOCHINVAR OR JAMES THE FIFTH OF SCOTLAND, THE GUDEMAN
O'BALLANGEICH
WORK LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC SPECIAL OCCASION-BENEFIT OF THE SOUP KITCHEN.
ADD2 FRIDAY

2109 THEA EDINBURGH,TH.R.
DATE 27-FEB-1847
TYPE OVERTURE
SUPP OVERTURE TO "GUY MANNERING"
COMP SIR HENRY BISHOP
WORK GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC (PRECEDES "RAISING THE WIND")
ADD2 SATURDAY

2110 THEA EDINBURGH,TH.R.
DATE 3-MAR-1847
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS, OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY B
SPEC G.A. OUT-MISS HELEN FAUCIT.
ADD2 WEDNESDAY

2111 THEA EDINBURGH,TH.R.
DATE 5-MAR-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.MACKAY (BAILIE)
ADD2 FRIDAY

2112 THEA EDINBURGH,TH.R.
DATE 6-MAR-1847
TYPE OVERTURES
MAIN "LA DAME BLANCHE"-BOILDIEU
SUPP "THE LEGEND OF MONTROSE"-BISHOP
WORK MONASTERY/LEGEND OF MONTROSE
LBRY F
SPEC FAVOURITE MUSIC
ADD2 SATURDAY

2113 THEA EDINBURGH,TH.R.
DATE 25-MAR-1847
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET
WORK REDGAUNTLET
FORD SEE S3
LBRY F/HW
SPEC G.A.-MR.MACKAY(PETER PEEBLES);G.A.OUT-MR.RANGER
ADD2 THURSDAY

2114 THEA EDINBURGH,TH.R.
DATE 26-MAR-1847
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET
WORK REDGAUNTLET
LBRY B
SPEC G.A.-MR.MACKAY(PETER PEEBLES);G.A.OUT-MR.RANGER.
ADD2 FRIDAY

2115 THEA EDINBURGH,TH.R.
DATE 9-APR-1847
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC G.A.-MR.MACKAY;FIRST TIME THIS SEASON
ADD2 FRIDAY

2116 THEA EDINBURGH,TH.R.
DATE 12-APR-1847
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST OUT-MISS HELEN FAUCIT
ADD2 MONDAY

2117 THEA EDINBURGH,TH.R.
DATE 30-APR-1847
TYPE OVERTURE
SUPP "GUY MANNERING"-BISHOP
WORK GUY MANNERING
LBRY F
SPEC FAVOURITE MUSIC
ADD2 FRIDAY

2118 THEA EDINBURGH,TH.R.
DATE 10-MAY-1847
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC BENEFIT-MRS.TELLET;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES);GUEST
ARTIST OUT-MISS E.TAYLOR(DANCER);DAMAGED BILL,"HEART OF
MID-LOTHIAN" IS MISSING-HEADING IDENTIFIES;"FIRST TIME THIS
SEASON"
ADD2 MONDAY

2119 THEA EDINBURGH,TH.R.
DATE 11-MAY-1847
TYPE NATIONAL DRAMA/S
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (3 ACTS)
SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK BRIDE OF LAMMERMOOR/REDGAUNTLET
LBRY F/HW
SPEC COMBINATION;G.A.-MR.MACKAY (CALEB,PETER PEEBLES)
ADD2 TUESDAY

2120 THEA EDINBURGH,TH.R.
DATE 14-MAY-1847
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
COMP BISHOP-OVERTURE "LEGEND OF MONTROSE"
WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE
LBRY F
SPEC G.A.-MACKAY(DUMBIEDYKES);HIS BENEFIT;FAVOURITE MUSIC;"SECOND
AND LAST TIME THIS SEASON"
ADD2 FRIDAY

2121 THEA EDINBURGH,TH.R.
DATE 19-MAY-1847
TYPE NATIONAL DRAMA
SUPP TWO DROVERS(PLUS BISHOP'S OVERTURE "THE LEGEND OF MONTROSE")
COMP BISHOP
WORK TWO DROVERS/LEGEND OF MONTROSE
LBRY EP
SPEC GUEST ARTIST OUT-MADAME VESTRIS AND MR. MATTHEWS; FAVOURITE MUSIC
ADD2 WEDNESDAY

2122 THEA PERTH,TH.R.
DATE 24-MAY-1847
TYPE NATIONAL OPERA/DRAMA
MAIN ROB ROY
SUPP REDGAUNTLET OR, POOR PETER PEEBLES VERSUS PLAINSTANES
WORK ROB ROY/REDGAUNTLET
LBRY F/HW
SPEC G.A.-MR.MACKAY(BAILIE, PETER PEEBLES);HIS BENEFIT ON FAREWELL
TOUR; COMBINATION;MAIN-"LAST TIME THIS SEASON";SUPP-"FIRST
AND ONLY TIME THIS SEASON"
ADD2 MONDAY

2123 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 24-MAY-1847
TYPE MUSICAL PLAY
MAIN ROB ROY!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MISS LE BATT(FRANCIS),MISS G.LE BATT(DI VERNON);
CROSS-DRESSING; POSSIBLE DATE QUERY INCOMPLETE.
ADD2 MONDAY

2124 THEA EDINBURGH,TH.R.
DATE 28-MAY-1847
TYPE NATIONAL MELO-DRAMA
ACTS 2
MAIN TWO DROVERS
WORK TWO DROVERS
LBRY EP
SPEC GUEST ARTIST OUT-MADAME VESTRIS AND MR. MATTHEWS
ADD2 FRIDAY

2125 THEA ST.ANDREWS,NEW THEATRE,CITY HALL
DATE 13-JUL-1847
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY F/HSC
ADD2 TUESDAY

2126 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 19-AUG-1847
TYPE DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY B
SPEC G.A.-MR.W.ALEXANDER(SANDY).
ADD2 THURSDAY

2127 THEA EDINBURGH,ADELPHI
DATE 4-SEP-1847
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (PLUS BISHOP'S "MONTROSE" OVERTURE) (3 ACTS)
SUPP CLEIKUM INN/REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES(2 ACTS)
CATT MONDAY-THE HEART OF MID-LOTHIAN
WORK BRIDE OF LAMMERMOOR/LEGEND OF MONTROSE/ST. RONAN'S WELL/ REDGAUNTLET
LBRY EP
SPEC SEASON; COMBINATION; FAVOURITE SCENE;TRUNCATED; FAVOURITE MUSIC; GUEST ARTIST-MACKAY AS CALEB, MEG DODDS AND PETER PEEBLES; CROSS-DRESSING
ADD2 SATURDAY

2128 THEA EDINBURGH,ADELPHI
DATE 6-SEP-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
WORK HEART OF MID-LOTHIAN/GUY MANNERING/LEGEND OF MONTROSE
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES);FAVOURITE MUSIC; BILL ALSO FEATURES "THE WARLOCK OF THE GLEN"
ADD2 MONDAY

2129 THEA DUNDEE,TH.R.
DATE 9-SEP-1847
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR OR THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC G.A.-MR.MACKAY(CALEB) "HIS FAREWELL VISIT TO DUNDEE."
ADD2 THURSDAY

2130 THEA EDINBURGH,ADELPHI
DATE 13-SEP-1847
TYPE NATIONAL DRAMA/INTERLUDE
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP THE CLEIKUM INN
COMP BISHOP-OVERTURE TO "GUY MANNERING"
WORK HEART OF MID-LOTHIAN/ST. RONAN'S WELL/GUY MANNERING
LBRY EP
SPEC SEASON; COMBINATION; FAVOURITE SCENE; TRUNCATED; FAVOURITE MUSIC; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND MEG DODDS; CROSS-DRESSING
ADD2 MONDAY

2131 THEA EDINBURGH,ADELPHI
DATE 15-SEP-1847
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(SANDY);"FIRST TIME THIS SEASON"; GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT-DANCERS
ADD2 WEDNESDAY

2132 THEA EDINBURGH,ADELPHI
DATE 16-SEP-1847
TYPE NATIONAL DRAMA
MAIN GEORGE HERIOT!!OR THE FORTUNES OF NIGEL(THREE ACTS)
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
WORK FORTUNES OF NIGEL/ABBOT/GUY MANNERING/LEGEND OF MONTROSE
LBRY F
SPEC SEASON;COMBINATION;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY (RICHIE MONIPLIES;SANDY);"FIRST TIME THIS SEASON" FOR "NIGEL"; GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT
ADD2 THURSDAY

2133 THEA EDINBURGH,ADELPHI
DATE 17-SEP-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP OVERTURE TO "GUY MANNERING"
COMP BISHOP
WORK HEART OF MID-LOTHIAN/GUY MANNERING
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES;FAVOURITE MUSIC
ADD2 FRIDAY

2134 THEA EDINBURGH,ADELPHI
DATE 18-SEP-1847
TYPE INTERLUDE
SUPP THE CLEIKUM INN
COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
WORK ST.RONAN'S WELL/GUY MANNERING/LEGEND OF MONTROSE
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(MEG DODDS);CROSS-DRESSING; FAVOURITE MUSIC;GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT; FAVOURITE SCENE;TRUNCATED
ADD2 SATURDAY

2135 THEA EDINBURGH,ADELPHI
DATE 20-SEP-1847
TYPE OVERTURES
COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
WORK GUY MANNERING/LEGEND OF MONTROSE
LBRY F
SPEC FAVOURITE MUSIC
ADD2 MONDAY

2136 THEA EDINBURGH,ADELPHI
DATE 21-SEP-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP OVERTURE TO "THE LEGEND OF MONTROSE"
COMP BISHOP
WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE
LBRY EP
SPEC SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES;FAVOURITE MUSIC
ADD2 TUESDAY

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2137    THEA EDINBURGH,ADELPHI
        DATE 22-SEP-1847
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
        WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE/GUY MANNERING
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST OUT-MR.FLEXMORE AND MISS
             HARCOURT; GUEST ARTIST-MR.MACKAY(DUMBIEDYKES)
        ADD2 WEDNESDAY

2138    THEA EDINBURGH,ADELPHI
        DATE 23-SEP-1847
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        COMP BISHOP-OVERTURES "GUY MANNERING" + "LEGEND OF MONTROSE"
        WORK ST.RONAN'S WELL/GUY MANNERING/LEGEND OF MONTROSE
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY(MEG DODDS);
             CROSS-DRESSING;GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT;
             FAVOURITE SCENE;TRUNCATED
        ADD2 THURSDAY

2139    THEA EDINBURGH,ADELPHI
        DATE 24-SEP-1847
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(MEG DODDS);CROSS-DRESSING;GUEST
             ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT;BILL ALSO FEATURES
             "THE WARLOCK OF THE GLEN";FAVOURITE SCENE;TRUNCATED
        ADD2 FRIDAY

2140    THEA EDINBURGH,ADELPHI
        DATE 25-SEP-1847
        TYPE OVERTURE
        COMP BISHOP "GUY MANNERING"
        WORK GUY MANNERING
        LBRY F
        SPEC FAVOURITE MUSIC
        ADD2 SATURDAY

2141    THEA EDINBURGH,ADELPHI
        DATE 27-SEP-1847
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY EP
        SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES
        ADD2 MONDAY
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2142 THEA EDINBURGH,ADELPHI
DATE 28-SEP-1847
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST.RONAN'S WELL
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(MEG DODDS),RE-ENGAGEMENT;
CROSS-DRESSING; GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT;
BILL ALSO FEATURES "THE WARLOCK OF THE GLEN";FAVOURITE SCENE;
TRUNCATED
ADD2 TUESDAY

2143 THEA EDINBURGH,ADELPHI
DATE 4-OCT-1847
TYPE NATIONAL DRAMA-INTERLUDE
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARDS
SUPP THE CLEIKUM INN
WORK HEART OF MID-LOTHIAN/ST.RONAN'S WELL
LBRY F
SPEC COMBINATION;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES,MEG DODDS);
CROSS-DRESSING;GUEST ARTIST OUT-MR.FLEXMORE AND MISS HARCOURT;
FAVOURITE SCENE;TRUNCATED.
ADD2 MONDAY

2144 THEA EDINBURGH,ADELPHI
DATE 11-OCT-1847
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES (2 ACTS)
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS (3 ACTS)
WORK REDGAUNTLET/HEART OF MID-LOTHIAN
LBRY EP/BH
SPEC COMBINATION; GUEST ARTIST-MACKAY AS PETER PEEBLES AND DUMBIEDYKES
ADD2 MONDAY

2145 THEA EDINBURGH,ADELPHI
DATE 14-OCT-1847
TYPE INTERLUDE
SUPP THE CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP/BH
SPEC CROSS-DRESSING; GUEST ARTIST-MACKAY (MEG DODDS);FAVOURITE SCENE;
TRUNCATED.
ADD2 THURSDAY

2146 THEA EDINBURGH,ADELPHI
DATE 15-OCT-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES
ADD2 FRIDAY

2147 THEA EDINBURGH,TH.R.
DATE 18-OCT-1847
TYPE NATIONAL DRAMA
ACTS 2
SUPP REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(PETER PEEBLES);GUEST ARTIST OUT-MRS.
BUTLER (LATE MISS FANNY KEMBLE)
ADD2 MONDAY

2148 THEA ARBROATH,THEATRE
DATE 27-OCT-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.MACKAY(BAILIE);CROSS-DRESSING (MISS PEEL AS "FRANCIS").
ADD2 WEDNESDAY

2149 THEA EDINBURGH,TH.R.
DATE 11-DEC-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MR. W. HARRISON AS HENRY BERTRAM
ADD2 SATURDAY

2150 THEA EDINBURGH,TH.R.
DATE 14-DEC-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-MR.W.HARRISON AS HENRY BERTRAM.
ADD2 TUESDAY

2151 THEA EDINBURGH,TH.R.
DATE 20-DEC-1847
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F/HW
SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(BAILIE), JUST
RECOVERED FROM "SEVERE AND DANGEROUS ILLNESS", ALSO MR.W.
HARRISON(FRANCIS);HIS BENEFIT.
ADD2 MONDAY

2152 THEA EDINBURGH,TH.R.
DATE 4-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC G.A.-MR.MACKAY(DUMBIEDYKES);G.A.OUT-MISS HELEN FAUCIT;
"FIRST TIME THIS SEASON";QUERY COMPRESSED.
ADD2 FRIDAY

2153 THEA EDINBURGH,TH.R.
DATE 11-FEB-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC "SECOND TIME THIS SEASON";G.A.-MR.MACKAY(BAILIE)
ADD2 FRIDAY

2154 THEA EDINBURGH,TH.R.
DATE 18-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.-MR.MACKAY(DUMBIEDYKES)
ADD2 FRIDAY

2155 THEA EDINBURGH,TH.R.
DATE 21-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST OUT-MISS HELEN FAUCIT;GUEST ARTIST-MR.
MACKAY(DUMBIEDYKES);QUERY COMPRESSED;"THIRD TIME THIS SEASON"
ADD2 MONDAY

2156 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-FEB-1848
TYPE NATIONAL DRAMA, ROMANTIC DRAMA
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARDS
SUPP ST.SWITHIN'S CHAIR OR, HALLOWMAN EVE
WORK HEART OF MID-LOTHIAN/WAVERLEY
LBRY B
SPEC COMBINATION;"SECOND TIME THIS SEASON"-BOTH PIECES.
ADD2 TUESDAY

2157 THEA EDINBURGH,TH.R.
DATE 26-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC "FIRST TIME THIS SEASON";G.A.-MR.MACKAY(CALEB)-SPECIAL OCCASION, MACKAY IS BROUGHT IN FOR A CHANGE OF BILL DUE TO MISS FAUCIT'S ILLNESS AND NON-APPEARANCE.
ADD2 SATURDAY

2158 THEA EDINBURGH,TH.R.
DATE 29-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
SPEC GUEST ARTIST-MACKAY AS CALEB BALDERSTONE
ADD2 TUESDAY

2159 THEA EDINBURGH,TH.R.
DATE 1-MAR-1848
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; QUERY COMPRESSED; GUEST ARTIST OUT-HELEN FAUCIT(ILL).
ADD2 WEDNESDAY

2160 THEA BRECHIN,THEATRE,FARMER'S HALL
DATE 9-MAR-1848
TYPE NATIONAL MUSICAL DRAMA
MAIN GUY MANNERING!
WORK GUY MANNERING
LBRY F/HW
SPEC PART BILL;BENEFIT-MR.LAUDER(BERTRAM), MR.MARCHANT(SEBASTIAN)
ADD2 THURSDAY

2161 THEA EDINBURGH,TH.R.
DATE 20-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HSC
SPEC G.A.-MR.MACKAY(BAILIE);HIS FAREWELL TOUR
ADD2 MONDAY

2162 THEA EDINBURGH,TH.R.
DATE 21-MAR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC G.A.-MR.MACKAY(DUMBIEDYKES)-FAREWELL TOUR
ADD2 TUESDAY

2163 THEA EDINBURGH,TH.R.
DATE 22-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F/HW
SPEC G.A.-MR.MACKAY(DOMINIE)
ADD2 WEDNESDAY

2164 THEA EDINBURGH,TH.R.
DATE 23-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY(BAILIE)"HIS LAST APPEARANCE"
ADD2 THURSDAY

2165 THEA EDINBURGH,TH.R.
DATE 24-MAR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC G.A.-MR.MACKAY(CALEB), HIS FAREWELL TOUR.
ADD2 FRIDAY

2166 THEA EDINBURGH,TH.R.
DATE 25-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC "FOR THIS LAST TIME";G.A.-MR.MACKAY(BAILIE) HIS FAREWELL TOUR
ADD2 SATURDAY

2167 THEA EDINBURGH,TH.R.
DATE 31-MAR-1848
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET
WORK REDGAUNTLET
LBRY B
SPEC GUEST ARTIST-MR.MACKAY(PETER PEEBLES);HIS FAREWELL TOUR
ADD2 FRIDAY

2168 THEA EDINBURGH,TH.R.
DATE 7-APR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F/HSC
SPEC G.A.-MR.MACKAY (DUMBIEDYKES)-HIS FAREWELL TOUR
ADD2 FRIDAY

2169 THEA EDINBURGH,TH.R.
DATE 14-APR-1848
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY F/HW
SPEC G.A.-MR.MACKAY(PETER PEEBLES);"SECOND TIME THIS SEASON"
ADD2 FRIDAY

2170 THEA EDINBURGH,TH.R.
DATE 17-APR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.MACKAY(BAILIE);HIS FAREWELL TOUR
ADD2 MONDAY

2171 THEA EDINBURGH,TH.R.
DATE 18-APR-1848
TYPE NATIONAL DRAMA, GRAND HISTORICAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
SUPP IVANHOE!!
WORK HEART OF MID-LOTHIAN/IVANHOE
LBRY B
SPEC COMBINATION;G.A.-MR.MACKAY(DUMBIEDYKES, FRIAR TUCK);"FIRST
TIME THIS SEASON"-"IVANHOE".
ADD2 TUESDAY

2172 THEA EDINBURGH,TH.R.
DATE 19-APR-1848
TYPE NATIONAL OPERA/DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S CRAIG
WORK GUY MANNERING/BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC COMBINATION;G.A.-MR.MACKAY(DOMINIE, CALEB), HIS FAREWELL TOUR.
ADD2 WEDNESDAY

2173 THEA ABERDEEN,TH.R.
DATE 19-APR-1848
TYPE MELO-DRAMA
ACTS 3
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY B
SPEC G.A.-MR.W.BURROUGHS (FITZJAMES);HIS BENEFIT;G.A. OUT-MRS.W.
BURROUGHS.
ADD2 WEDNESDAY

2174 THEA EDINBURGH,TH.R.
DATE 20-APR-1848
TYPE NATIONAL OPERA-HISTORICAL MELO-DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR
SUPP IVANHOE
WORK ROB ROY/IVANHOE
LBRY F/HW
SPEC COMBINATION;G.A.-MR.MACKAY(BAILIE, FRIAR), HIS FAREWELL TOUR.
ADD2 THURSDAY

2175 THEA EDINBURGH,TH.R.
DATE 22-APR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.MACKAY(BAILIE);"POSITIVELY FOR THE LAST TIME IN EDINBURGH."
ADD2 SATURDAY

2176 THEA EDINBURGH,TH.R.
DATE 24-APR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC G.A.-MR.MACKAY(DUMBIEDYKES)-FAREWELL TOUR
ADD2 MONDAY

2177 THEA EDINBURGH,TH.R.
DATE 25-APR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY/LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC "LAST TIME IN EDINBURGH";G.A.-MR.MACKAY(BAILIE);SPECIAL OCCASION-HIS FAREWELL BENEFIT;G.A.OUT-MR.WILSON(KING JAMES IN "CRAMOND BRIG" SINGS THE BALLAD OF "YOUNG LOCHINVAR".); FAVOURITE SONG
ADD2 TUESDAY

2178 THEA EDINBURGH,TH.R.
DATE 11-MAY-1848
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY F
SPEC BENEFIT-MR.A.MACKENZIE(MUSICAL DIRECTOR AND LEADER OF THE ORCHESTRA); PATRONAGE-THE LADY PATRONESSES OF THE ASSEMBLIES; REVIVAL "FIRST TIME THESE FIVE YEARS";PATRONAGE-71ST REGIMENT AND 3RD DRAGOON GUARDS
ADD2 THURSDAY

2179 THEA EDINBURGH,TH.R.
DATE 12-MAY-1848
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY F/HW
SPEC REVIVAL;"SECOND TIME THESE FIVE YEARS"
ADD2 FRIDAY

2180 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 7-JUN-1848
TYPE GRAND MASQUE PAGEANT
SUPP THE MINSTREL OF THE NORTH
AUTH "ARRANGED AND PRODUCED BY MR.D.W.BROADFOOT"
WORK VARIOUS
LBRY F
SPEC BENEFIT-MR.D.P.MILLAR;FAVOURITE SCENES;FAVOURITE CHARACTER;
ADD2 WEDNESDAY

2181 THEA DUNDEE,TH.R.
DATE 13-JUN-1848
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR!OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC "FIRST TIME THIS SEASON";SPECIAL OCCASION-TICKET NIGHT.
ADD2 TUESDAY

2182 THEA EDINBURGH,VICTORIA TEMPLE
DATE 3-JUL-1848
TYPE SONG
SUPP "THE CHOUGH AND CROW"-(SOLO AND CHORUS)
WORK GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC;JOINT BILL
ADD2 MONDAY

2183 THEA EDINBURGH,VICTORIA TEMPLE
DATE 4-JUL-1848
TYPE SONG
SUPP "THE CHOUGH AND CROW"-(SOLO AND CHORUS)
WORK GUY MANNERING
LBRY B
SPEC FAVOURITE MUSIC;JOINT BILL
ADD2 TUESDAY

2184 THEA ST.ANDREWS,THEATRE,CITY HALL
DATE 3-AUG-1848
TYPE NATIONAL PLAY
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC "FIRST AND ONLY TIME THIS SEASON";G.A.-MR.MACKAY(BAILIE), HIS
FAREWELL TOUR.
ADD2 THURSDAY

2185 THEA ST.ANDREW'S,THEATRE,CITY HALL
DATE 7-AUG-1848
TYPE NATIONAL DRAMA
MAIN MARY QUEEN OF SCOTS
WORK ABBOT
LBRY F/HW
SPEC G.A.-MR.MACKAY(SANDY);HIS FAREWELL BENEFIT
ADD2 MONDAY

2186 THEA PAISLEY,TH.R.
DATE 16-AUG-1848
TYPE NATIONAL DRAMA
MAIN ROB ROY! OR, AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC BENEFIT-MR.T.C.KING(ROB ROY);GUEST ARTIST-MR.G.
WEBSTER(BAILIE), MRS.W.RIGNOLD(HELEN);GUEST ARTIST OUT-MRS.
WARE, MR.MELBOURNE; (DUGAL PLAYED BY MR.GOURLAY)
ADD2 WEDNESDAY

2187 THEA EDINBURGH,CALEDONIAN
DATE 15-SEP-1848
TYPE MELO-DRAMA
MAIN FAIR MAID OF PERTH; OR ST. VALENTINE'S EVE
WORK FAIR MAID OF PERTH
LBRY EP/BH
SPEC "FIRST TIME IN SCOTLAND"; ALEXANDER'S COMPANY
ADD2 MONDAY

2188 THEA BANFF,THEATRE,ST.ANDREW'S HALL
DATE 15-SEP-1848
TYPE NATIONAL DRAMA
MAIN ROB ROY;OR, AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC "FIRST NIGHT THIS SEASON";CROSS-DRESSING, MRS.B.TANNETT AS
"FRANCIS".
ADD2 FRIDAY

2189 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 23-SEP-1848
TYPE HISTORICAL MELO-DRAMA, NATIONAL DRAMA
MAIN MARY, QUEEN OF SCOTS, AT THE CASTLE OF LOCHLEVEN (2 ACTS)
SUPP LOCHINVAR!!OR THE BRIDAL OF NETHERBY
WORK ABBOT/LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC COMBINATION;FIRST TIME THIS SEASON-MARY STUART;3rd NIGHT-1st
AT SECOND PRICE-LOCHINVAR
ADD2 SATURDAY

2190 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 27-SEP-1848
TYPE NATIONAL MELO-DRAMA/DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD (3 ACTS)
SUPP LOCHINVAR!!OR THE BRIDAL OF NETHERBY
WORK BRIDE OF LAMMERMOOR/LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC COMBINATION;ALSO ON-SEE 28-SEP-1848 JOINT BILL.
ADD2 WEDNESDAY

2191 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 28-SEP-1848
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC ALSO ON-SEE 27-SEP-1848, JOINT BILL
ADD2 THURSDAY

2192 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 13-OCT-1848
TYPE NATIONAL DRAMA
SUPP ROB ROY (ACTS 2 AND 3)
WORK ROB ROY
LBRY B
SPEC TRUNCATED
ADD2 FRIDAY

2193 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 21-OCT-1848
TYPE ROMANTIC DRAMA, NATIONAL MELO-DRAMA
MAIN THE WHISTLER OR THE FATE OF THE LILY OF ST.LEONARDS
SUPP LOCHINVAR!OR THE BRIDAL OF NETHERBY
WORK HEART OF MID-LOTHIAN/LOCHINVAR (MARMION-REMOTE)
LBRY B
SPEC COMBINATION;"WHISTLER" CAST OMITS "DICKY DUTTON";G.A.OUT-THE BOSJESMANS.
ADD2 SATURDAY

2194 THEA EDINBURGH,ADELPHI
DATE 23-OCT-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC BENEFIT-MR.MURRAY(GALBRAITH AND MANAGER);GUEST ARTIST-MR. MACKAY(BAILIE)"RE-APPEAR FOR THIS NIGHT ONLY";LAST NIGHT OF THE SEASON.
ADD2 MONDAY

2195 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 24-OCT-1848
TYPE ROMANTIC DRAMA
ACTS 3
SUPP THE WHISTLER OR THE FATE OF THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC G.A.OUT-MR.R.YOUNGE(FROM THE THEATRE ROYAL, PLAYS PIERRE IN "VENICE PRESERV'D".)
ADD2 TUESDAY

2196 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 2-NOV-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE WHISTLER!OR THE FATE OF THE LILY OF ST.LEONARDS.
WORK HEART OF MID-LOTHIAN
LBRY B
ADD2 THURSDAY

2197 THEA GLASGOW,(TH.R.,ADELPHI)
DATE 14-NOV-1848
TYPE SCOTTISH LEGENDARY DRAMA
ACTS 3
SUPP MONTROSE OR, THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY B
SPEC LESSEE-MR.J.CALVERT;"THIRD TIME";NEW SCENERY,ETC.;"AS PLAYED AT THE THEATRES-ROYAL, COVENT GARDEN AND EDINBURGH"
ADD2 TUESDAY

2198 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 14-NOV-1848
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE!
WORK ROB ROY
LBRY B
SPEC G.A.-MR.W.BURROUGHS(ROB ROY),MR.T.S.ATKINS(MAJ.GALBRAITH); HIS BENEFIT;SPECIAL OCCASION-HALLOW-FAIR.
ADD2 TUESDAY

2199 THEA DUNDEE,TH.R.
DATE 30-JAN-1849
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST-MR. PAUMIER AS EDGAR.
ADD2 TUESDAY

2200 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 5-MAR-1849
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC G.A.OUT-MR.J.DALY(IRISH COMEDIAN);ALSO ON-SEE 6-MAR-1849, JOINT BILL.
ADD2 MONDAY

2201 THEA EDINBURGH,ROYAL VICTORIA THEATRE
DATE 6-MAR-1849
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY B
SPEC G.A.OUT-MR.JOHN DALY(IRISH COMEDIAN);ALSO ON-SEE 5-MAR-1849, JOINT BILL
ADD2 TUESDAY

2202 THEA DUNDEE,TH.R.
DATE 30-MAR-1849
TYPE NATIONAL PLAY
SUPP ROB ROY, OR AULD LANGSYNE!
WORK ROB ROY
LBRY DCL
SPEC BENEFIT; GUEST ARTIST-THREE GENTLEMAN AMATEURS OF PERTH AS ROB, FRANCIS AND RASHLEIGH.
ADD2 FRIDAY

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2203    THEA EDINBURGH,ROYAL VICTORIA THEATRE
        DATE 30-MAR-1849
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY B
        SPEC BENEFIT-MR.A.DAVIS
        ADD2 FRIDAY

2204    THEA ABERDEEN,TH.R.
        DATE 11-AUG-1849
        TYPE NATIONAL DRAMA
        MAIN ROB ROY! OR AULD LANGSYNE
        WORK ROB ROY
        LBRY AUL
        SPEC G.A.-MR.W.GOURLAY AS THE BAILIE,MRS.W.GOURLAY AS DI VERNON;
             THEIR BENEFIT;FIRST TIME THIS SEASON
        ADD2 SATURDAY

2205    THEA EDINBURGH,TH.R.
        DATE 7-SEP-1849
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING!! OR THE GIPSY'S PROPHECY
        COMP BISHOP-OVERTURE
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-MR. DONALD KING AS HENRY BERTRAM, MISS
             FITZWILLIAM AS LUCY BERTRAM; REVIVAL
        ADD2 FRIDAY

2206    THEA EDINBURGH,TH.R.
        DATE 10-SEP-1849
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING! OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-AS AT 7-SEP-1849
        ADD2 MONDAY

2207    THEA EDINBURGH,TH.R.
        DATE 14-SEP-1849
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING!!
        WORK GUY MANNERING
        LBRY EP
        SPEC GUEST ARTIST-AS AT 7-SEP-1849
        ADD2 FRIDAY

2208    THEA EDINBURGH,TH.R.
        DATE 15-SEP-1849
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING!! ("TWO LAST ACTS")
        WORK GUY MANNERING
        LBRY EP
        SPEC TRUNCATED; GUEST ARTIST AS AT 7-SEP-1849
        ADD2 SATURDAY
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2209 THEA EDINBURGH,TH.R.
DATE 18-SEP-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-AS AT 7-SEP-1849
ADD2 TUESDAY

2210 THEA EDINBURGH,TH.R.
DATE 19-SEP-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MR. DONALD KING AS FRANCIS, MISS FITZWILLIAM AS DI VERNON; "FIRST TIME THIS SEASON"
ADD2 WEDNESDAY

2211 THEA EDINBURGH,TH.R.
DATE 21-SEP-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-AS AT 19-SEP-1849.
ADD2 FRIDAY

2212 THEA EDINBURGH,TH.R.
DATE 9-OCT-1849
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S CRAIG!
WORK BRIDE OF LAMMERMOOR
LBRY F/HW
SPEC G.A.OUT-MESSRS.CONY, TAYLOR, AND THEIR DOG "HECTOR"
ADD2 TUESDAY

2213 THEA EDINBURGH,TH.R.
DATE 12-NOV-1849
TYPE OVERTURE
SUPP "GUY MANNERING"
COMP BISHOP
WORK GUY MANNERING
LBRY F
SPEC FAVOURITE MUSIC
ADD2 MONDAY

2214 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 23-NOV-1849
TYPE NATIONAL OPERA
SUPP GUY MANNERING OR THE GIPSEY'S PROPHECY "SECOND AND THIRD ACTS"
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;"FIRST TIME IN THIS THEATRE";G.A.-MR.DONALD KING (BERTRAM), MRS.D.KING (JULIA), MR.P.CORRI (GABRIEL);G.A. OUT-SIG.BORRANI;MR.-MRS. KING'S BENEFIT;CROSS-DRESSING (MR.E. GLOVER AS "MEG MERRILIES")
ADD2 FRIDAY

2215 THEA EDINBURGH,TH.R.
DATE 27-NOV-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!
WORK GUY MANNERING
LBRY EP
SPEC RE-ENGAGEMENT OF GUEST ARTIST-MR. DONALD KING AS HENRY, MISS FITZWILLIAM AS LUCY
ADD2 TUESDAY

2216 THEA EDINBURGH,TH.R.
DATE 11-DEC-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY; "FIRST TIME THIS SEASON"
ADD2 TUESDAY

2217 THEA EDINBURGH,TH.R.
DATE 17-DEC-1849
TYPE SELECTION
SUPP THE LADY OF THE LAKE (SELECTION FROM THE SECOND ACT)
WORK LADY OF THE LAKE
LBRY NLS
SPEC REVIVAL-"FIRST TIME THESE TWO YEARS" SEE 15-DEC-1849; GUEST ARTIST-MR. POWRIE AS RODERICK DHU; BENEFIT-POWRIE; FAVOURITE SCENE; TRUNCATED
ADD2 MONDAY

2218 THEA EDINBURGH,TH.R.
DATE 17-JAN-1850
TYPE NATIONAL DRAMA
MAIN MARY STUART! OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC REVIVAL
ADD2 THURSDAY

2219 THEA EDINBURGH,TH.R.
DATE 22-FEB-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU; REVIVAL
ADD2 FRIDAY

2220 THEA EDINBURGH,TH.R.
DATE 25-FEB-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU
ADD2 MONDAY

2221 THEA EDINBURGH,TH.R.
DATE 26-FEB-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU
ADD2 TUESDAY

2222 THEA EDINBURGH,TH.R.
DATE 28-FEB-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU
ADD2 THURSDAY

2223 THEA EDINBURGH,TH.R.
DATE 13-MAR-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU; REDUCED PRICES-
"RESUMPTION OF THE OLD PRICES"
ADD2 WEDNESDAY

2224 THEA EDINBURGH,TH.R.
DATE 14-MAR-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU
ADD2 THURSDAY

2225 THEA EDINBURGH,TH.R.
DATE 16-MAR-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU; "LAST NIGHT"
ADD2 SATURDAY

2226 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 18-MAR-1850
TYPE TABLEAUX
SUPP FIVE TABLEAUX "SELECTED FROM THE WORKS OF SIR WALTER SCOTT"
AUTH "THE TABLEAUX BY MR.EDMUND GLOVER"
COMP MR.BEERE
WORK VARIOUS
LBRY M
SPEC BENEFIT-S.COWELL;1)PIRATE 2)ROB ROY 3)LADY OF THE LAKE 4)
IVANHOE 5)THE MONASTERY
ADD2 MONDAY

2227 THEA EDINBURGH,TH.R.
DATE 15-APR-1850
MAIN STRATHMORE!
AUTH WESTLAND MARSTON
WORK OLD MORTALITY
LBRY EP
SPEC DATE CONFIRMED-SEE 16-APR-1850; FIRST TIME IN THIS CITY; NEW
SCENERY; GUEST ARTIST-MR. CHARLES KEAN AS HALBERT, MRS.
CHARLES KEAN AS KATHARINE
ADD2 MONDAY

2228 THEA EDINBURGH,TH.R.
DATE 17-APR-1850
TYPE ORIGINAL AND TRAGIC PLAY
ACTS 5
MAIN STRATHMORE!!
AUTH WESTLAND MARSTON
WORK OLD MORTALITY
LBRY EP
SPEC NEW SCENERY; GUEST ARTIST-MR. CHARLES KEAN AS HALBERT
STRATHMORE, MRS CHARLES KEAN AS KATHARINE LORN; "SECOND TIME"
ADD2 WEDNESDAY

2229 THEA EDINBURGH,TH.R.
DATE 22-APR-1850
TYPE NEW AND ORIGINAL TRAGIC PLAY
ACTS 5
MAIN STRATHMORE!!
AUTH W. MARSTON
WORK OLD MORTALITY
LBRY NLS
SPEC NEW SCENERY; GUEST ARTIST-CHARLES KEAN AS HALBERT STRATHMORE,
MRS. KEAN AS KATHARINE LORN
ADD2 MONDAY

2230 THEA EDINBURGH,TH.R.
DATE 11-MAY-1850
TYPE SELECTION OF MUSIC
SUPP OVERTURE TO "THE ANTIQUARY".
CATT TUESDAY-ROB ROY
COMP J. DEWAR
WORK ANTIQUARY
LBRY NLS
SPEC FAVOURITE MUSIC; BENEFIT-LEADER OF THE ORCHESTRA; SELECTION ONLY
ADD2 SATURDAY

2231 THEA EDINBURGH,TH.R.
DATE 14-MAY-1850
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY!!
WORK ROB ROY
LBRY NLS
SPEC BENEFIT-STAGE MANAGER
ADD2 TUESDAY

2232 THEA INVERNESS,THEATRE,LOWE'S ROOMS
DATE 20-JUN-1850
TYPE NATIONAL OPERA/DRAMA
MAIN GUY MANNERING OR THE GIPSY PROPHECY (3 ACTS)
SUPP THE TWA DROVERS
WORK GUY MANNERING/TWO DROVERS
LBRY F/HW
SPEC COMBINATION;BENEFIT-MRS.MURRAY(JANET)
ADD2 THURSDAY

2233 THEA INVERNESS,THEATRE,LOWE'S ROOMS
DATE 24-JUN-1850
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY!OR, AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC CROSS-DRESSING (MISS BRONSDORPH AS "FRANCIS");REVIVAL
ADD2 MONDAY

2234 THEA GLASGOW,PRINCE'S TH.R.,WEST-NILE ST.
DATE 15-AUG-1850
TYPE NATIONAL OPERATIC DRAMA
MAIN GUY MANNERING "SELECTIONS FROM"
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED "CONCLUDING WITH THE GIPSIES' SCENE, AND CHORUS, THE CHOUGH AND CROW";BENEFIT-MISS K.FITZWILLIAM (LUCY); CROSS-DRESSING "FIRST TIME THIS SEASON OF MR.EDMUND GLOVER AS "MEG MERRILIES"."
ADD2 THURSDAY

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2235    THEA EDINBURGH,TH.R.
        DATE 26-AUG-1850
        TYPE SPECTACULAR EXTRAVAGANZIACAL (SIC) BURLESQUE
        ACTS 1
        SUPP IVANHOE
        AUTH BROS. BROUGH
        WORK IVANHOE
        FORD K17
        LBRY NLS
        SPEC GUEST ARTIST-MISS R ISAACS AS REBECCA; "FIRST TIME IN THIS
             CITY"; RUN; TABLEAU AFTER "CELEBRATED PAINTING BY WINTERHALTER".
        ADD2 MONDAY

2236    THEA EDINBURGH,TH.R.
        DATE 27-AUG-1850
        TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
        ACTS 1
        SUPP IVANHOE
        AUTH BROS. BROUGH
        WORK IVANHOE
        FORD K17
        LBRY NLS
        SPEC GUEST ARTIST-SEE' 26-AUG-1850; RUN
        ADD2 TUESDAY

2237    THEA EDINBURGH,TH.R.
        DATE 28-AUG-1850
        TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
        ACTS 1
        SUPP IVANHOE
        AUTH BROS. BROUGH
        WORK IVANHOE
        FORD K17
        LBRY NLS
        SPEC RUN; GUEST ARTIST-SEE' 26-AUG-1850.
        ADD2 WEDNESDAY

2238    THEA EDINBURGH,TH.R.
        DATE 29-AUG-1850
        TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
        ACTS 1
        SUPP IVANHOE
        AUTH BROS. BROUGH
        WORK IVANHOE
        FORD K17
        LBRY NLS
        SPEC RUN; SPECIAL OCCASION-SINGING OF THE NATIONAL ANTHEM; GUEST
             ARTIST-SEE 26-AUG-1850
        ADD2 THURSDAY

2239    THEA EDINBURGH,TH.R.
        DATE 30-AUG-1850
        TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
        ACTS 1
        SUPP IVANHOE
        AUTH BROS. BROUGH
        WORK IVANHOE
        FORD K17
        LBRY NLS
        SPEC RUN; GUEST ARTIST-SEE' 26-AUG-1850; NATIONAL ANTHEM
        ADD2 FRIDAY
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2240 THEA EDINBURGH,TH.R.
DATE 31-AUG-1850
TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
ACTS 1
SUPP IVANHOE
AUTH BROS. BROUGH
WORK IVANHOE
FORD K17
LBRY NLS
SPEC RUN; GUEST ARTIST-SEE' 26-AUG-1850; NATIONAL ANTHEM
ADD2 SATURDAY

2241 THEA EDINBURGH,TH.R.
DATE 2-SEP-1850
TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
ACTS 1
SUPP IVANHOE
AUTH BROS. BROUGH
WORK IVANHOE
FORD K17
LBRY NLS
SPEC RUN; GUEST ARTIST-SEE' 26-AUG-1850; NATIONAL ANTHEM
ADD2 MONDAY

2242 THEA EDINBURGH,TH.R.
DATE 3-SEP-1850
TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
ACTS 1
SUPP IVANHOE
AUTH BROS. BROUGH
WORK IVANHOE
FORD K17
LBRY NLS
SPEC RUN; GUEST ARTIST-SEE' 26-AUG-1850; NATIONAL ANTHEM
ADD2 TUESDAY

2243 THEA EDINBURGH,TH.R.
DATE 4-SEP-1850
TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
ACTS 1
SUPP IVANHOE
AUTH BROS. BROUGH
WORK IVANHOE
FORD K17
LBRY NLS
SPEC RUN; NATIONAL ANTHEM; GUEST ARTIST-SEE 26-AUG-1850
ADD2 WEDNESDAY

2244 THEA EDINBURGH,TH.R.
DATE 5-SEP-1850
TYPE SPECTACULAR EXTRAVAGANZIACAL BURLESQUE
ACTS 1
SUPP IVANHOE
AUTH BROS. BROUGH
WORK IVANHOE
FORD K17
LBRY NLS
SPEC RUN; NATIONAL ANTHEM; GUEST ARTIST-SEE 26-AUG-1850
ADD2 THURSDAY

2245 THEA EDINBURGH,TH.R.
DATE 6-SEP-1850
TYPE NATIONAL OPERA-BURLESQUE
MAIN GUY MANNERING-(3 ACTS)
SUPP IVANHOE-(1 ACT)
AUTH BROS. BROUGH(SUPP)
WORK GUY MANNERING/IVANHOE
FORD K17
LBRY NLS
SPEC RUN-(IVANHOE); COMBINATION; NATIONAL ANTHEM; GUEST ARTIST-
MISS ISAACS AS LUCY AND REBECCA
ADD2 FRIDAY

2246 THEA EDINBURGH,TH.R.
DATE 7-SEP-1850
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MISS ISAACS AS LUCY BERTRAM
ADD2 SATURDAY

2247 THEA EDINBURGH,TH.R.
DATE 9-SEP-1850
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MISS ISAACS AS LUCY BERTRAM
ADD2 MONDAY

2248 THEA EDINBURGH,ADELPHI
DATE 23-SEP-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST OUT-MONS. DESARAIS' TROUPE OF HISTRIONIC DOGS-
MONKEYS.
ADD2 MONDAY

2249 THEA EDINBURGH,TH.R.
DATE 11-OCT-1850
TYPE NATIONAL DRAMA
MAIN ROB ROY!! OR AULD LANGSYNE (3 ACTS)
SUPP THE TWA DROVERS
WORK ROB ROY/TWO DROVERS
LBRY NLS
SPEC COMBINATION; BENEFIT-S.M.; TWA DROVERS-"FIRST TIME THESE
FOUR YEARS" REVIVAL
ADD2 FRIDAY

2250 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-NOV-1850
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR, OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC "FIRST TIME THIS SEASON."
ADD2 SATURDAY

2251 THEA EDINBURGH,TH.R.
DATE 11-NOV-1850
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY NLS
SPEC GUEST ARTIST OUT-MR. POWRIE
ADD2 MONDAY

2252 THEA EDINBURGH,TH.R.
DATE 13-NOV-1850
TYPE NATIONAL DRAMA
ACTS 3
SUPP ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY
ADD2 WEDNESDAY

2253 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-NOV-1850
TYPE NATIONAL PLAY
MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
WORK ROB ROY
LBRY M
SPEC "FIRST TIME THIS SEASON"
ADD2 THURSDAY

2254 THEA EDINBURGH,TH.R.
DATE 15-NOV-1850
TYPE NATIONAL OPERA
SUPP GUY MANNERING (LAST 2 ACTS)
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED
ADD2 FRIDAY

2255 THEA EDINBURGH,TH.R.
DATE 18-NOV-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU.
ADD2 MONDAY

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2256    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 20-NOV-1850
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR, OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY M
        SPEC "IN CONSEQUENCE OF ITS ENTHUSIASTIC RECEPTION ON THURSDAY
             EVENING LAST"
        ADD2 WEDNESDAY

2257    THEA EDINBURGH,TH.R.
        DATE 22-NOV-1850
        TYPE MELO-DRAMATIC ROMANCE
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY NLS
        SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU.
        ADD2 FRIDAY

2258    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 25-NOV-1850
        TYPE NATIONAL DRAMA
        SUPP MARY QUEEN OF SCOTS, OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY M
        SPEC "FIRST TIME THIS SEASON"
        ADD2 MONDAY

2259    THEA EDINBURGH,TH.R.
        DATE 27-NOV-1850
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY!!
        WORK ROB ROY
        LBRY NLS
        SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY
        ADD2 WEDNESDAY

2260    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 27-NOV-1850
        TYPE NATIONAL DRAMA
        SUPP MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY M
        SPEC "SECOND TIME THIS SEASON","RECEIVED ON MONDAY EVENING WITH DEEP
             INTEREST AND UNIVERSAL APPLAUSE"
        ADD2 WEDNESDAY

2261    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 28-NOV-1850
        TYPE NATIONAL OPERATIC DRAMA
        MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY M
        SPEC "FIRST TIME THIS SEASON"
        ADD2 THURSDAY
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2262 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 30-NOV-1850
TYPE ROMANTIC NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "FIRST NIGHT"
ADD2 SATURDAY

2263 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-NOV-1850
TYPE NATIONAL OPERATIC DRAMA
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC "IN CONSEQUENCE OF ITS ENTHUSIASTIC RECEPTION";SUPP INCLUDES
"THE WARLOCK OF THE GLEN."
ADD2 SATURDAY

2264 THEA EDINBURGH,TH.R.
DATE 9-DEC-1850
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY!!
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY
ADD2 MONDAY

2265 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-DEC-1850
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "FIRST TIME THIS SEASON"
ADD2 TUESDAY

2266 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 11-DEC-1850
TYPE ROMANTIC DRAMA
MAIN THE BRIDE OF LAMMERMOOR;OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC "SECOND TIME AT THIS THEATRE"
ADD2 WEDNESDAY

2267 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 12-DEC-1850
TYPE NATIONAL MELO-DRAMA
SUPP THE TWA DROVERS! OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC BENEFIT-MRS.TERNAN (ELSPETH)
ADD2 THURSDAY

2268 THEA EDINBURGH,TH.R.
DATE 16-DEC-1850
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS RODERICK DHU.
ADD2 MONDAY

2269 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-DEC-1850
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MIDLOTHIAN OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "SECOND TIME THIS SEASON"
ADD2 THURSDAY

2270 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-DEC-1850
TYPE NATIONAL DRAMA
SUPP THE BATTLE OF BOTHWELL BRIG!
WORK OLD MORTALITY
LBRY M
SPEC "FIRST TIME THIS SEASON"
ADD2 FRIDAY

2271 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-DEC-1850
TYPE NATIONAL DRAMA
SUPP THE BATTLE OF BOTHWELL BRIG!
WORK OLD MORTALITY
LBRY M
SPEC "SECOND TIME THIS SEASON"
ADD2 SATURDAY

2272 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-DEC-1850
TYPE NATIONAL OPERATIC DRAMA
SUPP GUY MANNERING OR, THE GIPSY'S PROPHECY ("SECOND AND THIRD ACTS")
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED
ADD2 THURSDAY

2273 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-DEC-1850
TYPE NATIONAL DRAMA
SUPP THE BATTLE OF BOTHWELL BRIG!
WORK OLD MORTALITY
LBRY M
SPEC "THIRD TIME"
ADD2 FRIDAY

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2274    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 31-DEC-1850
        TYPE PANTOMIME
        SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS
             TEMPLARS
        WORK TALISMAN (REMOTE)
        LBRY M
        SPEC RUN;BEGAN 26-DEC-1850;CHARACTERS INCLUDE "RICHARD","SIR KENNETH,
             KNIGHT OF THE LEOPARD-AFTERWARDS HARLEQUIN","EL HAKIN SALADIN
           -AFTERWARDS CLOWN"
        ADD2 TUESDAY

2275    THEA EDINBURGH,TH.R.
        DATE 31-DEC-1850
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        ADD2 TUESDAY

2276    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 2-JAN-1851
        TYPE PANTOMIME
        SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS
             TEMPLARS
        WORK TALISMAN (REMOTE)
        LBRY M
        SPEC RUN;DETAILS AS AT 31-DEC-1850
        ADD2 THURSDAY

2277    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 3-JAN-1851
        TYPE PANTOMIME
        SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS
             TEMPLARS
        WORK TALISMAN (REMOTE)
        LBRY M
        SPEC RUN;DETAILS AS AT 31-DEC-1850
        ADD2 FRIDAY

2278    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 4-JAN-1851
        TYPE PANTOMIME
        SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS
             TEMPLARS
        WORK TALISMAN (REMOTE)
        LBRY M
        SPEC RUN;DETAILS AS AT 31-DEC-1850
        ADD2 SATURDAY

2279    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 4-JAN-1851
        TYPE NATIONAL DRAMA
        SUPP THE HIGHLAND WIDOW!OR, THE WILD WOMAN OF THE TREE
        AUTH JOHN MACKAY WILSON
        WORK HIGHLAND WIDOW
        LBRY M
        SPEC "FIRST TIME THIS SEASON"
        ADD2 SATURDAY
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2280 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 6-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 MONDAY

2281 THEA EDINBURGH,TH.R.
DATE 7-JAN-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY!!
WORK ROB ROY
LBRY NLS
ADD2 TUESDAY

2282 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-JAN-1851
TYPE NATIONAL DRAMA
SUPP THE HIGHLAND WIDOW!OR, THE WILD WOMAN OF THE TREE
AUTH JOHN MACKAY WILSON
WORK HIGHLAND WIDOW
LBRY M
SPEC "SECOND TIME"
ADD2 TUESDAY

2283 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 8-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 WEDNESDAY

2284 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 9-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 THURSDAY

2285 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-JAN-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE LADY OF THE LAKE!OR, THE VALES OF LOCH-KATRINE
WORK LADY OF THE LAKE
LBRY M
SPEC "FIRST TIME THIS SEASON"
ADD2 THURSDAY

2286 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 10-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 FRIDAY

2287 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 11-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 SATURDAY

2288 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-JAN-1851
TYPE NATIONAL DRAMA (TWICE)
MAIN THE LADY OF THE LAKE!OR, THE VALES OF LOCH-KATRINE (THREE ACTS)
SUPP THE HIGHLAND WIDOW OR, THE WILD WOMAN OF THE TREE
WORK LADY OF THE LAKE/HIGHLAND WIDOW
LBRY M
SPEC COMBINATION
ADD2 SATURDAY

2289 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 13-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 MONDAY

2290 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 14-JAN-1851
TYPE PANTOMIME
MAIN HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC SPECIAL OCCASION-JUVENILE NIGHT;DETAILS AS AT 31-DEC-1850;RUN
ADD2 TUESDAY

2291 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 15-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 WEDNESDAY

2292 THEA EDINBURGH,TH.R.
DATE 16-JAN-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY!!
WORK ROB ROY
LBRY NLS
ADD2 THURSDAY

2293 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 16-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 THURSDAY

2294 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-JAN-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
ADD2 THURSDAY

2295 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 17-JAN-1851
TYPE PANTOMIME
MAIN HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC SPECIAL OCCASION-JUVENILE NIGHT;RUN;DETAILS AS AT 31-DEC-1850
ADD2 FRIDAY

2296 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 18-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 SATURDAY

2297 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-JAN-1851
TYPE ROMANTIC, CHIVALRIC DRAMA
ACTS 3
MAIN IVANHOE;OR, THE KNIGHTS TEMPLARS AND THE JEW OF YORK!
WORK IVANHOE
LBRY M
SPEC "FIRST TIME THIS SEASON"
ADD2 MONDAY

2298 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 21-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC BROKEN RUN;DETAILS AS AT 31-DEC-1850
ADD2 TUESDAY

2299 THEA EDINBURGH,TH.R.
DATE 22-JAN-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!!
WORK GUY MANNERING
LBRY NLS
ADD2 WEDNESDAY

2300 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 22-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 WEDNESDAY

2301 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-JAN-1851
TYPE ROMANTIC, CHIVALRIC DRAMA
ACTS 3
MAIN IVANHOE;OR THE KNIGHTS TEMPLARS AND THE JEW OF YORK!
WORK IVANHOE
LBRY M
SPEC "SECOND TIME"
ADD2 WEDNESDAY

2302 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 23-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC RUN;DETAILS AS AT 31-DEC-1850
ADD2 THURSDAY

2303 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-JAN-1851
TYPE NATIONAL PLAY/DRAMA
MAIN THE BRIDE OF LAMMERMOOR;OR THE FATE OF THE HOUSE OF RAVENSWOOD
SUPP ST.SWITHIN'S CHAIR!OR, HALLOWMAS EVE-THE NIGHT HAG
WORK BRIDE OF LAMMERMOOR/WAVERLEY
LBRY M
SPEC COMBINATION;RUN-SUPP
ADD2 FRIDAY

2304 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 25-JAN-1851
TYPE PANTOMIME
SUPP HARLEQUIN CRUSADER;OR RICHARD COEUR DE LION AND THE KNIGHTS TEMPLARS
WORK TALISMAN (REMOTE)
LBRY M
SPEC DETAILS AS AT 31-DEC-1850;LAST NIGHT
ADD2 SATURDAY

2305 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-JAN-1851
TYPE CHIVALRIC DRAMA, NATIONAL DRAMA
MAIN IVANHOE;OR, THE KNIGHTS TEMPLARS AND THE JEW OF YORK (THREE ACTS)
SUPP ST.SWITHIN'S CHAIR!OR, HALLOWMAS EVE,-THE NIGHT HAG
WORK IVANHOE/WAVERLEY
LBRY M
SPEC COMBINATION;RUN-SUPP
ADD2 SATURDAY

2306 THEA GLASGOW,QUEEN'S THEATRE ROYAL,LOWER GREEN ST.
DATE 25-JAN-1851
TYPE NATIONAL OPERATIC DRAMA
ACTS 2
MAIN ROB ROY OR AULD LANGSYNE!!
WORK ROB ROY
LBRY F
SPEC QUERY COMPRESSED;GUEST ARTIST-MRS.P.B.RIGNOLD(HELEN).
ADD2 SATURDAY

2307 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-JAN-1851
TYPE NATIONAL DRAMA (TWICE)
MAIN THE LADY OF THE LAKE!OR, THE KNIGHT OF SNOWDOUN.(THREE ACTS)
SUPP ST.SWITHIN'S CHAIR!OR, HALLOWMAS EVE,-THE NIGHT HAG
WORK LADY OF THE LAKE/WAVERLEY
LBRY M
SPEC COMBINATION;RUN-SUPP
ADD2 MONDAY

2308 THEA EDINBURGH,TH.R.
DATE 28-JAN-1851
TYPE NATIONAL OPERA
ACTS 3
SUPP ROB ROY!!
WORK ROB ROY
LBRY NLS
SPEC JUVENILE NIGHT (OF THE PANTOMIME)-SPECIAL OCCASION
ADD2 TUESDAY

2309 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-JAN-1851
TYPE NATIONAL PLAY/DRAMA
MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
SUPP ST.SWITHIN'S CHAIR!OR, HALLOWMAS EVE,-THE NIGHT HAG.
WORK ROB ROY/WAVERLEY
LBRY M
SPEC COMBINATION;RUN-SUPP
ADD2 TUESDAY

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2310    THEA GLASGOW,QUEEN'S THEATRE ROYAL,LOWER GREEN ST.
        DATE 28-JAN-1851
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC DATE CONFIRMED-SEE 29-JAN-1851;GUEST ARTIST-MRS.P.B.RIGNOLD
             (MEG MERRILIES)
        ADD2 TUESDAY

2311    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 29-JAN-1851
        TYPE NATIONAL DRAMA
        SUPP THE LADY OF THE LAKE!OR, THE KNIGHT OF SNOWDOUN
        WORK LADY OF THE LAKE
        LBRY M
        ADD2 WEDNESDAY

2312    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 30-JAN-1851
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVERS!OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY M
        SPEC "FIRST TIME THIS SEASON";RUN
        ADD2 THURSDAY

2313    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 31-JAN-1851
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVERS!OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY M
        SPEC "SECOND TIME THIS SEASON";RUN
        ADD2 FRIDAY

2314    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 1-FEB-1851
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVERS!OR, A HIGHLANDER'S REVENGE.
        WORK TWO DROVERS
        LBRY M
        SPEC "THIRD TIME THIS SEASON";RUN.
        ADD2 SATURDAY

2315    THEA EDINBURGH,TH.R.
        DATE 3-FEB-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY!!
        WORK ROB ROY
        LBRY NLS
        ADD2 MONDAY

2316    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 4-FEB-1851
        TYPE NATIONAL DRAMA
        SUPP ST.SWITHIN'S CHAIR;OR, HALLOWMAS EVE AND THE NIGHT HAG
        WORK WAVERLEY
        LBRY M
        ADD2 TUESDAY
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2317 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-FEB-1851
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR! OR, HALLOWMAS EVE AND THE NIGHT HAG
WORK WAVERLEY
LBRY M
ADD2 THURSDAY

2318 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 7-FEB-1851
TYPE NATIONAL DRAMA
SUPP MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC "FIRST NIGHT AT THIS THEATRE","...FOUNDED UPON THAT PORTION OF THE NOVEL CALLED THE ABBOT, WHICH RELATES" ETC;G.A.-MISS LAURA ADDISON (MARY); HER BENEFIT
ADD2 FRIDAY

2319 THEA EDINBURGH,TH.R.
DATE 8-FEB-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC REVIVAL-"FIRST NIGHT THESE THREE YEARS"
ADD2 SATURDAY

2320 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 8-FEB-1851
TYPE NATIONAL PLAY/DRAMA
MAIN BRIDE OF LAMMERMOOR OR, THE FATE OF THE HOUSE OF RAVENSWOOD
SUPP MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK BRIDE OF LAMMERMOOR/ABBOT
LBRY M
SPEC COMBINATION;G.A.-MISS LAURA ADDISON (LUCY, MARY).
ADD2 SATURDAY

2321 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-FEB-1851
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
WORK ABBOT
LBRY M
SPEC "THIRD TIME THIS SEASON"
ADD2 SATURDAY

2322 THEA EDINBURGH,TH.R.
DATE 12-FEB-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST OUT-MISS REBECCA ISAACS
ADD2 WEDNESDAY

2323 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-FEB-1851
TYPE NATIONAL PLAY
MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
WORK ROB ROY
LBRY M
SPEC "FOURTH TIME THIS SEASON";SUPP ALSO INCLUDES "THE BATTLE OF THE INCH OF PERTH OR FOR MY AIN HAND."
ADD2 THURSDAY

2324 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-FEB-1851
TYPE NATIONAL PLAY
MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
WORK ROB ROY
LBRY M
SPEC "FOURTH TIME THIS SEASON";SUPP ALSO INCLUDES "THE BATTLE OF THE INCH OF PERTH, OR FOR MY AIN HAND."
ADD2 SATURDAY

2325 THEA EDINBURGH,TH.R.
DATE 18-FEB-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY; GUEST ARTIST OUT-MISS REBECCA ISAACS
ADD2 TUESDAY

2326 THEA EDINBURGH,TH.R.
DATE 20-FEB-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!!
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MISS ISAACS AS LUCY BERTRAM
ADD2 THURSDAY

2327 THEA EDINBURGH,TH.R.
DATE 1-MAR-1851
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN!
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS GEORGE DOUGLAS, MISS ADDISON AS MARY STUART; HER BENEFIT; GUEST ARTIST OUT-MISS ISAACS AND MR. GLOVER
ADD2 SATURDAY

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2328    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 1-MAR-1851
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY M
        SPEC "SIXTH TIME THIS SEASON";"THE NEVER-FAILING AND SUBSTANTIAL
             "AULD ACQUAINTANCE"."
        ADD2 SATURDAY

2329    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 3-MAR-1851
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC NEW SCENERY, COSTUMES, ETC.;G.A.-AS AT 4-MAR-1851;DATE
             CONFIRMED SEE 4-MAR-1851 "NATIONAL DRAMA OF ROB ROY, RECEIVED
             LAST NIGHT... A HOUSE CROWDED TO THE CEILING, AND HUNDREDS
             UNABLE TO GAIN ADMISSION..."; RUN;SEASON
        ADD2 MONDAY

2330    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 4-MAR-1851
        TYPE ROMANTIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC NEW SCENERY (F.C.FISHER), COSTUMES, ETC.;G.A.-MR.MACKAY
             (BAILIE), MISS REBECCA ISAACS (DI VERNON), MR.ROLFE (FRANCIS)-
             ALL ARTISTS' "SECOND APPEARANCE"-SEE 3-MAR-1851;RUN;SEASON.
        ADD2 TUESDAY

2331    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 5-MAR-1851
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC RUN;SEASON;NEW SCENERY,COSTUMES ETC;G.A.-AS AT 4-MAR-1851
        ADD2 WEDNESDAY

2332    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 6-MAR-1851
        TYPE ROMANTIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC NEW SCENERY, COSTUMES, ETC;QUERY RUN "UNEXAMPLED SUCCESS
             ATTENDING THE PRODUCTION...NIGHTLY CROWDED STATE OF THE HOUSE";G.
             A.-MR.MACKAY (BAILIE),MISS R.ISAACS (DI VERNON), MR.ROLFE
             (FRANCIS).
        ADD2 THURSDAY

2333    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 7-MAR-1851
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC RUN;SEASON;G.A.-AS AT 4-MAR-1851;NEW SCENERY, COSTUMES, ETC..
        ADD2 FRIDAY
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2334 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 8-MAR-1851
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;SEASON;G.A.-AS AT 4-MAR-1851;NEW SCENERY, COSTUMES, ETC..
ADD2 SATURDAY

2335 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 10-MAR-1851
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC "SEVENTH CONSECUTIVE NIGHT";RUN;SEASON;G.A.-AS AT 4-MAR-1851;
NEW SCENERY,COSTUMES, ETC..
ADD2 MONDAY

2336 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 11-MAR-1851
TYPE NATIONAL OPERATIC DRAMA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC G.A.-MR.MACKAY (DOMINIE), MISS R.ISAACS (LUCY), MR.ROLFE
(BERTRAM);SEASON
ADD2 TUESDAY

2337 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 12-MAR-1851
TYPE ROMANTIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MR.MACKAY (BAILIE), MISS R.ISAACS (DI VERNON), MR.ROLFE
(FRANCIS); SEASON
ADD2 WEDNESDAY

2338 THEA EDINBURGH,TH.R.
DATE 13-MAR-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. G.V. BROOKE AS ROB ROY; HIS BENEFIT; "FIRST
APPEARANCE AS THAT CHARACTER IN THIS CITY"
ADD2 THURSDAY

2339 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 14-MAR-1851
TYPE ROMANTIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-AS AT 12-MAR-1851
ADD2 FRIDAY

2340 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 17-MAR-1851
TYPE ROMANTIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MR.ROLFE (FRANCIS), MISS R.ISAACS (DI VERNON), MR.MACKAY (BAILIE); HIS BENEFIT;SEASON
ADD2 MONDAY

2341 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 19-MAR-1851
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET;OR, POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY M
SPEC G.A.-MR.MACKAY (PETER PEEBLES);G.A. OUT-MISS R.ISAACS;SEASON
ADD2 WEDNESDAY

2342 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-MAR-1851
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR! OR, HALLOWMAS EVE AND THE NIGHT HAG.
WORK WAVERLEY
LBRY M
SPEC G.A. OUT-MISS HELEN FAUCIT.
ADD2 WEDNESDAY

2343 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 20-MAR-1851
TYPE SCOTCH DRAMA
MAIN THE HEART OF MID-LOTHIAN!
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MR.MACKAY (DUMBIEDYKES);G.A. OUT-MISS R.ISAACS;SEASON
ADD2 THURSDAY

2344 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 21-MAR-1851
TYPE DRAMA
MAIN REDGAUNTLET;OR, POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY M
SPEC G.A.-MR.MACKAY (PETER PEEBLES);G.A. OUT-MISS R.ISAACS;SEASON
ADD2 FRIDAY

2345 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-MAR-1851
TYPE NATIONAL DRAMA
SUPP ST.SWITHIN'S CHAIR! OR, HALLOWMAS EVE AND THE NIGHT HAG.
WORK WAVERLEY
LBRY M
SPEC G.A. OUT-MISS HELEN FAUCIT.
ADD2 SATURDAY

2346 THEA EDINBURGH,TH.R.
DATE 24-MAR-1851
TYPE NATIONAL DRAMA
ACTS 2
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN!
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS GEORGE DOUGLAS; GUEST ARTIST OUT-
MR. GLOVER,MISS GLYN
ADD2 MONDAY

2347 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 24-MAR-1851
TYPE SCOTCH DRAMA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC G.A.-MR.MACKAY (DOMINIE), MISS R.ISAACS (LUCY), MR.ROLFE
(BERTRAM); SPECIAL OCCASION-CHARITY BENEFIT IN AID OF FAMILIES
AND RELATIVES OF VICTIMS OF THE "FATAL ACCIDENT AT THE VICTORIA
COAL PIT, NITSHILL."
ADD2 MONDAY

2348 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-MAR-1851
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS! OR, LOCHLEVEN CASTLE.
WORK ABBOT
LBRY M
SPEC "FOURTH TIME THIS SEASON"
ADD2 TUESDAY

2349 THEA EDINBURGH,TH.R.
DATE 4-APR-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY, MACKAY AS THE BAILIE; MISS
ISAACS AS DI VERNON; "UNEXPECTED CIRCUMSTANCES" HAVE FORCED
MACKAY BACK ONTO THE STAGE.
ADD2 FRIDAY

2350 THEA EDINBURGH,TH.R.
DATE 8-APR-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY, MACKAY AS THE BAILIE, MISS
ISAACS AS DI VERNON
ADD2 TUESDAY

2351 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-APR-1851
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR! OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC "THIRD TIME THIS SEASON";SPECIAL OCCASION-GRAND MASONIC DEMONSTRATION.
ADD2 WEDNESDAY

2352 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-APR-1851
TYPE NATIONAL OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING! OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC BENEFIT-MR.T.RIDGWAY-CLOWN-COMIC DANCER (GILBERT GLOSSIN)
ADD2 THURSDAY

2353 THEA EDINBURGH,TH.R.
DATE 14-APR-1851
TYPE SPECTACULAR EXTRAVAGANZIACLE (SIC) BURLESQUE
ACTS 1
SUPP IVANHOE!!
WORK IVANHOE
LBRY NLS
SPEC GUEST ARTIST-MISS ISAACS AS REBECCA; HER BENEFIT; GUEST ARTIST OUT-MISS RAINFORTH, MR. LLOYD.
ADD2 MONDAY

2354 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-APR-1851
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR, A HIGHLANDERS REVENGE
WORK TWO DROVERS
LBRY M
SPEC "FOURTH TIME THIS SEASON";SPECIAL OCCASION-GENERAL TICKET NIGHT.
ADD2 WEDNESDAY

2355 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-APR-1851
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR! OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC BENEFIT-MR.-MRS.EVANS (RANDOLPH, LADY ASHTON) AND MR.EVANS (PROMPTER); AMATEUR (EDGAR)-"A YOUNG GENTLEMAN OF GLASGOW, HIS FIRST APPEARANCE."
ADD2 THURSDAY

2356 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 18-APR-1851
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC SPECIAL OCCASION-GENERAL TICKET NIGHT;G.A.OUT-AMATEUR (SEE 17-APR-1851)
ADD2 FRIDAY

2357 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-APR-1851
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC G.A. OUT-MCGREGOR SIMPSON, MR.FORBES NOTMAN, AMATEUR (SEE 17-APR-1851)
ADD2 SATURDAY

2358 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 23-APR-1851
TYPE SCOTCH MELO-DRAMA
SUPP TWA DROVERS! OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC SPECIAL OCCASION-GENERAL TICKET NIGHT
ADD2 WEDNESDAY

2359 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-APR-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART AND [SIC] MIDLOTHIAN OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC BENEFIT-MISS LAVINE (MADGE)
ADD2 FRIDAY

2360 THEA EDINBURGH,TH.R.
DATE 29-APR-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR! OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS THE BAILIE, MR. POWRIE AS ROB ROY
ADD2 TUESDAY

2361 THEA EDINBURGH,TH.R.
DATE 30-APR-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP BISHOP'S OVERTURE TO "THE LEGEND OF MONTROSE"
COMP BISHOP
WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE
LBRY NLS
SPEC REVIVAL-"FIRST TIME THESE THREE YEARS"; SEASON; GUEST ARTIST-MACKAY AS DUMBIEDYKES; FAVOURITE MUSIC; COMPRESSED
ADD2 WEDNESDAY

2362 THEA EDINBURGH,TH.R.
DATE 1-MAY-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR!! OR THE CASTLE OF WOLF'S CRAIG
SUPP OVERTURE TO "GUY MANNERING" BY BISHOP
COMP BISHOP
WORK BRIDE OF LAMMERMOOR/GUY MANNERING
LBRY NLS
SPEC REVIVAL-"FIRST TIME THESE THREE YEARS"; SEASON; GUEST ARTIST-MACKAY AS CALEB; FAVOURITE MUSIC
ADD2 THURSDAY

2363 THEA EDINBURGH,TH.R.
DATE 2-MAY-1851
TYPE NATIONAL DRAMA/MELO-DRAMATIC ROMANCE
ACTS 2
MAIN REDGAUNTLET! OR POOR PETER PEEBLES VERSUS PLAINSTANES
SUPP LADY OF THE LAKE
WORK REDGAUNTLET/LADY OF THE LAKE
LBRY NLS
SPEC REVIVAL-"FIRST TIME THESE THREE YEARS"; SEASON; COMBINATION; GUEST ARTIST-MACKAY AS PETER PEEBLES, MR. POWRIE AS RODERICK DHU;POSSIBLE QUERY COMPRESSED SUPP
ADD2 FRIDAY

2364 THEA EDINBURGH,TH.R.
DATE 3-MAY-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN THE HEART OF MID-LOTHIAN!! OR THE LILY OF ST LEONARDS
SUPP OVERTURE TO "THE LEGEND OF MONTROSE" BY BISHOP
COMP BISHOP
WORK HEART OF MID-LOTHIAN/LEGEND OF MONTROSE
LBRY NLS
SPEC SEASON; FAVOURITE MUSIC; QUERY NO. OF ACTS; GUEST ARTIST-MACKAY AS DUMBIEDYKES; REVIVAL; COMPRESSED
ADD2 SATURDAY

2365 THEA EDINBURGH,TH.R.
DATE 5-MAY-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
SUPP OVERTURE TO "I'PURITANI"
WORK ROB ROY/OLD MORTALITY
LBRY NLS
SPEC SEASON; FAVOURITE MUSIC; SEASON; GUEST ARTIST-MACKAY AS THE BAILIE, MR. POWRIE AS ROB ROY
ADD2 MONDAY

2366 THEA EDINBURGH,TH.R.
DATE 6-MAY-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST LEONARDS-(PLUS OVERTURE)
SUPP REDGAUNTLET! OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK HEART OF MID-LOTHIAN/REDGAUNTLET
LBRY NLS
SPEC COMBINATION; SEASON; COMPRESSED-MAIN; FAVOURITE MUSIC; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND PETER PEEBLES; HIS BENEFIT.
ADD2 TUESDAY

2367 THEA EDINBURGH,TH.R.
DATE 8-MAY-1851
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP MARY STUART! OR THE CASTLE OF LOCHLEVEN
CATT MACKAY FOR ANOTHER SIX NIGHTS
WORK ABBOT
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS GEORGE DOUGLAS
ADD2 THURSDAY

2368 THEA EDINBURGH,TH.R.
DATE 13-MAY-1851
TYPE NATIONAL MELO-DRAMA
ACTS 2
MAIN LOCHINVAR OR THE BRIDAL OF NETHERBY
AUTH W.T. MONCRIEFF
WORK LOCHINVAR (MARMION-REMOTE)
LBRY NLS
SPEC REVIVAL-"FIRST TIME THIS SEASON"; BENEFIT; GUEST ARTIST OUT-MR. P. HOWDEN, IRISH DANCER.
ADD2 TUESDAY

2369 THEA EDINBURGH,TH.R.
DATE 17-MAY-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP REDGAUNTLET! OR POOR PETER PEEBLES VERSUS PLAINSTAINES OVERTURE TO "I'PURITANI"
WORK HEART OF MID-LOTHIAN/REDGAUNTLET/OLD MORTALITY
LBRY NLS
SPEC COMPRESSED (HEART OF MID-LOTHIAN); COMBINATION; GUEST ARTIST-MACKAY AS DUMBIEDYKES AND PETER PEEBLES; FAVOURITE MUSIC
ADD2 SATURDAY

2370 THEA EDINBURGH,TH.R.
DATE 20-MAY-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY, MACKAY AS THE BAILIE; SEASON
ADD2 TUESDAY

2371 THEA EDINBURGH,TH.R.
DATE 21-MAY-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!! OR THE GIPSY'S PROPHECY
CATT TOMORROW-REDGAUNTLET
WORK GUY MANNERING
LBRY NLS
SPEC GUEST ARTIST-MACKAY AS DOMINIE SAMPSON; SEASON
ADD2 WEDNESDAY

2372 THEA EDINBURGH,TH.R.
DATE 23-MAY-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP OVERTURE TO "I'PURITANI"
WORK GUY MANNERING/OLD MORTALITY
LBRY NLS
SPEC SEASON; FAVOURITE MUSIC-SEE ALSO 17-MAY-1851; GUEST ARTIST-
MACKAY AS DOMINIE SAMPSON
ADD2 FRIDAY

2373 THEA EDINBURGH,TH.R.
DATE 24-MAY-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET! OR POOR PETER PEEBLES VERSUS PLAINSTANES
WORK REDGAUNTLET
LBRY NLS
SPEC SEASON; GUEST ARTIST-MACKAY AS PETER PEEBLES
ADD2 SATURDAY

2374 THEA EDINBURGH,TH.R.
DATE 26-MAY-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LBRY NLS
SPEC SEASON; GUEST ARTIST-MR. POWRIE AS ROB ROY, MACKAY AS THE BAILIE
ADD2 MONDAY

2375 THEA EDINBURGH,TH.R.
DATE 27-MAY-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET! OR POOR PETER PEEBLES VERSUS PLAINSTANES
SUPP OVERTURE TO "I'PURITANI"
WORK REDGAUNTLET/OLD MORTALITY
LBRY NLS
SPEC SEASON; FAVOURITE MUSIC; GUEST ARTIST-MACKAY AS PETER PEEBLES;
SPECIAL OCCASION-MURRAY'S PENULTIMATE NIGHT
ADD2 TUESDAY

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2376    THEA EDINBURGH,ADELPHI
        DATE 18-JUN-1851
        TYPE NATIONAL DRAMA
        SUPP THE TWA DROVERS!!
        WORK TWO DROVERS
        LBRY F
        SPEC "FIRST TIME THIS SEASON";GUEST ARTIST OUT-MONS.DESARAIS(AND
             HIS "HISTORIC TROUPE" OF DOGS-MONKEYS).
        ADD2 WEDNESDAY

2377    THEA EDINBURGH,ADELPHI
        DATE 3-JUL-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC QUERY COMPRESSED;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES); "FIRST
             TIME THIS SEASON"
        ADD2 THURSDAY

2378    THEA EDINBURGH,ADELPHI
        DATE 4-JUL-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP REDGAUNTLET!!OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC GUEST ARTIST-MR.MACKAY(PETER PEEBLES)
        ADD2 FRIDAY

2379    THEA EDINBURGH,ADELPHI
        DATE 16-JUL-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS!!OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST OUT-MR.IRA ALDRIDGE.
        ADD2 WEDNESDAY

2380    THEA EDINBURGH,ADELPHI
        DATE 8-AUG-1851
        TYPE NATIONAL DRAMA
        MAIN THE TWA DROVERS!!
        WORK TWO DROVERS
        LBRY F
        SPEC GUEST ARTIST OUT-MR.HAREWOOD(AND HIS BLACK MARE, BESS)
        ADD2 FRIDAY

2381    THEA EDINBURGH,ADELPHI
        DATE 28-AUG-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY!!OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MR.POWRIE(ROB ROY), MR.MACKAY(BAILIE);"FIRST TIME
             THIS SEASON"
        ADD2 THURSDAY
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2382    THEA EDINBURGH,ADELPHI
        DATE 29-AUG-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN
        SUPP OVERTURE TO "THE HEART OF MID-LOTHIAN"
        COMP BISHOP
        WORK HEART OF MID-LOTHIAN
        LBRY EP
        SPEC COMPRESSED; GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST
             OUT-MR. POWRIE
        ADD2 FRIDAY

2383    THEA EDINBURGH,ADELPHI
        DATE 30-AUG-1851
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (3 ACTS)
        SUPP REDGAUNTLET!!OR POOR PETER PEEBLES VERSUS PLAINSTANES!
        COMP BISHOP-OVERTURE "GUY MANNERING"
        WORK BRIDE OF LAMMERMOOR/REDGAUNTLET/GUY MANNERING
        LBRY F
        SPEC COMBINATION;FAVOURITE MUSIC;GUEST ARTIST-MACKAY AS CALEB
             BALDERSTONE, PETER PEEBLES, MR.POWRIE AS EDGAR.
        ADD2 SATURDAY

2384    THEA EDINBURGH,ADELPHI
        DATE 22-SEP-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        COMP BISHOP-OVERTURE "GUY MANNERING"
        WORK BRIDE OF LAMMERMOOR/GUY MANNERING
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY(CALEB),MR.
             POWRIE(EDGAR).
        ADD2 MONDAY

2385    THEA EDINBURGH,ADELPHI
        DATE 23-SEP-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE), MR.POWRIE(ROB ROY)
        ADD2 TUESDAY

2386    THEA EDINBURGH,ADELPHI
        DATE 24-SEP-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S
        COMP BISHOP-OVERTURE
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC QUERY COMPRESSED;SEASON;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES);
             GUEST ARTIST OUT-MR.POWRIE.
        ADD2 WEDNESDAY
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2387    THEA EDINBURGH,ADELPHI
        DATE 25-SEP-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG
        COMP BISHOP-OVERTURE "GUY MANNERING"
        WORK BRIDE OF LAMMERMOOR/GUY MANNERING
        LBRY F
        SPEC SEASON;FAVOURITE MUSIC;GUEST ARTIST-MR.MACKAY(CALEB), MR.
             POWRIE(EDGAR).
        ADD2 THURSDAY

2388    THEA EDINBURGH,ADELPHI
        DATE 26-SEP-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET!!OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(PETER PEEBLES);GUEST ARTIST OUT
           -MR.POWRIE
        ADD2 FRIDAY

2389    THEA EDINBURGH,ADELPHI
        DATE 27-SEP-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY!!OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE), MR.POWRIE(ROB ROY).
        ADD2 SATURDAY

2390    THEA EDINBURGH,ADELPHI
        DATE 29-SEP-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
        COMP BISHOP-OVERTURE
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC SEASON, RE-ENGAGEMENT;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES),
             GUEST ARTIST OUT-MR.POWRIE;BILL HAS APPEAL TO THE PUBLIC BY
             MURRAY TO CONTINUE TO SUPPORT MACKAY AND POWRIE AND HELP OFFSET
             EARLIER LOSSES ON THE SEASON;QUERY COMPRESSED.
        ADD2 MONDAY

2391    THEA EDINBURGH,ADELPHI
        DATE 30-SEP-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING!OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC SEASON;"FIRST TIME THIS SEASON";GUEST ARTIST-MR.
             MACKAY(DOMINIE); GUEST ARTIST OUT-MR.POWRIE.
        ADD2 TUESDAY
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2392    THEA EDINBURGH,ADELPHI
        DATE 1-OCT-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY!!
        WORK ROB ROY
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE),MR.POWRIE(ROB ROY).
        ADD2 WEDNESDAY

2393    THEA EDINBURGH,ADELPHI
        DATE 2-OCT-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN GEORGE HERIOT!!OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC SEASON;REVIVAL "FIRST TIME THESE FIVE YEARS";GUEST ARTIST-MR.
             MACKAY (RICHIE MONIPLIES);GUEST ARTIST OUT-MR.POWRIE.
        ADD2 THURSDAY

2394    THEA EDINBURGH,ADELPHI
        DATE 3-OCT-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARDS
        COMP BISHOP-OVERTURE
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(DUMBIEDYKES);GUEST ARTIST OUT-
             MR.POWRIE
        ADD2 FRIDAY

2395    THEA EDINBURGH,ADELPHI
        DATE 4-OCT-1851
        TYPE NATIONAL DRAMA
        MAIN GEORGE HERIOT!!OR THE FORTUNES OF NIGEL (3 ACTS)
        SUPP REDGAUNTLET!!OR POOR PETER PEEBLES VERSUS PLAINSTANES (2 ACTS)
        WORK FORTUNES OF NIGEL/REDGAUNTLET
        LBRY F
        SPEC SEASON;COMBINATION;GUEST ARTIST-MR.MACKAY(RICHIE MONIPLIES,
             PETER PEEBLES).
        ADD2 SATURDAY

2396    THEA EDINBURGH,ADELPHI
        DATE 6-OCT-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN GEORGE HERIOT!!OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY F
        SPEC SEASON;GUEST ARTIST-MR.MACKAY(RICHIE MONIPLIES);GUEST ARTIST
             OUT-MR. POWRIE
        ADD2 MONDAY
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2397 THEA EDINBURGH,ADELPHI
DATE 7-OCT-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY!!
WORK ROB ROY
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY(BAILIE),MR.POWRIE(ROB ROY);
ADD2 TUESDAY

2398 THEA EDINBURGH,ADELPHI
DATE 9-OCT-1851
TYPE NATIONAL DRAMA
MAIN THE TWA DROVERS!!
WORK TWO DROVERS
LBRY F
SPEC SEASON;GUEST ARTIST OUT-MR.POWRIE,MR.MACKAY DOES NOT PERFORM AT ALL THAT NIGHT;SPECIAL OCCASION-GENERAL TICKET NIGHT.
ADD2 THURSDAY

2399 THEA EDINBURGH,ADELPHI
DATE 10-OCT-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
COMP BISHOP-OVERTURE
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC SEASON;GUEST ARTIST-MR.MACKAY (DUMBIEDYKES);GUEST ARTIST OUT-MR.POWRIE.
ADD2 FRIDAY

2400 THEA EDINBURGH,ADELPHI
DATE 11-OCT-1851
TYPE NATIONAL DRAMA-INTERLUDE
MAIN GEORGE HERIOT!! OR THE FORTUNES OF NIGEL (3 ACTS)
SUPP THE CLEIKUM INN!!
WORK FORTUNES OF NIGEL/ST.RONAN'S WELL
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (RICHIE MONIPLIES,MEG DODDS);GUEST ARTIST OUT-MR.POWRIE;COMBINATION;CROSS-DRESSING;BENEFIT-MR.MACKAY;SEASON; FAVOURITE SCENE;TRUNCATED.
ADD2 SATURDAY

2401 THEA EDINBURGH,ADELPHI
DATE 14-OCT-1851
TYPE SELECTIONS
SUPP ROB ROY
WORK ROB ROY
LBRY F
SPEC BENEFIT-MR.JOSEPHS (STAGE MANAGER);GUEST ARTIST-MR.POWRIE; GUEST ARTIST OUT-MRS.BELLAIR (LATE MISS NEWTON);TRUNCATED; FAVOURITE SCENE;FAVOURITE MUSIC
ADD2 TUESDAY

2402 THEA EDINBURGH,ADELPHI
DATE 21-OCT-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
SUPP OVERTURE TO "THE HEART OF MID-LOTHIAN"
COMP BISHOP
WORK HEART OF MID-LOTHIAN
LBRY EP/BH
SPEC GUEST ARTIST-MACKAY AS DUMBIEDYKES; GUEST ARTIST OUT-MR. POWRIE
ADD2 TUESDAY

2403 THEA EDINBURGH,ADELPHI
DATE 22-OCT-1851
TYPE INTERLUDE
SUPP CLEIKUM INN
WORK ST. RONAN'S WELL
LBRY EP
SPEC GUEST ARTIST-MACKAY AS MEG DODS; SPECIAL OCCASION-MURRAY'S
FAREWELL BENEFIT;CROSS-DRESSING;TRUNCATED;FAVOURITE SCENE.
ADD2 WEDNESDAY

2404 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 15-NOV-1851
TYPE ROMANTIC DRAMA
MAIN THE BRIDE OF LAMMERMOOR;OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC G.A.-MR.MACKAY(CALEB), MR.EDMUND GLOVER(EDGAR);AMATEUR-SPECIAL
OCCASION, MISS CLIFTON IS ILL, "A YOUNG LADY, HER FIRST
APPEARANCE" TAKES ON "LUCY".
ADD2 SATURDAY

2405 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 20-NOV-1851
TYPE EXTRAVAGANZA (BURLESQUE)
ACTS 2
SUPP THE LAST EDITION OF IVANHOE!
WORK IVANHOE
LBRY M
SPEC G.A.-MISS P.HORTON (IVANHOE);RUN;CROSS-DRESSING
ADD2 THURSDAY

2406 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 21-NOV-1851
TYPE BURLESQUE
ACTS 2
SUPP THE LAST EDITION OF IVANHOE!
WORK IVANHOE
LBRY M
SPEC G.A.-AS AT 20-NOV-1851;RUN;CROSS-DRESSING
ADD2 FRIDAY

2407 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 22-NOV-1851
TYPE BURLESQUE
ACTS 2
SUPP THE LAST EDITION OF IVANHOE!
WORK IVANHOE
LBRY M
SPEC G.A.-AS AT 20-NOV-1851;RUN;CROSS-DRESSING
ADD2 SATURDAY

2408 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 24-NOV-1851
TYPE BURLESQUE
ACTS 2
SUPP THE LAST EDITION OF IVANHOE!
WORK IVANHOE
LBRY M
SPEC G.A.-AS AT 20-NOV-1851;RUN;CROSS-DRESSING
ADD2 MONDAY

2409 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 25-NOV-1851
TYPE BURLESQUE
ACTS 2
SUPP THE LAST EDITION OF IVANHOE!
WORK IVANHOE
LBRY M
SPEC G.A.-AS AT 20-NOV-1851;RUN;CROSS-DRESSING
ADD2 TUESDAY

2410 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 29-NOV-1851
TYPE ROMANTIC DRAMA
MAIN BRIDE OF LAMMERMOOR;OR, THE FATE OF THE HOUSE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC G.A.-MR.MACKAY (CALEB).
ADD2 SATURDAY

2411 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 17-JAN-1852
TYPE NATIONAL DRAMA
MAIN MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
ADD2 SATURDAY

2412 THEA EDINBURGH,ADELPHI
DATE 17-JAN-1852
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC "ORIGINAL OVERTURE";FAVOURITE MUSIC;"FIRST NIGHT";NEW SCENERY BY
MR. CHANNING;G.A.-MESSRS.GOURLAY(BAILIE);AND REST OF COMPANY
"NATIONAL COMEDIANS"-MESSRS.POWRIE, HOLMES, MUNGALL, MAXWELL,
MELROSE, JAMES, JOSEPHS;RUN
ADD2 SATURDAY

2413 THEA EDINBURGH,ADELPHI
DATE 19-JAN-1852
TYPE GRAND OPERATIC PLAY
ACTS 3
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC RUN "EVERY EVENING UNTIL FURTHER NOTICE";ORIGINAL OVERTURE-
FAVOURITE MUSIC;G.A.-MR.GOURLAY(BAILIE), SEE ALSO 17-JAN-1852
ADD2 MONDAY

2414 THEA EDINBURGH,ADELPHI
DATE 20-JAN-1852
TYPE GRAND OPERATIC PLAY
ACTS 3
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC RUN;ORIGINAL OVERTURE-FAVOURITE MUSIC;G.A.-SEE 17-JAN-1852.
ADD2 TUESDAY

2415 THEA EDINBURGH,ADELPHI
DATE 21-JAN-1852
TYPE GRAND OPERATIC PLAY
ACTS 3
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC RUN;FAVOURITE MUSIC-ORIGINAL OVERTURE;G.A.-AS AT 17-JAN-1852
ADD2 WEDNESDAY

2416 THEA EDINBURGH,ADELPHI
DATE 22-JAN-1852
TYPE GRAND OPERATIC PLAY
ACTS 3
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC RUN;FAVOURITE MUSIC-ORIGINAL OVERTURE;G.A.-AS AT 17-JAN-1852.
ADD2 THURSDAY

2417 THEA EDINBURGH,ADELPHI
DATE 23-JAN-1852
TYPE GRAND OPERATIC PLAY
ACTS 3
MAIN ROB ROY!!OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC RUN;ORIGINAL OVERTURE-FAVOURITE MUSIC;G.A.-AS AT 17-JAN-1852.
ADD2 FRIDAY

2418 THEA EDINBURGH,ADELPHI
DATE 27-JAN-1852
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC "FOR THE SIXTH TIME"-BUT SEE 17-JAN-1852 TO 26-JAN-1852;G.A.-
MR.GOURLAY(BAILIE).
ADD2 TUESDAY

2419 THEA EDINBURGH,ADELPHI
DATE 29-JAN-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC "FOR THE EIGHTH TIME"-SEE ALSO 27-JAN-1852;G.A.-MR. GOURLAY(BAILIE)
ADD2 THURSDAY

2420 THEA EDINBURGH,ADELPHI
DATE 31-JAN-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC "NINTH TIME";G.A.-MR.GOURLAY(BAILIE)
ADD2 SATURDAY

2421 THEA EDINBURGH,ADELPHI
DATE 2-FEB-1852
TYPE NATIONAL HISTORICAL DRAMA
SUPP MARY STUART!
WORK ABBOT
LBRY B
SPEC G.A.-MR.GOURLAY(HIS BENEFIT);SUPP INCLUDES "THE GENTLE SHEPHERD"; MAIN IS "GILDEROY".
ADD2 MONDAY

2422 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 4-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;G.A.-AS AT 5-FEB-1852;DATE CONFIRMED SEE 5-FEB-1852; RUN.
ADD2 WEDNESDAY

2423 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 5-FEB-1852
TYPE ROMANTIC DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY (F.C. FISHER);G.A.-MR.MURRAY (GALBRAITH), MR. MACKAY (BAILIE),MISS MANNERS (DI VERNON), MR.HAIGH (FRANCIS); REVIVAL-"OF THE NATIONAL DRAMA...LAST EVENING";RUN
ADD2 THURSDAY

2424 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 6-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
ADD2 FRIDAY

2425 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 7-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
ADD2 SATURDAY

2426 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 9-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
ADD2 MONDAY

2427 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 10-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
ADD2 TUESDAY

2428 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 11-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
ADD2 WEDNESDAY

2429 THEA EDINBURGH,ADELPHI
DATE 11-FEB-1852
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC G.A.-MR.GOURLAY(BAILIE) RE-ENGAGED.
ADD2 WEDNESDAY

2430 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 12-FEB-1852
TYPE ROMANTIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC NEW SCENERY (F.C.FISHER);RUN;G.A.-MR.MACKAY (BAILIE), MR. MURRAY (GALBRAITH), MR.HAIGH (FRANCIS);MACKAY AS "BAILIE" FOR THE "ELEVEN HUNDRED AND THIRTY-FOURTH TIME";SPECIAL OCCASION-FREE GIVEAWAY COPY OF THE EDINBURGH, TH.R. BILL FOR 27-AUG-1822, PERFORMANCE BEFORE GEORGE IV FEATURING MURRAY AND MACKAY.
ADD2 THURSDAY

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2431    THEA EDINBURGH,ADELPHI
        DATE 12-FEB-1852
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP ROB ROY OR AULD LANGSYNE ("LAST TWO ACTS")
        WORK ROB ROY
        LBRY B
        SPEC TRUNCATED;G.A.-MR.GOURLAY(BAILIE)
        ADD2 THURSDAY

2432    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 14-FEB-1852
        TYPE NATIONAL DRAMA
        MAIN ROB ROY!
        WORK ROB ROY
        LBRY M
        SPEC NEW SCENERY;REVIVAL;RUN;G.A.-AS AT 5-FEB-1852
        ADD2 SATURDAY

2433    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 16-FEB-1852
        TYPE DRAMA
        ACTS 2
        MAIN REDGAUNTLET OR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LBRY M
        SPEC G.A.-MR.MACKAY (PETER PEEBLES);G.A.-OUT MR.HAIGH (TENOR)
        ADD2 MONDAY

2434    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 18-FEB-1852
        TYPE ROMANTIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.MACKAY (BAILIE), MR.HAIGH (FRANCIS)
        ADD2 WEDNESDAY

2435    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 19-FEB-1852
        TYPE DRAMA
        ACTS 2
        MAIN REDGAUNTLET, OR PETER PEEBLES VERSUS PLAINSTANES.
        WORK REDGAUNTLET
        LBRY M
        SPEC G.A.-MR.MACKAY (PETER PEEBLES);G.A. OUT-MR.HAIGH
        ADD2 THURSDAY

2436    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 20-FEB-1852
        TYPE ROMANTIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.LLOYD (GALBRAITH), MR.HAIGH (FRANCIS), MR.MACKAY
             (BAILIE); HIS BENEFIT.
        ADD2 FRIDAY
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2437    THEA EDINBURGH,ADELPHI
        DATE 8-MAR-1852
        TYPE NATIONAL DRAMA
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC "TWELFTH TIME";G.A.-MR.GOURLAY(BAILIE);BILL FOR 6-MAR-1852
             GIVES ADVANCE NOTICE OF THIS AS "A GRAND NATIONAL NIGHT!BY
             EXPRESS DESIRE."THE PROGRAMME IS DIFFERENT;SPECIAL OCCASION.
        ADD2 MONDAY

2438    THEA EDINBURGH,ADELPHI
        DATE 9-MAR-1852
        TYPE NATIONAL HISTORICAL DRAMA
        MAIN MARY STUART!OR THE CASTLE OF LOCHLEVEN.
        WORK ABBOT
        LBRY B
        SPEC THIS BILL IS HEADED "GRAND NATIONAL NIGHT";G.A.-MR.
             GOURLAY(SANDY); SUPP ARE "CRAMOND BRIG" AND "GILDEROY";SPECIAL
             OCCASION.
        ADD2 TUESDAY

2439    THEA EDINBURGH,TH.R.
        DATE 18-MAR-1852
        TYPE DRAMA
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LBRY EP
        SPEC GUEST ARTIST OUT-MR. RANGER, MISS BLANCHE FANE
        ADD2 THURSDAY

2440    THEA EDINBURGH,ADELPHI
        DATE 26-MAR-1852
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR!OR THE CASTLE OF WOLF'S CRAIG
        WORK BRIDE OF LAMMERMOOR
        LBRY B
        SPEC G.A.-MR.GOURLAY(CALEB),MR.DAVENPORT(EDGAR),MISS F.VINING(LUCY).
        ADD2 FRIDAY

2441    THEA EDINBURGH,ADELPHI
        DATE 27-MAY-1852
        TYPE GRAND OPERATIC PLAY-GRAND NATIONAL DRAMA
        MAIN ROB ROY
        SUPP GUY MANNERING (LAST TWO ACTS)
        WORK ROB ROY/GUY MANNERING
        LBRY B
        SPEC TRUNCATED;COMBINATION;BENEFIT-A.YOUNGE(S.M.-WHO WILL ATTEMPT
             THE "BAILLIE");G.A.-MR.G.WEBSTER(DANDIE DINMONT).
        ADD2 THURSDAY
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2442 THEA EDINBURGH,ADELPHI
DATE 28-MAY-1852
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN!OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC BENEFIT-MISS CLEAVER(MADGE);G.A.-MR.MACKAY("CELEBRATED VETERAN"-SEE 27-MAY-1852) AS DUMBIEDYKES;FIRST APPEARANCE AT THE ADELPHI UNDER THE PRESENT MANAGEMENT (WYNDHAM).
ADD2 FRIDAY

2443 THEA EDINBURGH,ADELPHI
DATE 29-MAY-1852
TYPE NATIONAL DRAMA
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY B
SPEC G.A.-MR.G.WEBSTER(DANDIE), MR.MACKAY(DOMINIE)-BILL MAKES SPECIAL NOTE OF HIS IMPROVED HEALTH;"FOR THIS NIGHT ONLY".
ADD2 SATURDAY

2444 THEA EDINBURGH,ADELPHI
DATE 2-JUN-1852
TYPE OVERTURE
SUPP TO "LEGEND OF MONTROSE"
COMP SIR.H.R.BISHOP
WORK LEGEND OF MONTROSE
LBRY B
SPEC FAVOURITE MUSIC;
ADD2 WEDNESDAY

2445 THEA EDINBURGH,ADELPHI
DATE 3-JUN-1852
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC NEW SCENERY BY MR.CHANNING;G.A.-MR.MACKAY(DUMBIEDYKES) "THAT GREATLY DISTINGUISHED ACTOR."
ADD2 THURSDAY

2446 THEA EDINBURGH,ADELPHI
DATE 5-JUN-1852
TYPE CHIVALROUS DRAMA
MAIN IVANHOE!!
AUTH SEE SPEC
WORK IVANHOE
LBRY B
SPEC BENEFIT-E.D.LYONS(IVANHOE);SUPP INCLUDES "NATIONAL DRAMA" OF "ROBERT THE BRUCE OR, THE BATTLE OF BANNOCKBURN.";"SIR WALTER SCOTT'S CHIVALROUS DRAMA."
ADD2 SATURDAY

2447 THEA EDINBURGH,TH.R.
DATE 7-JUN-1852
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS!
WORK TWO DROVERS
LBRY B
SPEC G.A.OUT-MR. PHELPS (SIR PERTINAX IN "THE WAY OF THE WORLD")
ADD2 MONDAY

2448 THEA EDINBURGH,TH.R.
DATE 11-JUN-1852
TYPE CHIVALROUS DRAMA
SUPP IVANHOE
AUTH SEE SPEC
WORK IVANHOE
LBRY B
SPEC G.A.OUT-MR.PHELPS, MR.SAM.COWELL;"SIR WALTER SCOTT'S CHIVALROUS DRAMA."
ADD2 FRIDAY

2449 THEA EDINBURGH,TH.R.
DATE 9-SEP-1852
TYPE BURLESQUE-EXTRA-EXTRAVAGANZA
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE(REMOTE)
LBRY F
SPEC "ON AN INCIDENT IN...IVANHOE";NEW SCENERY,COSTUMES,ETC.; CROSS-DRESSING; CAST INCLUDES "KING RICHARD" AND "BARON FRONT-DE-BOEUF";DAMAGED BILL; FIRST NIGHT
ADD2 THURSDAY

2450 THEA EDINBURGH,TH.R.
DATE 10-SEP-1852
TYPE BURLESQUE
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE (REMOTE)
LBRY M
SPEC "TREMENDOUS SUCCESS";RUN;NEW SCENERY (MR.B.TANNETT), COSTUMES, ETC.;"A PER-VERSION, ON AN INCIDENT IN..."IVANHOE".";G.A.-(DANCERS IN BURLESQUE)-MDLLE.ADELE AND MR.G.MARTIN
ADD2 FRIDAY

2451 THEA EDINBURGH,TH.R.
DATE 11-SEP-1852
TYPE BURLESQUE
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE (REMOTE)
LBRY M
SPEC RUN;G.A.-AS AT 10-SEP-1852;NEW COSTUMES, SCENERY, ETC.
ADD2 SATURDAY

2452 THEA EDINBURGH,TH.R.
DATE 13-SEP-1852
TYPE BURLESQUE
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE (REMOTE)
LBRY M
SPEC RUN;G.A.-AS AT 10-SEP-1852;NEW COSTUMES, SCENERY,ETC..
ADD2 MONDAY

2453 THEA EDINBURGH,TH.R.
DATE 14-SEP-1852
TYPE BURLESQUE
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE (REMOTE)
LBRY M
SPEC RUN;G.A.-AS AT 10-SEP-1852;NEW COSTUMES, SCENERY,ETC..
ADD2 TUESDAY

2454 THEA EDINBURGH,TH.R.
DATE 16-SEP-1852
TYPE BURLESQUE
ACTS 2
SUPP ROBIN HOOD AND LITTLE JOHN, OR THE MERRYE OUTLAWS OF SHERWOOD FOREST
COMP MR.ALEXANDER MACKENZIE
WORK IVANHOE (REMOTE)
LBRY M
SPEC G.A.-AS AT 10-SEP-1852;NEW COSTUMES, SCENERY,ETC..
ADD2 THURSDAY

2455 THEA EDINBURGH,TH.R.
DATE 18-SEP-1852
TYPE NATIONAL DRAMA
ACTS 3
MAIN WAVERLEY!OR 'TIS SIXTY YEARS SINCE
WORK WAVERLEY
LBRY M
SPEC NEW SCENERY, DRESSES, ETC.;REVIVAL;RUN;CROSS-DRESSING "MRS. NOSEBAG" BY MR.E.W.GOMERSAL, "DAVIE GELLATLY" BY MISS ELIZA ARDEN.
ADD2 SATURDAY

2456 THEA EDINBURGH,TH.R.
DATE 20-SEP-1852
TYPE NATIONAL DRAMA
ACTS 3
MAIN WAVERLEY!OR 'TIS SIXTY YEARS SINCE
WORK WAVERLEY
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY, DRESSES, ETC.;CROSS-DRESSING-AS AT 18-SEP-1852.
ADD2 MONDAY

2457 THEA EDINBURGH,TH.R.
DATE 21-SEP-1852
TYPE NATIONAL DRAMA
ACTS 3
MAIN WAVERLEY!
WORK WAVERLEY
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY, DRESSES, ETC.;CROSS-DRESSING-AS AT 18-SEP-1852; SUB-TITLE IS DROPPED
ADD2 TUESDAY

2458 THEA EDINBURGH,TH.R.
DATE 22-SEP-1852
TYPE NATIONAL DRAMA
ACTS 3
SUPP WAVERLEY!
WORK WAVERLEY
LBRY M
SPEC BILL MAKES SPECIAL MENTION OF "WAVERLEY" AT HALF-PRICE;REVIVAL; RUN; NEW SCENERY, DRESSES, ETC.;CROSS-DRESSING-AS AT 18-SEP-1852
ADD2 WEDNESDAY

2459 THEA EDINBURGH,TH.R.
DATE 23-SEP-1852
TYPE NATIONAL DRAMA
ACTS 3
SUPP WAVERLEY!
WORK WAVERLEY
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY, DRESSES, ETC.;CROSS-DRESSING-AS AT 18-SEP-1852.
ADD2 THURSDAY

2460 THEA EDINBURGH,TH.R.
DATE 28-SEP-1852
TYPE BURLESQUE
SUPP ROBIN HOOD!
WORK IVANHOE (REMOTE)
LBRY M
SPEC G.A.OUT-MR.T.P.COOKE
ADD2 TUESDAY

2461 THEA EDINBURGH,TH.R.
DATE 1-OCT-1852
TYPE BURLESQUE
SUPP ROBIN HOOD
WORK IVANHOE (REMOTE)
LBRY M
SPEC G.A.OUT-MR.T.P.COOKE
ADD2 FRIDAY

2462 THEA EDINBURGH,TH.R.
DATE 4-OCT-1852
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "FIRST TIME THIS SEASON";G.A.-MR.BRUCE NORTON (DUMBIEDYKES), MR.PEDDIE (RATCLIFFE);G.A. OUT-T.P.COOKE;QUERY-MAIN OR SUPP, ALSO TITLE OF PIECE (ERROR IN DATA COLLECTION).
ADD2 MONDAY

2463 THEA EDINBURGH,TH.R.
DATE 12-OCT-1852
TYPE NATIONAL OPERA
MAIN GUY MANNERING!
WORK GUY MANNERING
LBRY F
SPEC "FIRST TIME THIS SEASON";GUEST ARTIST-MISS REBECCA ISAACS(LUCY), MR.H.HAIGH(BERTRAM)
ADD2 TUESDAY

2464 THEA EDINBURGH,TH.R.
DATE 9-NOV-1852
TYPE NATIONAL DRAMA
MAIN THE TWA DROVERS
WORK TWO DROVERS
LBRY M
SPEC POSSIBLE QUERY MAIN OR SUPP;G.A. OUT-MISS P.HORTON, MR.H. HAIGH, MR.C.DURAND
ADD2 TUESDAY

2465 THEA EDINBURGH,TH.R.
DATE 10-NOV-1852
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC SPECIAL OCCASION-MISS P.HORTON'S G.A. ENGAGEMENT POSTPONED BY A FAMILY BEREAVEMENT
ADD2 WEDNESDAY

2466 THEA EDINBURGH,TH.R.
DATE 19-NOV-1852
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC "BY PARTICULAR DESIRE"
ADD2 FRIDAY

2467 THEA DUNDEE,TH.R.
DATE 24-NOV-1852
TYPE OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY DCL
SPEC GUEST ARTIST-MISS REBECCA ISAACS AS JULIA MANNERING
ADD2 WEDNESDAY

2468 THEA DUNDEE,TH.R.
DATE 26-NOV-1852
TYPE OPERA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY DCL
SPEC GUEST ARTIST-AS AT 24-NOV-1852; CLUSTER
ADD2 FRIDAY

2469 THEA DUNDEE,TH.R.
DATE 27-NOV-1852
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC DATE CONFIRMED-SEE 26th "WILL SHORTLY BE PRODUCED" AND 29th "MR GOURLAY...AS BAILIE NICOL JARVIE...MET WITH SUCH SUCCESS."; GUEST ARTIST-REBECCA ISAACS, MR. GOURLAY; CLUSTER
ADD2 SATURDAY

2470 THEA DUNDEE,TH.R.
DATE 29-NOV-1852
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC CLUSTER; GUEST ARTIST-MISS ISAACS AS MADGE WILDFIRE, MR. GOURLAY AS DUMBIEDYKES
ADD2 MONDAY

2471 THEA DUNDEE,TH.R.
DATE 1-DEC-1852
TYPE GRAND ROMANTIC MELO-DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC GUEST ARTIST OUT-MR. GOURLAY AND MR. MELBOURNE
ADD2 WEDNESDAY

2472 THEA DUNDEE,TH.R.
DATE 1-JAN-1853
TYPE SCOTTISH LEGENDARY DRAMA
MAIN THE TWA DROVERS OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY DCL
SPEC GUEST ARTIST-MR. MUNGALL AS ROBIN OIG MCCOMBICH
ADD2 SATURDAY

2473 THEA DUNDEE,TH.R.
DATE 6-JAN-1853
TYPE SCOTTISH LEGENDARY DRAMA
SUPP THE TWA DROVERS; OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY DCL
SPEC GUEST ARTIST-MR. MUNGALL AS ROBIN OIG MCCOMBICH; GUEST ARTIST OUT-MR.-MRS. GOURLAY
ADD2 THURSDAY

2474 THEA DUNDEE,TH.R.
DATE 8-JAN-1853
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-MISS LOUISA PYNE AS DI VERNON, MR. W. HARRISON AS FRANCIS, MR. GOURLAY AS THE BAILIE, MRS. GOURLAY AS MATTIE, MR. MUNGALL AS THE DOUGAL CREATURE.
ADD2 SATURDAY

2475 THEA DUNDEE,TH.R.
DATE 12-JAN-1853
TYPE OPERA
MAIN GUY MANNERING (LAST 2 ACTS)
WORK GUY MANNERING
LBRY DCL
SPEC TRUNCATED; GUEST ARTIST-MR. W. HARRISON AS HENRY BERTRAM, MISS LOUISA PYNE AS JULIA MANNERING, MISS PYNE AS LUCY BERTRAM
ADD2 WEDNESDAY

2476 THEA EDINBURGH,ADELPHI
DATE 14-MAR-1853
TYPE NATIONAL HISTORICAL DRAMA
SUPP MARY STUART!OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST-MR.POWRIE (DOUGLAS), MR.GOURLAY (SANDY)
ADD2 MONDAY

2477 THEA EDINBURGH,ADELPHI
DATE 18-MAY-1853
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN!!
SUPP THE BATTLE OF BOTHWELL BRIG
WORK HEART OF MID-LOTHIAN/OLD MORTALITY
LBRY F/HW
SPEC BENEFIT-MR.GOURLAY(DUMBIEDYKES AND CUDDIE);REVIVAL-SUPP "FIRST TIME FOR MANY YEARS";G.A.-MR.POWRIE (QUERY CHARACTER-ERROR IN COLLECTION), MRS.GOURLAY(MADGE);G.A.OUT-THE LECLERQ FAMILY(DANCERS);COMBINATION
ADD2 WEDNESDAY

2478 THEA EDINBURGH,ADELPHI
DATE 20-MAY-1853
TYPE NATIONAL DRAMA
MAIN ROB ROY!!
WORK ROB ROY
LBRY F/HW
SPEC BENEFIT-MISSES BLAKE(DI VERNON, MATTIE);G.A.-MR.POWRIE(ROB ROY); G.A.OUT-THE LECLERCQ FAMILY(DANCERS), MR.DAVENPORT.
ADD2 FRIDAY

2479 THEA DUNDEE,TH.R.
DATE 2-SEP-1853
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS OR, A HIGHLANDER'S REVENGE.
WORK TWO DROVERS
LBRY DCL
SPEC "BY DESIRE"
ADD2 FRIDAY

2480 THEA DUNDEE,TH.R.
DATE 9-SEP-1853
TYPE NATIONAL DRAMA
MAIN TWA DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY DCL
SPEC GUEST ARTIST OUT-THE TYROLESE MINSTRELS
ADD2 FRIDAY

2481 THEA DUNDEE,TH.R.
DATE 16-SEP-1853
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY DCL
SPEC BILL MAKES SPECIAL MENTION OF "THE TWA DROVERS AT HALF PRICE.
ROBIN OIG... BY MR. BRUCE NORTON".
ADD2 FRIDAY

2482 THEA DUNDEE,TH.R.
DATE 25-OCT-1853
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS! OR A HIGHLANDER'S REVENGE.
WORK TWO DROVERS
LBRY DCL
SPEC "LAST NIGHT OF THE CELEBRATED NATIONAL DRAMA".
ADD2 TUESDAY

2483 THEA DUNDEE,TH.R.
DATE 31-OCT-1853
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST-BRUCE NORTON AS EDGAR; "FIRST NIGHT THIS SEASON...
TIME UNDER THE PRESENT MANAGEMENT".
ADD2 MONDAY

2484 THEA DUNDEE,TH.R.
DATE 2-NOV-1853
TYPE NATIONAL DRAMA
SUPP THE BRIDE OF LAMMERMOOR! OR, THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
ADD2 WEDNESDAY

2485 THEA DUNDEE,TH.R.
DATE 4-NOV-1853
TYPE OVERTURE
SUPP THE OVERTURE TO THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC FAVOURITE MUSIC; SPECIAL OCCASION-PATRONAGE OF THE LOCAL
MASONIC LODGES.
ADD2 FRIDAY

2486 THEA DUNDEE,TH.R.
DATE 22-NOV-1853
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR, THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
ADD2 TUESDAY

2487 THEA DUNDEE,TH.R.
DATE 7-DEC-1853
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR, THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST OUT-THE AZTEC LILLIPUTIANS (NATIVES OF IXIMAYA)
ADD2 WEDNESDAY

2488 THEA ABERDEEN,TH.R.
DATE 12-DEC-1853
TYPE NATIONAL DRAMA
SUPP MARY STUART!
WORK ABBOT
LBRY AUL
SPEC "FIRST TIME THIS SEASON";"BY THE REQUEST OF NUMEROUS PARTIES"
ADD2 MONDAY

2489 THEA DUNDEE,TH.R.
DATE 22-DEC-1853
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
ADD2 THURSDAY

2490 THEA DUNDEE,TH.R.
DATE 5-JAN-1854
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY DCL
SPEC GUEST ARTIST-MISS LOUISA PYNE AS JULIA MANNERING, MISS PYNE AS
LUCY BERTRAM, MR. W. HARRISON AS HENRY, MR HORNCASTLE AS GABRIEL
ADD2 THURSDAY

2491 THEA ABERDEEN,TH.R.
DATE 12-JAN-1854
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY AUL
ADD2 THURSDAY

2492 THEA EDINBURGH,AMPHITHEATRE (NICOLSON ST.)
DATE 16-JAN-1854
TYPE GRAND NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING!
WORK GUY MANNERING
LBRY F/HW
SPEC G.A.-COMPANY FROM THE THEATRE ROYAL
ADD2 MONDAY

2493 THEA DUNDEE,TH.R.
DATE 21-JAN-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY! OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC NEW SCENERY; BILL MAKES SPECIAL MENTION OF "FIRST TIME UNDER THE PRESENT MANAGEMENT"; REVIVAL-SEE 28-JAN-1854
ADD2 SATURDAY

2494 THEA DUNDEE,TH.R.
DATE 23-JAN-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY! OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC "SECOND NIGHT"
ADD2 MONDAY

2495 THEA DUNDEE,TH.R.
DATE 26-JAN-1854
MAIN ROB ROY!
WORK ROB ROY
LBRY DCL
SPEC "BY GENERAL DESIRE"
ADD2 THURSDAY

2496 THEA DUNDEE,TH.R.
DATE 28-JAN-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC "PRESENT SUCCESSFUL REVIVAL"
ADD2 SATURDAY

2497 THEA DUNDEE,TH.R.
DATE 1-FEB-1854
TYPE NATIONAL OPERATIC DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY DCL
SPEC "LAST NIGHT"
ADD2 WEDNESDAY

2498 THEA ABERDEEN,TH.R.
DATE 1-FEB-1854
TYPE NATIONAL DRAMA
SUPP THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY AUL
ADD2 WEDNESDAY

2499 THEA DUNDEE,TH.R.
DATE 3-FEB-1854
TYPE NATIONAL OPERATIC DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY DCL
SPEC BILL MAKES SPECIAL MENTION OF HALF-PRICE, TO ALLOW THOSE "WHO ARE DETAINED BY BUSINESS TILL A LATE HOUR" TO SEE THE PRODUCTION.
ADD2 FRIDAY

2500 THEA ABERDEEN,TH.R.
DATE 9-FEB-1854
TYPE OPERATIC PLAY
MAIN GUY MANNERING! OR, THE GIPSEY'S PROPHECY!
WORK GUY MANNERING
LBRY AUL
SPEC ("BY DESIRE, AND FIRST TIME THIS SEASON")
ADD2 THURSDAY

2501 THEA ABERDEEN,TH.R.
DATE 11-FEB-1854
TYPE OPERATIC PLAY
SUPP GUY MANNERING!
WORK GUY MANNERING
LBRY AUL
ADD2 SATURDAY

2502 THEA DUNDEE,TH.R.
DATE 27-FEB-1854
TYPE NATIONAL DRAMA
SUPP ROB ROY (LAST TWO ACTS)
WORK ROB ROY
LBRY DCL
SPEC BENEFIT-MR. BRUCE NORTON (ROB ROY)-ACTING-MANAGER; BILL MAKES SPECIAL APPEAL TO BROTHER MASONS; TRUNCATED
ADD2 MONDAY

2503 THEA ABERDEEN,TH.R.
DATE 3-MAR-1854
MAIN BRIDE OF LAMMERMOOR (NATIONAL DRAMA)
SUPP GUY MANNERING! OR,THE GIPSEY'S PROPHECY! (ACT 2 ONWARDS)
WORK BRIDE OF LAMMERMOOR/GUY MANNERING
LBRY AUL
SPEC "TWO NATIONAL PIECES"-COMBINATION;TRUNCATED;"LAST TIME THIS SEASON"
ADD2 FRIDAY

2504 THEA EDINBURGH,AMPHITHEATRE (NICOLSON ST.)
DATE 4-MAR-1854
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC GUEST ARTIST OUT-MR.MCKEAN BUCHANAN (AMERICAN SHAKESPEARIAN ACTOR)
ADD2 SATURDAY

2505 THEA DUNDEE,TH.R.
DATE 8-MAR-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC BENEFIT-MR G. FISHER (THE BAILIE); AMATEUR (ROB ROY BY "A MILITARY AMATEUR, HIS FIRST APPEARANCE IN DUNDEE")
ADD2 WEDNESDAY

2506 THEA ABERDEEN,TH.R.
DATE 20-MAR-1854
TYPE NATIONAL DRAMA
MAIN THE TWA DROVERS OR, A HIGHLANDER'S REVENGE!
WORK TWO DROVERS
LBRY AUL
SPEC BENEFIT-LEADER OF THE ORCHESTRA
ADD2 TUESDAY

2507 THEA EDINBURGH,TH.R.
DATE 24-MAR-1854
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F/HW
SPEC G.A.OUT-MR.POWRIE
ADD2 FRIDAY

2508 THEA EDINBURGH,TH.R.
DATE 10-APR-1854
TYPE MELO-DRAMATIC ROMANCE
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC G.A.OUT-MR.PHELPS
ADD2 MONDAY

2509 THEA ABERDEEN,TH.R.
DATE 11-APR-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR, AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC RUN;NEW SCENERY,DRESSES,ETC.;OPENING NIGHT OF "A SHORT SEASON"
ADD2 TUESDAY

2510 THEA ABERDEEN,TH.R.
DATE 12-APR-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC RUN;NEW SCENERY,DRESSES,ETC.
ADD2 WEDNESDAY

2511 THEA ABERDEEN,TH.R.
DATE 13-APR-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR, AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC RUN-"THIRD NIGHT"
ADD2 THURSDAY

2512 THEA ABERDEEN,TH.R.
DATE 14-APR-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC RUN
ADD2 FRIDAY

2513 THEA ABERDEEN,TH.R.
DATE 15-APR-1854
TYPE NATIONAL OPERATIC PLAY
SUPP ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY AUL
SPEC RUN-"FOR THE LAST TIME";BILL MAKES SPECIAL MENTION OF HALF-PRICE (NO HALF-PRICE TO THE GALLERY)
ADD2 SATURDAY

2514 THEA ABERDEEN,TH.R.
DATE 24-APR-1854
TYPE NATIONAL OPERATIC PLAY
SUPP ROB ROY (FROM THE CLACHAN SCENE, ACT 2)
WORK ROB ROY
LBRY AUL
SPEC BENEFIT-ROBERT MURRAY BARNET (PIT MONEY-TAKER) AS ROB ROY; TRUNCATED
ADD2 MONDAY

2515 THEA ABERDEEN,TH.R.
DATE 27-APR-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY AUL
SPEC BENEFIT;SPECIAL OCCASION-"UNAVOIDABLE CIRCUMSTANCES" FORCE CHANGE OF BILL (SEE FLYER IN AUL)
ADD2 THURSDAY

2516 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-MAY-1854
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR, THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT-MISS ELIZA ARDEN (MADGE)
ADD2 MONDAY

2517 THEA DUNDEE,TH.R.
DATE 11-MAY-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY; OR, AULD LANGSYNE!
WORK ROB ROY
LBRY DCL
ADD2 THURSDAY

2518 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-MAY-1854
TYPE NATIONAL OPERATIC DRAMA
SUPP GUY MANNERING OR THE GIPSY'S PROPHECY "SECOND AND THIRD ACTS"
COMP SIR HENRY BISHOP
WORK GUY MANNERING
LBRY GUL
SPEC TRUNCATED;G.A. OUT-G.V.BROOKE, MISS FANNY CATHCART
ADD2 FRIDAY

2519 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-JUN-1854
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN OR, THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC BENEFIT-MRS.VICKERY, AND G.A.-MISS F.CATHCART(JEANIE DEANS);
G.A.OUT-MR.G.V.BROOKE
ADD2 THURSDAY

2520 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-JUN-1854
TYPE DRAMA
MAIN THE BRIDE OF LAMMERMOOR!
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC (FAREWELL) BENEFIT-G.V.BROOKE (G.A. AS "EDGAR", "FOR THE FIRST
TIME")
ADD2 FRIDAY

2521 THEA DUNDEE,TH.R.
DATE 29-AUG-1854
TYPE LEGENDARY DRAMA
SUPP LOCHINVAR! OR THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
ADD2 TUESDAY

2522 THEA DUNDEE,TH.R.
DATE 1-SEP-1854
TYPE LEGENDARY DRAMA
SUPP LOCHINVAR! OR THE BRIDAL OF NETHERBY
WORK LOCHINVAR (MARMION-REMOTE)
LBRY DCL
ADD2 FRIDAY

2523 THEA EDINBURGH,TH.R.
DATE 4-SEP-1854
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN!
WORK HEART OF MID-LOTHIAN
LBRY F/HW
SPEC JOINT BILL ALSO COVERS TUESDAY 5TH, WEDNESDAY 6TH;G.A.-MR. MUNGALL (DUMBIEDYKES);G.A.OUT-THE DUVERNAY CHILDREN(JUVENILE DANCERS)
ADD2 MONDAY

2524 THEA EDINBURGH,TH.R.
DATE 5-SEP-1854
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F/HW
SPEC JOINT BILL-DETAILS AS AT 4-SEP-1854.
ADD2 TUESDAY

2525 THEA DUNDEE,TH.R.
DATE 5-SEP-1854
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST-MR. POWRIE AS EDGAR
ADD2 TUESDAY

2526 THEA EDINBURGH,TH.R.
DATE 7-SEP-1854
TYPE NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING/ROB ROY(SEE SPEC)
LBRY F/HW
SPEC G.A.OUT-THE DUVERNAY CHILDREN(JUVENILE DANCERS);COMPOSITE BILL, ALSO COVERS FRIDAY 8TH AND SATURDAY 9-SEP-1854 AND POSSIBLE QUERY-MAIN "ROB ROY"
ADD2 THURSDAY

2527 THEA EDINBURGH,TH.R.
DATE 8-SEP-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY M
SPEC G.A. OUT-THE DUVERNAY CHILDREN (JUVENILE DANCERS);G.A.-MR. MUNGALL (BAILIE).
ADD2 FRIDAY

2528 THEA DUNDEE,TH.R.
DATE 9-SEP-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC "FIRST NIGHT THIS SEASON"
ADD2 SATURDAY

2529 THEA EDINBURGH,TH.R.
DATE 11-SEP-1854
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F/HW
SPEC JOINT BILL-SEE ALSO 12-SEP-1854;DAMAGED BILL;G.A.-MESSRS. MUNGALL (DANDIE)-LAMBERT(DOMINIE)
ADD2 MONDAY

2530 THEA EDINBURGH,TH.R.
DATE 12-SEP-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY!
SUPP THE TWA DROVERS!!
WORK ROB ROY/TWO DROVERS
LBRY F/HW
SPEC G.A.-MESSRS.MUNGALL(BAILIE, ROBIN OIG)-LAMBERT(GALBRAITH); JOINT BILL ALSO COVERS MONDAY 11TH;COMBINATION;DAMAGED BILL;G.A. OUT-THE DUVERNAY CHILDREN(JUVENILE DANCERS).
ADD2 TUESDAY

2531 THEA EDINBURGH,TH.R.
DATE 14-SEP-1854
TYPE NATIONAL DRAMA
MAIN MARY STUART!!OR THE CASTLE OF LOCHLEVEN
SUPP THE TWA DROVERS!
WORK ABBOT/TWO DROVERS
LBRY F/HW
SPEC COMBINATION;JOINT BILL ALSO COVERS 15-SEP-1854 AND 16-SEP-1854; BENEFIT-DUVERNAY CHILDREN(JUVENILE DANCERS).
ADD2 THURSDAY

2532 THEA EDINBURGH,TH.R.
DATE 15-SEP-1854
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY F/HW
SPEC JOINT BILL ALSO COVERS 14-SEP-1854 AND 16-SEP-1854.
ADD2 FRIDAY

2533 THEA DUNDEE,TH.R.
DATE 19-SEP-1854
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR; OR THE FATAL PROPHECY.
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST-MR. MUNGALL AS CALEB (HIS FAREWELL TOUR BEFORE LEAVING FOR AUSTRALIA); GUEST ARTIST OUT-MADLE. LUIZA
ADD2 TUESDAY

2534 THEA DUNDEE,TH.R.
DATE 20-SEP-1854
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE!
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-MR. MUNGALL AS THE DOUGAL CREATURE; HIS BENEFIT AND FAREWELL.
ADD2 WEDNESDAY

2535 THEA ABERDEEN,TH.R.
DATE 7-DEC-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY AUL
SPEC FIRST TIME THIS SEASON
ADD2 THURSDAY

2536 THEA ABERDEEN,TH.R.
DATE 11-DEC-1854
TYPE NATIONAL DRAMA
MAIN THE HEART OF MIDLOTHIAN! OR THE LILY OF ST.LEONARDS!
WORK HEART OF MID-LOTHIAN
LBRY AUL
SPEC FIRST TIME THIS SEASON;CLUSTER
ADD2 MONDAY

2537 THEA ABERDEEN,TH.R.
DATE 12-DEC-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC CLUSTER
ADD2 TUESDAY

2538 THEA ABERDEEN,TH.R.
DATE 14-DEC-1854
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR,OR THE FATE OF THE HOUSE OF RAVENSWOOD!
WORK BRIDE OF LAMMERMOOR
LBRY AUL
SPEC CLUSTER;FIRST TIME THIS SEASON
ADD2 THURSDAY

2539 THEA ABERDEEN,TH.R.
DATE 22-DEC-1854
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY AUL
SPEC SPECIAL OCCASION-FASHIONABLE NIGHT UNDER THE PATRONAGE OF CAPT. BUTT AND THE OFFICERS OF THE 79TH REGT. IN AID OF THE PATRIOTIC FUND
ADD2 FRIDAY

2540 THEA ABERDEEN,TH.R.
DATE 6-JAN-1855
TYPE OPERATIC PLAY
MAIN GUY MANNERING! (ACTS 2 AND 3)
WORK GUY MANNERING
LBRY AUL
SPEC TRUNCATED
ADD2 SATURDAY

2541 THEA ABERDEEN,TH.R.
DATE 17-JAN-1855
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE!
WORK ROB ROY
LBRY AUL
SPEC G.A.-MR.PAUMIER AS ROB ROY
ADD2 WEDNESDAY

2542 THEA ABERDEEN,TH.R.
DATE 20-JAN-1855
TYPE NATIONAL DRAMA
MAIN MARY STUART! OR LOCHLEVEN CASTLE!
WORK ABBOT
LBRY AUL
SPEC SPECIAL OCCASION-NATIONAL NIGHT;G.A.-MR.PAUMIER AS GEORGE DOUGLAS
ADD2 SATURDAY

2543 THEA ABERDEEN,TH.R.
DATE 27-JAN-1855
TYPE NATIONAL OPERATIC PLAY
SUPP ROB ROY
WORK ROB ROY
LBRY AUL
SPEC G.A.-MR.PAUMIER AS ROB ROY (LAST NIGHT OF APPEARING)
ADD2 SATURDAY

2544 THEA DUNDEE,TH.R.
DATE 6-FEB-1855
TYPE NATIONAL DRAMA
SUPP MARY STUART! OR, THE ESCAPE FROM LOCHLEVEN CASTLE
WORK ABBOT
LBRY F
SPEC BENEFIT-MISS E.COLLIER (MARY)
ADD2 TUESDAY

2545 THEA ABERDEEN,TH.R.
DATE 9-FEB-1855
TYPE SONG
SUPP "THE MACGREGOR'S GATHERING"
WORK ROB ROY
LBRY AUL
SPEC BENEFIT;FAVOURITE MUSIC
ADD2 FRIDAY

2546 THEA DUNDEE,TH.R.
DATE 19-FEB-1855
TYPE PLAY
SUPP IVANHOE! OR THE SIEGE OF TORQUILSTONE
WORK IVANHOE
LBRY DCL
SPEC POSSIBLE DATE QUERY (DAMAGED BILL); "SECOND ANNUAL BENEFIT"-SEE 27-FEB-1854; BENEFIT-BRUCE NORTON, ACTING MANAGER; "SIR WALTER SCOTT'S CELEBRATED PLAY"
ADD2 MONDAY

2547 THEA ABERDEEN,TH.R.
DATE 27-FEB-1855
TYPE NATIONAL OPERATIC PLAY
SUPP ROB ROY
WORK ROB ROY
LBRY AUL
SPEC BENEFIT-"WARDROBE KEEPER,MUSICIANS,-C.";AMATEUR-ROB ROY BY A "GENTLEMAN AMATEUR"
ADD2 TUESDAY

2548 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 2-JAN-1856
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC DATE CONFIRMED-SEE 05-JAN-1856, PRESS CUTTING FROM COURANT 03-JAN-1856 "FOR THE SECOND TIME"
ADD2 WEDNESDAY

2549 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 5-JAN-1856
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
ADD2 SATURDAY

2550 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 9-JAN-1856
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST OUT-MR. JULIAN ADAMS
ADD2 WEDNESDAY

2551 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 12-JAN-1856
TYPE NATIONAL OPERA
MAIN GUY MANNERING (LAST 2 ACTS)
WORK GUY MANNERING
LBRY EP
SPEC TRUNCATED
ADD2 SATURDAY

2552 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 13-MAR-1856
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
ADD2 THURSDAY

2553 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 7-APR-1856
SUPP CLACHAN SCENE FROM "ROB ROY"/'FRA POCA', GRAND SCENA, FROM LUCIA DI LAMMERMOOR.
COMP VERINI
WORK ROB ROY/BRIDE OF LAMMERMOOR
LBRY EP
SPEC FAVOURITE SCENE; BENEFIT; PATRONAGE OF THE DUKE OF ATHOLL AND SEVERAL MASONIC LODGES; FAVOURITE MUSIC
ADD2 MONDAY

2554 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 8-APR-1856
SUPP CLACHAN SCENE
WORK ROB ROY
LBRY EP
SPEC FAVOURITE SCENE
ADD2 TUESDAY

2555 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 21-APR-1856
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
ADD2 MONDAY

2556 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 12-MAY-1856
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY EP
ADD2 MONDAY

2557 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 2-JUN-1856
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC BENEFIT-"FIRST APPEAL IN THE NEW THEATRE"-FOR W. CHANNING SCENIC ARTIST; NEW SCENERY (LOCAL) PAINTED BY HIM.
ADD2 MONDAY

2558 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 6-JUN-1856
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST OUT-MR. CHARLES PITT; NEW SCENERY (LISTED)
ADD2 FRIDAY

2559 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 17-JUN-1856
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY, QUEEN OF SCOTS, OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LBRY EP
SPEC GUEST ARTIST-MISS AITKEN AS MARY STUART; GUEST ARTIST OUT-
MISS CHARLOTTE SAUNDERS
ADD2 TUESDAY

2560 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 18-JUN-1856
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC GUEST ARTIST-MISS AITKEN AS MADGE WILDFIRE; GUEST ARTIST OUT-
MISS CHARLOTTE SAUNDERS
ADD2 WEDNESDAY

2561 THEA EDINBURGH,TH.R.
DATE 12-JUL-1856
TYPE DRAMA
MAIN MARY, QUEEN OF SCOTS
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MR.J.L.TOOLE, MR.WIDDICOMBE, MR.S.
COWELL(COMEDIAN); HIS BENEFIT;GUEST ARTIST-MRS.EBURNE AS "MARY."
ADD2 SATURDAY

2562 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 26-JUL-1856
SUPP GUY MANNERING(ACTS 2 AND 3)
WORK GUY MANNERING
LBRY F
SPEC POSSIBLE QUERY G.A.OUT-THE OPERA CO.SEE F/HW W6:45;TRUNCATED
ADD2 SATURDAY

2563 THEA DUNBAR,THEATRE,ASSEMBLY ROOMS
DATE 11-AUG-1856
TYPE OPERATIC PLAY
MAIN ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC MANAGER-MR.ROURKE (CAPT THORNTON)
ADD2 MONDAY

2564 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 12-NOV-1856
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC "SECOND NIGHT"
ADD2 WEDNESDAY

2565 THEA EDINBURGH,TH.R.
DATE 13-DEC-1856
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F/HW
SPEC "FIRST NIGHT THIS SEASON"
ADD2 SATURDAY

2566 THEA EDINBURGH,TH.R.
DATE 15-DEC-1856
TYPE NATIONAL DRAMA/MELO-DRAMA ROMANCE
MAIN ROB ROY
SUPP THE LADY OF THE LAKE
WORK ROB ROY/LADY OF THE LAKE
LBRY FH/W
SPEC COMBINATION;CROSS-DRESSING,MISS M.DAVIS AS "FRANCIS";"FIRST NIGHT THIS SEASON"-ROB ROY;"SECOND NIGHT OF"-LADY OF THE LAKE
ADD2 MONDAY

2567 THEA EDINBURGH,TH.R.
DATE 27-DEC-1856
TYPE NATIONAL DRAMA
MAIN THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC WITH THE PANTOMIME "LITTLE RED RIDING HOOD OR HARLEQUIN HOP O'MY THUMB"
ADD2 SATURDAY

2568 THEA EDINBURGH,TH.R.
DATE 5-JAN-1857
TYPE DRAMA
MAIN MARY QUEEN OF SCOTS!OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY F/HW
SPEC JOINT BILL ALSO COVERS TUESDAY 6-JAN-1857 AND WEDNESDAY 7-JAN-1857
ADD2 MONDAY

2569 THEA EDINBURGH,TH.R.
DATE 12-JAN-1857
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY F/HW
SPEC JOINT BILL ALSO COVERS TUESDAY 13-JAN-1857.
ADD2 MONDAY

2570 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 13-JUN-1857
TYPE DRAMA
SUPP KENILWORTH OR THE DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LBRY F/HW
SPEC BENEFIT-MR.T.MEAD(STAGE MANAGER).
ADD2 SATURDAY

2571 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 25-JUN-1857
TYPE DRAMA, NATIONAL DRAMA
MAIN KENILWORTH OR THE DAYS OF GOOD QUEEN BESS
SUPP THE TWA DROVERS
WORK KENILWORTH/TWO DROVERS
LBRY F/HW
SPEC COMBINATION;"LAST NIGHT BUT ONE OF THE COMPANY PERFORMING AT THIS ESTABLISHMENT"
ADD2 THURSDAY

2572 THEA EDINBURGH,TH.R.
DATE 26-JUN-1857
TYPE NATIONAL DRAMA
MAIN MARY QUEEN OF SCOTS
WORK ABBOT
LBRY F
SPEC POSSIBLE QUERY WORK(DAMAGED BILL);SPECIAL OCCASION-BILL WELCOMES THE "AGENTS AND EMPLOYEES OF THE EXTENSIVE IRON WORKS, NEWCASTLE-UPON-TYNE" IN EDINBURGH ON AN EXCURSION;GUEST ARTIST OUT-MR.J.L.TOOLE,MISS L.KEELEY
ADD2 FRIDAY

2573 THEA JOHNSTONE,NATIONAL THEATRE
DATE 25-JUL-1857
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY! OR THE DAYS OF AULD LANY [SIC] SYNE
WORK ROB ROY
LBRY F
SPEC BILL ALSO COVERS THE 23RD AND 24TH JULY;S.M. AND DIRECTOR-MR. CULLEY
ADD2 SATURDAY

2574 THEA DUNDEE,TH.R.
DATE 12-SEP-1857
TYPE NATIONAL DRAMA
MAIN ROB ROY! OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC BILL MAKES SPECIAL MENTION OF "NATIONAL AND DOMESTIC DRAMA"
ADD2 SATURDAY

2575 THEA DUNDEE,TH.R.
DATE 25-SEP-1857
TYPE NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR! OR THE FATAL PROPHECY
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC AMATEUR-EDGAR RAVENSWOOD BY AN AMATEUR OF DUNDEE
ADD2 FRIDAY

2576 THEA DUNDEE,TH.R.
DATE 6-OCT-1857
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANGSYNE!
WORK ROB ROY
LBRY DCL
SPEC BENEFIT FOR THE MANAGERS-GOMERSAL AND NORTON; LAST NIGHT OF THE SEASON
ADD2 TUESDAY

2577 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 13-FEB-1858
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY F/HW
ADD2 SATURDAY

2578 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 14-APR-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.T.C.KING(ROB ROY), MRS.HENRY WEBB(DI VERNON);G.A.OUT-
MR.HENRY WEBB
ADD2 WEDNESDAY

2579 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-APR-1858
TYPE GRAND NATIONAL OPERATIC DRAMA
ACTS 2
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MISS DYER AS JULIA MANNERING; MR. HENRY HAIGH AS
HENRY BERTRAM
ADD2 WEDNESDAY

2580 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-APR-1858
TYPE NATIONAL OPERA
SUPP ROB ROY
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST MISS DYER AS DI VERNON, MR. HENRY HAIGH AS FRANCIS
OSBALDISTONE
ADD2 MONDAY

2581 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-MAY-1858
SUPP ROB ROY (LAST ACT ONLY)
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST MISS MARRIOTT AS HELEN MACGREGOR;TRUNCATED
ADD2 SATURDAY

2582 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-MAY-1858
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC BENEFIT-MR.G.WEBSTER (DUMBIEDYKES);SPECIAL OCCASION-"GRAND
NATIONAL NIGHT"-SUPP IS "THE FALLS OF CLYDE" (ALSO "THE
CLOCKMAKER'S HAT").
ADD2 FRIDAY

2583 THEA EDINBURGH,TH.R.
DATE 12-JUN-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY EP
SPEC SPECIAL OCCASION-GRAND NATIONAL NIGHT(ALSO JAMES BALLANTINE'S "THE GABERLUNZIE").
ADD2 SATURDAY

2584 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-JUN-1858
TYPE GRAND NATIONAL OPERATIC DRAMA
ACTS 2
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MISS LOUISE KEELEY AS JULIA MANNERING
ADD2 WEDNESDAY

2585 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-AUG-1858
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
ADD2 FRIDAY

2586 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-AUG-1858
TYPE NATIONAL DRAMA
SUPP TWA DROVERS
WORK TWO DROVERS
FORD UNCLEAR
LBRY GUL
SPEC GUEST ARTIST OUT
ADD2 MONDAY

2587 THEA EDINBURGH,TH.R.
DATE 10-AUG-1858
TYPE NATIONAL DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY GUL
SPEC GUEST ARTIST OUT
ADD2 TUESDAY

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2588    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 14-AUG-1858
        TYPE DRAMA
        ACTS 2
        MAIN KENILWORTH
        SUPP ROB ROY (ACTS 2-3)
        AUTH BUNN?
        WORK KENILWORTH/ROB ROY
        FORD L6
        LBRY GUL
        SPEC COMBINATION;TRUNCATED;NEW SCENERY, DRESSES(KENILWORTH);RUN
        ADD2 SATURDAY

2589    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 17-AUG-1858
        TYPE DRAMA
        MAIN KENILWORTH
        AUTH BUNN?
        WORK KENILWORTH
        FORD L6
        LBRY GUL
        SPEC RUN;NEW SCENERY, DRESSES; GUEST ARTIST OUT
        ADD2 TUESDAY

2590    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 18-AUG-1858
        TYPE DRAMA
        ACTS 2
        MAIN KENILWORTH
        AUTH BUNN?
        WORK KENILWORTH
        FORD L6
        LBRY GUL
        SPEC RUN;NEW SCENERY, DRESSES;GUEST ARTIST OUT
        ADD2 WEDNESDAY

2591    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 19-AUG-1858
        TYPE DRAMA
        ACTS 2
        MAIN KENILWORTH
        AUTH BUNN?
        WORK KENILWORTH
        FORD L6
        LBRY GUL
        SPEC RUN;NEW SCENERY, DRESSES;GUEST ARTIST OUT
        ADD2 THURSDAY

2592    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 20-AUG-1858
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY M
        SPEC COMPRESSED;G.A. OUT-MR.POWRIE;G.A.-MISS JULIA ST.GEORGE
             (JULIA);HER BENEFIT
        ADD2 FRIDAY
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2593 THEA EDINBURGH,TH.R.
DATE 23-SEP-1858
TYPE NATIONAL DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY GUL
SPEC BENEFIT; GUEST ARTIST OUT
ADD2 THURSDAY

2594 THEA EDINBURGH,TH.R.
DATE 11-OCT-1858
TYPE NATIONAL DRAMA
MAIN THE WHISTLER! OR EFFIE DEANS BAIRN!!!
WORK HEART OF MID-LOTHIAN
FORD I6
LBRY GUL
SPEC SUPP IS "FAIR MAID OF PERTH"ALIEN
ADD2 MONDAY

2595 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-OCT-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY, OF AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC REDUCED PRICES;GUEST ARTIST MR. POWRIE AS ROB ROY MACGREGOR;
SPECIAL OCCASION-GRAND NATIONAL NIGHT; RUN
ADD2 SATURDAY

2596 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-OCT-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY GUL
SPEC SPECIAL OCCASION-GENERAL TICKET NIGHT;RUN;SEE 16-OCT-1858 MR.
POWRIE OUT
ADD2 TUESDAY

2597 THEA DUNDEE,TH.R.
DATE 4-NOV-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY! OR, AULD LANG SYNE.
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY.
ADD2 THURSDAY

2598 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-NOV-1858
SUPP GUY MANNERING (ACTS 2-3)
WORK GUY MANNERING
LBRY GUL
SPEC TRUNCATED;GUEST ARTIST MISS MARRIOTT AS MEG MERRILIES
ADD2 MONDAY

2599 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-NOV-1858
TYPE NATIONAL DRAMA
ACTS 2
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MR. CHARLES BRAHAM AS HENRY BERTRAM;RUN
ADD2 WEDNESDAY

2600 THEA DUNDEE,TH.R.
DATE 24-NOV-1858
TYPE SCOTTISH DRAMA
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY DCL
SPEC GUEST ARTIST-MISS EDITH AITKEN "CELEBRATED CALEDONIAN
TRAGEDIENNE" AS LUCY, MR. JOHN COLEMAN AS EDGAR; CLUSTER
ADD2 WEDNESDAY

2601 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-NOV-1858
TYPE NATIONAL DRAMA
ACTS 2
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MR. CHARLES BRAHAM AS HENRY BERTRAM;RUN
ADD2 THURSDAY

2602 THEA DUNDEE,TH.R.
DATE 25-NOV-1858
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS
WORK ABBOT
LBRY DCL
SPEC CLUSTER; GUEST ARTIST-MISS EDITH AITKEN AS MARY
ADD2 THURSDAY

2603 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-NOV-1858
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET,OR POOR PETER PEEBLES
WORK REDGAUNTLET
FORD S3?
LBRY GUL
SPEC SEE COPY 29-NOV-1858;RUN;GUEST ARTIST OUT
ADD2 SATURDAY

2604 THEA DUNDEE,TH.R.
DATE 27-NOV-1858
TYPE NATIONAL DRAMA
MAIN THE HEART OF MIDLOTHIAN!
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC CLUSTER; "BY DESIRE"; GUEST ARTIST-MISS EDITH AITKEN AS MADGE
WILDFIRE
ADD2 SATURDAY

2605 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-NOV-1858
TYPE NATIONAL DRAMA
ACTS 2
MAIN REDGAUNTLET, OR POOR PETER PEEBLES
WORK REDGAUNTLET
FORD S3?
LBRY GUL
SPEC RUN;GUEST ARTIST OUT
ADD2 MONDAY

2606 THEA DUNDEE,TH.R.
DATE 1-DEC-1858
TYPE NATIONAL PLAY
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY DCL
ADD2 WEDNESDAY

2607 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 5-JAN-1859
TYPE DRAMA
MAIN MARY STUART
WORK ABBOT
LBRY F
ADD2 WEDNESDAY

2608 THEA DUNDEE,TH.R.
DATE 12-JAN-1859
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY! OR AULD LANG SYNE.
WORK ROB ROY
LBRY DCL
ADD2 WEDNESDAY

2609 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-JAN-1859
TYPE NATIONAL DRAMA
ACTS 2
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY VL(WCA)
SPEC COMPRESSED;G.A.-MISS MARRIOTT(MEG MERRILIES),MR.A.
BRAHAM(BERTRAM); PANTOMIME IS "SINBAD";POSSIBLE QUERY MAIN OR SUPP
ADD2 THURSDAY

2610 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-JAN-1859
TYPE NATIONAL DRAMA
ACTS 2
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY VL(WCA)
SPEC COMPRESSED;G.A.-AS AT 27-JAN-1859.
ADD2 FRIDAY

2611 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JAN-1859
TYPE NATIONAL DRAMA
ACTS 2
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY VL(WCA)
SPEC COMPRESSED;G.A.-AS AT 27-JAN-1859.;G.A.OUT-MR. LLOYD
ADD2 SATURDAY

2612 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-MAR-1859
TYPE NATIONAL DRAMA
SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY VL(WCA)
SPEC TRUNCATED;G.A.-MR.POWRIE (ROB ROY);HIS BENEFIT.
ADD2 WEDNESDAY

2613 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-MAR-1859
TYPE NATIONAL DRAMA
ACTS 2
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY VL(WCA)
SPEC SPECIAL OCCASION "GENERAL TICKET NIGHT."
ADD2 THURSDAY

2614 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-MAR-1859
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY VL(WCA)
SPEC SPECIAL OCCASION-"FIRST GRAND HALF PRICE NIGHT TO ALL PARTS OF
THE HOUSE";G.A.-MR.POWRIE (ROB ROY).
ADD2 SATURDAY

2615 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-MAR-1859
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC G.A.-MISS AITKEN(QUERY-POSSIBLY "MADGE"-DAMAGED BILL);
SPECIAL OCCASION-GRAND HALF-PRICE NIGHT;SEE ALSO 23-MAR-1859.
ADD2 SATURDAY

2616 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-MAR-1859
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN, OR THE LILY OF ST.LEONARD'S.
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC G.A.-MISS AITKEN (MADGE).
ADD2 WEDNESDAY

2617 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-MAR-1859
TYPE DRAMA
SUPP MARY, QUEEN OF SCOTS
WORK ABBOT
LBRY M
SPEC G.A.-MR.POWRIE (GEORGE DOUGLAS);G.A. OUT-PROF.EWART (VENTRILOQUIST); SPECIAL OCCASION "GRAND HALF-PRICE NIGHT AND GREAT MONSTRE NIGHT FOR THE PEOPLE"
ADD2 WEDNESDAY

2618 THEA DUNDEE,TH.R.
DATE 1-JUN-1859
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-MR. GEORGE MELVILLE AND THE EDINBURGH COMPANY (AWAITING THE OPENING OF THE QUEEN'S THEATRE, THE EDIN. TH.R. HAVING BEEN PURCHASED FOR THE SITE OF THE POST OFFICE)
ADD2 WEDNESDAY

2619 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-JUN-1859
TYPE NATIONAL DRAMA
ACTS 2
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY VL(WCA)
SPEC COMPRESSED;G.A.-MR.G.WEBSTER (DANDIE);HIS BENEFIT;G.A. OUT-MISS CARLOTTA LECLERCQ,MR.LLOYD.
ADD2 FRIDAY

2620 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-JUN-1859
TYPE NATIONAL DRAMA
ACTS 2
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY VL(WCA)
SPEC QUERY COMPRESSED;SPECIAL OCCASION-GRAND HALF-PRICE NIGHT;G.A. -MR.G. WEBSTER (DANDIE);G.A. OUT-MISS C.LECLERQ, MR.H.BLAND, MR.LLOYD, MR.FITZROY.
ADD2 SATURDAY

2621 THEA DUNDEE,TH.R.
DATE 10-JUN-1859
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS
WORK ABBOT
LBRY DCL
SPEC GUEST ARTIST-THE EDINBURGH COMPANY; BENEFIT OF MISS SOPHIE MILES (MARY, QUEEN OF SCOTS)
ADD2 FRIDAY

2622 THEA DUNDEE,TH.R.
DATE 11-JUN-1859
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC GUEST ARTIST-MR. GEORGE MELVILLE (RODERICK DHU) AND THE EDINBURGH COMPANY
ADD2 SATURDAY

2623 THEA DUNDEE,TH.R.
DATE 15-JUN-1859
TYPE ROMANTIC NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC GUEST ARTIST-THE EDINBURGH COMPANY; BENEFIT FOR MISS MINNIE DAVIS (MADGE WILDFIRE)
ADD2 WEDNESDAY

2624 THEA DUNDEE,TH.R.
DATE 18-JUN-1859
TYPE NATIONAL DRAMA
ACTS 3
SUPP ROB ROY
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-THE EDINBURGH COMPANY
ADD2 SATURDAY

2625 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-JUN-1859
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARD'S.
SUPP MARY STUART (2 ACTS)
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY VL(WCA)
SPEC SPECIAL OCCASION-GRAND NATIONAL NIGHT;COMBINATION;G.A.-MISS AITKEN (MADGE, MARY), MR.LLOYD (TYBURN TAM), MR.G.WEBSTER (DUMBIEDYKES, SANDY), MR.FITZROY (DAVID DEANS).
ADD2 MONDAY

2626 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-JUN-1859
TYPE NATIONAL DRAMA
SUPP HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC G.A.-MISS AITKEN(MADGE), MR.LLOYD(TAM), MR.G. WEBSTER(DUMBIEDYKES).
ADD2 TUESDAY

2627 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-JUL-1859
TYPE NATIONAL DRAMA
MAIN A HIGHLANDER'S REVENGE! OR THE TWA DROVERS
WORK TWO DROVERS
LBRY VL(WCA)
SPEC G.A.-MR.G.WEBSTER (ROBIN OIG);G.A.OUT-MISS AITKEN, MR.LLOYD.
ADD2 FRIDAY

2628 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-JUL-1859
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART
WORK ABBOT
LBRY VL(WCA)
SPEC G.A.-MISS AITKEN(MARY-RE-ENGAGEMENT),MR.G.WEBSTER(SANDY); G. A.OUT-MR.EMERY,MR.LLOYD.
ADD2 THURSDAY

2629 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 7-JUL-1859
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN!
CATT KENILWORTH
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC GUEST ARTIST OUT.
ADD2 THURSDAY

2630 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-JUL-1859
TYPE TABLEAUX
SUPP THE LADY OF THE LAKE "THE GRAND TABLEAU"
WORK LADY OF THE LAKE
LBRY VL(WCA)
SPEC TRUNCATED;FAVOURITE SCENE;G.A.-MISS AITKEN(SPIRIT OF POETRY); HER BENEFIT;G.A.OUT-MR.E.GLOVER,MR.LLOYD.
ADD2 TUESDAY

2631 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 30-JUL-1859
TYPE NATIONAL DRAMA
MAIN MARY STUART!
CATT IN REHEARSEL, A NEW BURLESQUE ENTITLED KENILWORTH
WORK ABBOT
LBRY GUL
SPEC GUEST ARTIST OUT.
ADD2 SATURDAY

2632 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-JUL-1859
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
ADD2 SATURDAY

2633 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 6-AUG-1859
TYPE NATIONAL OPERATIC DRAMA
MAIN GUY MANNERING!
WORK GUY MANNERING
LBRY GUL
SPEC BENEFIT;GUEST ARTIST MISS ST. GEORGE AS LUCY BERTRAM, MISS KEELEY AS JULIA MANNERING
ADD2 SATURDAY

2634 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 11-AUG-1859
TYPE CELEBRATED NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MISS ST. GEORGE AS LUCY BERTRAM
ADD2 SATURDAY

2635 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 15-AUG-1859
TYPE OPERATIC PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY GUL
SPEC GUEST ARTIST MISS ST. GEORGE AS LUCY BERTRAM
ADD2 MONDAY

2636 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 16-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
MAIN KENILWORTH! OR YE QUE NE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC FIRST NIGHT; GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER
ADD2 TUESDAY

2637 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 17-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
MAIN KENILWORTH, OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER
ADD2 WEDNESDAY

2638 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 18-AUG-1859
TYPE OPERATIC EXTRAVAGANZA
MAIN KENILWORTH, OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER
ADD2 THURSDAY

2639 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 19-AUG-1859
TYPE OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH! OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC BENEFIT;RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER
ADD2 FRIDAY

2640 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 20-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER;
SPECIAL OCCASION MR. MELVILLE S FAREWELL.
ADD2 SATURDAY

2641 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 22-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH! OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER; ALSO
SPECIAL ARTIST OUT MR. CHARLES DILLON.
ADD2 MONDAY

2642 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 23-AUG-1859
TYPE OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH! OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER; ALSO
SPECIAL ARTIST OUT MR. CHARLES DILLON.
ADD2 TUESDAY

2643 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 24-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH! OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER; ALSO SPECIAL ARTIST OUT MR. CHARLES DILLON
ADD2 WEDNESDAY

2644 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 25-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH! OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER ALSO SPECIAL ARTIST OUT MR. CHARLES DILLON.
ADD2 THURSDAY

2645 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 26-AUG-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH OR YE QUEENE, YE EARLE-YE MAYDENNE
AUTH HALLIDAY-LAWRENCE
WORK KENILWORTH
FORD L22
LBRY GUL
SPEC RUN;GUEST ARTIST MISS ST. GEORGE AS THE EARL OF LEICESTER; ALSO SPECIAL ARTIST OUT MR. CHARLES DILLON
ADD2 FRIDAY

2646 THEA DUNDEE,TH.R.
DATE 10-SEP-1859
TYPE NATIONAL OPERATIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC NEW SCENERY; NEW COSTUMES; GUEST ARTIST-SIR WILLIAM DON, BART. AS BAILIE NICOL JARVIE
ADD2 SATURDAY

2647 THEA DUNDEE,TH.R.
DATE 16-SEP-1859
TYPE NATIONAL OPERA
SUPP GUY MANNERING ("COMMENCING WITH THE SECOND ACT")
WORK GUY MANNERING
LBRY DCL
SPEC TRUNCATED; GUEST ARTIST-SIR WILLIAM DON, BART. AS DANDIE DINMONT, LADY DON AS JULIA MANNERING; HER BENEFIT.
ADD2 FRIDAY

2648 THEA DUNDEE,TH.R.
DATE 17-SEP-1859
TYPE NATIONAL OPERA
SUPP GUY MANNERING (ACT 2 ON)
WORK GUY MANNERING
LBRY DCL
SPEC GUEST ARTIST-AS AT 16-SEP-1859; TRUNCATED
ADD2 SATURDAY

2649 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 19-SEP-1859
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC G.A.-MISS FANNY REEVES (JULIA), MR.ELLIOT GALER (BERTRAM)
ADD2 MONDAY

2650 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-SEP-1859
TYPE NATIONAL DRAMA
ACTS 2
SUPP ROB ROY(LAST 2 ACTS)
WORK ROB ROY
LBRY VL(WCA)
SPEC TRUNCATED
ADD2 SATURDAY

2651 THEA DUNDEE,TH.R.
DATE 27-SEP-1859
TYPE GRAND TRAGIC PLAY
MAIN LOUIS XI
AUTH CASIMIR DE LAVIGNE
WORK QUENTIN DURWARD (REMOTE)
FORD APPENDIX
LBRY DCL
SPEC GUEST ARTIST-MR. CHARLES DILLON AS LOUIS; BILL QUOTES AT
LENGTH FROM SCOTT'S PROLOGUE TO "QUENTIN DURWARD"
ADD2 TUESDAY

2652 THEA DUNDEE,TH.R.
DATE 29-SEP-1859
TYPE GRAND TRAGIC PLAY
MAIN LOUIS XI
AUTH DE LAVIGNE
WORK QUENTIN DURWARD (REMOTE)
LBRY DCL
SPEC GUEST ARTIST AND BILL-AS AT 27-SEP-1859
ADD2 THURSDAY

2653 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 1-OCT-1859
TYPE NATIONAL OPERA
SUPP GUY MANNERING "LAST TWO ACTS"
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-LADY DON (JULIA);G.A. OUT-SIR WM.DON.
ADD2 SATURDAY

2654 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-OCT-1859
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY VL(WCA)
SPEC "AT THE REQUEST OF NUMEROUS STRANGERS".
ADD2 TUESDAY

2655 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 12-OCT-1859
SUPP GUY MANNERING "LAST TWO ACTS"
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-MR.ELLIOT GALER (BERTRAM), MISS F.REEVES (JULIA)
ADD2 WEDNESDAY

2656 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 15-OCT-1859
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY EUL
SPEC REVIVAL [SEE MITCHELL BILL FOR 14-OCT-1859];G.A.-MR.T.POWRIE
(ROB ROY), SAM GLOVER (DOUGAL);SUPP IS THE "NATIONAL DRAMA" OF
"THE WARLOCK OF THE GLEN"
ADD2 SATURDAY

2657 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 21-OCT-1859
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC BENEFIT-MR.G.FISHER (A "MR.FISHER" PLAYS "THE BAILIE");G.A.-
MR.E.SHIRRA(ROB ROY), MR.SAM.GLOVER (DOUGAL)
ADD2 FRIDAY

2658 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-NOV-1859
TYPE OVERTURE
SUPP OVERTURE TO GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC FAVOURITE MUSIC;THIS OVERTURE IS PERFORMED ALL THIS WEEK AND
ALSO MAY HAVE BEEN PERFORMED ALL THE NEXT.
ADD2 MONDAY

2659 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-FEB-1860
TYPE NATIONAL DRAMA
SUPP ROB ROY "LAST TWO ACTS"
WORK ROB ROY
LBRY M
SPEC TRUNCATED;G.A. OUT-MR.DOUGHTY'S DOGS-MONKEYS
ADD2 SATURDAY

2660 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-FEB-1860
TYPE PLAY
MAIN LOUIS XI
AUTH CASSIMIR DALAVIGNE [SIC]
WORK QUENTIN DURWARD (REMOTE)
FORD APPENDIX P.50
LBRY M
SPEC G.A.-MR.CHARLES KEAN (LOUIS), MRS.CHARLES KEAN (MARTHE), MISS CHAPMAN (DAUPHIN), MR.CHAPMAN (NEMOURS), MR.EVERETT (TRISTAN L'HERMITE);CROSS-DRESSING.
ADD2 THURSDAY

2661 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-MAR-1860
TYPE NATIONAL DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC G.A.-MISS AITKEN (MARY);G.A. OUT-MR.BENJAMIN WEBSTER.
ADD2 SATURDAY

2662 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 5-MAY-1860
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HSC
SPEC G.A.-MISS S.PYNE (DI VERNON), MR.D.H.JONES (ROB ROY).
ADD2 SATURDAY

2663 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 12-MAY-1860
ACTS 3
MAIN GUY MANNERING!!OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC BENEFIT-MR.E.SAKER;DAMAGED BILL;GUEST ARTIST-MISS SUSAN PYNE; GUEST ARTIST OUT-MR.D.H.JONES;PATRONAGE OF LIEUT.-COL. TREMAYNE AND THE OFFICERS OF 13TH LIGHT DRAGOONS
ADD2 SATURDAY

2664 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 25-JUN-1860
TYPE NATIONAL DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC G.A.-MISS AITKEN (MARY);SPECIAL OCCASION-A "COMPLIMENTARY BENEFIT" FOR MR.FITZROY, AT THE REQUEST OF "MANY INFLUENTIAL FRIENDS", HIS FIRST HAVING FALLEN ON "THE FLITTING NIGHT."
ADD2 MONDAY

2665 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 21-JUL-1860
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F/HW
SPEC CROSS-DRESSING (MISS AGNES MARKHAM AS "FRANCIS")
ADD2 SATURDAY

2666 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-AUG-1860
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC G.A. OUT-MR.CH.RICE;G.A.-MR.S.GLOVER (DOUGAL), MR.G.WEBSTER (BAILIE), MR.JOSEPH PROCTOR (ROB ROY) "AT THE REQUEST OF SEVERAL GLASGOW FRIENDS";HISFAREWELL BENEFIT;PART-BILL;"GREATEST ATTRACTION OF THE SEASON"
ADD2 FRIDAY

2667 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 9-NOV-1860
TYPE NATIONAL DRAMA
SUPP ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.CHAS.DILLON;HIS BENEFIT
ADD2 FRIDAY

2668 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 6-DEC-1860
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY EP
ADD2 TUESDAY

2669 THEA DUNDEE,TH.R.
DATE 13-DEC-1860
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC GUEST ARTIST-MR. POWRIE AS ROB ROY, MR. FITZROY AS THE BAILIE; "FIRST NIGHT THIS SEASON".
ADD2 THURSDAY

2670 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 24-MAY-1861
MAIN LOCHINVAR!OR THE BRIDE OF NETHERBY (NATIONAL DRAMA)
SUPP ROB ROY! (ACT 1 ONLY)
WORK LOCHINVAR (MARMION-REMOTE)/ROB ROY
LBRY F/HW
SPEC G.A.OUT-MISS J.DALY;COMBINATION;TRUNCATED;CROSS-DRESSING (MISS A.MARKHAM AS "FRANCIS");G.A.-MR.MUNGALL(DOUGAL), MR. GOURLAY(CROMIE, BAILIE); HIS BENEFIT
ADD2 FRIDAY

2671 THEA EDINBURGH,TH.R.
DATE 30-MAY-1861
TYPE NATIONAL MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC REVIVAL "FIRST TIME FOR 5 YEARS";"WITH ALL THE ORIGINAL MUSIC";
BENEFIT-MR.R.SAKER(COL.MANNERING);GUEST ARTIST-MRS.
WYNDHAM(MEG MERRILIES), MISS E.STELLA(JULIA);GUEST ARTIST OUT-
MISS F.EDWARDS, MR.N.KIRBY, MR.A.SIMPSON, MR.H.J.LOVEDAY;LAST
NIGHT OF THE SEASON;EXTENSIVE MILITARY PATRONAGE
ADD2 WEDNESDAY

2672 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JUL-1861
TYPE NATIONAL DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY VL(WCA)
SPEC G.A.OUT-MR.JOHN COLEMAN;G.A.-MRS.EDWARD PRICE(NEE MISS EMMA
RYDER) AS MARY.
ADD2 MONDAY

2673 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC "NEW";G.A.-MISS CHARLOTTE SAUNDERS(LEICESTER),MISSES C.-A.
HEALEY (DANCERS IN THE BURLESQUE);RUN
ADD2 FRIDAY

2674 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 9-AUG-1861
ADD2 SATURDAY

2675 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 9-AUG-1861
ADD2 MONDAY

2676 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 9-AUG-1861
ADD2 TUESDAY

2677 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 9-AUG-1861
ADD2 WEDNESDAY

2678 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-AUG-1861
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 9-AUG-1861
ADD2 THURSDAY

2679 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 14-NOV-1861
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC "COMPRESSED INTO ONE ACT"
ADD2 THURSDAY

2680 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 15-NOV-1861
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC "COMPRESSED INTO ONE ACT"
ADD2 FRIDAY

2681 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 4-DEC-1861
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC COMPRESSED
ADD2 WEDNESDAY

2682 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-DEC-1861
TYPE DRAMA
MAIN THE BRIDE OF LAMMERMOOR OR THE FATE OF RAVENSWOOD!
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC G.A.-MISS AITKEN (LUCY ASHTON)
ADD2 WEDNESDAY

2683 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-DEC-1861
TYPE DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS AITKEN (MADGE WILDFIRE).
ADD2 THURSDAY

2684 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE
DATE 7-DEC-1861
TYPE NATIONAL OPERATIC PLAY
SUPP ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC G.A.-MR.G.MELVILLE(ROB ROY);G.A.OUT-MR.GARDINER COYNE;
CROSS-DRESSING, AS AT 21-JUL-1860
ADD2 SATURDAY

2685 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 20-JAN-1862
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING "WITH ALL THE ORIGINAL MUSIC"
WORK GUY MANNERING
LBRY M
SPEC COMPRESSED;SUPP PRECEEDING THE PANTOMIME;JOINT BILL
ADD2 MONDAY

2686 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 21-JAN-1862
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC COMPRESSED;DETAILS AS AT 20-JAN-1862.
ADD2 TUESDAY

2687 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 25-JAN-1862
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC COMPRESSED;DETAILS AS AT 20-JAN-1862
ADD2 SATURDAY

2688 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 4-FEB-1862
TYPE DOMESTIC DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY M
SPEC G.A. OUT-MR.JOHN ROUSE, THE VOKES' CHILDREN (JUVENILE);BENEFIT
-MR. CHRISTY MILLER (A "MR.MILLER" PLAYS "HUGH MORRISON")
ADD2 TUESDAY

2689 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 17-FEB-1862
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS
WORK ABBOT
LBRY M
SPEC G.A.-MISS KATE SAVILLE (MARY)
ADD2 MONDAY

2690 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 22-FEB-1862
TYPE NATIONAL DRAMA
SUPP MARY QUEEN OF SCOTS OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC "LAST TIME";G.A.-MISS KATE SAVILLE (MARY);G.A. OUT-MR.JOHN ROUSE
ADD2 SATURDAY

2691 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 26-FEB-1862
TYPE NATIONAL OPERA
ACTS 1
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC "WITH ALL THE ORIGINAL MUSIC";BENEFIT-MR.N.KIRBY (GABRIEL); COMPRESSED; G.A.-MR.H.WESTON (BERTRAM)
ADD2 WEDNESDAY

2692 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-APR-1862
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC SPECIAL OCCASION-CHARITY BENEFIT IN AID OF "THE NECESSITOUS FAMILIES OF THE CITY"
ADD2 SATURDAY

2693 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 8-APR-1862
TYPE NATIONAL DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
SPEC G.A.-MISS KATE SAVILLE (MARY);G.A. OUT-MISS DYER, MR.H.HAIGH
ADD2 TUESDAY

2694 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 10-APR-1862
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC G.A.-MR.H.HAIGH (BERTRAM), MISS DYER (JULIA);HER BENEFIT
ADD2 THURSDAY

2695 THEA EDINBURGH,HOWARD'S OPERETTA HOUSE,WATERLOO ROOMS
DATE 12-APR-1862
TYPE NATIONAL OPERATIC DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MR.T.POWRIE (ROB ROY), MISS K.SAVILLE (HELEN);POSSIBLE QUERY MAIN OR SUPP
ADD2 SATURDAY

2696 THEA EDINBURGH,ROYAL QUEEN'S THEATRE
DATE 20-JUN-1862
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY F/HW [SEE ALSO EUL]
SPEC JOINT BILL-SEE ALSO 21-JUN-1862;SEE EUL BILL FOR TYPE
ADD2 FRIDAY

2697 THEA EDINBURGH,ROYAL QUEEN'S THEATRE
DATE 21-JUN-1862
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY F/HW [SEE ALSO EUL]
SPEC JOINT BILL-SEE ALSO 20-JUN-1862;CROSS-DRESSING (MISS A.MARKHAM AS "FRANCIS");TRUNCATED "LAST TWO ACTS";EUL BILL ALSO SAYS "THE EXTRAVAGANZA ON THE POPULAR SUBJECT OF "ROB ROY" WRITTEN EXPRESSLY FORTHE ROYAL QUEEN'S THEATRE, EDINBURGH AND NO WHERE ELSE-WILL BE PRODUCED IN A FEW DAYS."
ADD2 SATURDAY

2698 THEA EDINBURGH,ROYAL QUEEN'S THEATRE
DATE 27-JUN-1862
TYPE BURLESQUE
SUPP ROB ROY OR 'ANY OTHER MAN'
WORK ROB ROY
LBRY F/HW
SPEC ALSO ON 28-JUN-1862;"COMPILED EXPRESSLY FOR THE ROYAL QUEEN'S THEATRE"; G.A.OUT-MR.GARDINER COYNE;HIS BENEFIT;CROSS-DRESSING OF "ROB ROY", "HELEN" AND "FRANCIS";JOINT BILL
ADD2 FRIDAY

2699 THEA EDINBURGH,ROYAL QUEEN'S THEATRE
DATE 28-JUN-1862
TYPE BURLESQUE
SUPP ROB ROY OR 'ANY OTHER MAN'
WORK ROB ROY
LBRY F/HW
SPEC JOINT BILL-ALSO ON 27-JUN-1862;CROSS-DRESSING AS AT 27-JUN-1862.
ADD2 SATURDAY

2700 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-JUL-1862
TYPE BURLESQUE ("COMIC OPERATIC EXTRAVAGANZA")
MAIN KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-MISS ESTHER JACOBS (LEICESTER);CROSS-DRESSING;RUN;G.A.
OUT-MISS AMY ROSELLE AND MASTER P.ROSELLE (JUVENILE), MDLLE.
MARIE MANZONI AND MISS EYLES (DANCERS) WHO APPEAR IN AN
"INCIDENTAL" BALLET.
ADD2 MONDAY

2701 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JUL-1862
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 28-JUL-1862;G.A. OUT-AS AT 28-JUL-1862;
CROSS-DRESSING;RUN
ADD2 TUESDAY

2702 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-JUL-1862
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 28-JUL-1862;G.A. OUT-AS AT 28-JUL-1862;
CROSS-DRESSING;RUN
ADD2 WEDNESDAY

2703 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-JUL-1862
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 28-JUL-1862;G.A. OUT-AS AT 28-JUL-1862;
CROSS-DRESSING;RUN
ADD2 THURSDAY

2704 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-AUG-1862
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE!
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 28-JUL-1862;G.A. OUT-AS AT 28-JUL-1862;
CROSS-DRESSING;RUN
ADD2 FRIDAY

2705 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-AUG-1862
TYPE BURLESQUE
SUPP KENILWORTH
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC SUB-TITLE OMITTED;RUN;CROSS-DRESSING;G.A.-AS AT 28-JUL-1862;G. A. OUT-AS AT 28-JUL-1862
ADD2 SATURDAY

2706 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-AUG-1862
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEENE, YE EARL, AND YE MAYDENNE!
AUTH A.HALLIDAY-F.LAWRENCE
WORK KENILWORTH
LBRY M
SPEC G.A.-MISS E.JACOBS (LEICESTER);CROSS-DRESSING;G.A. OUT-MR.C. RICE, MISS A.ROSELLE-MASTER P.ROSELLE (JUVENILE), MDLLE. MAZONI-MISS EYLES (DANCERS) IN THE "INCIDENTAL" BALLET DIVERTISSEMENT.
ADD2 WEDNESDAY

2707 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-NOV-1862
TYPE NATIONAL DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
ADD2 SATURDAY

2708 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-NOV-1862
TYPE DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
ADD2 SATURDAY

2709 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-DEC-1862
TYPE DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LBRY M
ADD2 SATURDAY

2710 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 14-FEB-1863
TYPE NATIONAL DRAMA
SUPP MARY STUART
WORK ABBOT
LBRY GUL
SPEC THE TH.R., DUNLOP ST. HAVING BURNED DOWN THE COMPANY ARE TRANSFERRED HERE.
ADD2 SATURDAY

2711 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 16-FEB-1863
TYPE HISTORICAL PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
LBRY GUL
SPEC G.A.-MR.-MRS. CHARLES KEAN (LOUIS XI,MARTHA) AND PLAYERS.
ADD2 MONDAY

2712 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 26-FEB-1863
TYPE PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
LBRY GUL
SPEC G.A.-MR.-MRS. CHARLES KEAN (LOUIS XI, MARTHA)
ADD2 THURSDAY

2713 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 28-FEB-1863
TYPE DRAMA
MAIN THE BRIDE OF LAMMERMOOR OR THE FATE OF RAVENSWOOD
WORK BRIDE OF LAMMERMOOR
LBRY GUL
SPEC SUPP IS "THE FLOWERS OF THE FOREST"-BILL QUOTES SCOTT "IT WAS THE DAWN OF AUTUMN DAY/THE SUN WAS STRUGGLING WITH FOG FROST GRAY/THAT LIKE A SILVER CRAPE WAS SPREAD/ROUND SIDDAW'S DIM AND DISTANT HEAD."
ADD2 SATURDAY

2714 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 3-MAR-1863
TYPE PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
LBRY GUL
SPEC G.A.-MR.-MRS. CH. KEAN (LOUIS XI, MARTHA) AND PLAYERS.
ADD2 TUESDAY

2715 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 13-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH DION BOUCICAULT, ESQ.
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN;G.A.-MRS.M.EBURNE (JEANNIE), MISS MINNIE DAVIS (EFFIE), MR. M. ELMORE (DAVID DEANS), MR.F.E.EDGAR (ROBERTSON), MR.SAUNDERS (RATCLIFFE), MR.GOURLAY (DUMBIEDYKES);NOTE ALSO WALTER BAYNHAM AS "COUNSEL FOR THE DEFENCE";NEW SCENERY (MR.W.GLOVER)
ADD2 MONDAY

2716 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 14-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH BOUCICAULT
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN;G.A. AS AT 13-APR-1863
ADD2 TUESDAY

2717 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 15-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH BOUCICAULT
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN;G.A. AS AT 13-APR-1863
ADD2 WEDNESDAY

2718 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 16-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH BOUCICAULT
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN;G.A. AS AT 13-APR-1863
ADD2 THURSDAY

2719 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 18-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH BOUCICAULT
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN;G.A. AS AT 13-APR-1863
ADD2 SATURDAY

2720 THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
DATE 20-APR-1863
TYPE SENSATION DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH BOUCICAULT
WORK HEART OF MID-LOTHIAN
LBRY GUL
SPEC RUN "LAST SIX NIGHTS";G.A. AS AT 13-APR-1863
ADD2 MONDAY

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2721    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 21-APR-1863
        TYPE SENSATION DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS
        AUTH BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC RUN;G.A. AS AT 13-APR-1863
        ADD2 TUESDAY

2722    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 22-APR-1863
        TYPE SENSATION DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS
        AUTH BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC RUN;G.A. AS AT 13-APR-1863
        ADD2 WEDNESDAY

2723    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 23-APR-1863
        TYPE SENSATION DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS
        AUTH BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC RUN;G.A. AS AT 13-APR-1863
        ADD2 THURSDAY

2724    THEA GLASGOW,PRINCE'S TH.R.,WEST NILE ST.
        DATE 25-APR-1863
        TYPE SENSATION DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS
        AUTH BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC RUN "LAST TIME";G.A. AS AT 13-APR-1863
        ADD2 SATURDAY

2725    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 16-DEC-1863
        TYPE DRAMA
        ACTS 3
        MAIN GUY MANNERING OR THE GIPSIES OF DERNCLEUGH
        COMP BISHOP
        WORK GUY MANNERING
        LBRY VL(WCA)
        SPEC SPECIAL OCCASION-FIRST NIGHT OF THE SEASON;G.A.-MR.H.
             HAIGH(BERTRAM), MME.HAIGH(NEE DYER)AS JULIA,MR.W.SCOTT(DANDIE-
             OF "THE PRESS AMATEURS"-AMATEUR);G.A.OUT-MISS HELEN KIRK;CAST
             INCLUDES MR.WALTER BAYNHAM AS "COL.MANNERING";RUN
        ADD2 WEDNESDAY
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2726 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 16-DEC-1863;MISS KIRK DISAPPEARS FROM THE BILL.
ADD2 THURSDAY

2727 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 18-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 16-DEC-1863.
ADD2 FRIDAY

2728 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 16-DEC-1863
ADD2 SATURDAY

2729 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN;G.A.-MR.H.HAIGH(BERTRAM),MME.HAIGH(NEE DYER) AS JULIA.
ADD2 MONDAY

2730 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN-BROKEN;G.A.-AS AT 21-DEC-1863
ADD2 WEDNESDAY

2731 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-DEC-1863
TYPE DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSIES OF DERNCLEUGH
WORK GUY MANNERING
LBRY VL(WCA)
SPEC RUN-BROKEN;G.A.-AS AT 21-DEC-1863
ADD2 THURSDAY

2732 THEA EDINBURGH,TH.R.
DATE 27-JUN-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC DATE CONFIRMED-SEE 29-JUN-1864 AND 1-JUL-1864;RUN;GUEST ARTIST -MR.W.CAMPBELL(BAILIE)
ADD2 MONDAY

2733 THEA EDINBURGH,TH.R.
DATE 28-JUN-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MR.W.CAMPBELL(BAILIE);DATE CONFIRMED-SEE 29-JUN-1864 AND 1-JUL-1864
ADD2 TUESDAY

2734 THEA EDINBURGH,TH.R.
DATE 29-JUN-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE
SUPP OVERTURE "GUY MANNERING"
WORK ROB ROY/GUY MANNERING
LBRY F
SPEC BILL IS HEAVILY CROSSED IN INK WITH CORRECTIONS TO THE CAST;ETC; REVIVAL UNDER WAY "TRIUMPHANT SUCCESS";INTRODUCES "THE GATHERING OF THE CLANS" WITH THE DRURY LANE COSTUMES;GUEST ARTIST-MR.W. CAMPBELL(BAILIE), MR.C.PITT'S SUMMER COMPANY;RUN;FAVOURITE MUSIC
ADD2 WEDNESDAY

2735 THEA EDINBURGH,TH.R.
DATE 30-JUN-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY, OR AULD LANGSYNE
SUPP OVERTURE "GUY MANNERING"
WORK ROB ROY/GUY MANNERING
LBRY F
SPEC SEE ABOVE 29-JUN-1864;GUEST ARTIST-MR.WILLIAM CAMPBELL "ENGAGED FOR SIX NIGHTS ONLY";RUN;FAVOURITE MUSIC
ADD2 THURSDAY

2736 THEA EDINBURGH,TH.R.
DATE 1-JUL-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY!
SUPP OVERTURE "GUY MANNERING"
WORK ROB ROY/GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST-MR.W.CAMPBELL(BAILIE);FAVOURITE MUSIC;SPECIAL OCCASION-GRAND FASHIONABLE NIGHT;"LAST TWO NIGHTS OF"-MR.W. CAMPBELL
ADD2 FRIDAY

2737 THEA EDINBURGH,TH.R.
DATE 2-JUL-1864
TYPE NATIONAL DRAMA
SUPP ROB ROY OR AULD LANGSYNE!
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MR.W.CAMPBELL(BAILIE)
ADD2 SATURDAY

2738 THEA EDINBURGH,TH.R.
DATE 6-JUL-1864
TYPE DRAMA
SUPP THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST-MR.W.CAMPBELL (RE-ENGAGEMENT) AS CALEB;MR.C.
PITT'S SUMMER COMPANY
ADD2 WEDNESDAY

2739 THEA EDINBURGH,TH.R.
DATE 7-JUL-1864
TYPE DRAMA
SUPP THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST-MR.W.CAMPBELL (CALEB);MR.C.PITT'S SUMMER COMPANY.
ADD2 THURSDAY

2740 THEA EDINBURGH,TH.R.
DATE 8-JUL-1864
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.C.PITT'S SUMMER COMPANY, MR.W.CAMPBELL
(BAILIE);HIS BENEFIT
ADD2 FRIDAY

2741 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-FEB-1865
TYPE SCOTTISH TRAGEDY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY GUL2
SPEC BENEFIT-MISS SARAH THORNE (LUCY ASHTON)
ADD2 MONDAY

2742 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-FEB-1865
TYPE SCOTTISH TRAGEDY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY GUL2
SPEC G.A.OUT-MDLLE. IDA IDALIE
ADD2 SATURDAY

2743 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-MAY-1865
MAIN ROB ROY
COMP FOSTER (OVERTURE)
WORK ROB ROY
KEYW GLOVER MEMOIRS, GLASGOW EVENING TIMES
LBRY (PP)/GUL
SPEC RUN;G.A.-MR.-MRS.POWRIE(ROB ROY,DI VERNON), MR. CAMPBELL(BAILIE); NEW SCENERY (W.M.GLOVER),MACHINERY (HUBY); DIRECTOR (EGERTON);REDUCED PRICES;REVIVAL;DATA FROM GUL CATALOGUE-BILL IN PEOPLE'S PALACE,GLASGOW; OTHER BILLS NOTE "UPWARDS OF ONE HUNDRED AUXILIARIES";CROSS-DRESSING (MISS ERSKINE AS "FRANCIS)
ADD2 WEDNESDAY

2744 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 THURSDAY

2745 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 FRIDAY

2746 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865;SPECIAL OCCASION-MR.POWRIE ILL (ROB ROY BY MR. FRANK ALLEN)
ADD2 SATURDAY

2747 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 MONDAY

2748 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 TUESDAY

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2749    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 7-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 WEDNESDAY

2750    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 8-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 THURSDAY

2751    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 9-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 FRIDAY

2752    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 10-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 SATURDAY

2753    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 12-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 MONDAY

2754    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 13-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 TUESDAY

2755    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 14-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 WEDNESDAY
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2756    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 15-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 THURSDAY

2757    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 16-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 FRIDAY

2758    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 17-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 SATURDAY

2759    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 19-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 MONDAY

2760    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 20-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 TUESDAY

2761    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 21-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 WEDNESDAY

2762    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 22-JUN-1865
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL2
        SPEC RUN;DETAILS AS AT 31-MAY-1865
        ADD2 THURSDAY
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2763 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 FRIDAY

2764 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 SATURDAY

2765 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 MONDAY

2766 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 TUESDAY

2767 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 WEDNESDAY

2768 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 THURSDAY

2769 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-JUN-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 FRIDAY

2770 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865;SPECIAL OCCASION-"ROB ROY"
PERFORMED FIRST BY "GENERAL REQUEST" AND TO ALLOW THOSE "PARTIES
RESIDING AT A DISTANCE" TO SEE IT.
ADD2 SATURDAY

2771 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 MONDAY

2772 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 TUESDAY

2773 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 WEDNESDAY

2774 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 THURSDAY

2775 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 FRIDAY

2776 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 SATURDAY

2777 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 MONDAY

2778 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 TUESDAY

2779 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 WEDNESDAY

2780 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865
ADD2 THURSDAY

2781 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865;BENEFIT-G.A. MR.POWRIE(ROB ROY);
ALSO G.A.-GENTLEMEN AMATEURS (BAILIE,DOUGAL) FROM THE "LATE
PRESS THEATRICALS";G.A.OUT-MR.G.HODSON;SUPP IS NATIONAL PLAY
OF "WALLACE"
ADD2 MONDAY

2782 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 18-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN;DETAILS AS AT 31-MAY-1865;BENEFIT-MR.CAMPBELL(BAILIE)
ADD2 TUESDAY

2783 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-JUL-1865
MAIN ROB ROY
WORK ROB ROY
LBRY GUL2
SPEC RUN-LAST NIGHT;DETAILS AS AT 31-MAY-1865;BENEFIT-MRS. EDMUND
GLOVER; G.A.OUT-GEORGE HODSON
ADD2 WEDNESDAY

2784 THEA DUNDEE,TH.R.
DATE 4-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE-"IN ACCORDANCE WITH THE SPIRIT OF THE TIMES"
COMP BISHOP-OVERTURE TO "GUY MANNERING"
WORK IVANHOE/GUY MANNERING
FORD K20
LBRY DCL
SPEC "FIRST TIME IN DUNDEE"; FAVOURITE MUSIC
ADD2 MONDAY

2785 THEA DUNDEE,TH.R.
DATE 5-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE, (ETC.)
WORK IVANHOE
FORD K20
LBRY DCL
SPEC RUN; DATE CONFIRMED-SEE BILL 18-SEP-1865 (DCL), "HAVING BEEN
RECEIVED EACH EVENING...MOST SUCCESSFUL".
ADD2 TUESDAY

2786 THEA DUNDEE,TH.R.
DATE 6-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE, (ETC.)
WORK IVANHOE
FORD K20
LBRY DCL
SPEC RUN; DATE CONFIRMED
ADD2 WEDNESDAY

2787 THEA DUNDEE,TH.R.
DATE 7-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE, (ETC.)
WORK IVANHOE
FORD K20
LBRY DCL
SPEC RUN; DATE CONFIRMED
ADD2 THURSDAY

2788 THEA DUNDEE,TH.R.
DATE 8-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE, (ETC.)
WORK IVANHOE
FORD K20
LBRY DCL
SPEC RUN; DATE CONFIRMED
ADD2 FRIDAY

2789 THEA DUNDEE,TH.R.
DATE 9-SEP-1865
TYPE BURLESQUE
SUPP IVANHOE, (ETC.)
WORK IVANHOE
FORD K20
LBRY DCL
SPEC RUN; DATE CONFIRMED
ADD2 SATURDAY

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2790    THEA DUNDEE,TH.R.
        DATE 11-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 MONDAY

2791    THEA DUNDEE,TH.R.
        DATE 12-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 TUESDAY

2792    THEA DUNDEE,TH.R.
        DATE 13-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 WEDNESDAY

2793    THEA DUNDEE,TH.R.
        DATE 14-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 THURSDAY

2794    THEA DUNDEE,TH.R.
        DATE 15-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 FRIDAY

2795    THEA DUNDEE,TH.R.
        DATE 16-SEP-1865
        TYPE BURLESQUE
        SUPP IVANHOE, (ETC.)
        WORK IVANHOE
        FORD K20
        LBRY DCL
        SPEC RUN; DATE CONFIRMED
        ADD2 SATURDAY
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2796 THEA DUNDEE,TH.R.
DATE 18-SEP-1865
MAIN LADY OF THE LAKE (MELO-DRAMATIC ROMANCE)
SUPP IVANHOE, (ETC.) (BURLESQUE)
CATT IN PREPARATION-BYRON'S "KENILWORTH" BURLESQUE
WORK LADY OF THE LAKE/IVANHOE
LBRY DCL
SPEC RUN; COMBINATION; DOUBLE RUN
ADD2 MONDAY

2797 THEA DUNDEE,TH.R.
DATE 19-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-BURLESQUE
MAIN LADY OF THE LAKE
SUPP IVANHOE, (ETC.)
WORK LADY OF THE LAKE/IVANHOE
LBRY DCL
SPEC RUN; COMBINATION; DOUBLE RUN
ADD2 TUESDAY

2798 THEA DUNDEE,TH.R.
DATE 20-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-BURLESQUE
MAIN LADY OF THE LAKE
SUPP IVANHOE, (ETC.)
WORK LADY OF THE LAKE/IVANHOE
LBRY DCL
SPEC RUN; COMBINATION; DOUBLE RUN
ADD2 WEDNESDAY

2799 THEA DUNDEE,TH.R.
DATE 21-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-BURLESQUE
MAIN LADY OF THE LAKE
SUPP IVANHOE, (ETC.)
WORK LADY OF THE LAKE/IVANHOE
LBRY DCL
SPEC RUN; COMBINATION; DOUBLE RUN.
ADD2 THURSDAY

2800 THEA DUNDEE,TH.R.
DATE 23-SEP-1865
MAIN THE LADY OF THE LAKE (MELO-DRAMATIC ROMANCE)
SUPP IVANHOE, (ETC.) (BURLESQUE-BY BYRON)
CATT MONDAY-H.J. BYRON'S "KENILWORTH; OR, THE DAYS OF GOOD QUEEN BESS"
WORK LADY OF THE LAKE/IVANHOE
LBRY DCL
SPEC DOUBLE RUN; LAST NIGHT OF "IVANHOE"; COMBINATION; BROKEN RUN-FRIDAY" GRAND FASHIONABLE NIGHT" OF "SCHOOL FOR SCANDAL" AND THE "AREA BELLE"
ADD2 SATURDAY

2801 THEA DUNDEE,TH.R.
DATE 25-SEP-1865
MAIN THE LADY OF THE LAKE (MELO-DRAMATIC ROMANCE)
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE (OPERATIC EXTRAVAGANZA)
WORK LADY OF THE LAKE/KENILWORTH
LBRY DCL
SPEC COMBINATION; DOUBLE RUN; QUERY TITLE-SEE CATT ON 23-SEP-1865
ADD2 MONDAY

2802 THEA DUNDEE,TH.R.
DATE 26-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-OPERATIC EXTRAVAGANZA
MAIN THE LADY OF THE LAKE
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK LADY OF THE LAKE/KENILWORTH
LBRY DCL
SPEC COMBINATION; DOUBLE RUN; AS AT 25-SEP-1865
ADD2 TUESDAY

2803 THEA DUNDEE,TH.R.
DATE 27-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-OPERATIC EXTRAVAGANZA
MAIN THE LADY OF THE LAKE
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK LADY OF THE LAKE/KENILWORTH
LBRY DCL
SPEC COMBINATION; DOUBLE RUN; AS AT 25-SEP-1865.
ADD2 WEDNESDAY

2804 THEA DUNDEE,TH.R.
DATE 28-SEP-1865
TYPE MELO-DRAMATIC ROMANCE-OPERATIC EXTRAVAGANZA
MAIN THE LADY OF THE LAKE
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK LADY OF THE LAKE/KENILWORTH
LBRY DCL
SPEC COMBINATION; DOUBLE RUN; AS AT 25-SEP-1865
ADD2 THURSDAY

2805 THEA DUNDEE,TH.R.
DATE 30-SEP-1865
MAIN THE LADY OF THE LAKE (MELO-DRAMATIC ROMANCE)
SUPP KENILWORTH, OR YE QUEENE, YE EARLE AND YE MAYDENNE (COMIC OPERATIC EXTRA-GANZA)
AUTH BYRON
WORK LADY OF THE LAKE/KENILWORTH
LBRY DCL
SPEC DOUBLE RUN; COMBINATION; "LAST NIGHT OF THE LADY OF THE LAKE"; BROKEN RUN-FRIDAY "GRAND FASHIONABLE NIGHT" OF "THE HUNCHBACK" AND THE "BALANCE OF COMFORT"
ADD2 SATURDAY

2806 THEA DUNDEE,TH.R.
DATE 2-OCT-1865
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 MONDAY

2807 THEA DUNDEE,TH.R.
DATE 3-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 TUESDAY

2808 THEA DUNDEE,TH.R.
DATE 4-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 WEDNESDAY

2809 THEA DUNDEE,TH.R.
DATE 5-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 THURSDAY

2810 THEA DUNDEE,TH.R.
DATE 6-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 FRIDAY

2811 THEA DUNDEE,TH.R.
DATE 7-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 SATURDAY

2812 THEA DUNDEE,TH.R.
DATE 9-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 MONDAY

2813 THEA DUNDEE,TH.R.
DATE 10-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE.
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 TUESDAY

2814 THEA DUNDEE,TH.R.
DATE 11-OCT-1865
TYPE OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE.
WORK KENILWORTH
LBRY DCL
SPEC RUN
ADD2 WEDNESDAY

2815 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-FEB-1866
TYPE SCOTTISH DRAMA
MAIN MARY QUEEN OF SCOTS
WORK ABBOT
LBRY VL(WCA)
SPEC BENEFIT-MISS IDA IDALIE (DANCER IN "FIRST TIME IN GLASGOW",
PANTOMIMIC BALLET, "LA SYLPHIDE.");POSSIBLE QUERY MAIN/SUPP TO
"ALADDIN."
ADD2 WEDNESDAY

2816 THEA DUNDEE,TH.R.
DATE 7-FEB-1866
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR, YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY DCL
ADD2 WEDNESDAY

2817 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-FEB-1866
TYPE SCOTTISH DRAMA
MAIN MARY QUEEN OF SCOTS
WORK ABBOT
LBRY VL(WCA)
SPEC FINAL NIGHTS OF THE PANTOMIME.
ADD2 THURSDAY

2818 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-MAY-1866
TYPE NATIONAL DRAMA
MAIN MARY STUART, QUEEN OF SCOTS
WORK ABBOT
LBRY VL(WCA)
SPEC G.A.-MISS HEATH (MARY;HAS ALREADY DONE A WEEK OR SO IN "EAST
LYNNE"); G.A. OUT-MR.GEORGE GRANT
ADD2 MONDAY

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2819    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 15-MAY-1866
        TYPE NATIONAL DRAMA
        MAIN MARY STUART, QUEEN OF SCOTS
        WORK ABBOT
        LBRY VL(WCA)
        SPEC G.A.-MISS HEATH(MARY);G.A. OUT-MR.GEORGE GRANT.
        ADD2 TUESDAY

2820    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 29-JUN-1866
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY VL(WCA)
        SPEC BENEFIT-MR.D.FISHER (ROB ROY "HIS FIRST APPEARANCE IN A
             NATIONAL SCOTTISH DRAMA");G.A. OUT-MR.H.C.MCINTYRE (SCOTTISH
             VOCALIST DANCER AND BROADSWORDSMAN), A GENTLEMAN AMATEUR
             (APPEARS IN "RAISING THE WIND".)
        ADD2 FRIDAY

2821    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 30-JUN-1866
        TYPE NATIONAL DRAMA
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LBRY M
        SPEC "LAST NIGHT OF THE SUMMER SEASON";MR.D.FISHER AS "ROB ROY", MR.H.
             C.MCINTYRE(HIGHLAND DANCER)-G.A.;G.A. OUT-DR.LYNN (MAGICIAN)
        ADD2 SATURDAY

2822    THEA EDINBURGH,TH.R.
        DATE 27-AUG-1866
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC NEW SCENERY, DRESSES, ETC.;DATE CONFIRMED-SEE 10-SEP-1866
             "THIRD WEEK"; RUN;GUEST ARTIST AS AT 3-SEP-1866 AND 10-SEP-1866
        ADD2 MONDAY

2823    THEA EDINBURGH,TH.R.
        DATE 28-AUG-1866
        TYPE GRAND MUSICAL-NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST AND DETAILS AS AT 3-SEP-1866;RUN
        ADD2 TUESDAY

2824    THEA EDINBURGH,TH.R.
        DATE 29-AUG-1866
        TYPE GRAND MUSICAL-NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST AND DETAILS AS AT 3-SEP-1866;RUN
        ADD2 WEDNESDAY
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2825 THEA EDINBURGH,TH.R.
DATE 30-AUG-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST AND DETAILS AS AT 3-SEP-1866;RUN
ADD2 THURSDAY

2826 THEA EDINBURGH,TH.R.
DATE 31-AUG-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST AND DETAILS AS AT 3-SEP-1866;RUN
ADD2 FRIDAY

2827 THEA EDINBURGH,TH.R.
DATE 1-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST AND DETAILS AS AT 3-SEP-1866;RUN
ADD2 SATURDAY

2828 THEA EDINBURGH,TH.R.
DATE 3-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC "PRODUCED ON A SCALE OF COMPLETENESS NEVER BEFORE ATTEMPTED IN EDINBURGH"; NEW SCENERY, COSTUMES ETC.;RUN;GUEST ARTIST-MR.J.B. HOWARD(ROB ROY), MR.W.CAMPBELL(BAILIE), MR.ODELL(OWEN);HIGHLAND PIPERS AND DANCERS.
ADD2 MONDAY

2829 THEA EDINBURGH,TH.R.
DATE 4-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 TUESDAY

2830 THEA EDINBURGH,TH.R.
DATE 5-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866.
ADD2 WEDNESDAY

2831 THEA EDINBURGH,TH.R.
DATE 6-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 THURSDAY

2832 THEA EDINBURGH,TH.R.
DATE 7-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 FRIDAY

2833 THEA EDINBURGH,TH.R.
DATE 8-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 SATURDAY

2834 THEA EDINBURGH,TH.R.
DATE 10-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 MONDAY

2835 THEA EDINBURGH,TH.R.
DATE 11-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 TUESDAY

2836 THEA EDINBURGH,TH.R.
DATE 12-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 WEDNESDAY

2837 THEA EDINBURGH,TH.R.
DATE 13-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC BILL MENTIONS "EXTRAORDINARY AND UNPRECEDENTED SUCCESS OF 'ROB ROY'"; RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 THURSDAY

2838 THEA EDINBURGH,TH.R.
DATE 14-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 FRIDAY

2839 THEA EDINBURGH,TH.R.
DATE 15-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 SATURDAY

2840 THEA EDINBURGH,TH.R.
DATE 17-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC "LAST WEEK";RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 MONDAY

2841 THEA EDINBURGH,TH.R.
DATE 18-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 TUESDAY

2842 THEA EDINBURGH,TH.R.
DATE 19-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 WEDNESDAY

2843 THEA EDINBURGH,TH.R.
DATE 20-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 THURSDAY

2844 THEA EDINBURGH,TH.R.
DATE 21-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866
ADD2 FRIDAY

2845 THEA EDINBURGH,TH.R.
DATE 22-SEP-1866
TYPE GRAND MUSICAL-NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 3-SEP-1866.
ADD2 SATURDAY

2846 THEA EDINBURGH,TH.R.
DATE 29-OCT-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN-TWELVE NIGHTS;GUEST ARTIST-MR.E.SAKER (DOUGAL);
"AT THE URGENT REQUEST OF NUMEROUS PATRONS...PREVENTED FROM
WITNESSING IT DURING THE SUMMER RECESS";CAST CHANGE (QUERY GUEST
ARTIST-MR.PILLANS (BAILIE).)
ADD2 MONDAY

2847 THEA EDINBURGH,TH.R.
DATE 30-OCT-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866.
ADD2 TUESDAY

2848 THEA EDINBURGH,TH.R.
DATE 31-OCT-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866.
ADD2 WEDNESDAY

2849 THEA EDINBURGH,TH.R.
DATE 1-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 THURSDAY

2850 THEA EDINBURGH,TH.R.
DATE 2-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 FRIDAY

2851 THEA EDINBURGH,TH.R.
DATE 3-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 SATURDAY

2852 THEA EDINBURGH,TH.R.
DATE 5-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 MONDAY

2853 THEA EDINBURGH,TH.R.
DATE 6-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 TUESDAY

2854 THEA EDINBURGH,TH.R.
DATE 7-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 WEDNESDAY

2855 THEA EDINBURGH,TH.R.
DATE 8-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 THURSDAY

2856 THEA EDINBURGH,TH.R.
DATE 9-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 FRIDAY

2857 THEA EDINBURGH,TH.R.
DATE 10-NOV-1866
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN;GUEST ARTIST AND DETAILS AS AT 29-OCT-1866
ADD2 SATURDAY

2858 THEA EDINBURGH,TH.R.
DATE 15-FEB-1867
TYPE PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
FORD APPENDIX, P50
LBRY F
SPEC GUEST ARTIST-MR.C.KEAN (LOUIS), MRS.C.KEAN (MARTHA)
ADD2 FRIDAY

2859 THEA EDINBURGH,TH.R.
DATE 28-FEB-1867
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
FORD APPENDIX P.50.
LBRY F
SPEC GUEST ARTIST-MR.CHARLES KEAN (LOUIS XI), MRS.CHARLES KEAN
(MARTHA).
ADD2 THURSDAY

2860 THEA EDINBURGH,TH.R.
DATE 4-MAR-1867
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC AMATEUR;"GRAND MILITARY AMATEUR THEATRICALS" TO BENEFIT THE ROYAL INFIRMARY;PATRONAGE-MAJ-GEN.F.W.HAMILTON,C.B. "COMMANDING IN NORTH BRITAIN";CROSS-DRESSING ("ELIZABETH", BUT NOT "LEICESTER")
ADD2 MONDAY

2861 THEA EDINBURGH,TH.R.
DATE 11-MAR-1867
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC AMATEUR-SEE 4-MAR-1867;CROSS-DRESSING AS AT 4-MAR-1867
ADD2 MONDAY

2862 THEA EDINBURGH,TH.R.
DATE 16-MAR-1867
TYPE NATIONAL DRAMA
MAIN MARY STUART, QUEEN OF SCOTS
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-THE DEULIN FAMILY (DANCERS) IN "THE DANCING SCOTCHMAN"
ADD2 SATURDAY

2863 THEA EDINBURGH,TH.R.
DATE 6-APR-1867
TYPE BURLESQUE
SUPP KENILWORTH! OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC SEE 4-MAR-1867 AND 11-MAR-1867 FOR "MILITARY THEATRICALS" OF THE SAME PIECE;CROSS-DRESSING ("ELIZABETH" AND "LEICESTER")
ADD2 SATURDAY

2864 THEA EDINBURGH,TH.R.
DATE 1-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
COMP H.J.LOVEDAY-OVERTURE
WORK GUY MANNERING
LBRY F
SPEC RUN;NEW SCENERY, COSTUMES, ETC.;GUEST ARTIST-MISS H. KIRK(LUCY), MISS M.BARRIE(JULIA), MR.A.ST.ALBYN(BERTRAM)
ADD2 MONDAY

2865 THEA EDINBURGH,TH.R.
DATE 2-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 TUESDAY

2866 THEA EDINBURGH,TH.R.
DATE 3-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 WEDNESDAY

2867 THEA EDINBURGH,TH.R.
DATE 4-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 THURSDAY

2868 THEA EDINBURGH,TH.R.
DATE 5-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 FRIDAY

2869 THEA EDINBURGH,TH.R.
DATE 6-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;DETAILS AS AT 1-JUL-1867
ADD2 SATURDAY

2870 THEA EDINBURGH,TH.R.
DATE 8-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 MONDAY

2871 THEA EDINBURGH,TH.R.
DATE 9-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 TUESDAY

2872 THEA EDINBURGH,TH.R.
DATE 10-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 WEDNESDAY

2873 THEA EDINBURGH,TH.R.
DATE 11-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 THURSDAY

2874 THEA EDINBURGH,TH.R.
DATE 12-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 FRIDAY

2875 THEA EDINBURGH,TH.R.
DATE 13-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 SATURDAY

2876 THEA EDINBURGH,TH.R.
DATE 15-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 MONDAY

2877 THEA EDINBURGH,TH.R.
DATE 16-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867
ADD2 TUESDAY

2878 THEA EDINBURGH,TH.R.
DATE 17-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 WEDNESDAY

2879 THEA EDINBURGH,TH.R.
DATE 18-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST AND DETAILS AS AT 1-JUL-1867;RUN
ADD2 THURSDAY

2880 THEA EDINBURGH,TH.R.
DATE 19-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 FRIDAY

2881 THEA EDINBURGH,TH.R.
DATE 20-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 SATURDAY

2882 THEA EDINBURGH,TH.R.
DATE 22-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 MONDAY

2883 THEA EDINBURGH,TH.R.
DATE 23-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 TUESDAY

2884 THEA EDINBURGH,TH.R.
DATE 24-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 WEDNESDAY

2885 THEA EDINBURGH,TH.R.
DATE 25-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 THURSDAY

2886 THEA EDINBURGH,TH.R.
DATE 26-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 FRIDAY

2887 THEA EDINBURGH,TH.R.
DATE 27-JUL-1867
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 1-JUL-1867.
ADD2 SATURDAY

2888 THEA EDINBURGH,TH.R.
DATE 29-JUL-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON);DATE CONFIRMED SEE
1-AUG-1867.
ADD2 MONDAY

2889 THEA EDINBURGH,TH.R.
DATE 30-JUL-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON);DATE CONFIRMED-SEE
1-AUG-1867
ADD2 TUESDAY

2890 THEA EDINBURGH,TH.R.
DATE 31-JUL-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON);DATE CONFIRMED-SEE
1-AUG-1867
ADD2 WEDNESDAY

2891 THEA EDINBURGH,TH.R.
DATE 1-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MISS H.KIRK(DI VERNON);RUN
ADD2 THURSDAY

2892 THEA EDINBURGH,TH.R.
DATE 2-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 FRIDAY

2893 THEA EDINBURGH,TH.R.
DATE 3-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 SATURDAY

2894 THEA EDINBURGH,TH.R.
DATE 5-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 MONDAY

2895 THEA EDINBURGH,TH.R.
DATE 6-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 TUESDAY

2896 THEA EDINBURGH,TH.R.
DATE 7-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 WEDNESDAY

2897 THEA EDINBURGH,TH.R.
DATE 8-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 THURSDAY

2898 THEA EDINBURGH,TH.R.
DATE 9-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 FRIDAY

2899 THEA EDINBURGH,TH.R.
DATE 10-AUG-1867
TYPE GREAT NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC RUN;GUEST ARTIST-MISS H.KIRK(DI VERNON)
ADD2 SATURDAY

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2900    THEA EDINBURGH,TH.R.
        DATE 12-AUG-1867
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY F
        SPEC RUN;TRUNCATED;(MISS H.KIRK REPLACED BY MISS I.MORTIMER);SCENERY
           -BILL MAKES SPECIAL MENTION OF THE WATERFALL.
        ADD2 MONDAY

2901    THEA EDINBURGH,TH.R.
        DATE 13-AUG-1867
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY F
        SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867
        ADD2 TUESDAY

2902    THEA EDINBURGH,TH.R.
        DATE 14-AUG-1867
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY F
        SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867
        ADD2 WEDNESDAY

2903    THEA EDINBURGH,TH.R.
        DATE 15-AUG-1867
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY F
        SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867
        ADD2 THURSDAY

2904    THEA EDINBURGH,TH.R.
        DATE 16-AUG-1867
        SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LBRY F
        SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867
        ADD2 FRIDAY

2905    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 17-AUG-1867
        TYPE NATIONAL DRAMATIC SPECTACLE
        ACTS 5
        MAIN MONTROSE OR THE GATHERING OF THE CLANS
        AUTH SEE SPEC
        WORK LEGEND OF MONTROSE
        FORD M7
        LBRY VL(WCA)
        SPEC "WRITTEN EXPRESSLY FOR THIS THEATRE BY A GENTLEMAN OF GLASGOW";
             FIRST NIGHT;G.A.-MR.RYDER(DALGETTY),MR.H.RUSSELL(ALLAN);150
             AUXILIARIES; NEW SCENERY-MR.W.GLOVER;RUN;POSSIBLE QUERY-FORD.
        ADD2 SATURDAY
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2906 THEA EDINBURGH,TH.R.
DATE 17-AUG-1867
SUPP ROB ROY, OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 SATURDAY

2907 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
AUTH SEE SPEC
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A.-AS AT 17-AUG-1867;DETAILS AS AT 17-AUG-1867; "THIS AND FOLLOWING EVENINGS."
ADD2 MONDAY

2908 THEA EDINBURGH,TH.R.
DATE 19-AUG-1867
SUPP ROB ROY, OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 MONDAY

2909 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;"THIS AND FOLLOWING EVENINGS";G.A. AND DETAILS-AS AT 17-AUG-1867.
ADD2 TUESDAY

2910 THEA EDINBURGH,TH.R.
DATE 20-AUG-1867
SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867
ADD2 TUESDAY

2911 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;"THIS AND FOLLOWING EVENINGS";G.A. AND DETAILS-AS AT 17-AUG-1867.
ADD2 WEDNESDAY

2912 THEA EDINBURGH,TH.R.
DATE 21-AUG-1867
SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 WEDNESDAY

2913 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;"THIS AND FOLLOWING EVENINGS";G.A. AND DETAILS AS AT 17-AUG-1867.
ADD2 THURSDAY

2914 THEA EDINBURGH,TH.R.
DATE 22-AUG-1867
SUPP ROB ROY, OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 THURSDAY

2915 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE, OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867.
ADD2 FRIDAY

2916 THEA EDINBURGH,TH.R.
DATE 23-AUG-1867
SUPP ROB ROY, OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 FRIDAY

2917 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 SATURDAY

2918 THEA EDINBURGH,TH.R.
DATE 24-AUG-1867
SUPP ROB ROY OR AULD LANGSYNE (LAST 2 ACTS)
WORK ROB ROY
LBRY F
SPEC RUN;TRUNCATED;DETAILS AS AT 12-AUG-1867.
ADD2 SATURDAY

2919 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867.
ADD2 MONDAY

2920 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 TUESDAY

2921 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 WEDNESDAY

2922 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 THURSDAY

2923 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-AUG-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;SPECIAL OCCASION-GRAND FASHIONABLE NIGHT;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 FRIDAY

2924 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 31-AUG-1867
TYPE NATIONAL DRAMA, NATIONAL DRAMATIC SPECTACLE
MAIN MARY, QUEEN OF SCOTS, OR THE ESCAPE FROM LOCHLEVEN CASTLE (2 ACTS)
SUPP MONTROSE OR THE GATHERING OF THE CLANS (5 ACTS)
WORK ABBOT/LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;COMBINATION;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 SATURDAY

2925 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 2-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867.
ADD2 MONDAY

2926 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL(WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 TUESDAY

2927 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 WEDNESDAY

2928 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 THURSDAY

2929 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 FRIDAY

2930 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 SATURDAY

2931 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 10-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC BROKEN RUN (BILL FOR 9TH MISSING);G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 TUESDAY

2932 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 WEDNESDAY

2933 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 THURSDAY

2934 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 FRIDAY

2935 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 14-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 SATURDAY

2936 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-SEP-1867
TYPE NATIONAL DRAMATIC SPECTACLE
ACTS 5
MAIN MONTROSE OR THE GATHERING OF THE CLANS
WORK LEGEND OF MONTROSE
LBRY VL (WCA)
SPEC RUN;G.A. AND DETAILS AS AT 17-AUG-1867
ADD2 MONDAY

2937 THEA EDINBURGH,TH.R.
DATE 5-OCT-1867
TYPE PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
LBRY F
SPEC GUEST ARTIST-MR.CHARLES DILLON (LOUIS)
ADD2 SATURDAY

2938 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-OCT-1867
TYPE NATIONAL DRAMA
SUPP MARY STUART OR THE ESCAPE FROM LOCHLEVEN CASTLE
WORK ABBOT
LBRY VL(WCA)
SPEC G.A.OUT-ESPINOZA-MLLE.SOPHIE (DANCERS)
ADD2 SATURDAY

2939 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-NOV-1867
TYPE SCOTTISH MUSICAL DRAMA
ACTS 2
SUPP THE HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY VL(WCA)
SPEC REVIVAL
ADD2 SATURDAY

2940 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-NOV-1867
TYPE SCOTTISH MUSICAL DRAMA
SUPP THE HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY VL(WCA)
SPEC REVIVAL
ADD2 TUESDAY

2941 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-FEB-1868
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY VL(WCA)
SPEC G.A.OUT-MR.CHARLES DILLON.
ADD2 WEDNESDAY

2942 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-FEB-1868
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY VL(WCA)
SPEC G.A.OUT-MR.CHARLES DILLON.
ADD2 THURSDAY

2943 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-APR-1868
TYPE SCOTTISH TRAGEDY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY VL(WCA)
SPEC REVIVAL;G.A.OUT-MISS J.ST.GEORGE.
ADD2 MONDAY

2944 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-APR-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY VL(WCA)
SPEC "ALL THE ORIGINAL SCENERY";G.A.-MR.M.MURDOCH(ROB ROY), MR. PHELPS(BAILIE);HIS BENEFIT.
ADD2 FRIDAY

2945 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-APR-1868
ACTS 3
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY VL(WCA)
SPEC G.A.-MR.M.MURDOCH(ROB ROY)[PHELPS HAS LEFT THE CAST BUT THE PIECE IS REPEATED-SEE 29-APR-1868].
ADD2 TUESDAY

2946 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-APR-1868
ACTS 3
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY VL(WCA)
SPEC G.A.-MR.M.MURDOCH(ROB ROY)
ADD2 WEDNESDAY

2947 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 6-MAY-1868
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S.
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC G.A.-MISS MARRIOTT (JEANIE);RUN
ADD2 WEDNESDAY

2948 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-MAY-1868
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC RUN;G.A.-MISS MARRIOTT (JEANIE);SPECIAL OCCASION "GRAND NATIONAL NIGHT"-SUPP INCLUDES "THE BONNIE FISHWIFE" AND "CRAMOND BRIG".
ADD2 THURSDAY

2949 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 9-MAY-1868
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S.
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC RUN;G.A.-MISS MARRIOTT (JEANIE);SPECIAL OCCASION-"GRAND NATIONAL NIGHT"-SUPP INCLUDES "THE BONNY FISHWIFE" AND "CRAMOND BRIG".
ADD2 SATURDAY

2950 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-MAY-1868
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY VL(WCA)
SPEC RUN;"RECEIVED NIGHTLY";G.A.-MISS MARRIOTT(JEANIE)
ADD2 MONDAY

2951 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 15-MAY-1868
TYPE NATIONAL DRAMA
SUPP GUY MANNERING (ACTS 2 AND 3)
WORK GUY MANNERING
LBRY VL(WCA)
SPEC TRUNCATED;G.A.-MR.M.MURDOCH(DANDIE),MISS MARRIOTT(MEG MERRILIES); HER BENEFIT.
ADD2 FRIDAY

2952 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-JUN-1868
TYPE NATIONAL OPERATIC DRAMA
SUPP GUY MANNERING (ACTS 2 AND 3)
WORK GUY MANNERING
LBRY VL(WCA)
SPEC TRUNCATED;G.A.-"ENGLISH OPERA CO."
ADD2 SATURDAY

2953 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 8-JUL-1868
TYPE NATIONAL OPERATIC DRAMA
SUPP GUY MANNERING (ACTS 2 AND 3)
WORK GUY MANNERING
LBRY VL(WCA)
SPEC G.A.-"ENGLISH OPERA CO.",MR.HENRY CORRI(DANDIE);HIS BENEFIT; TRUNCATED;SPECIAL OCCASION-GRAND FASHIONABLE NIGHT.
ADD2 WEDNESDAY

2954 THEA EDINBURGH,TH.R.
DATE 17-JUL-1868
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC DATE CONFIRMED-SEE 18-JUL-1868,"ENTHUSIASTIC RECEPTION OF MR. CHARLES DILLON AS ROB ROY";HOWEVER, SEE 15-JUL-1868 WHICH ANNOUNCES MR.T.POWRIE AS "ROB ROY";GUEST ARTIST-MR.W.CAMPBELL (BAILIE)
ADD2 FRIDAY

2955 THEA EDINBURGH,TH.R.
DATE 18-JUL-1868
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.C.DILLON (ROB ROY), MR.W.CAMPBELL (BAILIE), MISS J. DESBOROUGH (HELEN), MR.BARRETT (MAJ.GALBRAITH) AND A "POWERFUL LONDON COMPANY"-SEE 27-JUN-1868
ADD2 SATURDAY

2956 THEA EDINBURGH,TH.R.
DATE 20-JUL-1868
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST AS AT 18-JUL-1868
ADD2 MONDAY

2957 THEA EDINBURGH,TH.R.
DATE 21-JUL-1868
TYPE NATIONAL ROMANTIC DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST AS AT 18-JUL-1868
ADD2 TUESDAY

2958 THEA EDINBURGH,TH.R.
DATE 21-AUG-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY FH/W
SPEC "FOR THIS NIGHT ONLY";G.A.-MR.M.MURDOCH "A GENTLEMAN AMATEUR"; HIS BENEFIT;"LAST NIGHT BUT ONE OF THE PRESENT TALENTED COMPANY"
ADD2 FRIDAY

2959 THEA EDINBURGH,TH.R.
DATE 22-AUG-1868
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LBRY F/HW
SPEC POSSIBLE QUERY DATE;HOWEVER SEE ALSO FOLGER/HENDERSON "WAVERLEY" VOL.10 NOS.51 AND 59.
ADD2 SATURDAY

2960 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-OCT-1868
TYPE PLAY
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)
FORD APPENDIX P.50 NO.9
LBRY M
SPEC G.A.-MR.CHARLES DILLON (LOUIS XI).
ADD2 MONDAY

2961 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 7-OCT-1868
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC G.A.-MR.CHARLES DILLON (ROB ROY), MR.DUNCAN SMYTHE (FRANCIS).
ADD2 WEDNESDAY

2962 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-OCT-1868
TYPE OPERATIC PLAY
ACTS 3
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
COMP BISHOP
WORK GUY MANNERING
LBRY M
SPEC REVIVAL "IN ITS ORIGINAL ENTIRETY";G.A.-MISS AUGUSTA THOMSON (JULIA); "IT IS RESPECTFULLY NOTIFIED THAT THE EARLIER PART OF THE FIRST ACT OF GUY MANNERING (USUALLY OMITTED) CONTAINS SOME OF THE MUSICAL GEMS OF THE PLAY";SUPP INCLUDES "THE FAIR MAID OF PERTH" (OR FOR MY AIN HAND).
ADD2 SATURDAY

2963 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-OCT-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MISS AUGUSTA THOMSON (DI VERNON)
ADD2 MONDAY

2964 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-OCT-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-MISS AUGUSTA THOMSON (DI VERNON)
ADD2 TUESDAY

2965 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-OCT-1868
TYPE OPERATIC PLAY
ACTS 3
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LBRY M
SPEC G.A.-MISS A.THOMSON (JULIA), MR.DUNCAN SMYTH (GABRIEL).
ADD2 SATURDAY

2966 THEA EDINBURGH,TH.R.
DATE 29-OCT-1868
TYPE NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC GUEST ARTIST-LADY DON (BERTRAM);CROSS-DRESSING
ADD2 THURSDAY

2967 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 12-NOV-1868
TYPE BURLESQUE "COMIC OPERATIC EXTRAVAGANZA"
SUPP KENILWORTH OR YE QUEEN! YE EARLE! AND YE MAYDENNE!
AUTH HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-LADY DON (LEICESTER);CROSS-DRESSING
ADD2 THURSDAY

2968 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 13-NOV-1868
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEEN! YE EARLE! AND YE MAYDENNE!
WORK KENILWORTH
LBRY M
SPEC G.A.-LADY DON (LEICESTER);CROSS-DRESSING
ADD2 FRIDAY

2969 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 16-NOV-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC G.A.-LADY DON (FRANCIS);CROSS-DRESSING
ADD2 MONDAY

2970 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-NOV-1868
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEEN! YE EARLE! AND YE MAYDENNE!
WORK KENILWORTH
LBRY M
SPEC G.A.-LADY DON (LEICESTER);CROSS-DRESSING;RUN
ADD2 TUESDAY

2971 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 18-NOV-1868
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEEN! YE EARLE! AND YE MAYDENNE!
WORK KENILWORTH
LBRY M
SPEC G.A.-LADY DON (LEICESTER);CROSS-DRESSING;RUN
ADD2 WEDNESDAY

2972 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-NOV-1868
TYPE BURLESQUE
SUPP KENILWORTH OR YE QUEEN! YE EARLE! AND YE MAYDENNE!
WORK KENILWORTH
LBRY M
SPEC G.A.-LADY DON (LEICESTER);CROSS-DRESSING;RUN
ADD2 THURSDAY

2973 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-NOV-1868
TYPE DRAMA
ACTS 4
MAIN JEANNIE DEANS OR, THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC "PLAYED BY MISS MARRIOTT UPWARDS OF 500 TIMES";G.A.-MISS
MARRIOTT (JEANIE);REVIVAL;RUN
ADD2 FRIDAY

2974 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-NOV-1868
TYPE DRAMA
ACTS 4
MAIN JEANNIE DEANS OR, THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 27-NOV-1868;REVIVAL;RUN
ADD2 SATURDAY

2975 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-NOV-1868
TYPE DRAMA
MAIN JEANNIE DEANS OR, THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 27-NOV-1868;REVIVAL;RUN
ADD2 MONDAY

2976 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-DEC-1868
TYPE DRAMA
MAIN JEANNIE DEANS OR, THE SISTERS OF ST.LEONARD'S
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 27-NOV-1868;REVIVAL;RUN
ADD2 TUESDAY

2977 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-DEC-1868
TYPE NATIONAL DRAMA
ACTS 4
MAIN JEANNIE DEANS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS MARRIOTT (JEANIE) "MISS MARRIOTT'S ENGAGEMENT IN AMERICA PREVENTING THE POSSIBILITY OF REPRESENTING THIS HIGHLY-POPULAR DRAMA FOR SEVERAL YEARS."
ADD2 THURSDAY

2978 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 4-DEC-1868
TYPE NATIONAL DRAMA
SUPP GUY MANNERING OR THE GIPSY'S PROPHECY "2ND AND 3RD ACTS"
WORK GUY MANNERING
LBRY M
SPEC G.A.-MISS MARRIOTT (MEG MERRILIES);HER BENEFIT;TRUNCATED
ADD2 FRIDAY

2979 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 5-DEC-1868
TYPE NATIONAL DRAMA
SUPP GUY MANNERING "2ND AND 3RD ACTS"
WORK GUY MANNERING
LBRY M
SPEC G.A.-MISS MARRIOTT (MEG MERRILIES);TRUNCATED
ADD2 SATURDAY

2980 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-DEC-1868
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY M
SPEC G.A.OUT-MISS MARIE WILTON'S "CASTE" COMPANY
ADD2 SATURDAY

2981 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-MAR-1869
TYPE ROMANTIC SCOTTISH DRAMA
ACTS 3
SUPP WAVERLEY
WORK WAVERLEY
LBRY M
ADD2 SATURDAY

2982 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-MAR-1869
TYPE DRAMA
ACTS 2
SUPP THE HEART OF MID-LOTHIAN OR JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC QUERY COMPRESSED "AS ORIGINALLY PLAYED AT THE THEATRE-ROYAL, EDINBURGH"; BENEFIT-MR.LLOYD (TYBURN TAM);G.A.OUT-MR. ALSING-PUPILS (BICYCLISTS); PATRONAGE OF SEVERAL (NAMED) MILITARY OFFICERS.
ADD2 MONDAY

2983 THEA EDINBURGH,TH.R.
DATE 22-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;FIRST TIME IN THIS THEATRE;NEW SCENERY, COSTUMES, ETC.;GUEST ARTIST-MR.CUMMING (JAMES), MR.MCINTYRE (TRAPBOIS), MRS.F. MATHEWS (MARTHA).
ADD2 MONDAY

2984 THEA EDINBURGH,TH.R.
DATE 23-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;DETAILS AS AT 22-MAR-1869
ADD2 TUESDAY

2985 THEA EDINBURGH,TH.R.
DATE 24-MAR-1869
TYPE HISTORICAL DRAMA
MAIN KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;DETAILS AS AT 22-MAR-1869.
ADD2 WEDNESDAY

2986 THEA EDINBURGH,TH.R.
DATE 25-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST-MR.J.JOHNSTONE (KING JAMES), MR.W.MCINTYRE (TRAPBOIS), MRS.F.MATHEWS (DAME URSULA);NEW SCENERY, COSTUMES, ETC;PRODUCED BY THE AUTHOR.
ADD2 THURSDAY

2987 THEA EDINBURGH,TH.R.
DATE 26-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 FRIDAY

2988 THEA EDINBURGH,TH.R.
DATE 27-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 SATURDAY

2989 THEA EDINBURGH,TH.R.
DATE 29-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 MONDAY

2990 THEA EDINBURGH,TH.R.
DATE 30-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 TUESDAY

2991 THEA EDINBURGH,TH.R.
DATE 31-MAR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869.
ADD2 WEDNESDAY

2992 THEA EDINBURGH,TH.R.
DATE 1-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869.
ADD2 THURSDAY

2993 THEA EDINBURGH,TH.R.
DATE 2-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 FRIDAY

2994 THEA EDINBURGH,TH.R.
DATE 3-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 SATURDAY

2995 THEA EDINBURGH,TH.R.
DATE 5-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 MONDAY

2996 THEA EDINBURGH,TH.R.
DATE 6-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 TUESDAY

2997 THEA EDINBURGH,TH.R.
DATE 7-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 WEDNESDAY

2998 THEA EDINBURGH,TH.R.
DATE 8-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 THURSDAY

2999 THEA EDINBURGH,TH.R.
DATE 9-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 FRIDAY

3000 THEA EDINBURGH,TH.R.
DATE 10-APR-1869
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY F
SPEC RUN;GUEST ARTIST AND DETAILS AS AT 25-MAR-1869
ADD2 SATURDAY

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3001    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 12-APR-1869
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;G.A.-MR.SIMS REEVES (FRANCIS)
        ADD2 MONDAY

3002    THEA EDINBURGH,TH.R.
        DATE 12-APR-1869
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY F/HW
        SPEC JOINT BILL ALSO COVERS 13-APR-1869;RUN-"LAST TWO NIGHTS";
             BENEFIT-MR.A.HALLIDAY(AUTHOR)
        ADD2 MONDAY

3003    THEA EDINBURGH,TH.R.
        DATE 13-APR-1869
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY F/HW
        SPEC JOINT BILL ALSO COVERS 12-APR-1869;RUN
        ADD2 TUESDAY

3004    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 14-APR-1869
        TYPE OPERATIC PLAY
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY M
        SPEC G.A.-MR.SIMS REEVES (BERTRAM), MISS ADA JACKSON (JULIA)
        ADD2 WEDNESDAY

3005    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 16-APR-1869
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.SIMS REEVES (FRANCIS), MISS ADA JACKSON (DI VERNON)
        ADD2 FRIDAY
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3006 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 17-APR-1869
TYPE OPERATIC PLAY-SCENE "NATIONAL DRAMA"
ACTS 3
MAIN GUY MANNERING
SUPP "THE CLACHAN SCENE FROM THE NATIONAL DRAMA OF ROB ROY"
WORK GUY MANNERING/ROB ROY
LBRY M
SPEC G.A.-MISS ADA JACKSON (JULIA), MR.DUNCAN SMYTH (GABRIEL), MR. SIMS REEVES (FRANCIS);HIS BENEFIT;FAVOURITE SCENE;FAVOURITE CHARACTER;COMBINATION
ADD2 SATURDAY

3007 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 19-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC DATE CONFIRMED (SEE 20-APR-1869, ALSO 17-APR-1869);RUN;NEW SCENERY; G.A.-AS AT 20-APR-1869
ADD2 MONDAY

3008 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 20-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC "ENTHUSIASTIC RECEPTION";NEW SCENERY (WILLIAM GLOVER);G.A.-MR. W.H.KENDAL (NIGEL), MR.J.JOHNSTONE (KING JAMES), MR.W.MCINTYRE (TRAPBOIS), MRS.F.MATTHEWS (DAME URSULA);RUN
ADD2 TUESDAY

3009 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 21-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 WEDNESDAY

3010 THEA EDINBURGH,TH.R.
DATE 21-APR-1869
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.PHELPS;HIS BENEFIT.
ADD2 WEDNESDAY

3011 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 22-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 THURSDAY

3012 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 23-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 FRIDAY

3013 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 24-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 SATURDAY

3014 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 26-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 MONDAY

3015 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 27-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 TUESDAY

3016 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 28-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 WEDNESDAY

3017 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 29-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 THURSDAY

3018 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 30-APR-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 FRIDAY

3019 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 1-MAY-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 SATURDAY

3020 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 3-MAY-1869
TYPE NATIONAL HISTORICAL DRAMA
ACTS 3
MAIN THE KING O'SCOTS
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL
LBRY M
SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
ADD2 MONDAY

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3021    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 4-MAY-1869
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        MAIN THE KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY M
        SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
        ADD2 TUESDAY

3022    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 5-MAY-1869
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        MAIN THE KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY M
        SPEC BENEFIT-G.A.-MR.W.H.KENDAL (NIGEL);G.A.-AS AT 20-APR-1869;
             RUN;NEW SCENERY
        ADD2 WEDNESDAY

3023    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 6-MAY-1869
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        MAIN THE KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY M
        SPEC G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
        ADD2 THURSDAY

3024    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 7-MAY-1869
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        MAIN THE KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LBRY M
        SPEC BENEFIT-AUTHOR;G.A.-AS AT 20-APR-1869;RUN;NEW SCENERY
        ADD2 FRIDAY

3025    THEA GLASGOW,TH.R.,DUNLOP ST.
        DATE 10-MAY-1869
        TYPE SCOTTISH DRAMA
        SUPP JEANNIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A. OUT-HERR FORMES, MR.W.H.KENDAL, MR.H.HAYNES.
        ADD2 MONDAY
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3026 THEA GLASGOW,TH.R.,DUNLOP ST.
DATE 11-MAY-1869
TYPE SCOTTISH DRAMA
SUPP JEANNIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A. OUT-AS AT 10-MAY-1869
ADD2 TUESDAY

3027 THEA EDINBURGH,TH.R.
DATE 3-JUN-1869
TYPE NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY F/HW
SPEC BENEFIT-MR.PILLANS(DANDIE), MR.NEVIN(GABRIEL)
ADD2 THURSDAY

3028 THEA EDINBURGH,TH.R.
DATE 21-JUN-1869
TYPE BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC NEW MUSIC;RUN
ADD2 MONDAY

3029 THEA EDINBURGH,TH.R.
DATE 22-JUN-1869
TYPE BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC NEW MUSIC;RUN
ADD2 TUESDAY

3030 THEA EDINBURGH,TH.R.
DATE 23-JUN-1869
TYPE BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC NEW MUSIC;RUN.
ADD2 WEDNESDAY

3031 THEA EDINBURGH,TH.R.
DATE 24-JUN-1869
TYPE BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LBRY F
SPEC NEW MUSIC;RUN
ADD2 THURSDAY

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3032    THEA EDINBURGH,TH.R.
        DATE 25-JUN-1869
        TYPE BURLESQUE EXTRAVAGANZA
        ACTS 1
        SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
        WORK KENILWORTH
        LBRY F
        SPEC NEW MUSIC;RUN
        ADD2 FRIDAY

3033    THEA EDINBURGH,TH.R.
        DATE 26-JUN-1869
        TYPE BURLESQUE EXTRAVAGANZA
        SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
        WORK KENILWORTH
        LBRY F
        SPEC CROSS-DRESSING;GUEST ARTIST OUT-MR.W.SIDNEY
        ADD2 SATURDAY

3034    THEA EDINBURGH,TH.R.
        DATE 28-JUN-1869
        TYPE BURLESQUE EXTRAVAGANZA
        ACTS 1
        SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
        WORK KENILWORTH
        LBRY F
        SPEC NEW MUSIC;BROKEN RUN
        ADD2 MONDAY

3035    THEA EDINBURGH,TH.R.
        DATE 29-JUN-1869
        TYPE BURLESQUE EXTRAVAGANZA
        ACTS 1
        SUPP KENILWORTH, OR YE QUEENE, YE EARLE, AND YE MAYDENNE
        WORK KENILWORTH
        LBRY F
        SPEC NEW MUSIC;BROKEN RUN
        ADD2 TUESDAY

3036    THEA EDINBURGH,TH.R.
        DATE 17-JUL-1869
        TYPE NATIONAL AND MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-MR.J.B.HOWARD'S "LAST NIGHT IN EDINBURGH",
             BEFORE TAKING UP A DRURY LANE ENGAGEMENT;SEE ALSO 15-JUL-1869
             WHICH HAS A QUERY ON THE DATE.
        ADD2 SATURDAY

3037    THEA EDINBURGH,TH.R.
        DATE 10-NOV-1869
        TYPE NATIONAL DRAMA
        MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY F
        SPEC SPECIAL OCCASION-HALLOW FAIR WEEK;REVIVAL
        ADD2 WEDNESDAY
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3038 THEA EDINBURGH,TH.R.
DATE 11-NOV-1869
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC REVIVAL;SPECIAL OCCASION-HALLOW FAIR WEEK.
ADD2 THURSDAY

3039 THEA EDINBURGH,TH.R.
DATE 16-FEB-1870
TYPE OPERATIC DRAMA
SUPP GUY MANNERING ("SECOND ACT")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;FAREWELL BENEFIT-MR.R.S.PILLANS.
ADD2 WEDNESDAY

3040 THEA EDINBURGH,TH.R.
DATE 19-FEB-1870
TYPE OPERATIC DRAMA
SUPP GUY MANNERING ("SECOND ACT")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED
ADD2 SATURDAY

3041 THEA ABERDEEN,TH.R.
DATE 28-MAR-1870
MAIN ROB ROY OR,AULD LANG SYNE! (OPERATIC PLAY)
SUPP GUY MANNERING (LAST TWO ACTS)
WORK ROB ROY/GUY MANNERING
LBRY AUL
SPEC BENEFIT;COMBINATION;TRUNCATED
ADD2 MONDAY

3042 THEA EDINBURGH,TH.R.
DATE 2-APR-1870
TYPE NATIONAL DRAMA
SUPP GUY MANNERING (LAST 2 ACTS)
WORK GUY MANNERING
LBRY F/HW
SPEC TRUNCATED;JOINT BILL ALSO COVERS FRIDAY 1-APR-1870;G.A.-MISS
MARRIOTT (MEG MERRILIES)
ADD2 SATURDAY

3043 THEA EDINBURGH,TH.R.
DATE 6-APR-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
MAIN JEANIE DEANS OR, THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT(JEANIE)
ADD2 WEDNESDAY

3044 THEA EDINBURGH,TH.R.
DATE 7-APR-1870
TYPE SCOTTISH ROMANTIC DRAMA
MAIN JEANIE DEANS OR, THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT(JEANIE)
ADD2 THURSDAY

3045 THEA EDINBURGH,TH.R.
DATE 8-APR-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
SUPP JEANIE DEANS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST (LAST 2 NIGHTS OF "TWELVE NIGHT VISIT"-MISS MARRIOTT (JEANIEDEANS);HER BENEFIT
ADD2 FRIDAY

3046 THEA EDINBURGH,TH.R.
DATE 9-APR-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
SUPP JEANIE DEANS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE DEANS)-SHE ALSO CROSS-DRESSES AS "YOUNG NORVAL" IN HOME'S "DOUGLAS"
ADD2 SATURDAY

3047 THEA EDINBURGH,TH.R.
DATE 16-APR-1870
TYPE NATIONAL DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP ROB ROY, OR AULD LANGSYNE(LAST TWO ACTS)
WORK GUY MANNERING/ROB ROY
LBRY EP
SPEC COMBINATION; TRUNCATED
ADD2 SATURDAY

3048 THEA EDINBURGH,TH.R.
DATE 19-MAY-1870
TYPE NATIONAL DRAMA
SUPP GUY MANNERING ("LAST TWO ACTS")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;GUEST ARTIST OUT-MISS J.ST.GEORGE, MISS E.WESTON, MR. G.W.ANSON.
ADD2 THURSDAY

3049 THEA EDINBURGH,TH.R.
DATE 21-MAY-1870
TYPE NATIONAL DRAMA
SUPP GUY MANNERING (ACTS-SEE SPEC)
WORK GUY MANNERING
LBRY F/HSC
SPEC TRUNCATED-"LAST TWO ACTS (COMMENCING AT THE SECOND SCENE)";
SPECIAL OCCASION-GRAND SCOTTISH NIGHT;MAIN IS "SCOTCH TRAGEDY"
OF "DOUGLAS."
ADD2 SATURDAY

3050 THEA EDINBURGH,TH.R.
DATE 27-MAY-1870
TYPE NATIONAL DRAMA
SUPP ROB ROY, OR AULD LANGSYNE ("LAST TWO ACTS")
WORK ROB ROY
LBRY F
SPEC TRUNCATED
ADD2 FRIDAY

3051 THEA EDINBURGH,TH.R.
DATE 28-MAY-1870
TYPE NATIONAL DRAMA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC TRUNCATED
ADD2 SATURDAY

3052 THEA DUNDEE,MUSIC HALL AND OPERA HOUSE
DATE 23-SEP-1870
TYPE NATIONAL PLAY
MAIN ROB ROY (1ST ACT)
WORK ROB ROY
LBRY DCL
SPEC TRUNCATED; FAVOURITE CHARACTER; FAVOURITE SCENE; AMATEUR (SGT.
JEFFERYS OF THE 42ND HIGHLANDERS AS THE BAILIE); GUEST ARTIST-
MR. ALEXANDER AS ROB ROY, JOANNA BLAKE AS MATTIE; THEIR BENEFIT.
ADD2 FRIDAY

3053 THEA EDINBURGH,TH.R.
DATE 3-DEC-1870
TYPE NATIONAL DRAMA
SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY ("LAST TWO ACTS")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;GUEST ARTIST-MISS MARRIOTT (MEG MERRILIES)
ADD2 SATURDAY

3054 THEA EDINBURGH,TH.R.
DATE 14-DEC-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
MAIN JEANIE DEANS, OR THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE);RUN
ADD2 WEDNESDAY

3055 THEA EDINBURGH,TH.R.
DATE 15-DEC-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
MAIN JEANIE DEANS, OR THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE);RUN
ADD2 THURSDAY

3056 THEA EDINBURGH,TH.R.
DATE 16-DEC-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
SUPP JEANIE DEANS OR, THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE);HER BENEFIT
ADD2 FRIDAY

3057 THEA EDINBURGH,TH.R.
DATE 17-DEC-1870
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
SUPP JEANIE DEANS OR, THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY F
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE)
ADD2 SATURDAY

3058 THEA EDINBURGH,TH.R.
DATE 4-MAR-1871
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F/HSC
SPEC JOINT-BILL ALSO COVERS FRIDAY 3-MAR-1871.
ADD2 SATURDAY

3059 THEA EDINBURGH,TH.R.
DATE 6-MAR-1871
TYPE NATIONAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
ADD2 MONDAY

3060 THEA EDINBURGH,TH.R.
DATE 7-MAR-1871
TYPE NATIONAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
ADD2 TUESDAY

3061 THEA EDINBURGH,TH.R.
DATE 24-APR-1871
TYPE NATIONAL DRAMA
MAIN GEORGE HERIOT OR, THE FORTUNES OF NIGEL
AUTH MR.MURRAY (SEE 21-APR-1871)
WORK FORTUNES OF NIGEL
LBRY F
SPEC REVIVAL "(FIRST TIME FOR TWENTY YEARS)";BENEFIT-MR.R.S.PILLANS (RICHIE MONIPLIES)
ADD2 MONDAY

3062 THEA EDINBURGH,TH.R.
DATE 6-MAY-1871
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS OR, THE ESCAPE FROM LOCH LEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MISS I.BATEMAN;AFTERSEASON
ADD2 SATURDAY

3063 THEA EDINBURGH,TH.R.
DATE 8-MAY-1871
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS OR, THE ESCAPE FROM LOCH LEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MISS I.BATEMAN;AFTERSEASON
ADD2 MONDAY

3064 THEA EDINBURGH,TH.R.
DATE 9-MAY-1871
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS OR, THE ESCAPE FROM LOCH LEVEN
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MISS I.BATEMAN;AFTERSEASON.
ADD2 TUESDAY

3065 THEA EDINBURGH,TH.R.
DATE 15-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR (DONIZETTI)
FORD SEE E14
LBRY F
SPEC GUEST ARTIST OUT-MISS J.DALY;FIRST TIME IN THIS THEATRE;RUN
ADD2 MONDAY

3066 THEA EDINBURGH,TH.R.
DATE 16-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR (DONIZETTI)
LBRY F
SPEC GUEST ARTIST OUT-MISS J.DALY;RUN
ADD2 TUESDAY

3067 THEA EDINBURGH,TH.R.
DATE 17-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR(DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY.
ADD2 WEDNESDAY

3068 THEA EDINBURGH,TH.R.
DATE 18-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR(DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 THURSDAY

3069 THEA EDINBURGH,TH.R.
DATE 19-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR(DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 FRIDAY

3070 THEA EDINBURGH,TH.R.
DATE 20-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR(DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 SATURDAY

3071 THEA EDINBURGH,TH.R.
DATE 22-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR(DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 MONDAY

3072 THEA EDINBURGH,TH.R.
DATE 23-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR (DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 TUESDAY

3073 THEA EDINBURGH,TH.R.
DATE 24-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR (DONIZETTI)
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 WEDNESDAY

3074 THEA EDINBURGH,TH.R.
DATE 25-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC RUN;GUEST ARTIST OUT-MISS J.DALY
ADD2 THURSDAY

3075 THEA EDINBURGH,TH.R.
DATE 26-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA
ACTS 1
SUPP LUCIA DI LAMMERMOOR;OR, THE LAIRD, THE LADY,-THE LOVER
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC GUEST ARTIST OUT-MISS J.DALY;HER BENEFIT;RUN
ADD2 FRIDAY

3076 THEA EDINBURGH,TH.R.
DATE 27-MAY-1871
TYPE OPERATIC BURLESQUE EXTRAVAGANZA-SCOTTISH DRAMA
SUPP "LUCIA DI LAMMERMOOR", ETC./GUY MANNERING OR, THE GIPSY'S
PROPHECY ("LAST 2 ACTS")
AUTH (H.J.BYRON)
WORK BRIDE OF LAMMERMOOR/GUY MANNERING
LBRY F
SPEC GUEST ARTIST OUT-MISS J.DALY;RUN;TRUNCATED;COMBINATION
ADD2 SATURDAY

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3077    THEA EDINBURGH,TH.R.
        DATE 21-AUG-1871
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC SPECIAL OCCASION-"SCOTT CENTENARY SEASON";RUN "CONTINUED
             SUCCESS"; BILL PREVIEWS "DRUMCLOG" AND ""WAVERLEY", OR A REBEL
             FOR LOVE";NEW SCENERY (MR.BRUNTON) "VARIOUS CASCADES AND
             CATARACTS OF REAL WATER".
        ADD2 MONDAY

3078    THEA EDINBURGH,TH.R.
        DATE 22-AUG-1871
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC RUN;SPECIAL OCCASION AND DETAILS AS AT 21-AUG-1871
        ADD2 TUESDAY

3079    THEA EDINBURGH,TH.R.
        DATE 23-AUG-1871
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC RUN;SPECIAL OCCASION AND DETAILS AS AT 21-AUG-1871
        ADD2 WEDNESDAY

3080    THEA EDINBURGH,TH.R.
        DATE 24-AUG-1871
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC RUN;SPECIAL OCCASION AND DETAILS AS AT 21-AUG-1871
        ADD2 THURSDAY

3081    THEA EDINBURGH,TH.R.
        DATE 25-AUG-1871
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC RUN;SPECIAL OCCASION AND DETAILS AS AT 21-AUG-1871
        ADD2 FRIDAY
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3082 THEA EDINBURGH,TH.R.
DATE 26-AUG-1871
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC RUN;SPECIAL OCCASION AND DETAILS AS AT 21-AUG-1871
ADD2 SATURDAY

3083 THEA EDINBURGH,TH.R.
DATE 18-NOV-1871
TYPE SCOTCH DRAMA
SUPP MARY, QUEEN OF SCOTS
WORK ABBOT
LBRY F
SPEC GUEST ARTIST OUT-MR.H.TALBOT
ADD2 SATURDAY

3084 THEA EDINBURGH,TH.R.
DATE 4-APR-1872
TYPE OPERATIC, BURLESQUE EXTRAVAGANZA
SUPP LUCIA DI LAMMERMOOR
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC CROSS-DRESSING
ADD2 THURSDAY

3085 THEA EDINBURGH,TH.R.
DATE 5-APR-1872
TYPE BURLESQUE EXTRAVAGANZA
SUPP LUCIA DI LAMMERMOOR
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC CROSS-DRESSING
ADD2 FRIDAY

3086 THEA EDINBURGH,TH.R.
DATE 6-APR-1872
TYPE BURLESQUE EXTRAVAGANZA
SUPP LUCIA DI LAMMERMOOR
AUTH H.J.BYRON
WORK BRIDE OF LAMMERMOOR
LBRY F
SPEC CROSS-DRESSING
ADD2 SATURDAY

3087 THEA GLASGOW,TH.R.,HOPE ST.
DATE 25-NOV-1872
TYPE (OPERATIC EXTRAVAGANZA) BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-MR.JOSEPH ELDRED'S COMEDY-BURLESQUE COMPANY;RUN
ADD2 MONDAY

3088 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-NOV-1872
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-MR.JOSEPH ELDRED'S COMEDY-BURLESQUE COMPANY-AS AT
25-NOV-1872; RUN
ADD2 TUESDAY

3089 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-NOV-1872
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 25-NOV-1872;RUN
ADD2 WEDNESDAY

3090 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-NOV-1872
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 25-NOV-1872;RUN
ADD2 THURSDAY

3091 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-NOV-1872
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 25-NOV-1872;RUN
ADD2 FRIDAY

3092 THEA GLASGOW,TH.R.,HOPE ST.
DATE 30-NOV-1872
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LBRY M
SPEC G.A.-AS AT 25-NOV-1872;RUN
ADD2 SATURDAY

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3093    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 28-APR-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST-MISS MARRIOTT(JEANIE DEANS) AND HER COMPANY;RUN
             "EVERY EVENING UNTIL FURTHER NOTICE";"FOR TWELVE NIGHTS ONLY"-
             G.A.;
        ADD2 MONDAY

3094    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 29-APR-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;DETAILS AND GUEST ARTIST AS AT 28-APR-1873.
        ADD2 TUESDAY

3095    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 30-APR-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 WEDNESDAY

3096    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 1-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 THURSDAY

3097    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 2-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 FRIDAY

3098    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 3-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 SATURDAY
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3099    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 5-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 MONDAY

3100    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 6-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 TUESDAY

3101    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 7-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 WEDNESDAY

3102    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 8-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 THURSDAY

3103    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 9-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 FRIDAY

3104    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 10-MAY-1873
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC RUN;GUEST ARTIST AND DETAILS AS AT 28-APR-1873
        ADD2 SATURDAY

3105    THEA EDINBURGH,TH.R.
        DATE 28-JUN-1873
        TYPE NATIONAL DRAMA
        SUPP MARY, QUEEN OF SCOTS
        WORK ABBOT
        LBRY F
        ADD2 SATURDAY
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3106 THEA EDINBURGH,TH.R.
DATE 7-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
FORD 011 NOTE
LBRY F
SPEC RUN;NEW SCENERY (BY WILLIAM GLOVER),COSTUMES,ETC.
ADD2 MONDAY

3107 THEA EDINBURGH,TH.R.
DATE 8-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 TUESDAY

3108 THEA EDINBURGH,TH.R.
DATE 9-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 WEDNESDAY

3109 THEA EDINBURGH,TH.R.
DATE 10-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 THURSDAY

3110 THEA EDINBURGH,TH.R.
DATE 11-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 FRIDAY

3111 THEA EDINBURGH,TH.R.
DATE 12-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 SATURDAY

3112 THEA EDINBURGH,TH.R.
DATE 14-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 MONDAY

3113 THEA EDINBURGH,TH.R.
DATE 15-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 TUESDAY

3114 THEA EDINBURGH,TH.R.
DATE 16-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 WEDNESDAY

3115 THEA EDINBURGH,TH.R.
DATE 17-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 THURSDAY

3116 THEA EDINBURGH,TH.R.
DATE 18-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 FRIDAY

3117 THEA EDINBURGH,TH.R.
DATE 19-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 SATURDAY

3118 THEA EDINBURGH,TH.R.
DATE 21-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 MONDAY

3119 THEA EDINBURGH,TH.R.
DATE 22-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 TUESDAY

3120 THEA EDINBURGH,TH.R.
DATE 23-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 WEDNESDAY

3121 THEA EDINBURGH,TH.R.
DATE 24-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 THURSDAY

3122 THEA EDINBURGH,TH.R.
DATE 25-JUL-1873
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;DETAILS AS AT 7-JUL-1873
ADD2 FRIDAY

3123 THEA EDINBURGH,TH.R.
DATE 26-JUL-1873
TYPE GRAND NATIONAL DRAMA
ACTS 3
MAIN 1679
AUTH CHARLES WEBB
WORK OLD MORTALITY
LBRY F
SPEC RUN;TRUNCATED "TERMINATING WITH THE 4TH ACT"-REFERS TO "THE EPILOGUE", OMITS "THE SEQUEL"
ADD2 SATURDAY

3124 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-OCT-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-MR.A.D.MCNEIL (RODERICK DHU);NEW SCENERY (WILLIAM GLOVER) ADVERTISED ON BILL FOR SATURDAY 25-OCT-1873.
ADD2 MONDAY

3125 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-OCT-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 TUESDAY

3126 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-OCT-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 WEDNESDAY

3127 THEA GLASGOW,TH.R.,HOPE ST.
DATE 30-OCT-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 THURSDAY

3128 THEA GLASGOW,TH.R.,HOPE ST.
DATE 31-OCT-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 FRIDAY

3129 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-NOV-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 SATURDAY

3130 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-NOV-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 MONDAY

3131 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-NOV-1873
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
ADD2 TUESDAY

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3132    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 5-NOV-1873
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY M
        SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
        ADD2 WEDNESDAY

3133    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 6-NOV-1873
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY M
        SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
        ADD2 THURSDAY

3134    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 7-NOV-1873
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY M
        SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
        ADD2 FRIDAY

3135    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 8-NOV-1873
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY M
        SPEC RUN;REVIVAL;G.A.-AS AT 27-OCT-1873
        ADD2 SATURDAY

3136    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 12-NOV-1873
        TYPE DRAMA
        ACTS 5
        MAIN MEG MERRILEES
        AUTH HENRY LESLIE-WILLIAM GLOVER
        WORK GUY MANNERING
        LBRY M
        SPEC OPENING NIGHT OF RUN;NEW SCENERY (WILLIAM GLOVER);G.A.-MISS
             MARRIOTT (MEG MERRILEES)
        ADD2 WEDNESDAY
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3137 THEA GLASGOW,TH.R.,HOPE ST.
DATE 13-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 THURSDAY

3138 THEA GLASGOW,TH.R.,HOPE ST.
DATE 14-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 FRIDAY

3139 THEA GLASGOW,TH.R.,HOPE ST.
DATE 15-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 SATURDAY

3140 THEA GLASGOW,TH.R.,HOPE ST.
DATE 17-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 MONDAY

3141 THEA GLASGOW,TH.R.,HOPE ST.
DATE 18-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 TUESDAY

3142 THEA GLASGOW,TH.R.,HOPE ST.
DATE 19-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 WEDNESDAY

3143 THEA GLASGOW,TH.R.,HOPE ST.
DATE 20-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 THURSDAY

3144 THEA GLASGOW,TH.R.,HOPE ST.
DATE 21-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 FRIDAY

3145 THEA GLASGOW,TH.R.,HOPE ST.
DATE 22-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 SATURDAY

3146 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 MONDAY

3147 THEA GLASGOW,TH.R.,HOPE ST.
DATE 25-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 TUESDAY

3148 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 WEDNESDAY

3149 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 THURSDAY

3150 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 FRIDAY

3151 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-NOV-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 SATURDAY

3152 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 MONDAY

3153 THEA GLASGOW,TH.R.,HOPE ST.
DATE 2-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 TUESDAY

3154 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 WEDNESDAY

3155 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 THURSDAY

3156 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 FRIDAY

3157 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-DEC-1873
TYPE DRAMA
ACTS 5
SUPP MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC MAIN IS "DOUGLAS" (MISS MARRIOTT AS "YOUNG NORVAL");RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 SATURDAY

3158 THEA GLASGOW,TH.R.,HOPE ST.
DATE 8-DEC-1873
TYPE DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH LESLIE-GLOVER
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 12-NOV-1873
ADD2 MONDAY

3159 THEA GLASGOW,TH.R.,HOPE ST.
DATE 9-DEC-1873
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS MARRIOTT (JEANIE);HER BENEFIT;RUN
ADD2 TUESDAY

3160 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-DEC-1873
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE);RUN
ADD2 WEDNESDAY

3161 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-DEC-1873
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE);RUN.
ADD2 THURSDAY

3162 THEA GLASGOW,TH.R.,HOPE ST.
DATE 18-MAR-1874
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
WORK KENILWORTH
LBRY M
SPEC RUN;G.A.-MR.JOSEPH ELDRED'S OPERA-BOUFFE-BURLESQUE COMPANY
ADD2 WEDNESDAY

3163 THEA GLASGOW,TH.R.,HOPE ST.
DATE 19-MAR-1874
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
WORK KENILWORTH
LBRY M
SPEC RUN;G.A.-AS AT 18-MAR-1874
ADD2 THURSDAY

3164 THEA GLASGOW,TH.R.,HOPE ST.
DATE 20-MAR-1874
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
WORK KENILWORTH
LBRY M
SPEC RUN;G.A.-AS AT 18-MAR-1874
ADD2 FRIDAY

3165 THEA GLASGOW,TH.R.,HOPE ST.
DATE 21-MAR-1874
TYPE BURLESQUE
ACTS 1
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
WORK KENILWORTH
LBRY M
SPEC RUN;G.A.-AS AT 18-MAR-1874
ADD2 SATURDAY

3166 THEA EDINBURGH,TH.R.
DATE 18-APR-1874
TYPE NATIONAL DRAMA-SCOTCH DRAMA
MAIN MARY, QUEEN OF SCOTS
SUPP JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK ABBOT/HEART OF MID-LOTHIAN
LBRY F
SPEC COMBINATION
ADD2 SATURDAY

3167 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-JUN-1874
TYPE BURLESQUE
SUPP LITTLE AMY ROBSART FROM A COMIC POINT OF VIEW
WORK KENILWORTH
LBRY M
SPEC G.A.-MR.JOSEPH ELDRED'S COMEDY AND BURLESQUE COMPANY
ADD2 SATURDAY

3168 THEA GLASGOW,TH.R.,HOPE ST.
DATE 16-JUL-1874
TYPE DRAMA
SUPP THE TWA DROVERS OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC RUN;SPECIAL OCCASION-FAIR HOLIDAYS
ADD2 THURSDAY

3169 THEA GLASGOW,TH.R.,HOPE ST.
DATE 17-JUL-1874
TYPE DRAMA
SUPP THE TWA DROVERS OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC RUN
ADD2 FRIDAY

3170 THEA GLASGOW,TH.R.,HOPE ST.
DATE 18-JUL-1874
TYPE DRAMA
SUPP THE TWA DROVERS OR, A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LBRY M
SPEC RUN
ADD2 SATURDAY

3171 THEA GLASGOW,TH.R.,HOPE ST.
DATE 20-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679 (THREE ACTS PLUS AN EPILOGUE)
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL;BILL ON 16-JUL-1874 MAKES SPECIAL MENTION OF "THE
ORIGINAL MAGNIFICENT SCENERY BY MR.WILLIAM GLOVER."
ADD2 MONDAY

3172 THEA GLASGOW,TH.R.,HOPE ST.
DATE 21-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 TUESDAY

3173 THEA GLASGOW,TH.R.,HOPE ST.
DATE 22-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 WEDNESDAY

3174 THEA GLASGOW,TH.R.,HOPE ST.
DATE 23-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 THURSDAY

3175 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 FRIDAY

3176 THEA GLASGOW,TH.R.,HOPE ST.
DATE 25-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 SATURDAY

3177 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 MONDAY

3178 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 TUESDAY

3179 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 WEDNESDAY

3180 THEA GLASGOW,TH.R.,HOPE ST.
DATE 30-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 THURSDAY

3181 THEA GLASGOW,TH.R.,HOPE ST.
DATE 31-JUL-1874
TYPE DRAMA
ACTS 4
MAIN 1679
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK OLD MORTALITY
LBRY M
SPEC RUN;REVIVAL
ADD2 FRIDAY

3182 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-MRS.BUCKINGHAM WHITE(MEG MERRILIES), MR.JOHN
NELSON (GODFREY AND HENRY BERTRAM)
ADD2 MONDAY

3183 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874
ADD2 TUESDAY

3184 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874
ADD2 WEDNESDAY

3185 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874
ADD2 THURSDAY

3186 THEA GLASGOW,TH.R.,HOPE ST.
DATE 7-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874
ADD2 FRIDAY

3187 THEA GLASGOW,TH.R.,HOPE ST.
DATE 8-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874
ADD2 SATURDAY

3188 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-MISS MARIE RHODES.
ADD2 MONDAY

3189 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 TUESDAY

3190 THEA GLASGOW,TH.R.,HOPE ST.
DATE 12-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 WEDNESDAY

3191 THEA GLASGOW,TH.R.,HOPE ST.
DATE 13-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 THURSDAY

3192 THEA GLASGOW,TH.R.,HOPE ST.
DATE 14-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 FRIDAY

3193 THEA GLASGOW,TH.R.,HOPE ST.
DATE 15-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874.
ADD2 SATURDAY

3194 THEA GLASGOW,TH.R.,HOPE ST.
DATE 17-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 MONDAY

3195 THEA GLASGOW,TH.R.,HOPE ST.
DATE 18-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 TUESDAY

3196 THEA GLASGOW,TH.R.,HOPE ST.
DATE 19-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 WEDNESDAY

3197 THEA GLASGOW,TH.R.,HOPE ST.
DATE 20-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 THURSDAY

3198 THEA GLASGOW,TH.R.,HOPE ST.
DATE 21-AUG-1874
TYPE SCOTTISH DRAMA
ACTS 5
MAIN MEG MERRILEES
AUTH HENRY LESLIE
WORK GUY MANNERING
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 3-AUG-1874;G.A.OUT-AS AT 10-AUG-1874
ADD2 FRIDAY

3199 THEA GLASGOW,TH.R.,HOPE ST.
DATE 22-AUG-1874
TYPE SCOTCH MUSICAL DRAMA
MAIN GUY MANNERING "COMMENCING WITH THE SECOND ACT"
COMP SIR HENRY BISHOP
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-MISS MARIE RHODES(JULIA), MR.CHAS.
STEWART(BERTRAM); G.A.OUT-MR.JOHN NELSON.
ADD2 SATURDAY

3200 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-AUG-1874
TYPE SCOTCH MUSIC DRAMA
MAIN GUY MANNERING "COMMENCING WITH THE SECOND ACT"
COMP SIR HENRY BISHOP
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-MISS MARIE RHODES(JULIA), MR.CHAS.
STEWART(BERTRAM); G.A.OUT-MR.JOHN NELSON.
ADD2 MONDAY

3201 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-AUG-1874
TYPE SCOTCH MUSICAL DRAMA
MAIN GUY MANNERING ("COMMENCING WITH THE SECOND ACT")
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-MISS MARIE RHODES(JULIA), MR.CHAS.
STEWART(BERTRAM)
ADD2 WEDNESDAY

3202 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-AUG-1874
TYPE SCOTCH MUSICAL DRAMA
MAIN GUY MANNERING ("COMMENCING WITH THE SECOND ACT")
WORK GUY MANNERING
LBRY M
SPEC TRUNCATED;G.A.-MISS MARIE RHODES(JULIA), MR.CHAS.
STEWART(BERTRAM).
ADD2 THURSDAY

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3203    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 21-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-MISS MARRIOTT (JEANIE) AND HER COMPANY;RUN
        ADD2 MONDAY

3204    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 22-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-AS AT 21-SEP-1874;RUN
        ADD2 TUESDAY

3205    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 23-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-AS AT 21-SEP-1874;RUN
        ADD2 WEDNESDAY

3206    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 24-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-AS AT 21-SEP-1874;RUN
        ADD2 THURSDAY

3207    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 25-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-AS AT 21-SEP-1874;RUN
        ADD2 FRIDAY

3208    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 26-SEP-1874
        TYPE SCOTTISH DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC G.A.-AS AT 21-SEP-1874;RUN
        ADD2 SATURDAY
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3209 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-SEP-1874
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 21-SEP-1874;RUN
ADD2 MONDAY

3210 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-SEP-1874
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 21-SEP-1874;RUN
ADD2 TUESDAY

3211 THEA GLASGOW,TH.R.,HOPE ST.
DATE 30-SEP-1874
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 21-SEP-1874;RUN
ADD2 WEDNESDAY

3212 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-OCT-1874
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 21-SEP-1874;RUN
ADD2 THURSDAY

3213 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-OCT-1874
TYPE SCOTTISH DRAMA
ACTS 4
SUPP JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS MARRIOTT(JEANIE) AND HER COMPANY;MAIN IS "DOUGLAS"-
MISS MARRIOTT AS "YOUNG NORVAL".
ADD2 SATURDAY

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3214    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 10-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-MISS E.COLE(DI VERNON), MR.E.COTTE(FRANCIS),
             MR.J.HOUSTON(BAILIE), MR.H.COURTE(RASHLEIGH), MR.A.D.MCNEIL(ROB
             ROY); G.A. QUERY-MDME.GERALDINE WARDEN IS INCLUDED IN THE
             HEADING BUT NOT IN THE CAST.
        ADD2 MONDAY

3215    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 11-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 10-MAY-1875
        ADD2 TUESDAY

3216    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 12-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 10-MAY-1875.
        ADD2 WEDNESDAY

3217    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 13-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 10-MAY-1875
        ADD2 THURSDAY

3218    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 14-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 10-MAY-1875
        ADD2 FRIDAY
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3219    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 15-MAY-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANGSYNE
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 10-MAY-1875
        ADD2 SATURDAY

3220    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 5-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-MISS F.HEYWOOD (DI VERNON),MRS.G.OWEN
             (HELEN), MR.CHARLES STEWART (FRANCIS),MR.J.HOUSTON (BAILIE),MR.A.
             D.MCNEIL (ROB ROY);G.A. QUERY-MISS MARGARETTA KINGHORN HEADS
             BILL BUT NOT IN CAST LIST, SHE SINGS "ROB ROY MACGREGOR"-
             POSSIBLY MAIDEN NAME OF MRS.G.OWEN?
        ADD2 MONDAY

3221    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 6-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875
        ADD2 TUESDAY

3222    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 7-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875
        ADD2 WEDNESDAY

3223    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 8-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875
        ADD2 THURSDAY
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3224    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 9-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875
        ADD2 FRIDAY

3225    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 10-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875
        ADD2 SATURDAY

3226    THEA EDINBURGH,ROYAL PRINCESS'S
        DATE 10-JUL-1875
        TYPE DRAMA
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
        AUTH C.H.HAZLEWOOD
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST-MISS MARRIOTT AND COMPANY
        ADD2 SATURDAY

3227    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 12-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 5-JUL-1875, EXCEPT MISS KINGHORN NOW
             SINGS THE SOLO IN "THE TRAMP CHORUS".
        ADD2 MONDAY

3228    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 13-JUL-1875
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.M.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC REVIVAL;RUN;G.A.-AS AT 12-JUL-1875
        ADD2 TUESDAY
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3229 THEA GLASGOW,TH.R.,HOPE ST.
DATE 14-JUL-1875
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
COMP W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC REVIVAL;RUN;G.A.-AS AT 12-JUL-1875
ADD2 WEDNESDAY

3230 THEA GLASGOW,TH.R.,HOPE ST.
DATE 15-JUL-1875
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
COMP W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC REVIVAL;RUN;G.A.-AS AT 12-JUL-1875
ADD2 THURSDAY

3231 THEA GLASGOW,TH.R.,HOPE ST.
DATE 16-JUL-1875
TYPE NATIONAL DRAMA
ACTS 3
COMP W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC REVIVAL;RUN;G.A.-AS AT 12-JUL-1875
ADD2 FRIDAY

3232 THEA GLASGOW,TH.R.,HOPE ST.
DATE 17-JUL-1875
TYPE DRAMA-NATIONAL DRAMA
MAIN THE BRIDE OF LAMMERMOOR (3 ACTS)
SUPP ROB ROY "COMMENCING AT THE JEAN MCALPINE SCENE"
WORK BRIDE OF LAMMERMOOR/ROB ROY
LBRY M
SPEC RUN-SUPP;TRUNCATED-SUPP;REVIVAL-SUPP;G.A. AS AT
12-JUL-1875, MRS.G. OWEN ALSO PLAYS "LUCY ASHTON" IN THE MAIN.
ADD2 SATURDAY

3233 THEA GLASGOW,TH.R.,HOPE ST
DATE 23-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-MR.A.D.MCNEIL (RODERICK DHU), PHYLLIS GLOVER
(BLANCHE);BILL MAKES SPECIAL MENTION OF GLOVER'S SCENERY.
ADD2 MONDAY

3234 THEA GLASGOW,TH.R.,HOPE ST
DATE 24-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 TUESDAY

3235 THEA GLASGOW,TH.R.,HOPE ST
DATE 25-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 WEDNESDAY

3236 THEA GLASGOW,TH.R.,HOPE ST
DATE 26-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 THURSDAY

3237 THEA GLASGOW,TH.R.,HOPE ST
DATE 27-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 FRIDAY

3238 THEA GLASGOW,TH.R.,HOPE ST
DATE 28-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 SATURDAY

3239 THEA GLASGOW,TH.R.,HOPE ST
DATE 30-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 MONDAY

3240 THEA GLASGOW,TH.R.,HOPE ST
DATE 31-AUG-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 TUESDAY

3241 THEA GLASGOW,TH.R.,HOPE ST
DATE 1-SEP-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 WEDNESDAY

3242 THEA GLASGOW,TH.R.,HOPE ST
DATE 2-SEP-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 THURSDAY

3243 THEA GLASGOW,TH.R.,HOPE ST
DATE 3-SEP-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 FRIDAY

3244 THEA GLASGOW,TH.R.,HOPE ST
DATE 4-SEP-1875
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC RUN;G.A.-AS AT 23-AUG-1875
ADD2 SATURDAY

3245 THEA GLASGOW,TH.R. HOPE ST.
DATE 8-FEB-1876
TYPE HISTORICAL NATIONAL DRAMA
MAIN MARY QUEEN OF SCOTS OR, THE ESCAPE FROM LOCHLEVEN
CATT ROB ROY-AMATEUR 10-FEB-1876, 11-FEB-1876.
WORK ABBOT
LBRY NLS
SPEC BENEFIT
ADD2 TUESDAY

3246 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-FEB-1876
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC AMATEUR-VOLUNTEER OFFICERS' DRAMATIC SOCIETY;SPECIAL OCCASION
LOCAL CHARITIES BENEFIT PERFORMANCES-PATRONAGE OF H.R.H.
PRINCE LEOPOLD, LORD PROVOST AND MAGISTRATES OF GLASGOW, ETC..
ADD2 THURSDAY

3247 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-FEB-1876
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC AMATEUR AND SPECIAL OCCASION;CHARITIES BENEFIT-AS AT
10-FEB-1876.
ADD2 FRIDAY

3248 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS MARRIOTT (JEANIE) AND HER COMPANY "PERFORMED BY HER
UPWARDS OF 800 TIMES IN LONDON AND THE PROVINCES.";RUN
ADD2 MONDAY

3249 THEA GLASGOW,TH.R.,HOPE ST.
DATE 2-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 TUESDAY

3250 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 WEDNESDAY

3251 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC RUN;G.A.-AS AT 1-MAY-1876
ADD2 THURSDAY

3252 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 FRIDAY

3253 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 SATURDAY

3254 THEA GLASGOW,TH.R.,HOPE ST.
DATE 8-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 MONDAY

3255 THEA GLASGOW,TH.R.,HOPE ST.
DATE 9-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
AUTH R.EDGAR-J.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-AS AT 1-MAY-1876;RUN
ADD2 TUESDAY

3256 THEA GLASGOW,TH.R.,HOPE ST.
DATE 13-MAY-1876
TYPE SCOTTISH DRAMA
ACTS 4
SUPP JEANIE DEANS OR THE SISTERS OF ST.LEONARDS.
WORK HEART OF MID-LOTHIAN
LBRY M
SPEC G.A.-MISS MARRIOTT (JEANIE) AND HER COMPANY.
ADD2 SATURDAY

3257 THEA EDINBURGH,TH.R.
DATE 17-JUL-1876
TYPE GREAT NATIONAL DRAMA
ACTS 4
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY NLS
SPEC POSSIBLE START OF RUN; NEW SCENERY, COSTUMES, ETC.; INTO 4 ACTS
TO ALLOW FOR SCENE CHANGES; SEE ALSO 18-AUG-1876
ADD2 MONDAY

3258 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;G.A.-MR.A.D.M'NEIL (RODERICK DHU), MR.W.RIGNOLD
(KING JAMES V), MISS MARIE GLYNNE (ELLEN);NEW SCENERY (GLOVER).
ADD2 MONDAY

3259 THEA GLASGOW,TH.R.,HOPE ST.
DATE 25-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 TUESDAY

3260 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 WEDNESDAY

3261 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 THURSDAY

3262 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 FRIDAY

3263 THEA ABERDEEN,HER MAJESTY'S OPERA HOUSE
DATE 28-JUL-1876
TYPE NATIONAL OPERATIC DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC SPECIAL OCCASION-CATTLE SHOW WEEK
ADD2 FRIDAY

3264 THEA GLASGOW,TH.R.,HOPE ST.
DATE 29-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 SATURDAY

3265 THEA ABERDEEN,HER MAJESTY'S OPERA HOUSE
DATE 29-JUL-1876
TYPE NATIONAL OPERATIC DRAMA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY DCL
SPEC SPECIAL OCCASION-CATTLE SHOW WEEK.
ADD2 SATURDAY

3266 THEA GLASGOW,TH.R.,HOPE ST.
DATE 31-JUL-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 MONDAY

3267 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 TUESDAY

3268 THEA GLASGOW,TH.R.,HOPE ST.
DATE 2-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 WEDNESDAY

3269 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 THURSDAY

3270 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 FRIDAY

3271 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 SATURDAY

3272 THEA GLASGOW,TH.R.,HOPE ST.
DATE 7-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 MONDAY

3273 THEA GLASGOW,TH.R.,HOPE ST.
DATE 8-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 TUESDAY

3274 THEA GLASGOW,TH.R.,HOPE ST.
DATE 9-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 WEDNESDAY

3275 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876
ADD2 THURSDAY

3276 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-AUG-1876
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
COMP W.M.FOSTER
WORK LADY OF THE LAKE
LBRY M
SPEC REVIVAL;RUN;NEW SCENERY;G.A.-AS AT 24-JUL-1876.
ADD2 FRIDAY

3277 THEA EDINBURGH,TH.R.
DATE 18-AUG-1876
TYPE NATIONAL DRAMA
SUPP ROB ROY (COMMENCING AT JEAN MCALPINE'S CHANGE HOUSE)
WORK ROB ROY
LBRY EP
SPEC TRUNCATED; "LAST TWO NIGHTS"-SEE ALSO 17-JUL-1876
ADD2 FRIDAY

3278 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-FEB-1877
TYPE SCOTTISH MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC G.A.-MR.HENRY HAIGH (BERTRAM), J.B.FITZROY (DOMINIE);NEW
SCENERY (GLOVER-SMYTHE);RUN
ADD2 MONDAY

3279 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-FEB-1877
TYPE SCOTTISH MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 26-FEB-1877
ADD2 TUESDAY

3280 THEA GLASGOW,TH.R.,HOPE ST.
DATE 28-FEB-1877
TYPE SCOTTISH MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 26-FEB-1877
ADD2 WEDNESDAY

3281 THEA GLASGOW,TH.R.,HOPE ST.
DATE 1-MAR-1877
TYPE SCOTTISH MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC RUN;NEW SCENERY;G.A.-AS AT 26-FEB-1877
ADD2 THURSDAY

3282 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-MAR-1877
TYPE SCOTTISH MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY M
SPEC G.A.-MR.HENRY HAIGH (BERTRAM), MR.J.B.FITZROY (DOMINIE).
ADD2 SATURDAY

3283 THEA GLASGOW,TH.R.,HOPE ST.
DATE 2-APR-1877
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANGSYNE
WORK ROB ROY
LBRY M
SPEC AMATEUR-VOLUNTEER OFFICERS' DRAMATIC SOCIETY;SPECIAL OCCASION
-CHARITY NIGHTS-PATRONAGE OF THE LORD PROVOST AND MAGISTRATES
OF GLASGOW, ETC..
ADD2 MONDAY

3284 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-APR-1877
TYPE NATIONAL DRAMA
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC AMATEUR AND SPECIAL OCCASION AS AT MONDAY, 2-APR-1877.
ADD2 TUESDAY

3285 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN(THURSDAY-FAST DAY-THEATRE CLOSED);"GRAND REVIVAL";G.A.-A.D.MCNEIL(ROB ROY), MR.J.HOUSTON (BAILIE), MR.J.G.SHARPE (FRANCIS)
ADD2 WEDNESDAY

3286 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 FRIDAY

3287 THEA GLASGOW,TH.R.,HOPE ST.
DATE 7-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 SATURDAY

3288 THEA GLASGOW,TH.R.,HOPE ST.
DATE 9-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 MONDAY

3289 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 9-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC G.A.-PIPERS OF H.M'S BAND OF SCOTCH FUSILIER GUARDS;G.A. OUTSIMS REEVES ANNOUNCED THE WEEK BEFORE BUT MR.CHARLES STEWART PLAYS "FRANCIS"; RUN-UNKNOWN LENGTH (AT LEAST A WEEK).
ADD2 MONDAY

3290 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 TUESDAY

3291 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 10-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;G.A. AND G.A. OUT AS AT 9-APR-1877
ADD2 TUESDAY

3292 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 WEDNESDAY

3293 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 11-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;G.A. AND G.A. OUT-AS AT 9-APR-1877
ADD2 WEDNESDAY

3294 THEA GLASGOW,TH.R.,HOPE ST.
DATE 12-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 THURSDAY

3295 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 12-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;G.A. AND G.A. OUT-AS AT 9-APR-1877
ADD2 THURSDAY

3296 THEA GLASGOW,TH.R.,HOPE ST.
DATE 13-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 FRIDAY

3297 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 13-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;G.A. AND G.A. OUT-AS AT 9-APR-1877
ADD2 FRIDAY

3298 THEA GLASGOW,TH.R.,HOPE ST.
DATE 14-APR-1877
MAIN ROB ROY OR, AULD LANGSYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;REVIVAL;G.A.-AS AT 4-APR-1877
ADD2 SATURDAY

3299 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 14-APR-1877
TYPE NATIONAL DRAMA
ACTS 5
MAIN ROB ROY
WORK ROB ROY
LBRY M
SPEC RUN;G.A. AND G.A. OUT-AS AT 9-APR-1877
ADD2 SATURDAY

3300 THEA GLASGOW,TH.R.,HOPE ST.
DATE 22-OCT-1877
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC REVIVAL;RUN (THURSDAY 25-OCT-1877 IS THE FAST-DAY);G.A.-MR.W.
GOURLAY (CALEB)
ADD2 MONDAY

3301 THEA GLASGOW,TH.R.,HOPE ST.
DATE 23-OCT-1877
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC REVIVAL;RUN;G.A.-MR.W.GOURLAY (CALEB)
ADD2 TUESDAY

3302 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-OCT-1877
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC REVIVAL;RUN;G.A.-MR.W.GOURLAY (CALEB)
ADD2 WEDNESDAY

3303 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-OCT-1877
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC BENEFIT-MR.GOURLAY (CALEB);G.A. OUT-MRS.W.GOURLAY, MISS MINNIE GOURLAY
ADD2 FRIDAY

3304 THEA GLASGOW,TH.R.,HOPE ST.
DATE 27-OCT-1877
TYPE NATIONAL PLAY
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY M
SPEC REVIVAL;RUN;G.A.-MR.W.GOURLAY (CALEB)
ADD2 SATURDAY

3305 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 29-OCT-1877
TYPE BURLESQUE
SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
WORK KENILWORTH
LBRY F
SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN
ADD2 MONDAY

3306 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 30-OCT-1877
TYPE BURLESQUE
SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
WORK KENILWORTH
LBRY F
SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN
ADD2 TUESDAY

3307 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 31-OCT-1877
TYPE BURLESQUE
SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
WORK KENILWORTH
LBRY F
SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN
ADD2 WEDNESDAY

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3308    THEA EDINBURGH,ROYAL PRINCESS'S
        DATE 1-NOV-1877
        TYPE BURLESQUE
        SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
        WORK KENILWORTH
        LBRY F
        SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN
        ADD2 THURSDAY

3309    THEA EDINBURGH,ROYAL PRINCESS'S
        DATE 2-NOV-1877
        TYPE BURLESQUE
        SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
        WORK KENILWORTH
        LBRY F
        SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN
        ADD2 FRIDAY

3310    THEA EDINBURGH,ROYAL PRINCESS'S
        DATE 3-NOV-1877
        TYPE BURLESQUE
        SUPP YE GOOD QUEEN BESS OR THE MERRY DAYS OF KENILWORTH
        WORK KENILWORTH
        LBRY F
        SPEC GUEST ARTIST-MR.J.ELDRED'S COMPANY;CROSS-DRESSING;RUN.
        ADD2 SATURDAY

3311    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 13-MAY-1878
        TYPE NATIONAL OPERATIC DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.H.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC AMATEUR-OFFICERS AND N.C.OFFICERS OF 79TH "QUEEN'S OWN"
             CAMERON HIGHLANDERS (THEY ARE NAMED OPPOSITE THEIR CHARACTERS);
             PATRONAGE-LT.-GEN.RAMSAY STUART, C.B.
        ADD2 MONDAY

3312    THEA GLASGOW,TH.R.,HOPE ST.
        DATE 14-MAY-1878
        TYPE NATIONAL OPERATIC DRAMA
        ACTS 3
        MAIN ROB ROY
        COMP W.H.FOSTER
        WORK ROB ROY
        LBRY M
        SPEC AMATEUR-OFFICERS AND N.C.OFFICERS OF 79TH "QUEEN'S OWN"
             CAMERON HIGHLANDERS;PATRONAGE-LT.GEN.RAMSAY STUART, C.B.
        ADD2 TUESDAY
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3313 THEA GLASGOW,TH.R.,HOPE ST.
DATE 3-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;G.A.-MR.A.D.MCNEIL (ROB ROY), MR.J.HOUSTON (BAILIE), MR.HAMILTON CORBETT (FRANCIS), MR.J.B.FITZROY (OWEN), MR.H.F.LLOYD (GALBRAITH), MISS L.GIFFORD (DI VERNON), MISS E. RUDD (HELEN);NEW SCENERY (GLOVER).
ADD2 MONDAY

3314 THEA GLASGOW,TH.R.,HOPE ST.
DATE 4-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;NEW SCENERY;G.A.-AS AT 3-JUN-1878
ADD2 TUESDAY

3315 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;NEW SCENERY;G.A.-AS AT 3-JUN-1878
ADD2 WEDNESDAY

3316 THEA GLASGOW,TH.R.,HOPE ST.
DATE 6-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;NEW SCENERY;G.A.-AS AT 3-JUN-1878
ADD2 THURSDAY

3317 THEA GLASGOW,TH.R.,HOPE ST.
DATE 7-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;NEW SCENERY;G.A.-AS AT 3-JUN-1878
ADD2 FRIDAY

3318 THEA GLASGOW,TH.R.,HOPE ST.
DATE 8-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC RUN;REVIVAL;NEW SCENERY;G.A.-AS AT 3-JUN-1878
ADD2 SATURDAY

3319 THEA GLASGOW,TH.R.,HOPE ST.
DATE 10-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST A.D.M. M NEIL AS ROB ROY,
JAMES HOUSTON AS BAILIE NICOL JARVIE
ADD2 MONDAY

3320 THEA GLASGOW,TH.R.,HOPE ST.
DATE 11-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON?
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST (SEE 10-JUN-1878)
ADD2 TUESDAY

3321 THEA GLASGOW,TH.R.,HOPE ST.
DATE 12-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON?
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST (SEE 10-JUN-1878)
ADD2 WEDNESDAY

3322 THEA GLASGOW,TH.R.,HOPE ST.
DATE 13-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON?
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST (SEE 10-JUN-1878)
ADD2 THURSDAY

3323 THEA GLASGOW,TH.R.,HOPE ST.
DATE 14-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON?
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST (SEE 10-JUN-1878)
ADD2 FRIDAY

3324 THEA GLASGOW,TH.R.,HOPE ST.
DATE 15-JUN-1878
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
KEYW HOUSTON?
LBRY GUL
SPEC RUN;NEW SCENERY, ETC.;GUEST ARTIST (SEE 10-JUN-1878)
ADD2 SATURDAY

3325 THEA EDINBURGH,TH.R.
DATE 15-JUL-1878
TYPE GRAND NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY NLS
SPEC POSSIBLE START OF RUN; INTO 4 ACTS FOR SCENERY-SEE'
17-JUL-1876; REVIVAL.
ADD2 MONDAY

3326 THEA EDINBURGH,TH.R.
DATE 17-AUG-1878
TYPE MUSICAL PLAY
MAIN GUY MANNERING (ACTS 2 AND 3)
COMP BISHOP
WORK GUY MANNERING
LBRY NLS
SPEC TRUNCATED; GUEST ARTIST-MR. J.B. HOWARD AS MEG MERRILIES;
CROSS-DRESSING
ADD2 SATURDAY

3327 THEA DUNDEE,TH.R.
DATE 23-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; REVIVAL; NEW SCENERY-"CATARACT OF REAL WATER"; GUEST
ARTIST MR. J.B. HOWARD'S EDINBURGH COMPANY
ADD2 MONDAY

3328 THEA DUNDEE,TH.R.
DATE 24-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 23-SEP-1878
ADD2 TUESDAY

3329 THEA DUNDEE,TH.R.
DATE 25-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 23-SEP-1878
ADD2 WEDNESDAY

3330 THEA DUNDEE,TH.R.
DATE 26-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 23-SEP-1878
ADD2 THURSDAY

3331 THEA DUNDEE,TH.R.
DATE 27-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 23-SEP-1878
ADD2 FRIDAY

3332 THEA DUNDEE,TH.R.
DATE 28-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 23-SEP-1878.
ADD2 SATURDAY

3333 THEA DUNDEE,TH.R.
DATE 30-SEP-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC "FOUR MORE DAYS; REVIVAL; "CATARACT OF REAL WATER; NEW SCENERY;
GUEST ARTIST-MR. J.B. HOWARD'S EDINBURGH COMPANY; RUN
ADD2 MONDAY

3334 THEA DUNDEE,TH.R.
DATE 1-OCT-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 30-SEP-1878
ADD2 TUESDAY

3335 THEA DUNDEE,TH.R.
DATE 2-OCT-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 30-SEP-1878
ADD2 WEDNESDAY

3336 THEA DUNDEE,TH.R.
DATE 3-OCT-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 30-SEP-1878
ADD2 THURSDAY

3337 THEA DUNDEE,TH.R.
DATE 4-OCT-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE (ACT 2 ON)
WORK ROB ROY
LBRY DCL
SPEC TRUNCATED; BENEFIT OF MR.-MRS. J.B. HOWARD (ROB AND HELEN);
GUEST ARTIST-MR. HOWARD'S EDINBURGH COMPANY.
ADD2 FRIDAY

3338 THEA DUNDEE,TH.R.
DATE 5-OCT-1878
TYPE NATIONAL DRAMA
MAIN ROB ROY OR AULD LANG SYNE (ACT 2 ON)
WORK ROB ROY
LBRY DCL
SPEC TRUNCATED; GUEST ARTIST-MR. J.B. HOWARD'S EDINBURGH COMPANY.
ADD2 SATURDAY

3339 THEA DUNDEE,TH.R.
DATE 7-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; NEW SCENERY; GUEST ARTIST-MR. H. LORAINE AS RODERICK DHU
(FROM 10 WEEK RUN IN THAT CHARACTER AT THE THEATRE ROYAL,
GLASGOW) NEW VERSION-"SPECIALLY DRAMATISED"
ADD2 FRIDAY

3340 THEA DUNDEE,TH.R.
DATE 8-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879.
ADD2 SATURDAY

3341 THEA DUNDEE,TH.R.
DATE 10-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879
ADD2 MONDAY

3342 THEA DUNDEE,TH.R.
DATE 11-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879.
ADD2 TUESDAY

3343 THEA DUNDEE,TH.R.
DATE 12-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879.
ADD2 WEDNESDAY

3344 THEA DUNDEE,TH.R.
DATE 13-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879
ADD2 THURSDAY

3345 THEA DUNDEE,TH.R.
DATE 14-MAR-1879
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 7-MAR-1879; BENEFIT-MR. H. LORAINE (RODERICK DHU)
ADD2 FRIDAY

3346 THEA EDINBURGH,TH.R.
DATE 7-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-SIX NIGHTS; GUEST ARTIST-MISS ELOISE JUNO AS JEANIE DEANS,
MR. W. GOURLAY AS DUMBIEDYKES.
ADD2 MONDAY

3347 THEA EDINBURGH,TH.R.
DATE 8-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-AS AT 07-APR-1879.
ADD2 TUESDAY

3348 THEA EDINBURGH,TH.R.
DATE 9-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-AS AT 07-APR-1879.
ADD2 WEDNESDAY

3349 THEA EDINBURGH,TH.R.
DATE 10-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-AS AT 07-APR-1879.
ADD2 THURSDAY

3350 THEA EDINBURGH,TH.R.
DATE 11-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-AS AT 07-APR-1879.
ADD2 FRIDAY

3351 THEA EDINBURGH,TH.R.
DATE 12-APR-1879
ACTS 4
MAIN JEANIE DEANS; OR THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY EP
SPEC RUN-AS AT 07-APR-1879
ADD2 SATURDAY

3352 THEA DUNDEE,TH.R.
DATE 4-OCT-1879
SUPP JEANIE DEANS (ACTS 2 AND 3)
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC TRUNCATED; QUERY THEATRE (DAMAGED BILL); GUEST ARTIST-MISS MARRIOTT
ADD2 SATURDAY

3353 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 24-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN-SIX NIGHTS;G.A.-MR.J.B.HOWARD (ROB ROY), MR.W. GOURLAY(BAILIE); NEW SCENERY (MORRISS)
ADD2 MONDAY

3354 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 25-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;G.A.-AS AT 24-MAY-1880;NEW SCENERY
ADD2 TUESDAY

3355 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 26-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;G.A.-AS AT 24-MAY-1880;NEW SCENERY
ADD2 WEDNESDAY

3356 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 27-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;G.A.-AS AT 24-MAY-1880;NEW SCENERY
ADD2 THURSDAY

3357 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 28-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;G.A.-AS AT 24-MAY-1880;NEW SCENERY
ADD2 FRIDAY

3358 THEA GLASGOW,GAIETY,SAUCHIEHALL ST.
DATE 29-MAY-1880
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
COMP MR.W.M.FOSTER
WORK ROB ROY
LBRY M
SPEC RUN;G.A.-AS AT 24-MAY-1880;NEW SCENERY
ADD2 SATURDAY

3359 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 9-JUL-1880
TYPE (NATIONAL DRAMA) SCENES
MAIN ROB ROY ("CLACHAN AND CAPTURE SCENES")
WORK ROB ROY
LBRY FH/W
SPEC POSSIBLE DATE QUERY-ADVERTISEMENT IDENTIFIES;PROGRAMME;BENEFIT -MR.H.F.LLOYD;FAVOURITE SCENE;FAVOURITE CHARACTER;NAMED PATRONAGE
ADD2 FRIDAY

3360 THEA DUNDEE,TH.R.
DATE 26-JUL-1880
TYPE BURLESQUE
SUPP LITTLE AMY ROBSART, OR THE REVELS AT KENILWORTH
AUTH A. HALLIDAY
WORK KENILWORTH
FORD L22
LBRY DCL
SPEC GUEST ARTIST-JOSEPH ELDRED (AS WAYLAND SMITH) AND HIS COMPANY; RUN; "STRAND BURLESQUE"
ADD2 MONDAY

3361 THEA DUNDEE,TH.R.
DATE 27-JUL-1880
TYPE BURLEQUE
SUPP LITTLE AMY ROBSART, OR THE REVELS AT KENILWORTH
AUTH A. HALLIDAY
WORK KENILWORTH
FORD L22
LBRY DCL
SPEC RUN; GUEST ARTIST-AS 26-JUL-1880
ADD2 TUESDAY

3362 THEA DUNDEE,TH.R.
DATE 28-JUL-1880
TYPE BURLESQUE
SUPP LITTLE AMY ROBSART, OR THE REVELS AT KENILWORTH
AUTH A. HALLIDAY
WORK KENILWORTH
FORD L22
LBRY DCL
SPEC RUN; GUEST ARTIST-MR. JOSEPH ELDRED (AS WAYLAND SMITH) AND HIS COMPANY; HIS BENEFIT
ADD2 WEDNESDAY

3363 THEA DUNDEE,TH.R.
DATE 29-SEP-1880
TYPE DRAMA
MAIN JEANIE DEANS, OR THE SISTER'S OF ST. LEONARD'S
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC GUEST ARTIST-MISS MARRIOTT (AS JEANIE DEANS) AND HER COMPANY
ADD2 WEDNESDAY

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3364    THEA GLASGOW,ROYAL PRINCESS'S THEATRE,MAIN ST.,SOUTH SIDE
        DATE 11-DEC-1880
        TYPE PANTOMIME
        MAIN BABES IN THE WOOD, OR HARLEQUIN ROB ROY, THE MERRIE MEN OF
             BORDERLAND, VIRTUOUS VESTA, AND VULCAN THE VENOMOUS
        AUTH THOS.W.CHARLES
        WORK ROB ROY (REMOTE)
        LBRY F
        SPEC RUN;"THE PEOPLE'S PANTOMIME";CHARACTERS INCLUDE,"ROB ROY","LIEUT.
             DOUGAL MCAQUAVITAE,MCUSQUEBACH,OTHERWISE "THE CRABUR"","FAIR
             HELEN"; FAVOURITE CHARACTER
        ADD2 SATURDAY

3365    THEA GLASGOW,ROYAL PRINCESS'S THEATRE,MAIN ST.,SOUTH SIDE
        DATE 31-JAN-1881
        TYPE PANTOMIME
        MAIN THE BABES IN THE WOODS, OR HARLEQUIN ROB ROY, THE MERRIE MEN OF
             BORDERLAND,VIRTUOUS VESTA, AND VULCAN THE VENOMOUS
        AUTH THOS.W.CHARLES
        WORK ROB ROY (REMOTE)
        LBRY F
        SPEC RUN "EIGHTH WEEK";FAVOURITE CHARACTER;SEE ALSO 11-DEC-1880
        ADD2 MONDAY

3366    THEA EDINBURGH,TH.R.
        DATE 8-AUG-1881
        TYPE GREAT NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC RUN; TWELVE NIGHTS; REVIVAL-SEE PROGRAMME 25-JUL-1881.
        ADD2 MONDAY

3367    THEA EDINBURGH,TH.R.
        DATE 9-AUG-1881
        TYPE GREAT NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC RUN; REVIVAL-SEE' 25-JUL-1881
        ADD2 TUESDAY

3368    THEA EDINBURGH,TH.R.
        DATE 10-AUG-1881
        TYPE GREAT NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC RUN; REVIVAL-SEE' 25-JUL-1881
        ADD2 WEDNESDAY

3369    THEA EDINBURGH,TH.R.
        DATE 11-AUG-1881
        TYPE GREAT NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY NLS
        SPEC RUN; REVIVAL-SEE' 25-JUL-1881
        ADD2 THURSDAY
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3370 THEA EDINBURGH,TH.R.
DATE 12-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 FRIDAY

3371 THEA EDINBURGH,TH.R.
DATE 13-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 SATURDAY

3372 THEA EDINBURGH,TH.R.
DATE 15-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 MONDAY

3373 THEA EDINBURGH,TH.R.
DATE 16-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE 25-JUL-1881
ADD2 TUESDAY

3374 THEA EDINBURGH,TH.R.
DATE 17-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 WEDNESDAY

3375 THEA EDINBURGH,TH.R.
DATE 18-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 THURSDAY

3376 THEA EDINBURGH,TH.R.
DATE 19-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE' 25-JUL-1881
ADD2 FRIDAY

3377 THEA EDINBURGH,TH.R.
DATE 20-AUG-1881
TYPE GREAT NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; REVIVAL-SEE 25-JUL-1881
ADD2 SATURDAY

3378 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 10-SEP-1881
TYPE BURLESQUE
SUPP ROBBING ROY, OR SCOTCHED AND KILT
AUTH F.C. BURNAND
WORK ROB ROY
FORD T11
LBRY EP
SPEC GUEST ARTIST-MR. EDWARD TERRY, AS ROB ROY, (AND HIS COMPANY)
ADD2 SATURDAY

3379 THEA EDINBURGH,TH.R.
DATE 24-APR-1882
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC AMATEUR-NCO 42ND ROYAL HIGHLANDERS (BLACK WATCH) FOR THE ROYAL
INFIRMARY;RUN
ADD2 MONDAY

3380 THEA EDINBURGH,TH.R.
DATE 25-APR-1882
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC AMATEUR-NCO 42ND ROYAL HIGHLANDERS; RUN
ADD2 TUESDAY

3381 THEA EDINBURGH,TH.R.
DATE 26-APR-1882
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC AMATEUR-NCO 42ND ROYAL HIGHLANDERS; RUN
ADD2 WEDNESDAY

3382 THEA EDINBURGH,TH.R.
DATE 29-APR-1882
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN; AMATEUR-SEE 24-APR-1882
ADD2 SATURDAY

3383 THEA EDINBURGH,TH.R.
DATE 10-JUL-1882
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC RUN-UNKNOWN LENGTH; REVIVAL-J.B. HOWARD AS ROB ROY, JAMES HOUSTON AS THE BAILIE-SEE 3-JUL-1882.
ADD2 MONDAY

3384 THEA DUNDEE,TH.R.
DATE 1-OCT-1883
TYPE BURLESQUE
SUPP ROBBING ROY
AUTH BURNAND
WORK ROB ROY
FORD T11
LBRY DCL
SPEC DATE CONFIRMED-SEE 3-OCT-1883; GUEST ARTIST-MR EDWARD TERRY (AS ROB ROY) AND HIS COMPANY; "GAIETY BURLESQUE"
ADD2 MONDAY

3385 THEA EDINBURGH,TH.R.
DATE 16-APR-1884
TYPE ROMANTIC DRAMA
ACTS 3
MAIN KING O'SCOTS
AUTH ANDREW HALLIDAY
COMP BISHOP-OVERTURE "GUY MANNERING"/HOOK-VALSE "NIGEL"
WORK FORTUNES OF NIGEL/GUY MANNERING
LBRY NLS
SPEC AMATEUR-EDINBURGH UNIVERSITY TERCENTENARY COMMEMORATION; FAVOURITE MUSIC
ADD2 WEDNESDAY

3386 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 8-SEP-1884
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR, THE SISTERS OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; GUEST ARTIST-MISS MARRIOTT (JEANIE DEANS) AND HER COMPANY
ADD2 MONDAY

3387 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 9-SEP-1884
TYPE DRAMA
MAIN JEANIE DEANS, OR, THE SISTERS OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC POSSIBLE QUERY POSITION ON BILL-MAIN OR SUPP
ADD2 TUESDAY

3388 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 10-SEP-1884
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR, THE SISTERS OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; GUEST ARTIST (SEE 8-SEP-1884)
ADD2 WEDNESDAY

3389 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 11-SEP-1884
TYPE DRAMA
MAIN JEANIE DEANS, OR, THE SISTERS OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC POSSIBLE QUERY POSITION ON BILL-MAIN OR SUPP
ADD2 THURSDAY

3390 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 12-SEP-1884
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS OR, THE SISTERS OF ST. LEONARD'S
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; GUEST ARTIST (SEE 8-SEP-1884)
ADD2 FRIDAY

3391 THEA EDINBURGH,ROYAL PRINCESS'S
DATE 13-SEP-1884
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS, OR THE SISTERS OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LBRY NLS
SPEC RUN; GUEST ARTIST (SEE 8-SEP-1884)
ADD2 SATURDAY

3392 THEA EDINBURGH,TH.R.
DATE 22-JUN-1885
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN-SIX NIGHTS; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS
HENRY BERTRAM.
ADD2 MONDAY

3393 THEA EDINBURGH,TH.R.
DATE 23-JUN-1885
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS HENRY BERTRAM
ADD2 TUESDAY

3394 THEA EDINBURGH,TH.R.
DATE 24-JUN-1885
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS HENRY BERTRAM
ADD2 WEDNESDAY

3395 THEA EDINBURGH,TH.R.
DATE 25-JUN-1885
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS HENRY BERTRAM
ADD2 THURSDAY

3396 THEA EDINBURGH,TH.R.
DATE 26-JUN-1885
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS HENRY BERTRAM
ADD2 FRIDAY

3397 THEA EDINBURGH,TH.R.
DATE 27-JUN-1885
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY NLS
SPEC RUN; NEW SCENERY; GUEST ARTIST-J.W. TURNER AS HENRY BERTRAM
ADD2 SATURDAY

3398 THEA DUNDEE,ADELPHI THEATRE,OLD CATTLE MARKET
DATE 29-SEP-1885
ACTS 5
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY DCL
SPEC GUEST ARTIST-MRS. BEAUMONT AS JEANIE DEANS
ADD2 TUESDAY

3399 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 21-DEC-1885
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
KEYW DUNDEE ADVERTISER, 14-DEC-1885.
LBRY DCL
SPEC REVIVAL; GUEST ARTIST-MR. J.W. TURNER AS HENRY BERTRAM; RUN;
NEW SCENERY; "FOR TWELVE NIGHTS ONLY" "GRAND PRODUCTION FOR THE
CHRISTMAS AND NEW YEAR HOLIDAYS"; DIRECTOR-ROBERT ARTHUR, JUN.
ADD2 MONDAY

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3400    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 22-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 21-DEC-1885
        ADD2 TUESDAY

3401    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 23-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 21-DEC-1885
        ADD2 WEDNESDAY

3402    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 24-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 21-DEC-1885
        ADD2 THURSDAY

3403    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 25-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 21-DEC-1885; SPECIAL OCCASION-CHRISTMAS DAY
        ADD2 FRIDAY

3404    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 26-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 21-DEC-1885
        ADD2 SATURDAY

3405    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 28-DEC-1885
        TYPE ROMANTIC AND OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY DCL
        SPEC RUN; AS AT 28-DEC-1885
        ADD2 MONDAY
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3406 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 29-DEC-1885
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 21-DEC-1885
ADD2 TUESDAY

3407 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 30-DEC-1885
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 21-DEC-1885
ADD2 WEDNESDAY

3408 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 31-DEC-1885
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 21-DEC-1885
ADD2 THURSDAY

3409 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 1-JAN-1886
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 21-DEC-1885.
ADD2 FRIDAY

3410 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 2-JAN-1886
TYPE ROMANTIC AND OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 21-DEC-1885.
ADD2 SATURDAY

3411 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 29-MAY-1886
TYPE GRAND HISTORICAL DRAMA
ACTS 2
MAIN MARY, QUEEN OF SCOTS, OR THE ESCAPE FROM LOCH LEVEN
WORK ABBOT
LBRY DCL
ADD2 SATURDAY

3412 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 27-SEP-1886
TYPE DRAMA
MAIN JEANIE DEANS
SUPP OVERTURE-"JEANIE DEANS"
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC GUEST ARTIST-MISS MARRIOTT AS JEANIE DEANS; QUERY FORD;
FAVOURITE MUSIC
ADD2 MONDAY

3413 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; NEW SCENERY; GUEST ARTIST-CO. AS AT DUNDEE, HER MAJESTY'S
THEATRE AND OPERA HOUSE ON 16-MAY-1887; N.B. SIMS REEVES
PERFORMED ONLY ONCE DURING THE WEEK DUE TO ILLNESS.
ADD2 MONDAY

3414 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; AS AT 9-MAY-1887
ADD2 TUESDAY

3415 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 11-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; AS AT 9-MAY-1887
ADD2 WEDNESDAY

3416 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; AS AT 9-MAY-1887
ADD2 THURSDAY

3417 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; AS AT 9-MAY-1887
ADD2 FRIDAY

3418 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 14-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL CLIPPINGS
SPEC RUN; AS AT 9-MAY-1887
ADD2 SATURDAY

3419 THEA EDINBURGH,TH.R.
DATE 16-MAY-1887
TYPE SIR WALTER SCOTT'S IMMORTAL WORK
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER "ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN-TWELVE NIGHTS; GUEST ARTIST-WALTER BENTLEY AS ROB ROY, JAMES HOUSTON AS THE BAILIE, MR. J. W. TURNER AS FRANCIS; FAVOURITE MUSIC
ADD2 MONDAY

3420 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 16-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; NEW SCENERY; SPECIAL OCCASION-QUEEN VICTORIA'S JUBILEE CELEBRATIONS; GUEST ARTISTS-SIMS REEVES AS FRANCIS, J.B. HOWARD AS ROB, MRS. HOWARD AS HELEN; MOLLISON AS THE BAILIE, PHILIPINE SEIDLE AS DI VERNON
ADD2 MONDAY

3421 THEA EDINBURGH,TH.R.
DATE 17-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 TUESDAY

3422 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 17-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 16-MAY-1887
ADD2 TUESDAY

3423 THEA EDINBURGH,TH.R.
DATE 18-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 WEDNESDAY

3424 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 18-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 16-MAY-1887; EXCEPT GUEST ARTIST OUT-SIMS REEVES
ADD2 WEDNESDAY

3425 THEA EDINBURGH,TH.R.
DATE 19-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 THURSDAY

3426 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 19-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 16-MAY-1887
ADD2 THURSDAY

3427 THEA EDINBURGH,TH.R.
DATE 20-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 FRIDAY

3428 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 16-MAY-1887
ADD2 FRIDAY

3429 THEA EDINBURGH,TH.R.
DATE 21-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 SATURDAY

3430 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 21-MAY-1887
TYPE SCOTTISH DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 16-MAY-1887; EXCEPT GUEST ARTIST OUT-SIMS REEVES
ADD2 SATURDAY

3431 THEA EDINBURGH,TH.R.
DATE 23-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 MONDAY

3432 THEA EDINBURGH,TH.R.
DATE 24-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN (AND TYPE)-AS AT 16-MAY-1887.
ADD2 TUESDAY

3433 THEA EDINBURGH,TH.R.
DATE 25-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN(AND TYPE)-AS AT 16-MAY-1887
ADD2 WEDNESDAY

3434 THEA EDINBURGH,TH.R.
DATE 26-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN(AND TYPE)-AS AT 16-MAY-1887.
ADD2 THURSDAY

3435 THEA EDINBURGH,TH.R.
DATE 27-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN(AND TYPE)-AS AT 16-MAY-1887.
ADD2 FRIDAY

3436 THEA EDINBURGH,TH.R.
DATE 28-MAY-1887
ACTS 4
MAIN ROB ROY, OR "AULD LANGSYNE"
SUPP OVERTURE-FOSTER-"ROB ROY"
WORK ROB ROY
KEYW HOUSTON
LBRY EP
SPEC RUN(AND TYPE)-AS AT 16-MAY-1887
ADD2 SATURDAY

3437 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 30-MAY-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; GUEST ARTIST-PHILIPINE SEIDLE AS JULIA, ROBERT GRANT AS
HENRY, WILLIAM MOLLISON AS DOMINIE SAMPSON
ADD2 MONDAY

3438 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 31-MAY-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 30-MAY-1887
ADD2 TUESDAY

3439 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 1-JUN-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 30-MAY-1887
ADD2 WEDNESDAY

3440 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 2-JUN-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 30-MAY-1887.
ADD2 THURSDAY

3441 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 3-JUN-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 30-MAY-1887
ADD2 FRIDAY

3442 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 4-JUN-1887
TYPE ROMANTIC OPERATIC DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY DCL
SPEC RUN; AS AT 30-MAY-1887.
ADD2 SATURDAY

3443 THEA EDINBURGH,TH.R.
DATE 6-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC GUEST ARTIST-MR. J. W. TURNER AS HENRY, MDLLE. CONSTANCE BELLAMY
AS JULIA, MR. J. B. GORDON AS DANDIE; RUN-SIX NIGHTS
ADD2 MONDAY

3444 THEA EDINBURGH,TH.R.
DATE 7-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC RUN-AS 06-JUN-1887
ADD2 TUESDAY

3445 THEA EDINBURGH,TH.R.
DATE 8-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC RUN-AS 06-JUN-1887
ADD2 WEDNESDAY

3446 THEA EDINBURGH,TH.R.
DATE 9-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC RUN-AS 06-JUN-1887
ADD2 THURSDAY

3447 THEA EDINBURGH,TH.R.
DATE 10-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC RUN-AS 06-JUN-1887
ADD2 FRIDAY

3448 THEA EDINBURGH,TH.R.
DATE 11-JUN-1887
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LBRY EP
SPEC RUN-AS 06-JUN-1887
ADD2 SATURDAY

3449 THEA EDINBURGH,ROYAL LYCEUM
DATE 11-JUL-1887
TYPE GRAND NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
CATT GRAND REVIVAL OF LADY OF THE LAKE
WORK ROB ROY
LBRY NLS
SPEC RUN-UNKNOWN LENGTH; GUEST ARTIST-MR. SIMS REEVES AS FRANCIS
ADD2 MONDAY

3450 THEA EDINBURGH,TH.R.
DATE 29-AUG-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-SIX NIGHTS; GUEST ARTIST-MISS MARRIOTT AS JEANIE DEANS-HER COMPANY
ADD2 MONDAY

3451 THEA EDINBURGH,TH.R.
DATE 30-AUG-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-AS 29-AUG-1887
ADD2 TUESDAY

3452 THEA EDINBURGH,TH.R.
DATE 31-AUG-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-AS 29-AUG-1887
ADD2 WEDNESDAY

3453 THEA EDINBURGH,TH.R.
DATE 1-SEP-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-AS 29-AUG-1887
ADD2 THURSDAY

3454 THEA EDINBURGH,TH.R.
DATE 2-SEP-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-AS 29-AUG-1887
ADD2 FRIDAY

3455 THEA EDINBURGH,TH.R.
DATE 3-SEP-1887
TYPE DRAMA
ACTS 4
MAIN 'JEANIE DEANS', OR THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-JEANIE DEANS-B. ISAACSON
AUTH C. H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY EP
SPEC RUN-AS 29-AUG-1887
ADD2 SATURDAY

3456 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-SEP-1887
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH C. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC GUEST ARTIST-MISS MARRIOTT (AS JEANIE DEANS) AND HER COMPANY
ADD2 MONDAY

3457 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 7-SEP-1887
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH C. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC GUEST ARTIST-MISS MARRIOTT (AS JEANIE DEANS) AND HER COMPANY.
ADD2 WEDNESDAY

3458 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-SEP-1887
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH C. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC GUEST ARTIST-MISS MARRIOTT (AS JEANIE DEANS) AND HER COMPANY
ADD2 SATURDAY

3459 THEA EDINBURGH,ROYAL LYCEUM
DATE 26-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP (SEE ALSO NLS)
SPEC RUN-EIGHTEEN NIGHTS; J. B. HOWARD AS RODERICK DHU; NEW SCENERY,
ETC.; REVIVAL;SEE 5-DEC-1887(NLS) FOR PREVIEWS.
ADD2 MONDAY

3460 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 26-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; GUEST ARTIST-JOHNSON-COVERLY'S TROUBADOUR BURLESQUE COMPANY.
ADD2 MONDAY

3461 THEA EDINBURGH,ROYAL LYCEUM
DATE 27-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 TUESDAY

3462 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 27-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; AS AT 26-DEC-1887
ADD2 TUESDAY

3463 THEA EDINBURGH,ROYAL LYCEUM
DATE 28-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 WEDNESDAY

3464 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 28-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; AS AT 26-DEC-1887
ADD2 WEDNESDAY

3465 THEA EDINBURGH,ROYAL LYCEUM
DATE 29-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 THURSDAY

3466 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 29-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; AS AT 26-DEC-1887
ADD2 THURSDAY

3467 THEA EDINBURGH,ROYAL LYCEUM
DATE 30-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 FRIDAY

3468 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 30-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; AS AT 26-DEC-1887
ADD2 FRIDAY

3469 THEA EDINBURGH,ROYAL LYCEUM
DATE 31-DEC-1887
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 SATURDAY

3470 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 31-DEC-1887
TYPE BURLESQUE EXTRAVAGANZA
MAIN AMY ROBSART
WORK KENILWORTH
LBRY DCL
SPEC RUN; AS AT 26-DEC-1887
ADD2 SATURDAY

3471 THEA EDINBURGH,ROYAL LYCEUM
DATE 2-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 MONDAY

3472 THEA EDINBURGH,ROYAL LYCEUM
DATE 3-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 TUESDAY

3473 THEA EDINBURGH,ROYAL LYCEUM
DATE 4-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 WEDNESDAY

3474 THEA EDINBURGH,ROYAL LYCEUM
DATE 5-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 THURSDAY

3475 THEA EDINBURGH,ROYAL LYCEUM
DATE 6-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 FRIDAY

3476 THEA EDINBURGH,ROYAL LYCEUM
DATE 7-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS AT 26-DEC-1887
ADD2 SATURDAY

3477 THEA EDINBURGH,ROYAL LYCEUM
DATE 9-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 MONDAY

3478 THEA EDINBURGH,ROYAL LYCEUM
DATE 10-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 TUESDAY

3479 THEA EDINBURGH,ROYAL LYCEUM
DATE 11-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 WEDNESDAY

3480 THEA EDINBURGH,ROYAL LYCEUM
DATE 12-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 THURSDAY

3481 THEA EDINBURGH,ROYAL LYCEUM
DATE 13-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 FRIDAY

3482 THEA EDINBURGH,ROYAL LYCEUM
DATE 14-JAN-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY EP
SPEC RUN-AS 26-DEC-1887
ADD2 SATURDAY

3483 THEA EDINBURGH,ROYAL LYCEUM
DATE 7-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-SIX NIGHTS; GUEST ARTIST-LYDIA THOMPSON AS THE EARL OF LEICESTER, HER STRAND COMPANY;CROSS-DRESSING
ADD2 MONDAY

3484 THEA EDINBURGH,ROYAL LYCEUM
DATE 8-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-AS 07-MAY-1888
ADD2 TUESDAY

3485 THEA EDINBURGH,ROYAL LYCEUM
DATE 9-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-AS 07-MAY-1888
ADD2 WEDNESDAY

3486 THEA EDINBURGH,ROYAL LYCEUM
DATE 10-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-AS 07-MAY-1888
ADD2 THURSDAY

3487 THEA EDINBURGH,ROYAL LYCEUM
DATE 11-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-AS 07-MAY-1888
ADD2 FRIDAY

3488 THEA EDINBURGH,ROYAL LYCEUM
DATE 12-MAY-1888
TYPE BURLESQUE
SUPP KENILWORTH
AUTH HALLIDAY-YOUNG, W.
WORK KENILWORTH
FORD QUERY
LBRY EP
SPEC RUN-AS 07-MAY-1888
ADD2 SATURDAY

3489 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 18-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; NEW SCENERY; "GRAND PRODUCTION"; GUEST ARTIST DURWARD LELY
AND WILLIAM MOLLISON; SPECIAL OCCASION-PATRONAGE OF THE EARL
AND COUNTESS OF STRATHMORE.
ADD2 MONDAY

3490 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 19-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 TUESDAY

3491 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 WEDNESDAY

3492 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 21-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 THURSDAY

3493 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 22-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 FRIDAY

3494 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 23-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 SATURDAY

3495 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; GUEST ARTIST-MR. DURWARD LELY AS FRANCIS, MISS KATE
SHERRY, MR. WILLIAM MOLLISON AS THE BAILIE
ADD2 MONDAY

3496 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 26-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 TUESDAY

3497 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 27-JUN-1888
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 18-JUN-1888
ADD2 WEDNESDAY

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3498    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 28-JUN-1888
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY DCL
        SPEC RUN; AS AT 18-JUN-1888
        ADD2 THURSDAY

3499    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 29-JUN-1888
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY DCL
        SPEC RUN; AS AT 18-JUN-1888
        ADD2 FRIDAY

3500    THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 30-JUN-1888
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY DCL
        SPEC RUN; AS AT 18-JUN-1888
        ADD2 SATURDAY

3501    THEA EDINBURGH,ROYAL LYCEUM
        DATE 6-AUG-1888
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        COMP MENDELSSOHN, BISHOP, ROSSINI
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC RUN "EVERY EVENING";NEW SCENERY, COSTUMES, ETC.;"LAST TWELVE
             NIGHTS"
        ADD2 MONDAY

3502    THEA EDINBURGH,ROYAL LYCEUM
        DATE 7-AUG-1888
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        COMP MENDELSSOHN, BISHOP, ROSSINI
        WORK LADY OF THE LAKE
        LBRY F/HW
        SPEC RUN
        ADD2 TUESDAY
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3503 THEA EDINBURGH,ROYAL LYCEUM
DATE 8-AUG-1888
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP MENDELSSOHN, BISHOP, ROSSINI
WORK LADY OF THE LAKE
LBRY F/HW
SPEC RUN
ADD2 WEDNESDAY

3504 THEA EDINBURGH,ROYAL LYCEUM
DATE 9-AUG-1888
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP MENDELSSOHN, BISHOP, ROSSINI
WORK LADY OF THE LAKE
LBRY F/HW
SPEC RUN
ADD2 THURSDAY

3505 THEA EDINBURGH,ROYAL LYCEUM
DATE 10-AUG-1888
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP MENDELSSOHN, BISHOP, ROSSINI
WORK LADY OF THE LAKE
LBRY F/HW
SPEC RUN
ADD2 FRIDAY

3506 THEA EDINBURGH,ROYAL LYCEUM
DATE 11-AUG-1888
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
COMP MENDELSSOHN, BISHOP, ROSSINI
WORK LADY OF THE LAKE
LBRY F/HW
SPEC RUN
ADD2 SATURDAY

3507 THEA EDINBURGH,ROYAL LYCEUM
DATE 13-AUG-1888
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY NLS
SPEC RUN-UNKNOWN LENGTH; NEW SCENERY; REVIVAL; J.B. HOWARD AS
RODERICK DHU
ADD2 MONDAY

3508 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-AUG-1888
TYPE DRAMA
MAIN JEANIE DEANS
SUPP OVERTURE-"JEANIE DEANS"
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC QUERY FORD; FAVOURITE MUSIC; GUEST ARTIST-MISS MARRIOTT (JEANIE DEANS) AND HER COMPANY
ADD2 MONDAY

3509 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 22-AUG-1888
TYPE DRAMA
MAIN JEANIE DEANS
SUPP OVERTURE-"JEANIE DEANS"
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC QUERY FORD; FAVOURITE MUSIC; GUEST ARTIST-AS AT 20-AUG-1888
ADD2 WEDNESDAY

3510 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 23-AUG-1888
MAIN MARY STUART
WORK ABBOT
LBRY DCL
SPEC QUERY WORK; GUEST ARTIST-MISS MARRIOTT.
ADD2 THURSDAY

3511 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-AUG-1888
TYPE DRAMA
MAIN JEANIE DEANS
SUPP OVERTURE-"JEANIE DEANS"
AUTH C.H. HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC QUERY FORD; FAVOURITE MUSIC; GUEST ARTIST-AS AT 20-AUG-1888
ADD2 SATURDAY

3512 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 1-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; GUEST ARTIST-MR. J.B. HOWARD'S (RODERICK DHU) COMPANY
ADD2 MONDAY

3513 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 2-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 TUESDAY

3514 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 3-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 WEDNESDAY

3515 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 4-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 THURSDAY

3516 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 FRIDAY

3517 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 6-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 SATURDAY

3518 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 8-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 MONDAY

3519 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 TUESDAY

3520 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 WEDNESDAY

3521 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 11-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 THURSDAY

3522 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 FRIDAY

3523 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 SATURDAY

3524 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 15-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN; AS AT 1-APR-1889
ADD2 MONDAY

3525 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 16-APR-1889
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH WEBB
WORK LADY OF THE LAKE
LBRY DCL
SPEC RUN ENDS (PRODUCTION GOES TO ABERDEEN); AS AT 1-APR-1889
ADD2 TUESDAY

3526 THEA GLASGOW,TH.R.
DATE 16-MAY-1889
TYPE (NATIONAL DRAMA) SCENES
SUPP ROB ROY
WORK ROB ROY
LBRY FH/W
SPEC SPECIAL OCCASION-GRAND MASONIC FESTIVAL-FAREWELL OF MR.H.F.
LLOYD; PROGRAMME;FAVOURITE SCENES;AMATEUR-FIRST LANARKSHIRE
RIFLE VOLUNTEER AMATEUR DRAMATIC SOCIETY
ADD2 THURSDAY

3527 THEA EDINBURGH,TH.R.
DATE 27-MAY-1889
SUPP OVERTURE-"HEART OF MIDLOTHIAN" BISHOP; SELECTION-"ROB ROY"
FOSTER
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY NLS
SPEC AMATEUR-STUDENTS UNION; FAVOURITE MUSIC; RUN-THREE NIGHTS
ADD2 MONDAY

3528 THEA EDINBURGH,TH.R.
DATE 28-MAY-1889
SUPP OVERTURE-"HEART OF MID-LOTHIAN" BISHOP; SELECTION-"ROB ROY"
FOSTER
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY NLS
SPEC AMATEUR-STUDENTS UNION; FAVOURITE MUSIC; RUN-THREE NIGHTS
ADD2 TUESDAY

3529 THEA EDINBURGH,TH.R.
DATE 29-MAY-1889
SUPP OVERTURE-"HEART OF MID-LOTHIAN" BISHOP; SELECTION-"ROB ROY" FOSTER
WORK HEART OF MID-LOTHIAN/ROB ROY
LBRY NLS
SPEC AMATEUR-STUDENTS UNION; FAVOURITE MUSIC; RUN
ADD2 WEDNESDAY

3530 THEA EDINBURGH,ROYAL LYCEUM
DATE 5-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN "EVERY EVENING DURING THE WEEK"
ADD2 MONDAY

3531 THEA EDINBURGH,ROYAL LYCEUM
DATE 6-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN
ADD2 TUESDAY

3532 THEA EDINBURGH,ROYAL LYCEUM
DATE 7-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN
ADD2 WEDNESDAY

3533 THEA EDINBURGH,ROYAL LYCEUM
DATE 8-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN
ADD2 THURSDAY

3534 THEA EDINBURGH,ROYAL LYCEUM
DATE 9-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN
ADD2 FRIDAY

3535 THEA EDINBURGH,ROYAL LYCEUM
DATE 10-AUG-1889
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY F/HW
SPEC RUN
ADD2 SATURDAY

3536 THEA EDINBURGH,TH.R.
DATE 12-JUL-1890
TYPE BURLESQUE
MAIN KENILWORTH
WORK KENILWORTH
LBRY NLS
SPEC RUN-LENGTH UNKNOWN (SEE PROGRAMME 28-JUN-1890); GUEST ARTIST-
MR. FRANK MANNING AS QUEEN ELIZABETH AND MISS MILLIE MARION AS
THE EARL OF LEICESTER;CROSS-DRESSING
ADD2 SATURDAY

3537 THEA EDINBURGH,ROYAL LYCEUM
DATE 12-JUL-1890
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY NLS
SPEC RUN-UNKNOWN LENGTH; REVIVAL; J.B. HOWARD AS RODERICK DHU
ADD2 SATURDAY

3538 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 11-AUG-1890
TYPE DRAMA
MAIN JEANIE DEANS, OR, THE SISTERS OF ST. LEONARDS
SUPP OVERTURE-"JEANIE DEANS"
AUTH HAZLEWOOD, C.H.
COMP B. ISACSON (SIC)
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; GUEST ARTIST-MISS MARRIOTT AS JEANIE DEANS, AND HER
COMPANY; FAVOURITE MUSIC; QUERY FORD
ADD2 MONDAY

3539 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 4-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH ANDREW HALIDAY (SIC)
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; GUEST ARTIST-MR. J.F. PRESTON'S COMPANY; QUERY FORD-
BILL DETAILS 4 ACTS AND THE TOURNAMENT, BUT NO BALLET
ADD2 MONDAY

3540 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH HALLIDAY
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; AS AT 4-MAY-1891
ADD2 TUESDAY

3541 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 6-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH HALLIDAY
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; AS AT 4-MAY-1891
ADD2 WEDNESDAY

3542 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 7-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH HALLIDAY
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; AS AT 4-MAY-1891
ADD2 THURSDAY

3543 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 8-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH HALLIDAY
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; AS AT 4-MAY-1891
ADD2 FRIDAY

3544 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-MAY-1891
ACTS 4
MAIN REBECCA THE JEWESS
AUTH HALLIDAY
WORK IVANHOE
FORD K23
LBRY DCL
SPEC RUN; AS AT 4-MAY-1891
ADD2 SATURDAY

3545 THEA EDINBURGH,ROYAL LYCEUM
DATE 27-JUN-1891
TYPE POEM
MAIN MARMION
AUTH ROBERT BUCHANAN
WORK MARMION
LBRY NLS
SPEC RUN-UNKNOWN LENGTH; FIRST TIME IN EDINBURGH; NEW SCENERY,
DRESSES, ETC.; J.B. HOWARD AS MARMION
ADD2 SATURDAY

3546 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; GUEST ARTIST-MISS MARRIOTT AS HELEN MACGREGOR, MR JOHN CLYDE AS ROB ROY; NEW SCENERY; IN HOUSE PRODUCTION
ADD2 MONDAY

3547 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 6-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 TUESDAY

3548 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 7-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 WEDNESDAY

3549 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 8-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 THURSDAY

3550 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 FRIDAY

3551 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 SATURDAY

3552 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 MONDAY

3553 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 TUESDAY

3554 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 14-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 WEDNESDAY

3555 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 15-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 THURSDAY

3556 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 16-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 FRIDAY

3557 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 17-SEP-1892
MAIN ROB ROY
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 5-SEP-1892
ADD2 SATURDAY

3558 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-FEB-1893
TYPE ROMANTIC DRAMA
ACTS 5
MAIN JEANIE DEANS
AUTH RUSSELL ALLAN
WORK HEART OF MID-LOTHIAN
FORD NEW
LBRY DCL
SPEC RUN; GUEST ARTIST-MISS ISABEL BATEMAN (AS JEANIE DEANS) AND
HER COMPANY
ADD2 MONDAY

3559 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 14-FEB-1893
TYPE ROMANTIC DRAMA
ACTS 5
MAIN JEANIE DEANS
AUTH RUSSELL ALLAN
WORK HEART OF MID-LOTHIAN
FORD NEW
LBRY DCL
SPEC RUN; GUEST ARTIST-AS 13-FEB-1893
ADD2 TUESDAY

3560 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 15-FEB-1893
TYPE ROMANTIC DRAMA
ACTS 5
MAIN JEANIE DEANS
AUTH RUSSELL ALLAN
WORK HEART OF MID-LOTHIAN
FORD NEW
LBRY DCL
SPEC RUN; GUEST ARTIST-AS 13-FEB-1893
ADD2 WEDNESDAY

3561 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 18-FEB-1893
TYPE ROMANTIC DRAMA
ACTS 5
MAIN JEANIE DEANS
AUTH RUSSELL ALLAN
WORK HEART OF MID-LOTHIAN
FORD NEW
LBRY DCL
SPEC RUN; GUEST ARTIST-AS AT 13-FEB-1893; (RUN BROKEN, THURSDAY AND FRIDAY).
ADD2 SATURDAY

3562 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 8-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; GUEST ARTIST-MR DURWARD LELY AS FRANCIS, MR. WILLIAM MOLLISON AS THE BAILIE-AND THEIR COMPANY; FAVOURITE MUSIC
ADD2 MONDAY

3563 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 TUESDAY

3564 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 WEDNESDAY

3565 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 11-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 THURSDAY

3566 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 FRIDAY

3567 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 SATURDAY

3568 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 15-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 MONDAY

3569 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 16-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 TUESDAY

3570 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 17-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 WEDNESDAY

3571 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 18-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 THURSDAY

3572 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 19-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 FRIDAY

3573 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-OCT-1894
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP BAKER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 8-OCT-1894
ADD2 SATURDAY

3574 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 2-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; NEW SCENERY; FAVOURITE MUSIC; GUEST ARTIST-MR. DURWARD LELY AS FRANCIS, MR. WILLIAM MOLLISON AS THE BAILIE-AND THEIR COMPANY
ADD2 MONDAY

3575 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 3-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 TUESDAY

3576 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 4-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 WEDNESDAY

3577 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 THURSDAY

3578 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 6-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 FRIDAY

3579 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 7-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 SATURDAY

3580 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY"-OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 MONDAY

3581 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 TUESDAY

3582 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 11-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 WEDNESDAY

3583 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 THURSDAY

3584 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 FRIDAY

3585 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 14-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 SATURDAY

3586 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 23-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 MONDAY

3587 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 24-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 TUESDAY

3588 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 WEDNESDAY

3589 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 26-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE "ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 THURSDAY

3590 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 27-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 FRIDAY

3591 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 28-NOV-1896
TYPE NATIONAL DRAMA
ACTS 4
MAIN "ROB ROY" OR AULD LANG SYNE
SUPP OVERTURE-"ROB ROY"
COMP FOSTER
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 2-NOV-1896
ADD2 SATURDAY

3592 THEA EDINBURGH,TH.R.
DATE 27-JUN-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY OR, AULD LANG SYNE
WORK ROB ROY
LBRY GUL
SPEC GUEST ARTIST CAPT.VERNON S COMPANY;RUN-QUERY WEEK LONG;NEW SCENERY, EFFECTS.
ADD2 MONDAY

3593 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 15-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; GUEST ARTIST-CAPT. F.V.G. VERNON'S COMPANY, MR. JOHN CLYDE AS ROB ROY, MR. J.W. BOWIE AS FRANCIS, MISS ELSIE GREY AS DIANA, MR. F.V. DE LAUNEY AS RASHLEIGH, MR. A. YOUNG RITCHIE AS CAPT. THORNTON
ADD2 MONDAY

3594 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 16-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 15-AUG-1898
ADD2 TUESDAY

3595 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 17-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 15-AUG-1898
ADD2 WEDNESDAY

3596 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 18-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 15-AUG-1898
ADD2 THURSDAY

3597 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 19-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 15-AUG-1898
ADD2 FRIDAY

3598 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-AUG-1898
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LBRY DCL
SPEC RUN; AS AT 15-AUG-1898.
ADD2 SATURDAY

3599 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 5-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH C.H. HAZELWOOD (SEE PROGRAMME)
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; GUEST ARTIST-MR. W.A. MCNEILL "SAME VERSION TOURED...BY MISS MARRIOTT...PERFORMED BY SPECIAL ARRANGEMENT...WITH HER."; QUERY FORD.
ADD2 MONDAY

3600 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 6-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; AS AT 5-JUN-1899
ADD2 TUESDAY

3601 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 7-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; AS AT 5-JUN-1899
ADD2 WEDNESDAY

3602 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 8-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; AS AT 5-JUN-1899
ADD2 THURSDAY

3603 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 9-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; AS AT 5-JUN-1899
ADD2 FRIDAY

3604 THEA DUNDEE,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 10-JUN-1899
TYPE ROMANTIC SCOTCH DRAMA
ACTS 4
MAIN JEANIE DEANS
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
FORD I12
LBRY DCL
SPEC RUN; AS AT 5-JUN-1899
ADD2 SATURDAY

3605 THEA EDINBURGH,TH.R.
DATE 3-JUL-1899
TYPE GRAND HISTORICAL PRODUCTION
ACTS 5
MAIN KENILWORTH
AUTH BLYTHE, J.S.
WORK KENILWORTH
FORD L38
LBRY GUL
SPEC FIRST PRODUCTION;NEW SCENERY, ETC.;RUN-QUERY WEEK LONG
ADD2 MONDAY

INDEX OF MAIN CATALOGUE LISTING

SORTED BY WORK

N.B. It is a feature of the FAMULUS System that in a numbered sort the first integer is taken as the reference point ie. 1102 will come before 638.

BLANK

ABBOT
1010 1032 1037 1057 1066 1074 1095 1098 1099 1103
1155 1167 1174 1195 1198 1199 1213 1250 1252 1255
1299 1314 1317 1331 1345 1386 1387 1388 1407 1423
1433 1441 1443 1449 1454 1496 1502 1506 1509 1521
1530 1548 1555 1558 1560 1561 1566 1588 1605 1608
1626 1656 1704 1707 1721 1726 1758 1784 1786 1787
1789 1822 1853 1854 1862 1866 1868 1872 1879 1891
1898 1905 1909 1917 1923 1925 1943 1945 1955 1960
1964 1985 1999 2012 2030 2039 2041 2067 2069 2073
2074 2078 2083 2103 2126 2131 2132 2185 2189 2200
2201 2218 2258 2260 2318 2319 2320 2321 2322 2327
2346 2348 2367 2411 2421 2438 2476 2488 2491 2531
2542 2544 2559 2561 2568 2569 2572 2587 2593 2602
2607 2617 2621 2625 2628 2631 2661 2664 2672 2689
2690 2693 2707 2708 2709 2710 2815 2817 2818 2819
2862 2924 2938 3062 3063 3064 3083 3105 3166 3245
3411 3510 608 609 610 611 612 613 614 618
619 621 622 627 628 635 636 638 653 654
655 656 658 664 665 666 670 680 691 710
727 730 734 735 752 755 767 771 773 784
786 798 800 806 808 823 827 828 832 835
845 848 851 863 869 871 888 902 905 906
915 921 924 925 927 933 934 937 940 949
950 956 966 973 983
(ABBOT) HISTORY OF SCOTLAND
1120 1122 1124 1125 1127 1131 1144 1130

ANNE OF GEIERSTEIN
1001 1002 1003

ANTIQUARY
1151 1160 1177 1272 1568 1572 1696 1697 1775 1910
1972 1976 1977 1982 1984 1986 1987 1989 1990 1991
1992 1993 1994 1996 1997 1998 1999 2001 2008 2010
2011 2012 2027 212 2230 226 227 228 229 230
231 232 233 234 235 236 237 238 239 240
241 242 243 244 245 246 247 254 255 256
258 259 264 266 271 272 281 284 292 295
296 310 311 317 440 671 704 744 918 919

BLACK DWARF
1008 1089 1645 1647 518 589 797

BRIDE OF LAMMERMOOR

1018 1021 1034 1035 1048 1051 1094 1097 1102 1112
1115 1119 1148 1151 1170 1173 1182 1193 1201 1211
1215 1220 1245 1271 1308 1351 1366 1390 1427 1433
1435 1451 1453 1503 1511 1514 1529 1536 1542 1552
1565 1574 1580 1586 1587 1592 1594 1602 1654 1659
1680 1681 1692 1702 1712 1723 1760 1770 1771 1782
1817 1825 1846 1847 1850 1852 1875 1899 1908 1916
1922 1926 1941 1942 1949 1954 1959 1961 1962 1971
1986 1988 1998 2008 2010 2028 2038 2044 2058 2059
2064 2070 2085 2115 2119 2125 2127 2129 2157 2158
2165 2172 2181 2190 2191 2199 2212 2250 2266 2303
2320 2351 2355 2362 2383 2384 2387 2404 2410 2440
2483 2484 2486 2487 2489 2498 2503 2520 2525 2533
2538 2553 2556 2575 2600 2682 2713 2738 2739 2741
2742 2943 3074 3075 3076 3084 3085 3086 3232 3300
3301 3302 3303 3304 344 382 383 384 386 387
389 390 391 394 396 398 399 441 448 465
492 493 496 548 573 578 637 640 686 692
717 754 780 788 805 809 838 847 878 926
931 941 963

BRIDE OF LAMMERMOOR (DONIZETTI)

3065 3066 3067 3068 3069 3070 3071 3072 3073

FAIR MAID OF PERTH

1931 2187 922 923 950 991 992 993 995 997
998

FAIR MAID OF PERTH (SEE SPEC)

1845 1913

FORTUNES OF NIGEL

1064 1106 1157 1164 1187 1237 1238 1324 1363 1412
1816 1881 1883 1897 1940 1996 2003 2010 2066 2068
2132 2393 2395 2396 2400 2983 2984 2985 2986 2987
2988 2989 2990 2991 2992 2993 2994 2995 2996 2997
2998 2999 3000 3002 3003 3007 3008 3009 3011 3012
3013 3014 3015 3016 3017 3018 3019 3020 3021 3022
3023 3024 3061 3385 403 404 405 406 407 408
409 410 411 413 414 415 416 417 418 419
420 421 429 439 460 463 464 489 495 497
514 542 572 639 648 685 689 698 719 770
787 821 861 944 962 967 984 988

GUY MANNERING

101	1012	1014	1015	1016	1017	1019	1020	1026	1029
1030	1039	104	1044	1047	1049	1054	1055	1056	1062
1063	1067	1068	1070	1079	1082	1085	1090	1092	1100
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1161	117	1179	1183	1184	1185	1202	1203	1204	121
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1284	1286	1297	1303	1304	1310	1312	1333	1338	1339
1340	1341	1346	1352	1356	1360	1368	137	1372	1374
1376	1377	1379	1381	1385	1390	1396	1397	140	1400
141	1419	1421	1422	1432	1436	1439	1455	1472	1475
1478	1479	1482	1491	1492	1495	15	1501	1524	1525
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1595	1598	1599	16	1616	1617	1619	1620	1621	1623
1625	1627	1650	1651	1653	1670	1683	1686	1687	1688
1691	1694	17	1711	1713	1730	1731	1732	1733	1734
1737	1741	1747	1753	1754	1763	1764	1768	1776	1788
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1880	1884	1886	1889	1891	1896	19	1938	1944	1949
1974	198	1982	1984	1989	199	20	2004	2032	2050
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2214	2215	222	2232	2234	2245	2246	2247	225	2254
2261	2263	2272	2275	2299	23	2310	2326	2336	2347
2352	2362	2371	2372	2383	2384	2387	2391	24	2441
2443	2463	2467	2468	2475	2490	2492	25	2500	2501
2503	2518	2524	2526	2529	2540	2548	2549	2550	2551
2552	2555	2562	2579	2584	2592	2598	2599	26	2601
2606	2609	2610	2611	2619	2620	2633	2634	2635	2647
2648	2649	2653	2655	2658	2663	2671	2679	2680	2681
2685	2686	2687	2691	2694	27	2725	2726	2727	2728
2729	273	2730	2731	2734	2735	2736	278	2784	28
2864	2865	2866	2867	2868	2869	2870	2871	2872	2873
2874	2875	2876	2877	2878	2879	2880	2881	2882	2883
2884	2885	2886	2887	289	2951	2952	2953	2962	2965
2966	2978	2979	30	3004	3006	3027	3037	3039	3040
3041	3042	3047	3048	3049	3053	3058	3059	3060	3076
308	31	3136	3137	3138	3139	3140	3141	3142	3143
3144	3145	3146	3147	3148	3149	3150	3151	3152	3153
3154	3155	3156	3157	3158	3182	3183	3184	3185	3186
3187	3188	3189	3190	3191	3192	3193	3194	3195	3196
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3394	3395	3396	3397	3399	34	3400	3401	3402	3403
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349	35	350	351	352	353	355	36	367	37
378	38	39	40	401	41	42	424	428	43
44	45	454	459	46	461	50	51	515	52
526	528	529	53	530	54	549	55	550	551
554	566	571	615	617	621	623	624	625	626
629	634	638	647	651	661	674	676	687	693
697	715	722	723	724	725	728	733	737	741
745	749	750	751	758	761	762	765	766	779
783	787	794	805	820	825	834	854	856	864
865	866	870	873	882	883	885	893	899	907
910	929	930	938	942	957	960	965	977	978
979	98	986							

HEART OF MID-LOTHIAN

1007 1022 1038 1042 1043 1046 1060 1087 1088 1096
111 1123 113 1134 1140 1141 1142 1145 1149 115
1151 1153 1158 116 1166 1171 1176 118 1180 1188
119 1191 1194 1196 1197 120 1210 1213 1216 1218
1235 1241 1249 125 1259 1264 1288 1289 1290 1305
1307 1311 132 1342 1343 1344 1352 1357 1362 1372
1393 1398 1403 1405 1410 1414 142 1424 1428 143
1434 1440 1448 147 1474 1476 1481 1483 1489 149
1490 1497 1500 1504 1507 1509 1515 1517 1520 1522
1531 1533 1534 1539 1540 1550 1553 1557 1559 1570
1573 1582 1588 1589 1603 1611 1628 1632 1633 1634
1635 1636 1648 1649 1652 166 1660 1668 1671 1672
168 169 1699 170 1700 1705 171 1715 172 1720
173 174 1745 1748 175 176 1767 177 1777 1783
179 1800 1801 1802 1803 1806 1807 1808 1809 181
1815 182 1822 183 184 1844 185 1853 186 1860
1865 1867 187 1870 1873 1877 188 1882 189 1892
1895 190 1904 1907 191 1911 1915 1918 192 1928
1929 193 1933 194 195 1951 1952 1958 196 1962
197 1970 1991 1993 1995 1997 200 2000 201 2014
2017 2018 202 2020 2021 2025 2026 203 204 205
207 2080 2081 2082 2091 2092 211 2118 2120 2128
2130 2133 2136 2137 214 2141 2143 2144 2146 215
2152 2154 2155 2156 2159 2162 2168 217 2171 2176
218 2193 2195 2196 220 2262 2265 2269 2294 2343
2359 2361 2364 2366 2369 2377 2382 2386 2390 2394
2399 2402 2442 2445 2462 2470 2477 248 2485 249
250 251 2516 2519 252 2523 253 2536 2557 2558
2560 257 2582 2594 2604 2615 2616 2623 2625 2626
2629 2683 2696 2715 2716 2717 2718 2719 2720 2721
2722 2723 2724 274 276 287 290 2947 2948 2949
2950 2973 2974 2975 2976 2977 2982 3025 3026 303
304 3043 3044 3045 3046 305 3054 3055 3056 3057
309 3093 3094 3095 3096 3097 3098 3099 3100 3101
3102 3103 3104 3159 3160 3161 3166 318 320 3203
3204 3205 3206 3207 3208 3209 3210 3211 3212 3213
322 3226 3248 3249 3250 3251 3252 3253 3254 3255
3256 3346 3347 3348 3349 3350 3351 3352 3363 3386
3387 3388 3389 3390 3391 3398 3412 345 3450 3451
3452 3453 3454 3455 3456 3457 3458 347 3508 3509
3511 3527 3528 3529 3538 354 3558 3559 356 3560
3561 3599 3600 3601 3602 3603 3604 369 371 373
375 385 392 400 445 450 498 499 510 536
539 541 544 545 553 56 569 575 584 593
601 602 606 622 631 632 633 643 667 668
669 690 696 697 707 713 731 736 757 777
778 782 796 813 819 823 824 833 836 843
846 857 862 868 871 881 900 901 904 914
917 938 943 945 946 954 959 967 985 986
989

HIGHLAND WIDOW

1256 1452 1462 1463 1465 1466 1467 1468 1469 1470
1471 1505 1519 1528 1717 1718 1719 1838 1841 1857
1921 2279 2282 2288 936 974

IVANHOE

1061 1074 1190 1192 1214 1230 1251 1267 1319 1321
1322 1323 1401 1444 1447 1546 1547 1662 1663 1664
1665 1667 1670 1703 1708 1710 1759 178 1995 1997
2000 2003 2006 2022 2029 2171 2174 2235 2236 2237
2238 2239 2240 2241 2242 2243 2244 2245 2297 2301
2305 2353 2405 2406 2407 2408 2409 2446 2448 2546
2784 2785 2786 2787 2788 2789 2790 2791 2792 2793
2794 2795 2796 2797 2798 2799 2800 3539 3540 3541
3542 3543 3544 447 466 467 468 469 470 471
472 473 474 475 476 477 478 479 480 481
482 488 491 703 789 877 987

IVANHOE (REMOTE)

1818 2449 2450 2451 2452 2453 2454 2460 2461

KENILWORTH

1132 1156 1244 1292 1303 1350 1532 1666 1667 1932
2570 2571 2588 2589 2590 2591 2636 2637 2638 2639
2640 2641 2642 2643 2644 2645 2673 2674 2675 2676
2677 2678 2700 2701 2702 2703 2704 2705 2706 2801
2802 2803 2804 2805 2806 2807 2808 2809 2810 2811
2812 2813 2814 2816 2860 2861 2863 2967 2968 2970
2971 2972 3028 3029 3030 3031 3032 3033 3034 3035
307 3087 3088 3089 3090 3091 3092 3162 3163 3164
3165 3167 3305 3306 3307 3308 3309 3310 3360 3361
3362 3460 3462 3464 3466 3468 3470 3483 3484 3485
3486 3487 3488 3536 357 358 359 360 3605 361
362 363 364 365 402 426 442 527 563 564
603 812

KENILWORTH (REMOTE)

1413 1415 1416

LADY OF THE LAKE

1 10 1013 11 1105 1107 1108 1128 1133 1172
12 1257 1293 13 1364 14 1442 1494 1630 167
1675 1736 1826 1913 1927 1930 2 2043 212 2173
2178 2179 2217 2219 2220 2221 2222 2223 2224 2225
2248 2255 2257 2268 2285 2288 2307 2311 2363 2471
2508 2565 2566 2622 2630 2668 2796 2797 2798 2799
2800 2801 2802 2803 2804 2805 29 3 3124 3125
3126 3127 3128 3129 3130 3131 3132 3133 3134 3135
3233 3234 3235 3236 3237 3238 3239 3240 3241 3242
3243 3244 3258 3259 3260 3261 3262 3264 3266 3267
3268 3269 3270 3271 3272 3273 3274 3275 3276 3339
3340 3341 3342 3343 3344 3345 3459 3461 3463 3465
3467 3469 3471 3472 3473 3474 3475 3476 3477 3478
3479 3480 3481 3482 3501 3502 3503 3504 3505 3506
3507 3512 3513 3514 3515 3516 3517 3518 3519 3520
3521 3522 3523 3524 3525 3537 4 5 519 520
595 596 6 642 644 7 8 801 874 9
994

LADY OF THE LAKE (SEE SPEC)

1117

LAY OF THE LAST MINSTREL

774

LEGEND OF MONTROSE

1045 1121 1152 1178 1241 1281 1282 1306 1325 1326
1486 1487 1513 1516 1577 1638 2005 2006 2112 2120
2121 2127 2128 2132 2134 2135 2136 2137 2138 2197
2361 2364 2444 2905 2907 2909 2911 2913 2915 2917
2919 2920 2921 2922 2923 2924 2925 2926 2927 2928
2929 2930 2931 2932 2933 2934 2935 2936 329 330
331 332 333 334 335 336 337 338 339 341
456 526 569 570 572 574 583 586 646 650
652 657 678 689 700 727 745 753 776 785
792 795 815 826 841 859 893 948 964 970

LOCHINVAR (MARMION - REMOTE)

1383 1456 1457 1458 1459 1461 1590 1608 1614 1674
1834 1836 1906 1939 2108 2177 2189 2190 2193 2368
2521 2522 1610 1611 1613 2670 1751

LORD OF THE ISLES

1493

MARMION

1071 1072 3545 775

MONASTERY

1353 2100 2112

MONASTERY & GUY MANNERING(REMOTE

1135

OLD MORTALITY

1138 1261 1313 1402 1423 1438 1567 1571 1591 1606
1609 1900 2023 2024 2227 2228 2229 2270 2271 2273
3121 3122 3123 3171 3172 3173 3174 3175 3176 3177
3178 3179 3180 3181 443 446 462 484 508 511
560 561 562 577 640 648 700 737 810 852
881 935 953

PEVERIL OF THE PEAK

1073 1075 1076 422 423 431 432 433 434 435
436 437 764

PIRATE

1276 1431 412 427 500 501 502 503 505 507
556 557 558 582 585 811

QUENTIN DURWARD

451 452 455

QUENTIN DURWARD (REMOTE)

2651 2652 2660 2711 2712 2714 2858 2859 2937 2960

REDGAUNTLET

1277 1404 1578 1579 1585 1591 1614 1658 1659 1671
1672 1678 1679 1680 1682 1685 1690 1693 1695 1701
1706 1714 1722 1725 1728 1735 1749 1761 1762 1766
1772 1774 1780 1781 1785 1823 1827 1832 1833 1839
1842 1843 1864 1874 1883 1896 1903 1914 1920 1924
1953 1965 1969 1981 1987 1992 2001 2009 2013 2022
2038 2039 2040 2069 2075 2076 2082 2086 2113 2114
2119 2122 2127 2144 2147 2167 2169 2341 2344 2363
2366 2369 2373 2375 2378 2383 2388 2395 2433 2435
2603 2605 523 587 588 590 592 594 646

ROB ROY

100	1000	1005	1009	101	1011	1019	102	1023	1024
1025	103	1031	1036	1041	105	1050	1052	1053	1058
1059	106	1065	1069	107	1070	108	1080	1083	1086
109	1093	110	1109	1111	1113	1114	1118	112	1124
1131	1137	114	1144	1146	1151	1154	1159	1162	1163
1165	1168	1169	1175	1180	1181	1186	1189	1200	1209
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126	1262	1265	127	1273	128	1285	129	1291	1295
1296	1298	130	1300	1302	1309	131	1318	132	1320
1327	133	1330	134	1347	1348	1349	135	1353	1354
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1378	138	1380	1382	1383	1386	1389	139	1391	1394
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146	1460	1464	1473	1477	148	1480	1484	1485	1488
1498	1499	150	1506	1508	151	1510	1512	1513	1516
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1551	1554	1556	156	1562	1564	1569	157	1573	1574
158	1581	1583	1584	159	1593	1596	1597	160	1600
1601	1604	1607	1609	161	1612	1615	1618	162	1622
1624	1629	163	164	1642	1643	1644	1646	165	1655
1657	1661	1669	1673	1684	1689	1698	1709	1716	1727
1729	174	1744	1746	1750	1751	1752	1758	1765	1769
1773	1779	1788	180	1819	1821	1824	1830	1833	1837
1840	1848	1850	1856	1858	1861	1876	1878	1880	1885
1887	1888	1890	1893	1894	1897	1934	1935	1936	1937
1946	1947	1948	1963	1964	1966	1967	1968	1974	1980
1983	1990	1994	1999	2002	2007	2015	2016	2019	2034
2045	2046	2048	206	2061	2071	2072	2076	208	2081
2084	2089	2090	2095	2097	2098	210	2102	2104	2106
2111	2122	2123	213	214	2148	215	2151	2153	216
2161	2164	2166	2170	2174	2175	2177	218	2184	2186
2188	219	2192	2194	2198	2202	2204	221	2210	2211
2216	223	2231	2233	224	2249	2252	2253	2256	2259
2264	2281	2292	2306	2308	2309	2315	2323	2324	2325
2328	2329	2330	2331	2332	2333	2334	2335	2337	2338
2339	2340	2349	2350	2360	2365	2370	2374	2381	2385
2389	2392	2397	2401	2412	2413	2414	2415	2416	2417
2418	2419	2420	2422	2423	2424	2425	2426	2427	2428
2429	2430	2431	2432	2434	2436	2437	2441	2465	2466
2469	2474	2478	2493	2494	2495	2496	2497	2499	2502
2505	2509	2510	2511	2512	2513	2514	2515	2517	2527
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2547	2553	2554	2563	2566	2573	2574	2576	2577	2578
2580	2581	2583	2588	2595	2596	2597	260	2608	261
2612	2614	2618	262	2624	263	2632	2646	265	2650
2654	2656	2657	2659	2662	2665	2666	2667	2669	267
2670	268	2684	269	2692	2695	2697	2698	2699	270
2732	2733	2734	2735	2736	2737	2740	2743	2744	2745
2746	2747	2748	2749	275	2750	2751	2752	2753	2754
2755	2756	2757	2758	2759	2760	2761	2762	2763	2764
2765	2766	2767	2768	2769	277	2770	2771	2772	2773
2774	2775	2776	2777	2778	2779	2780	2781	2782	2783

ROB ROY (continued)

279	280	282	2820	2821	2822	2823	2824	2825	2826
2827	2828	2829	283	2830	2831	2832	2833	2834	2835
2836	2837	2838	2839	2840	2841	2842	2843	2844	2845
2846	2847	2848	2849	285	2850	2851	2852	2853	2854
2855	2856	2857	286	287	288	2888	2889	2890	2891
2892	2893	2894	2895	2896	2897	2898	2899	2900	2901
2902	2903	2904	2906	2908	291	2910	2912	2914	2916
2918	293	294	2944	2945	2946	2954	2955	2956	2957
2958	2959	2961	2963	2964	2969	297	298	299	300
3001	3005	3006	301	3010	302	3036	3038	3041	3047
3050	3051	3052	306	3077	3078	3079	3080	3081	3082
312	313	314	315	316	319	321	3214	3215	3216
3217	3218	3219	3220	3221	3222	3223	3224	3225	3227
3228	3229	323	3230	3231	3232	3246	3247	3257	3263
3265	327	3277	328	3283	3284	3285	3286	3287	3288
3289	3290	3291	3292	3293	3294	3295	3296	3297	3298
3299	3311	3312	3313	3314	3315	3316	3317	3318	3319
3320	3321	3322	3323	3324	3325	3327	3328	3329	3330
3331	3332	3333	3334	3335	3336	3337	3338	3353	3354
3355	3356	3357	3358	3359	3366	3367	3368	3369	3370
3371	3372	3373	3374	3375	3376	3377	3378	3379	3380
3381	3382	3383	3384	340	3413	3414	3415	3416	3417
3418	3419	3420	3421	3422	3423	3424	3425	3426	3427
3428	3429	343	3430	3431	3432	3433	3434	3435	3436
3449	345	346	348	3489	3490	3491	3492	3493	3494
3495	3496	3497	3498	3499	3500	3526	3527	3528	3529
3530	3531	3532	3533	3534	3535	3546	3547	3548	3549
3550	3551	3552	3553	3554	3555	3556	3557	3562	3563
3564	3565	3566	3567	3568	3569	3570	3571	3572	3573
3574	3575	3576	3577	3578	3579	3580	3581	3582	3583
3584	3585	3586	3587	3588	3589	3590	3591	3592	3593
3594	3595	3596	3597	3598	366	368	372	374	376
377	379	380	381	388	393	395	397	425	430
438	444	449	453	457	458	47	48	483	485
486	487	49	490	494	504	506	512	517	521
522	524	525	526	531	546	547	552	555	559
565	567	568	57	570	576	58	580	584	59
595	60	608	609	61	610	611	612	616	62
620	63	630	632	64	645	649	65	652	657
659	66	663	667	669	67	672	673	675	677
679	68	681	682	683	684	688	69	694	695
699	70	702	71	72	720	721	724	725	726
729	73	732	739	74	742	743	746	747	748
75	759	76	760	763	766	768	769	77	775
78	780	781	782	786	79	790	793	799	80
802	803	804	807	81	816	817	82	822	829
83	830	831	835	837	84	842	849	85	855
858	86	867	87	870	872	875	879	88	884
886	89	897	898	90	903	91	913	917	92
920	928	93	932	935	939	94	947	95	951
952	96	961	968	969	97	971	972	975	976
98	982	985	99	990	996	999			

ROB ROY (REMOTE)

1408	1409	3364	3365	772

ROB ROY (SEE SPEC)

1387	2526

ST. RONAN'S WELL

1129 1243 1544 1545 1552 1787 1897 1898 1919 1956
1957 1975 2065 2127 2130 2145 2403 516 535 538
540 543 579 581 705 756 814 860 986 1095
1098 1126 1150 1151 1253 1274 1275 1371 1425 1426
1504 1564 1580 1591 1602 1610 1825 1828 1853 1925
1961 1982 1989 2008 2028 2037 2039 2047 2049 2052
2058 2059 2063 2068 2076 2082 2085 2087 2088 2134
2138 2139 2142 2143 2400 532 533 534 537 815
818 880 887 981

TALISMAN

1165 1168 1266 1268 1269 1270 1315 1316 1329 1778
597 598 599 600 601 603 604 605 606 607
608 609 610 611 612 613 618 619 620 660
662 701 706 853 876 889 908 909 911 912

TALISMAN AND IVANHOE (REMOTE)

839 840

TALISMAN (REMOTE)

2274 2276 2277 2278 2280 2283 2284 2286 2287 2289
2290 2291 2293 2295 2296 2298 2300 2302 2304

TWO DROVERS

1004 1006 1033 1091 1205 1206 1207 1208 1218 1219
1280 1294 1301 1328 1384 1392 1634 1637 1639 1640
1676 1677 1724 1790 1791 1792 1793 1794 1795 1796
1797 1798 1799 1801 1802 1804 1805 1810 1811 1812
1813 1814 1851 1855 1858 1859 1863 1864 1869 1871
1901 1902 1950 2031 2032 2033 2035 2036 2042 2050
2062 2093 2094 2096 2098 2105 2110 2116 2121 2124
2203 2232 2249 2251 2267 2312 2313 2314 2354 2356
2357 2358 2376 2379 2380 2398 2439 2447 2464 2472
2473 2479 2480 2481 2482 2504 2506 2507 2530 2531
2564 2567 2571 2585 2586 2613 2627 2688 2939 2940
2941 2942 2980 3168 3169 3170 890 891 892 894
895 896 916 936 941 955 958 974 980

VARIOUS

1220 1221 1222 1223 1224 1225 1226 1227 1228 1229
1230 1231 1232 1233 1234 1240 1242 1246 1303 1332
1333 1334 1335 1336 1337 1738 1739 1740 1742 1744
1973 2180 2226

WAVERLEY

1040 1042 1117 1303 1359 1361 1430 1630 1631 1633
1641 1912 1976 1977 1978 1979 2156 2303 2305 2307
2309 2316 2317 2342 2345 2455 2456 2457 2458 2459
2981 370 509 513 591 641 791 814 844 850
919

WOODSTOCK

1027 1028 708 709 710 711 712 713 714 716
718 738 740

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Mr. Melrose as Francis Osbaldiston

(Folger Shakespeare Library, Washington, D.C.)



MR. MELROSE,

AS

FRANCIS OSBALDISTON.

Engraved by Kennerly from a Drawing by Wageman.

Published by Dunscombe, 19 Little Queen St. Holborn &c.

NINETEENTH-CENTURY STAGE ADAPTATIONS OF THE WORKS OF SIR WALTER SCOTT ON THE SCOTTISH STAGE: 1810-1900

3 VOLUMES - VOLUME 3

Barbara Alexandra Erskine Bell,
Thesis submitted for the Degree of Doctor of Philosophy,
Department of Theatre, Film and Television Studies,
Faculty of Arts, University of Glasgow,
April 1991.

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(Folger Shakespeare Library, Washington D.C.)

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GLOSSARY OF TERMS

The tags for System 1, used in this study to create the main catalogue listing, the Henderson/Waverley (Appendix 3) and Henderson/Scottish (Appendix 4) listings and Appendixes 5 and 6, are as follows:-

THEA - the name of the theatre. This is usually as it appears on the bill, except in instances where, for example, printing errors have been justified, to facilitate sorting, or it has been possible to positively identify an unnamed theatre.

DATE - the dates are formatted as, for example 23-JUL-1826. Playbills with damaged dates, or where the year has been omitted are left out of the listing. "DATE QUERY" entries, also "DATE CONFIRMED" - see SPEC below.

TYPE - this refers to the description of the play on the bill as a "national opera" or "melodrama" etc.. Where more than one description is used on a bill, that immediately above the cast list is quoted. Exceptions are burlesques and equestrian pieces where the descriptions are too idiosyncratic to be easily identified using the computer and they have therefore been assigned an appropriate TYPE. An entry employing a slash mark "/" eg., "National opera/drama" means that the first piece was described as a "national opera" and the second as a "national drama". [This is the only subjective element on the bill which has been included in the citation, and it is there because of the very specific brief to look at the designation of the 'Scott' dramas as "National" dramas by theatre professionals.]

ACTS - this is a single integer, and therefore where more than one 'Scott' drama appears on the bill, the 'field' [area of information] is omitted and the information is included elsewhere. If a figure does appear in this field then all the pieces mentioned had the same number of acts.

MAIN - these fields contain the title of the drama, as it
SUPP - appears on the playbill, either as the MAIN piece of the evening or as a SUPPorting piece. Instances can occur where the emphasis of the evening is unclear, in which case mention is usually made of the fact elsewhere within the citation.

CATT - coming attractions. This category is employed on entries with the LBRY codes GUL, NLS, EP, and EP/BH. It was abandoned during the course of the study as it became clear that it was of limited use in this context. Pieces advertised for performance on nights for which a bill cannot be located are contained amongst DATE QUERY entries in Appendix 5.

AUTH - author and composer, as on the bill. An entry
COMP - including the word FORD denotes an author or composer identified by Richard Ford in his catalogue, but who does not appear on the bill.

WORK - the Scott work from which the piece is taken. An entry of "VARIOUS" applies in the case of a variety of works, usually for a pageant or similar production, whilst "REMOTE" indicates a particularly tenuous link with the Scott original. ALIEN in this field or the SPEC field indicates a production which as been wrongly described as being derived from a Scott work.

FORD - gives an appropriate entry code, if one exists, for a particular production in the Richard Ford catalogue.

KEYW - this field is used primarily in Appendix 6 to identify the varied materials other than playbills, from which the entry is taken.

LBRY - the letter code for the library containing the playbill.

GUL	Glasgow University Library
GUL2	(Special Collections/Scottish Theatre Archive)
NLS	National Library of Scotland
EP	Edinburgh Central Library
EP/BH	(Broughton House Collection)
DCL	Dundee City Library
AUL	Aberdeen University Library
ACL	Aberdeen City Library - This appears in Appendix 6 as ACL (Bolton) indicating that the information was collected by H.Philip Bolton.
EUL	Edinburgh University Library

B	British Library
F	Folger Shakespeare Library, Washington, D.C.
F/HW	Henderson/Waverley Collection
F/HSC	" /Scottish Collection
VL	Victoria Library (Westminster City Archives)
M	Mitchell Library, Glasgow
PC/	Private Collection - the letters which follow are the initials of the collector, Lea Ashton.

In the case of "DATE QUERY" entries, the location of the playbill from which the entry was taken.

SPEC - SPECial. This field includes a variety of information, most of it codified, for easier sorting and access. The coded items are:-

BENEFIT - the evening was the occasion of an actor's benefit. That actor is then usually named along with the part they played in the 'Scott' drama for that evening.
SPECIAL OCCASION - a further explanation usually follows.
COMBINATION - two or more 'Scott' dramas are performed on the same evening. This designation applies to combinations of plays; one play on the same bill as the overture to another, or a single appearance by a character from another piece does not constitute a COMBINATION. [see FAVOURITE MUSIC, FAVOURITE CHARACTER, SCENE, etc..]
COMPRESSED - a larger piece cut down, but still retaining the bones of the complete story.
TRUNCATED - a piece presented with sections of the plot missing, for example, "Act 2 onwards".
GUEST ARTIST or G.A. - a guest artist appears in the 'Scott' drama, their name and character usually follows.
GUEST ARTIST OUT or G.A. OUT - the guest artist (named) does not appear in the 'Scott' piece.
RUN - three or more consecutive performances of the same piece. A "BROKEN RUN" is a substantial run interrupted by a single evening when the

Scott drama does not appear. Where it has not been possible to locate both the beginning and end of a run, or a part of a run, then a single entry has been inserted. Also one run of a very REMOTE pantomime {3365} has not been filled in. [Entries in Appendix 6 have not been included in the calculation of any of the statistics, so that a saving in space was made possible by giving a single entry for some RUNs.]

CLUSTER -three or more different Scott pieces given within three days. This category does not apply to the Edinburgh Theatre Royal during the period 1818-1830 when the performance of the 'Scott' dramas kept up a more regular pattern.

REVIVAL - a performance is either described as a REVIVAL or the bill indicates it as being for "the first time in [xxx] years."

SEASON - a period, with readily identifiable parameters within which the bulk of the pieces are 'Scott' dramas - usually associated with the visits of GUEST ARTISTS - not to be confused with a theatrical season.

FAVOURITE MUSIC - a piece of music associated with the 'Scott' dramas, eg. an overture or a song, appears independently of its 'source'.

FAVOURITE CHARACTER - a Scott character appears outwith their drama.

FAVOURITE SCENE - a single scene appears.

CROSS-DRESSING - male actors appear in female roles or *vice versa.*

NEW COSTUMES, SCENERY, ETC. - special mention is made on the bill of a refurbishment or investment in the setting.

AMATEUR - an AMATEUR actor appears in the 'Scott' drama. This category has been extended to include anonymous performers making their "first appearance on any stage."

JUVENILE - a JUVENILE performer appears prominently on the bill.

DATE QUERY - a bill, identified by date, includes a 'Scott' drama amongst Coming ATTractions listed at the bottom, for example "Tuesday - National Opera of Guy Mannering." No bill for that "Tuesday" has been located. The DATE QUERY entry is therefore a matter of speculation. No DATE QUERY entries are included in the preparation of performance figures. A listing of DATE QUERY entries is contained in Appendix 5.

DATE CONFIRMED - although no bill has been located for that "Tuesday" the performance has been confirmed elsewhere, for example, a later bill says "received on Tuesday night" or the Monday preceding

is the "11th time" whilst the Wednesday after is the "13th time."
DAMAGED BILL, PART-BILL, SHAVED BILL - The bill is incomplete. DAMAGED BILLs are those where the loss of material appears to be accidental or the result of normal wear and tear. In contrast, it may be a SHAVED bill, ie. cropped so that material is missing from the edges, or it may be a PART-BILL in that it has been cut so that only the top or bottom part remains of what was once obviously a longer bill.

ADD2 - the day of the week. This field also assists in the identification of the bills, in that whilst printers occasionally made errors in the date, they were much less likely to mistake both day and date.

The Henderson/Waverley collection (Appendix 3) of some one thousand two hundred playbills from all over Britain has been processed with its own form of citation, System Folger, which includes not only all the information in System 1, but also includes details of LEADs (major characters and the performers who played them) and SONGs (named pieces of music).

It has been necessary to modify the treatment given to the THEA and DATE fields in the Folger Henderson listings, because of the requirement to cover every bill. There are a number of bills in which the name and location of the theatre are either damaged or never specified. These bills have the THEA title "UNKNOWN" - such as "UNKNOWN,THEATRE ROYAL" or "BIRMINGHAM, UNKNOWN". Details of the names of the box-office keeper, manager, company and printers of the bill have been noted in the SPEC field, so that a tentative identification can be made, based on comparisons of similar information contained in bills where the location is not in doubt. An entry which has had a location assigned to it will contain an identifying code "[A]" in the THEAtre field.

In the DATE field, missing dates have been designated as "1-JAN-1800" and an entry of "DATE QUERY MISSING" is included in the SPEC field. Instances where the year alone is omitted are dealt with similarly ie., "9th September" becomes "9-SEP-1800" and "DATE QUERY INCOMPLETE" goes into the SPEC field. This is very straightforward in the case of the Henderson/Waverley collection, because there are no 'Scott' dramas so early in the century; however, extra care must be taken to check for the "DATE QUERY INCOMPLETE" entry, in the case of the Henderson/Scottish bills, which contain amongst them eighteenth-century pieces with Scottish characters.

APPENDIX 3

HENDERSON / WAVERLEY

W3;97 THEA LONDON,TH.R.,DRURY LANE
DATE 1-JAN-1800
TYPE PAGEANT
WORK VARIOUS
SPEC DATE QUERY;PART BILL.

W3;99 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-MAY-1824
TYPE HISTORICAL AND NATIONAL DRAMA
ACTS 5
MAIN WAVERLEY
AUTH CALCRAFT
COMP J.DEWAR
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.JONES;BARON OF BRADWARDINE-MR.MACKAY;FERGUS-MR.CALCRAFT;EDWARD WAVERLEY-MR.PRITCHARD;FLORA-MRS.H.SIDDONS; ROSE-MISS HALFORD
SPEC BENEFIT-CALCRAFT;FIRST NIGHT;SATURDAY

W3;100 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 29-MAY-1824
TYPE HISTORICAL AND NATIONAL DRAMA
ACTS 5
MAIN WAVERLEY
AUTH CALCRAFT
COMP DEWAR
WORK WAVERLEY
LEAD AS AT 22-MAY-1824(SEE W3;99)
SONG "AND YE SHALL WALK IN SILK ATTIRE"AND"NID NODDIN"-MISS HALFORD
SPEC BENEFIT-MISS HALFORD;"SECOND TIME IN ANY THEATRE";"(AS REVISED AND CURTAILED)";SATURDAY

W3;101 THEA UNKNOWN
DATE 28-JUL-1825
TYPE HISTORICAL DRAMA
MAIN WAVERLEY,OR THE LAST OF THE STUARTS
AUTH I.CALCRAFT [SIC]
COMP A.LEE
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.HOOPER;BARON BRADWARDINE-MR.REES;FERGUS-MR. VANDENHOFF;WAVERLEY-MR.BASS;ROSE-MRS.HAYDN CORRI;FLORA-MISS KENNETH
SPEC QUERY THEATRE;PART BILL;QUERY FORD;"FIRST TIME AT THIS THEATRE, ON MONDAY NIGHT LAST";"FOR THE THIRD TIME";G.A.OUT-MR.COOPER AND MASTER BURKE;BILL MAKES MENTION OF DEATH OF FLORA;THURSDAY

W3;102 THEA CORK,TH.R.,GEORGE'S ST.
DATE 13-AUG-1825
TYPE HISTORICAL DRAMA
ACTS 5
MAIN WAVERLEY;OR,THE LAST OF THE STUARTS
COMP A.LEE
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.BRINDAL;BARON BRADWARDINE-MR.LATHAM;FERGUS-MR. ABBOTT;WAVERLEY-MR.SOUTHWELL;FLORA-MISS JARMAN;ROSE-MISS FORDE
SONG "HIGHLAND LADDIE"AND"CHARLEY IS MY DARLING"-MISS FORDE
SPEC SATURDAY;"RECIEVED...ENTHUSIASTIC APPLAUSE...MONDAY AND WEDNESDAY NIGHT";BILL MENTIONS DEATH OF FLORA;"PERFORMED... THEATRES ROYAL, DUBLIN & EDINBURGH";"LAST NIGHT OF WAVERLEY"

W3;104 THEA DURHAM,THEATRE
DATE 12-JUN-1826
TYPE DRAMA
ACTS 5
MAIN WAVERLEY
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.CULLENFORD;BARON OF BRADWARDINE-MR.WOODLEY; FERGUS-MR.E.CROOK;WAVERLEY-MR.PARKER
SPEC MONDAY;BENEFIT-MISS BLAND;"(NEVER BEFORE ACTED HERE)"

W3;105 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-MAY-1827
TYPE NATIONAL DRAMA
MAIN WAVERLEY
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.JONES;BARON BRADWARDINE-MR.MACKAY;FERGUS-MR. PRITCHARD;WAVERLEY-MR.M.STANLEY;FLORA-MRS.H.SIDDONS;ROSE-MISS MASON
SPEC MONDAY;BENEFIT-PRITCHARD;G.A.-THE MILITARY BAND OF THE DRAGOON GUARDS "BY PERMISSION OF COLONEL TEASDALE."

W3;106 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 11-SEP-1828
TYPE NATIONAL MELO-DRAMA/S
MAIN WAVERLY[SIC];OR THE FATE OF MACIVOR VICH IAN VHOR
SUPP THE ANTIQUARY;OR,THE BLUE GOWN BEGGAR AND THE FISHERMAN OF BALLYBURGHNESS POINT
AUTH SEE SPEC
WORK WAVERLEY/ANTIQUARY
LEAD FERGUS AND CAPT.HECTOR MCINTYRE-MR.DIDDEAR;WAVERLEY AND LOVEL-MR. HAMILTON;BRADWARDINE AND EDIE OCHILTREE-MR.ALEXANDER; OLDBUCK-MR.BAYNE;FLORA AND ELSPETH-MRS.PERCY;ROSE AND MISS MCINTYRE-MISS BARRY
SPEC THURSDAY; BENEFIT-MRS SEYTON;COMBINATION;WAVERLEY-"AS... PERFORMED AT THE ADELPHI THEATRE,LONDON";ANTIQUARY-"DRAMATIZED EXPRESSLY FOR THIS ESTABLISHMENT,BY A GENTLEMAN OF EDINBURGH"; WAVERLEY CAST EXCLUDES PRINCE CHARLES;ANTIQUARY-"A NEW VERSION"

W3;107 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-FEB-1830
TYPE NATIONAL PLAY
ACTS 5
MAIN WAVERLEY,OR,'TIS SIXTY YEARS SINCE
WORK WAVERLEY
LEAD PRINCE CHARLES-MR.HOOPER;BARON BRADWARDINE-MR.MACKAY;FERGUS-MR. VANDENHOFF;WAVERLEY-MR.MONTAGUE STANLEY;FLORA-MISS JARMAN; ROSE-MISS PHILLIPS
SPEC MONDAY;REVIVAL;G.A.-MISS JARMAN,MR VANDENHOFF

W3;108 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-MAR-1831
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN WAVERLEY,OR THE BODACH GLAS
AUTH MR.EDWARD BALL (FITZBALL)
WORK WAVERLEY/LADY OF THE LAKE(SEE SONG AND SPEC)
LEAD BARON BRADWARDINE-MR.MACKAY;FERGUS-MR.PRITCHARD;WAVERLEY-MR. HORNCASTLE;ROSE-MRS.C.PETTINGAL;FLORA-MISS JARMAN
SONG ACT1-"LOVE,LOVE,LOVE";"HART AND HIND";"THE BUGLES SUNG TRUCE"; "THE BIRKS OF ABERFELDY";ACT2-"WITH TRUMPET,CYMBAL,DRUM AND FIFE";"THOU MONARCH OF THE VINE";"MY HEART IS SAIR FOR SOMEBODY"; TRAMP CHORUS FROM BISHOPS' KNIGHT OF SNOWDON;ACT3-"BRIGHT ARE THY GLORIES ENTRANCING WAR";"OH GIVE ME BUT MY ARAB STEED"; "HERE'S A HEALTH BONNY SCOTLAND TO THEE";"WILL THOU TEMPT THE WAVES WITH ME"
SPEC THURSDAY;FAVOURITE MUSIC

W3;109 THEA LONDON,TH.R.,COVENT GARDEN
DATE 18-OCT-1832
TYPE PLAY & MASQUE
ACTS 5
MAIN WAVERLEY(ON MONDAY 22-OCT-1832)
SUPP THE VISION OF THE BARD
AUTH SHERIDAN KNOWLES(SUPP)
COMP MR.A.LEE
WORK WAVERLEY/VARIOUS
LEAD PRINCE CHARLES-MR.VINING;FERGUS-MR.WARDE;WAVERLEY-MR.ABBOTT; BRADWARDINE-MR.BARTLEY;FLORA-MISS E.TREE;ROSE-MISS SHIRREFF. MASQUE-THE BARD-MR.SHERIDAN KNOWLES.
SPEC THURSDAY;COMBINATION;SPECIAL OCCASION-SCOTT'S DEATH;DATE CONFIRMED SEE W3;112.

W3;112 THEA LONDON,TH.R.,COVENT GARDEN
DATE 22-OCT-1832
TYPE PLAY & MASQUE
ACTS 5
MAIN WAVERLEY
SUPP THE VISION OF THE BARD
AUTH SHERIDAN KNOWLES(SUPP)
COMP MR.A.LEE
WORK WAVERLEY/VARIOUS
LEAD AS AT 18-OCT-1832
SPEC MONDAY;COMBINATION;SPECIAL OCCASION-SCOTT'S DEATH

W3;116 THEA LONDON,TH.R.,COVENT GARDEN
DATE 28-NOV-1829
TYPE HISTORICAL DRAMA
MAIN ROYAL FUGITIVE;OF(SIC)THE RIGHTS OF HOSPITALITY
COMP BISHOP AND STANSBURY
WORK UNCLEAR(SEE W3;117)(WAVERLEY-QUERY ALIEN)
LEAD DUKE WILLIAM-MR.EGERTON;PRINCE CHARLES-MR.WARDE;DUKE OF ATHOLL-MR.DIDDEAR;GENERAL CAMPBELL-MR.WOOD;DUCHESS OF ATHOL-MISS ELLEN TREE;FLORA MACDONALD-MISS CAWSE.
SPEC SATURDAY;"(FOR THE 2ND TIME)";QUERY WORK"(ALTERED FROM THE WANDERER).";ALIEN

W3;117 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 3-MAR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE ROYAL FUGITIVE
WORK ALIEN
LEAD PRINCE CHARLES-MR.EDMUND GLOVER;SIR ALEXANDER MACDONALD-MR. YOUNGE; GENERAL CAMPBELL-MR.FREEMAN;MALCOLM MACKAY-MR.MACKAY; LADY MACDONALD-MISS CLEAVER;MARGARET-MISS HARRIET COVENEY; FLORA-MISS COVENEY
SONG "BONNIE PRINCE CHARLIE"AND"HERE'S A HEALTH BONNIE SCOTLAND,TO THEE"-MISS COVENEY;DUET-"LASSIE,WOULD YE LO'E ME?"-MISSES COVENEY
SPEC FRIDAY;CAST DIFFERS FROM W3;116;"FIRST TIME THIS SEASON";BILL GIVES HISTORY OF THE PLAY...SEE W3;119;ALIEN

W3;119 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-JAN-1819
TYPE HISTORICAL DRAMA
ACTS 3
MAIN THE WANDERER,OR THE RIGHTS OF HOSPITALITY
WORK ALIEN
LEAD GUSTAVUS ADOLPHUS-MR.J.FARREN;COUNT VALDESTEIN-MR.ANDERSON; SIGISMOND-MR.HAMERTON;DONALD RAMSAY-MR.MACKAY;COUNTESS VALDESTEIN-MRS.RENAUD;CHRISTINA-MRS.H.SIDDONS
SPEC WEDNESDAY;"RECIEVED ON MONDAY NIGHT";BILL GIVES HISTORY OF THE PLAY AND REASON FOR GEOGRAPHIC CHANGE;ALIEN

W3;120 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-OCT-1819
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
SUPP THE WANDERER(HISTORICAL DRAMA)
COMP DAVY
WORK ROB ROY/ALIEN
LEAD WANDERER-AS AT W3;119 EXCEPT CHRISTINA-MRS.DOBBS;ROB ROY-MR. HAMERTON;FRANCIS-MR.BENSON;RASHLEIGH-MR.ALEXANDER;BAILIE NICOL JARVIE-MACKAY;DI VERNON-MRS.CUMMINS;HELEN MACGREGOR-MRS.RENAUD
SPEC FRIDAY;ALIEN

W3;121 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1820
TYPE NATIONAL TRAGEDY
MAIN WILLIAM WALLACE,OR,THE BATTLE OF FALKIRK
SUPP THE WANDERER,OR THE RIGHTS OF HOSPITALITY
WORK UNCLEAR/ALIEN
LEAD WALLACE-MR.TERRY;COMYN-MR.ANDERSON;DOUGLAS-MR.CALCRAFT;MONTEITH-MR.ALEXANDER;HELEN-MRS.H.SIDDONS.
SPEC MONDAY;"5TH TIME HERE"-WALLACE;ALIEN

W3;125 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-APR-1828
TYPE DRAMA
ACTS 3
MAIN CHARLES EDWARD,OR THE LAST OF THE STUARTS
AUTH "A SON OF...FLORA MACDONALD"
WORK ALIEN
LEAD PRINCE CHARLES-MR.PRITCHARD;SIR ALEXANDER MACDONALD-MR DENHAM; GENERAL CAMPBELL-MR.MASON;LADY MACDONALD-MRS.STANLEY;FLORA MACDONALD-MISS NOEL
SONG "FAREWELL TO SCOTLAND"AND"CAM'YE BY ATHOL"-MISS NOEL.
SPEC MONDAY;ALIEN

W3;126 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-MAY-1828
TYPE DRAMA
ACTS 3
SUPP CHARLES EDWARD,OR THE LAST OF THE STUARTS
WORK ALIEN
LEAD AS AT 21-APR-1828(SEE W3;125)
SONG "FAREWELL TO SCOTLAND" AND "CAM' YE BY ATHOL"-MISS NOEL
SPEC MONDAY;ALIEN

W3;127 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-NOV-1828
TYPE DRAMA
ACTS 2
MAIN CHARLES EDWARD
WORK ALIEN
LEAD AS AT 21-APR-1828(SEE W3;125)
SONG AS AT 21-APR-1828(SEE W3;125)
SPEC TUESDAY;QUERY COMPRESSED;ALIEN

W3;128 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-JAN-1829
TYPE NATIONAL DRAMA
ACTS 2
MAIN CHARLES EDWARD
WORK ALIEN
LEAD AS AT 21-APR-1828(SEE W3;125)-EXCEPT GENERAL CAMPBELL-MR.MATTHEWS
SONG AS AT 21-APR-1828(SEE W3;125)
SPEC THURSDAY;BILL STATES ON ACCOUNT OF SEASONAL OVERFLOW IN GALLERY
SECOND TIER BOXES ADDED TO 2/-GALLERY AND UPPER TIER TO 1/-
GALLERY;ALIEN

W3;129 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-JUN-1830
TYPE NATIONAL DRAMA
ACTS 3
SUPP CHARLES EDWARD
WORK ALIEN
LEAD PRINCE CHARLES-MR.PRITCHARD;SIR ALEXANDER MACDONALD-MR.DENHAM;
GENERAL CAMPBELL-MR.MATHEWS;MALCOLM MACKAY-MR.MACKAY;LADY
MACDONALD-MRS.STANLEY;FLORA-MISS PHILLIPS
SPEC MONDAY;G.A.OUT-MISS F.KEMBLE AND MR.C.KEMBLE;ALIEN

W3;131 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-MAY-1836
TYPE MELO-DRAMATIC ROMANCE
MAIN LADY OF THE LAKE
AUTH THOMAS DIBDIN
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.MONTAGUE STANLEY;FITZJAMES-MR.HIELD;DOUGLAS-MR.
ROBERTS;BLANCHE-MRS.HIELD;ELLEN-MRS.FISHER
SPEC SATURDAY;REVIVAL;BENEFIT-MR. & MRS.HIELD

W3;133 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-NOV-1833
TYPE MELO-DRAMA
SUPP THE ROYAL WANDERER OR CHARLES EDWARD STUART
WORK ALIEN
LEAD PRINCE CHARLES-MR.MONTAGUE STANLEY;SIR ALEXANDER MACDONALD; GENERAL CAMPBELL;LADY MACDONALD-MISS PENLEY;FLORA-MISS BYFELD
SONG "CHARLIE IS MY DARLING"AND"CAM YE BY ATHOL"-MISS BYFELD
SPEC THURSDAY;ALIEN

W3;135 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-FEB-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE ROYAL WANDERER,OR PRINCE CHARLES EDWARD STUART
WORK ALIEN
LEAD PRINCE CHARLES-MR.EDMUND GLOVER;SIR ALEXANDER MACDONALD-MR. BEDFORD; GENERAL CAMPBELL-MR.BIRCH;LADY MACDONALD-MISS CLEAVER; MARGARET-MISS HARRIET COVENEY;FLORA MACDONALD-MISS COVENEY
SONG "BONNIE PRINCE CHARLIE"AND"HERE'S A HEALTH BONNIE SCOTLAND TO THEE"-MISS COVENEY;DUET-"LASSIE,WOULD YE LOVE ME?"-MISSES COVENEY
SPEC FRIDAY;G.A.-MACKAY;ALIEN

W3;136 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-FEB-1847
TYPE NATIONAL DRAMA
ACTS 3
SUPP ROYAL WANDERER,OR PRINCE CHARLES EDWARD STUART
WORK ALIEN
LEAD AS AT 26-FEB-1847(SEE W3;135)
SONG AS AT 26-FEB-1847(SEE W3;135)
SPEC TUESDAY;REVIVAL"FIRST TIME THESE EIGHT YEARS";G.A.-MACKAY;ALIEN

W3;137 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-MAR-1847
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE ROYAL WANDERER,OR PRINCE CHARLES EDWARD STUART
WORK ALIEN
LEAD AS AT 26-FEB-1847(SEE W3;135)
SONG AS AT 26-FEB-1847(SEE W3;135)
SPEC MONDAY;RE-ENGAGEMENT G.A.-MACKAY

W3;138 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-FEB-1859
SUPP PRINCE CHARLES EDWARD
WORK ALIEN
LEAD PRINCE CHARLES-MR.E.D.LYONS;SIR ALEXANDER-MR.FOOTE;GENERAL CAMPBELL; LADY MACDONALD-MRS.E.D.LYONS;FLORA MACDONALD-MISS M. DAVIS
SPEC WEDNESDAY;ALIEN

W4;8 THEA LONDON,TH.R.,ENGLISH OPERA HOUSE,STRAND
DATE 31-JUL-1821
TYPE MUSICAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
AUTH PLANCHE (FORD)
COMP BISHOP AND REEVE
WORK GUY MANNERING
LEAD GUY MANNERING-MR.ROWBOTHAM;HENRY BERTRAM-MR.PEARMAN; HAZLEWOOD-MR.BROADHURST;DOMINIE SAMPSON-MR.WILKINSON; JULIA-MISS CARR;MEG MERRILIES-MISS KELLY;DIRK HATTERAICK-T.P.COOKE
SPEC TUESDAY;"(SECOND TIME)";FIRST PRODUCTION;NEW SCENERY,DRESSES, ETC..

W4;8R THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAY-1822
TYPE ROMANTIC NATIONAL DRAMA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
AUTH PLANCHE (FORD)
WORK GUY MANNERING
LEAD MANNERING-MR.FAULKNER;HAZLEWOOD-MR.HUCKEL;BERTRAM-MR. CALCRAFT; DOMINIE SAMPSON-MR.MACKAY;JULIA-MISS NICOL;MEG MERRILIES-MRS. BARTLEY;DIRK HATTERAICK-MR.BARTLEY
SONG "HAD I A HEART FOR FALSEHOOD FRAM'D"-MR.HUCKEL
SPEC SATURDAY "FIRST TIME IN THIS THEATRE";SCENERY-PARTLY NEW,PARTLY FROM LEGEND OF MONTROSE AND OTHER NATIONAL DRAMAS;G.A.-MR.AND MRS.BARTLEY;DRAMA"PRODUCED UNDER THE IMMEDIATE DIRECTION"-MR. BARTLEY

W4;9 THEA DUBLIN,TH.R.
DATE 26-APR-1827
TYPE OPERATIC PLAY
MAIN WITCH OF DERNCLEUGH
WORK GUY MANNERING
LEAD MANNERING-MR.HAMERTON;BERTRAM-MR.MCKEON;HAZLEWOOD-MR.PLUMER; DOMINIE-MR.LATHAM;DIRK HATTERAICK-T.P.COOKE;JULIA-MISS A.JONES; MEG MERRILIES-MRS.VAUGHAN
SONG "WHEN THE YOUTH WAS KNEELING";"THO' TWINED AROUND MY HEART, DEAR";"THO' THE SUN OF LOVE BE SINKING";"THE CHOUGH AND THE CROW";"NOW HOPE,NOW FEAR";"BE MINE,DEAR MAID";"WEARY,WASTED, WHEREFORE STAY?";"MISTRESS OF OUR WANDERING CREW";"BE IT TO ROAM OVER LAND OR WAVE";"THE MOUNTAIN MAID";"WITHOUT A COMPANION";"MY OWN DEAR SOMEBODY";"OH,LET YOUR HANDS ASSURE THE YOUTH."
SPEC THURSDAY;G.A.-T.P.COOKE,MR.JOHN REEVE,MRS.FITZWILLIAM;REVIVAL- "FIRST TIME THESE FOUR YEARS";G.A.OUT-REEVE AND FITZWILLIAM;

W4;10 THEA MANCHESTER,ROYAL MINOR-THEATRE [A]
DATE 21-NOV-1827
MAIN WITCH OF DERNCLEUGH,OR,THE GIPSY'S PROPHECY
AUTH TERRY (QUERY-SEE CAST)
WORK GUY MANNERING
LEAD BERTRAM-MR.BELLAMY;MANNERING-MR.HAMILTON;DOMINIE-MR.CARTER; JULIA-MISS GOLDING;LUCY-MRS.FRANCIS;MEG MERRILIES-MRS.MAKEEN
SONG "BE MINE DEAR MAID";"THY CHEEK,MY FAIR";"ALL THE BLUE BONNETS ARE OVER THE BORDER";"SCOTS WHA HAE WI' WALLACE BLED"-MR. BELLAMY, AND DUET"WHAT'S LIFE BUT A HEATH" WITH MR.NEVILLE (DANDIE DINMONT)
SPEC WEDNESDAY; BENEFIT;G.A.-MR.BELLAMY;QUERY CITY-BILL PRINTED BY J. PHENIX,BOW ST.,BACK KING STREET;BILL DOES NOT LIST A HAZLEWOOD

W4;11 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 7-APR-1828
TYPE MELO-DRAMATIC OPERA
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LEAD MANNERING-MR FELTON;HAZLEWOOD-MR.MONTAGUE STANLEY;BERTRAM-MR. THORNE; DOMINIE-MR.MACKAY;DIRK HATTERAICK-T.P.COOKE;JULIA-MISS NOEL; MEG MERRILIES-MRS.STANLEY
SONG "THE BRAES O' BALQUITHER" AND "LORD RONALD"-MISS NOEL;"HE STOLE MY HEART"-MISS TUNSTALL (FLORA)
SPEC MONDAY;G.A.-T.P.COOKE;REVIVAL-"FIRST TIME THESE SIX YEARS";

W4;14 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 16-APR-1830
TYPE MUSICAL DRAMA
MAIN THE WITCH OF DERNCLEUGH
AUTH TERRY(QUERY-SEE CAST)
WORK GUY MANNERING
LEAD MANNERING-MR.W.I.REDE;DOMINIE-MR.CURRYER;BERTRAM-MR.HORNCASTLE; DANDIE-MR.ANGUS;DIRK HATTERAICK-MR.STIRLING;JULIA-MISS HORNCASTLE; LUCY-MRS.CUMMINS;MEG MERRILIES-MRS TYRER
SONG "THE WINDS WHISTLE COLD";"THE FOX JUMPED OVER";"REST THEE BABE"; "I HAVE WANDER'D IN DREAMS"FROM "THE TWO HOUSES OF GRANADA";"BE MINE DEAR MAID";"BONNETS OF BLUE";"SING TO LOVE A ROUNDELAY"; "WITHOUT A COMPANION";"THE CHOUGH AND THE CROW";"WILLIE BREW'D A PECK O' MAUT"; "SAFELY FOLLOW HIM";"AS IT FELL UPON A DAY"; "WHAT DELIGHT A SOLDIER KNOWS";"THERE'S NAE LUCK ABOUT THE HOUSE"
SPEC FRIDAY

W4;15 THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
DATE 23-JUL-1838
ACTS 3
MAIN THE WITCH OF DERNCLEUGH
AUTH MR.PLANCHE
WORK GUY MANNERING
LEAD GUY MANNERING-MR.BRINDAL;HAZLEWOOD-MR.BURNETT;BERTRAM-MR.FRAZER; DOMINIE-MR.COMPTON;JULIA-MISS L.MELVILLE;MEG MERRILIES-MADAME SIMON
SPEC MONDAY;G.A.OUT-MR.WILLIAM SHAKSPEARE

W4;17 THEA LONDON,ROYAL COBURG THEATRE
DATE 12-DEC-1826
TYPE CALEDONIAN MELO-DRAMA
ACTS 3
MAIN THE GIPSY'S PROPHECY,OR,MEG MERRILIES
AUTH H.M.MILNER
COMP T.HUGHES
WORK GUY MANNERING
LEAD MANNERING-MR.ROWBOTHAM;BERTRAM(AGE 6)-MASTER MEYERS; BERTRAM(ADULT)-MR.BEDFORD;GEOFFREY BERTRAM-MR.MEREDITH; DOMINIE-MR.DAVIDGE;DIRK HATTERAICK-MR.H. KEMBLE;LUCY-MISS C. BODEN;JULIA-MRS.LEWIS; MEG MERRILIES-MRS.EGERTON
SONG "THE CHOUGH AND THE CROW";"THEN AWAY"(HUGHES);"THE LAST ROSE OF SUMMER";"THE FOX JUMPED OVER";"SERENADE"FROM "THE SIEGE OF BELGRADE"; "OH!REST THEE BABE";"BE MINE DEAR MAID";"NO JOY WITHOUT MY LOVE"
SPEC TUESDAY;RUN-ONE WEEK;NEW VERSION-1ST ACT DEPICTS EARLY PART NOVEL; SEE FORD H4,BUT CAST INCLUDES LUCY,BUT NOT DANDIE

W4;20 THEA LONDON,ROYAL COBURG THEATRE
DATE 13-AUG-1827
TYPE CALEDONIAN MELO-DRAMA
ACTS 3
MAIN DIRK HATTERAICK!OR,THE WITCH OF DERNCLEUGH
AUTH H.M.MILNER
COMP T.HUGHES
WORK GUY MANNERING
LEAD MANNERING-MR.ROWBOTHAM;BERTRAM-MR.HEMMINGS;DIRK HATTERAICK-T.P. COOKE;LUCY-MISS C.BODEN;JULIA-MRS.LEWIS;MEG MERRILIES-MRS. SHEPPARD
SPEC MONDAY;RUN,MON-WED;G.A.-T.P.COOKE;NEW SCENERY;REVIVAL; QUERY FORD-CAST MATCHES W4;17;

W4;27 THEA LONDON,TH.R.,COVENT GARDEN
DATE 1-APR-1816
TYPE MUSICAL PLAY
ACTS 3
MAIN GUY MANNERING,OR,THE GIPSEY'S PROPHECY
AUTH TERRY (FORD)
COMP ATTWOOD,DAVY,WHITAKER,ETC...
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.SINCLAIR;DOMINIE-MR.LISTON; DANDIE-MR.EMERY;JULIA-MISS MATTHEWS;LUCY-MISS STEPHENS
SPEC MONDAY;"7TH TIME"

W4;28 THEA DURHAM,UNKNOWN
DATE 13-MAY-1816
TYPE MUSICAL PLAY
MAIN GUY MANNERING,OR THE GIPSEY'S PROPHECY
AUTH D.TERRY,ESQ.
COMP BISHOP AND WARE
WORK GUY MANNERING
LEAD MANNERING-MR.FAULKNER;BERTRAM-MR.YARNOLD;DOMINIE-MR.NEVILLE; DANDIE-MR.RAYNER;JULIA-MRS.RAYNER;LUCY-MRS.HILL;MEG MERRILIES-MRS.FAULKNER
SPEC QUERY THEATRE-BILL PRINTED DURHAM;MONDAY;"(FIRST AND ONLY TIME) "; BENEFIT-MRS.FAULKNER(MEG);"NOW ACTING AT THE THEATRE-ROYAL, COVENT GARDEN"

W4;29 THEA LONDON,TH.R.,COVENT GARDEN
DATE 21-JUN-1816
TYPE MUSICAL PLAY
ACTS 3
MAIN GUY MANNERING,OR THE GIPSEY'S PROPHECY
COMP BISHOP,DAVY,ATTWOOD,WHITAKER
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOT;HENRY BERTRAM-MR.SINCLAIR;DOMINIE-MR.LISTON; DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATTHEWS;MEG MERRILIES-MRS.EGERTON
SONG "I'LL LOVE THEE EVER DEARLY"AND"OF A' THE AIRTS,THE WIND CAN BLAW"-MR.SINCLAIR;"DOMINIE SAMPSON IN LOVE-PRODIGIOUS!!!"-MR. LISTON; "REST THEE BABE"AND"AULD ROBIN GRAY"-MISS STEPHENS
SPEC FRIDAY;BENEFIT-MR.SINCLAIR;

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W4;31   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 10-JUL-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.SINCLAIR;DOMINIE-MR LISTON;
             DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATTHEWS
        SPEC THURSDAY;BENEFIT-"THE THREE MISSES DENNETT"

W4;32   THEA SCARBOROUGH,UNKNOWN
        DATE 20-JUL-1816
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING OR THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.FAULKNER;DOMINIE-MR.DE CAMP;DIRK HATTERAICK-MR.LEE;
             BERTRAM-MR.YARNOLD;LUCY-MRS.HILL;JULIA-MISS SELWIN; MEG
             MERRILIES-MRS.FAULKNER
        SONG "THE WINDS WHISTLE COLD";"YE DEAR PATERNAL SCENES FAREWELL";"THE
             FOX JUMP'D OVER THE FARMER'S GATE";"O SLUMBER MY DARLING";"O
             TELL ME LOVE THE DEAREST HOUR";"TIS WHEN HE SINGS ON SOME LONE
             SHORE"; "BE MINE,DEAR MAID";"CALEDONIA!NATIVE LAND";"OH!HARK
             THEE YOUNG HARRY";"OH!BLAME ME NOT";"OH!LET YOUR HANDS ASSURE
             THE YOUTH"
        SPEC QUERY THEATRE-BILL PRINTED "TODD,PRINTER,SCARBOROUGH";SATURDAY;
             "(FIRST TIME)";G.A.-MR.DE CAMP;HIS BENEFIT

W4;35   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 9-OCT-1816
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.SINCLAIR;DOMINIE-MR.LISTON;
             DANDIE-MR.EMERY;LUCY-MISS CAREW;JULIA-MISS MATTHEWS
        SPEC WEDNESDAY

W4;36   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-OCT-1816
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD AS AT 9-OCT-1816(SEE W4;35)-EXCEPT LUCY BERTRAM-MISS STEPHENS
        SPEC TUESDAY

W4;37   THEA NORTH SHIELDS,THEATRE
        DATE 4-NOV-1816
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.FAULKNER;DOMINIE-MR.NEVILLE;DIRK HATTERAICK-MR.LEE;
             BERTRAM-MR.YARNOLD;JULIA-MISS FORBES;LUCY-MISS SELWIN;MEG
             MERRILIES-MRS.FAULKNER
        SPEC MONDAY;"SECOND REPRESENTATION"
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W4;38 THEA UNKNOWN
DATE 15-JAN-1800
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.HARVEY;DOMINIE-MR.LYNCH; DANDIE-MR. WILLIAMS;LUCY-MISS M.HAMMERSLEY;JULIA-MISS BYRNE; MEG MERRILIES-MISS WHITTAKER
SONG "SCOTS WHA HAE WI' WALLACE BLED"-MR.HORN;"YE BANKS AND BRAES"AND "DEEP IN MY BREAST"-MISS HAMMERSLEY;"THE SAILOR BOLD IN DUTY"-MISS BYRNE AND WITH MR.HORN,DUET"NOW HOPE NOW FEAR"
SPEC QUERY THEATRE AND CITY-PART BILL,NO PRINTER;DATE QUERY;G.A.OUT-NATIVE AMERICAN INDIAN WARRIORS;FRIDAY

W4;39 THEA UNKNOWN
DATE 1-AUG-1800
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.WALLIS;DOMINIE-MR.FARREN; DIRK HATTERAICK-MR.WARD;JULIA-MISS HAMMERSLEY;LUCY-MISS STEPHENS; MEG MERILIES [SIC]-MRS.YATES
SONG "SCOTS WHA HA'E WI' WALLACE BLED"-MR.HORN;"FOLLOW HIM"-MR. O'CALLAGHAN (GABRIEL);"OH!BREATHE, SWEET BIRD";"WHY WITH SIGHS" AND "BY THE SIMPLICITY OF VENUS' DOVES"-MISS STEPHENS
SPEC QUERY THEATRE AND CITY-PART BILL,NO PRINTER;DATE QUERY;SATURDAY; G.A.-MISS STEPHENS(LUCY "FIRST TIME IN THIS KINGDOM")

W4;40 THEA SOUTH SHIELDS,THEATRE
DATE 5-DEC-1816
TYPE MUSICAL PLAY
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT NORTH SHIELDS-(SEE W4;37)
SPEC THURSDAY;"(FIRST TIME)";

W4;41 THEA DUBLIN,TH.R. [A]
DATE 20-DEC-1800
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.POWER;DOMINIE SAMPSON-MR.W.FARREN; DANDIE-MR.WILLIAMS;LUCY-MRS.LAZENBY;JULIA-MISS FORD;MEG MERRILIES-MRS.YATES
SONG "THE FAIREST FLOWERS";"SCOTS WHA HA'E"AND"THE DEATH OF NELSON"-MR.HORN; "FOLLOW HIM"-MR.O'CALLAGHAN(GABRIEL);"THE WAR HAS CEASED"AND"MY HENRY IS GONE"-MISS FORD,ALSO A DUET,"NOW HOPE NOW FEAR"WITH MR.HORN
SPEC QUERY CITY-BILL PRINTED BY NOLAN,PRINTER,3 SUFFOLK STREET;"(1ST TIME THIS SEASON)";SATURDAY;DATE QUERY

W4;42 THEA SOUTH SHIELDS,THEATRE
DATE 31-DEC-1816
TYPE MUSICAL PLAY
MAIN GUY MANNERING,OR THE GIPSEY PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.FAULKNER;BERTRAM-MR.YARNOLD;DOMINIE-MR.NEVILLE; JULIA-MISS FORBES;LUCY-MISS WOOD;MEG MERRILIES-MRS.FAULKNER
SPEC TUESDAY;"(2ND AND LAST TIME)";

W4;43 THEA DUBLIN,UNKNOWN
DATE 4-FEB-1817
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-BRAHAM;MANNERING-MR.MONTGOMERY;DOMINIE-MR.FARREN;
DANDIE-MR.WILLIAMS;JULIA-MISS BYRNE;LUCY-MISS GRIGLEITTI
SONG "BE MINE DEAR MAID","SCOTS WHA HA'E"-BRAHAM;"OH!THEN DEAREST
ELLEN","DELLA TROMPA"-MISS BYRNE; IN THE COURSE OF THE OPERA THE
DUET OF"NOW HOPE NOW FEAR"
SPEC QUERY CITY AND THEATRE(HANDWRITTEN NOTE IDENTIFIES AS DUBLIN); G.
A.-BRAHAM;TUESDAY;"(FIRST TIME HERE)";NEW SCENERY,COSTUMES,ETC..

W4;44 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-FEB-1817
TYPE PLAY
ACTS 5
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
AUTH DANIEL TERRY,ESQ.
COMP BISHOP,ATTWOOD,WHITAKER
WORK GUY MANNERING
LEAD MANNERING-MR.MEGGETT;BERTRAM-MR.JONES;DOMINIE-MR.RUSSELL;
DANDIE-MR.FINN;JULIA-MISS DYKE;LUCY-MRS.CUMMINS;MEG MERRILIES-
MRS.H.SIDDONS
SPEC TUESDAY

W4;45 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-FEB-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
AUTH DANIEL TERRY,ESQ.
COMP BISHOP,ATTWOOD,WHITAKER
WORK GUY MANNERING
LEAD AS AT 25-FEB-1817(SEE W4;44)
SPEC THURSDAY;"3RD TIME"

W4;46 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-MAR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 25-FEB-1817(SEE W4;44)
SPEC SATURDAY;"FOR THE 11TH AND LAST TIME"

W4;48 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-APR-1817
TYPE PLAY
ACTS 3
MAIN GUY MANNERING,OR,THE GIPSEY'S PROPHECY
COMP BISHOP,ATTWOOD,WHITAKER
WORK GUY MANNERING
LEAD AS AT 25-FEB-1817(SEE W4;44)-EXCEPT DOMINIE SAMPSON-MR.LISTON
SPEC WEDNESDAY;G.A.-MR.LISTON;"FOR THE 13TH TIME"

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W4;49   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-APR-1817
        TYPE PLAY
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD CAST AS AT 25-FEB-1817(SEE W4;44)
        SPEC WEDNESDAY;"15TH AND LAST TIME THIS SEASON";

W4;50   THEA COLDSTREAM,THEATRE
        DATE 24-APR-1817
        TYPE NATIONAL PLAY
        MAIN GUY MANNERING,OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.CHRISTIE;BERTRAM-MR.FISHER;DANDY-MR.COLLINS; DIRK
             HATTERAICK-MR.FRASER;LUCY-MRS.COLLINS;MEG MERRILIES-MRS.COLLINS
        SPEC BENEFIT;THURSDAY;"NEVER PERFORMED HERE";MR.FRASER'S BENEFIT

W4;52   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-DEC-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON;
             DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATHEWS; MEG
             MERRILIES-MRS.EGERTON
        SONG "BE MINE,DEAR MAID","SAY IF IN COURT OR CITY,SWEET SWEET CONTENT
             DO DWELL";AND"SCOTS WHA HA'E"-BRAHAM
        SPEC TUESDAY

W4;53   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-JUL-1817
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.MEGGETT;BERTRAM-MR.JONES;DOMINIE-MR.RUSSEL;
             DANDIE-MR.EMERY;LUCY-MRS.CUMMINS;JULIA-MISS DYKE.
        SPEC FRIDAY;G.A.-MESSRS.JOHNSTONE AND EMERY;G.A.OUT-MR.JOHNSTONE.

W4;54   THEA UNKNOWN
        DATE 24-FEB-1818
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.HORN;MANNERING-MR.POWER;DOMINIE-MR.FARREN; DANDIE-MR.
             WILLIAMS;JULIA-MISS FORD;LUCY-MRS.LAZENBY;MEG MERRILIES-MRS.YATES
        SONG "DEAR MAIDEN I VOW THAT I LOVE THEE","THE SOLDIER'S LAST SIGH"
             AND"SCOTS WHA HA'E"-MR.HORN;"FOLLOW HIM"-MR.O'CALLAGHAN;"WHEN
             THOSE WE LOVE ARE FAR AWAY","OH!THEN DEAREST ELLEN,I LOVE THEE
             NO MORE","THE WAR HAS CEASED"-MISS FORD.
        SPEC QUERY THEATRE AND CITY-PART BILL;TUESDAY;BENEFIT-MR.HORN

W4;55   THEA UNKNOWN,TH.R.
        DATE 11-MAR-1818
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD AS AT 24-FEB-1818(SEE W4;54)
        SONG AS AT 24-FEB-1818(SEE W4;54)
        SPEC QUERY CITY-PART BILL;WEDNESDAY;BENEFIT-MISS AYLETT
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W4;57 THEA LONDON,TH.R.,COVENT GARDEN
DATE 20-JAN-1818
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON;DANDIE-MR.EMERY; MEG MERRILIES-MRS.EDGERTON;LUCY-MRS.GARRICK(FROM TH.R.,LIVERPOOL, MISS STEPHENS BEING OUT OF LONDON)
SONG "THE NIGHT WAS SPREADING O'ER ME"AND"SCOTS WHA HA'E"-BRAHAM
SPEC TUESDAY

W4;58 THEA UNKNOWN,TH.R. [IRELAND?]
DATE 27-MAR-1818
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.POWER;DOMINIE-MR.W.FARREN; JULIA-MISS FORD;LUCY-MRS LAZENBY;MEG MERRILIES-MRS.YATES
SONG "DEAR MAIDEN I VOW THAT I LOVE THEE","THE RAY THAT BEAMS FOREVER"AND"SCOTS WHA HA'E"-MR.HORN;"FOLLOW HIM"-MR.O'CALLAGHAN; "RECITATIVE AND POLACCA"AND"MOLLY ASTORE"-MISS FORD,ALSO THE DUET OF"NOW HOPE NOW FEAR"WITH MR.HORN
SPEC QUERY CITY-PART BILL;SPECIAL OCCASION-CHARITY FREEMASON PLAY, UNDER PATRONAGE OF THE DUKE OF LEINSTER-IN AID OF DISTRESSED FREEMASONS;FRIDAY;BILL IN TWO PARTS-PRINTED BY C.DOWNES, WHITEFRIAR-STREET

W4;60 THEA LONDON,TH.R.,COVENT GARDEN
DATE 18-APR-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOTT;BERTRAM-BRAHAM;DOMINIE-MR.LISTON; DANDIE-MR. EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATTHEWS; MEG MERRILIES-MRS. EGERTON
SONG "THE NIGHT WAS SPREADING O'ER ME"AND"SCOTS WHA HA'E"-BRAHAM;
SPEC SATURDAY

W4;61 THEA LIVERPOOL,TH.R.
DATE 21-MAY-1818
TYPE MUSICAL PLAY
MAIN GUY MANNERING,OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.BASS;BERTRAM-MR.PAYNE;DOMINIE-MR.TAYLEURE; DANDIE-MR.PORTEOUS;LUCY-MISS HAMMERSLEY;JULIA-MISS ANDREWS; MEG MERILIES [SIC]-MISS SOMERVILLE
SONG "SCOTS WHA HA'E"-MR.PAYNE
SPEC THURSDAY;G.A.-MISS SOMERVILLE;PART BILL;

W4;62 THEA LONDON,TH.R.,COVENT GARDEN
DATE 23-JUN-1818
TYPE MUSICAL DRAMA
MAIN GUY MANNERING,OR THE GIPSEY'S PROPHECY
COMP BISHOP,DAVY,WHITAKER
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.SINCLAIR;DOMINIE-MR.LISTON; DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATHEWS; MEG MERRILIES-MRS.EGERTON
SONG "SCOTS WHA HA'E"-MR.SINCLAIR
SPEC TUESDAY;BENEFIT-MR.SINCLAIR;

W4;63 THEA UNKNOWN,TH.R.
DATE 2-NOV-1818
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.BASS;BERTRAM-MR.PAYNE;DOMINIE SAMPSON-MR.PORTEOUS; DIRK HATTERAICK-MR.MCGIBBON;LUCY-MRS.GARRICK;JULIA-MISS ANDREWS; MEG MERRILIES-MRS.MCGIBBON
SONG "SCOTS WHA HA'E"-MR.PAYNE
SPEC QUERY CITY-PART BILL;HOWEVER,POSSIBLY LIVERPOOL(SEE W4;61 CAST); BENEFIT MR.-MRS.MCGIBBON;MONDAY;SEE ALSO(W4;57)RE;MRS.GARRICK

W4;64 THEA LONDON,TH.R.,COVENT GARDEN
DATE 29-JAN-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DOMINIE-MR.LISTON; DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATTHEWS;MEG MERRILIES"(FIRST TIME IN LONDON)"-MISS SOMERVILLE
SONG "DONALD"-MISS STEPHENS
SPEC FRIDAY

W4;66 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-MAY-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.JONES;BERTRAM-MR.BENSON;DOMINIE-MR.MACKAY; DANDIE-MR.ALEXANDER;JULIA-MISS DYKE;LUCY-MISS MCALPINE; MEG MERRILIES-MRS.RENAUD"(FIRST APPEARANCE IN THAT CHARACTER)"
SPEC WEDNESDAY;BENEFIT-MACKAY

W4;67 THEA UNKNOWN,TH.R.
DATE 20-MAY-1819
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.HARVEY;DOMINIE-MR.LYNCH; DANDIE-MR. WILLIAMS;JULIA-MISS L.KELLY;LUCY-MISS M.HAMMERSLEY; MEG MERRILIES-MISS WHITTAKER
SONG "SCOTS WHA HA'E"-MR.HORN;"YE BANKS AND BRAES"AND"DEEP IN MY BREAST"-MISS HAMMERSLEY;"NOW HOPE NOW FEAR"-MR.HORN AND MISS KELLY
SPEC QUERY CITY-PART BILL;THURSDAY;BENEFIT-MR.WILLIAMS(DANDIE)

W4;68 THEA UNKNOWN,TH.R.
DATE 2-JUN-1819
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.HORN;MANNERING-MR.HARVEY;DOMINIE-MR LYNCH; DANDIE-MR. WILLIAMS;LUCY-MISS M.HAMMERSLEY;JULIA-MISS MCGHIE(ONLY APPEARANCE THIS SEASON);MEG MERRILIES-MISS WHITAKER
SONG "SCOTS WHA HA'E"-MR.HORN;"YE BANKS AND BRAES"AND"DEEP IN MY BREAST"-MISS M.HAMMERSLEY;
SPEC QUERY CITY-PART BILL;WEDNESDAY;BENEFIT-MISS ROCK'S FAREWELL, SHE DOES THE HIGHLAND FLING IN THE COURSE OF ACT 2-BUT NOT IN THE CAST

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W4;70   THEA UNKNOWN,TH.R.
        DATE 13-JUN-1800
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.BRAHAM;COL.MANNERING-MR.MONTGOMERY;DOMINIE-MR.FARREN;
             JULIA-MISS GRIGLEITTI;LUCY-MISS K.KELLY
        SONG "WHEN NIGHT WAS SPREADING"AND"SCOTS WHA HA'E"-MR. BRAHAM,ALSO
             DUET OF "NOW HOPE NOW FEAR" WITH MISS GRIGLIETTI (POSSIBLE ERROR
             IN SURNAME-SEE ABOVE)
        SPEC QUERY CITY-POSSIBLE PART BILL;FRIDAY;DATE QUERY;BRAHAM'S LAST
             APPEARANCE "OWING TO HIS ENGAGEMENTS IN ENGLAND"

W4;71   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 15-JUL-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        COMP BISHOP,DAVY,WHITAKER
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DOMINIE-MR.LISTON;
             DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS MATHEWS; MEG
             MERRILIES"(FOR THE FIRST TIME)"-MRS.FAUCIT
        SONG "DONALD"-MISS STEPHENS
        SPEC THURSDAY

W4;72   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 17-SEP-1819
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING,OR THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.PHILIPPS;DOMINIE-MR.LISTON;
             DANDIE-MR.EMERY;JULIA-MISS MATTHEWS;LUCY-MISS M.TREE"(FIRST TIME)
             ";MEG MERRILIES-MRS.YATES
        SONG "THE LEGACY"AND"SCOTS WHA HA[SIC]"-MR.PHILIPPS;"THE LAST ROSE OF
             SUMMER"-MISS M.TREE
        SPEC FRIDAY;SPECIAL OCCASION-"BY SPECIAL DESIRE OF THEIR ROYAL
             HIGHNESSES THE DUKE AND DUCHESS OF KENT"

W4;73   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 24-SEP-1819
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        COMP BISHOP,DAVY,WHITAKER
        WORK GUY MANNERING
        LEAD COL.MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DOMINIE-MR.W.
             FARREN"FIRST APPEARANCE IN THAT CHARACTER";LUCY-MISS M.TREE;
             JULIA-MISS MATHEWS;MEG MERRILIES-MRS.YATES
        SONG "YOUNG LOVE"-MISS M.TREE
        SPEC FRIDAY
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W4;76 THEA LONDON,TH.R.,DRURY LANE
DATE 7-OCT-1819
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
COMP BISHOP,DAVY,WHITAKER
WORK GUY MANNERING/MARMION (SEE SPEC)
LEAD MANNERING-MR.PENLEY;BERTRAM-MR.BRAHAM;DOMINIE-MR.OXBERRY;
JULIA-MISS POVEY;LUCY-MISS CAREW;MEG MERRILIES-MRS.EGERTON
SONG "THE LAST WORDS OF MARMION","SCOTS WHA HA'E"AND "NOW HOPE NOW
FEAR"WITH MISS POVEY-MR.BRAHAM;"MY HENRY IS GONE"AND "SWEET
ROBIN"-MISS POVEY
SPEC THURSDAY;FAVOURITE MUSIC;"FIRST TIME AT THIS THEATRE"

W4;77 THEA LONDON,TH.R.,DRURY LANE
DATE 9-OCT-1819
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING/MARMION(SONG)
LEAD AS AT 7-OCT-1819(SEE W4;76)
SONG AS AT 7-OCT-1819(SEE W4;76)
SPEC SATURDAY;SPECIAL OCCASION-BY SPECIAL DESIRE OF THEIR ROYAL
HIGHNESSES THE DUKE AND DUCHESS OF KENT;FAVOURITE MUSIC

W4;78 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-DEC-1819
TYPE MUSICAL PLAY
MAIN GUY MANNERING
COMP BISHOP,ATTWOOD,WHITAKER
WORK GUY MANNERING
LEAD MANNERING-MR.CALCRAFT;BERTRAM-MR.HUCKEL;DOMINIE-MR.MACKAY;
DANDIE-MR.ALEXANDER;JULIA-MRS.W.MURRAY; LUCY-MRS.GARRICK;MEG
MERRILIES-MRS.RENAUD
SONG "BE MINE DEAR MAID"AND"LOVE HAS EYES"-MR.HUCKEL;"YE BANKS AND
BRAES"-MRS.GARRICK AND WITH MR.HUCKEL,THE DUET"MY LIFE, MY JOY,
MY BLESSING"
SPEC WEDNESDAY;G.A.-MR.HUCKEL

W4;79 THEA LONDON,TH.R.,COVENT GARDEN
DATE 7-DEC-1819
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DOMINIE-MR.LISTON;DANDIE-
MR.EMERY;LUCY-MISS M.TREE;JULIA-MISS MATTHEWS;MEG MERRILIES-MRS.
YATES
SPEC TUESDAY

W4;80 THEA LONDON,TH.R.,COVENT GARDEN
DATE 15-JAN-1820
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 7-DEC-1819(SEE W4;79)-EXCEPT,LUCY-MISS STEPHENS AND
BERTRAM-MR.NATHAN "(HIS FIRST APPEARANCE ON THE STAGE)"
SONG "LOVE'S YOUNG DREAM"AND"SCOT'S WHA HA'E"-MR.NATHAN
SPEC SATURDAY

W4;81 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 29-MAR-1820
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.CALCRAFT;BERTRAM-MR.HUCKEL;DANDIE-MR.ALEXANDER;
DOMINIE-MR.LISTON;LUCY-MRS.GARRICK;JULIA-MRS.W.MURRAY; MEG
MERRILIES-MRS.RENAUD
SPEC WEDNESDAY;G.A.-MR.LISTON

W4;82 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 27-SEP-1820
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.BRAHAM;MANNERING-MR.BAKER;DOMINIE-MR.OXBERRY;
DANDIE-MR.J.RUSSELL;LUCY-MRS.GARRICK;JULIA-MISS R.CORRI; MEG
MERRILIES-"BY A YOUNG LADY(HER FIRST APPEARANCE ON ANY STAGE)"
SONG "THE SUN HIS BRIGHT RAYS" FROM OPERA "ZUMA","SCOTS WHA HA'E",
"THE DEATH OF ABERCROMBIE","OH!THE DAYS ARE GONE" AND WITH MISS
CORRI,THE ECHO DUET-MR.BRAHAM
SPEC WEDNESDAY;G.A.-MR.BRAHAM;"(SIXTH TIME AT THIS THEATRE THESE
THREE YEARS)";AMATEUR

W4;83 THEA LONDON,TH.R.,ENGLISH OPERA HOUSE,STRAND
DATE 2-OCT-1820
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.BROADHURST;MANNERING-MR.ROWBOTHAM;DOMINIE-MR.
WILKINSON;DANDIE-MR.SALTER;LUCY-MISS CAREW;JULIA-MISS I.
STEVENSON;MEG MERRILIES-MRS.EGERTON"(FIRST AND ONLY APPEARANCE..
THIS THEATRE)"
SONG "MY LIFE!I LOVE YOU","GREEN GROW THE RASHES,O","JOHN ANDERSON,
MY JO ","HEY,TUTTI TAITTI"AND"SCOTS WHA HA'E"-MR.BROADHURST
SPEC MONDAY;BENEFIT-MR.BROADHURST

W4;84 THEA LONDON,TH.R.,DRURY LANE
DATE 17-MAR-1821
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING/MARMION (SEE SPEC)
LEAD MANNERING-MR.BARNARD;BERTRAM-MR.BRAHAM;DOMINIE-MR.RUSSELL;
DANDIE-MR.DOBBS;LUCY-MISS POVEY;JULIA-MISS CUBITT;MEG MERRILIES
-MRS EGERTON
SONG "NOW HOPE,NOW FEAR"WITH MISS CUBITT,"THE LAST WORDS OF MARMION";
"SCOT'S WHA HA'E"-MR.BRAHAM
SPEC SATURDAY;FAVOURITE MUSIC

W4;85 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAR-1821
TYPE NATIONAL OPERA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.CALCRAFT;BERTRAM-MR.HUCKEL;DANDIE-MR.ALEXANDER;
DOMINIE-MR.MACKAY;LUCY-MISS ROCK;JULIA-MRS.W.MURRAY; MEG
MERRILIES-MRS.RENAUD
SONG "MA CHERE AMIE","CALEDONIA,NATIVE LAND"-MR.HUCKEL;"WILL YE GANG
TO THE HIGHLANDS WI' ME LIZZY LINDSAY"-MISS ROCK
SPEC FRIDAY

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W4;86   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 27-APR-1821
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-"A GENTLEMAN(BEING HIS FIRST
             APPEARANCE)" ETC.;DOMINIE-MR.LISTON;DANDIE-MR.EMERY;JULIA-MISS
             LOVE;LUCY-MISS GREENE;MEG MERRILIES-MRS.FAUCIT
        SPEC FRIDAY;AMATEUR

W4;87   THEA LONDON,TH.R.,DRURY LANE
        DATE 24-MAY-1821
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING/MARMION (SEE SPEC)
        LEAD MANNERING-MR.BARNARD;BERTRAM-MR.BRAHAM;DOMINIE-MR.RUSSELL;
             DANDIE-MR.DOBBS;LUCY-MISS POVEY;JULIA-MISS CUBITT;MEG MERRILIES-
             MRS.EGERTON
        SONG "NOW HOPE,NOW FEAR"WITH MISS CUBITT,"THE LAST WORDS OF MARMION",
             "SCOTS WHA HAE"-MR.BRAHAM
        SPEC THURSDAY;FAVOURITE MUSIC

W4;88   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 2-JUN-1821
        TYPE NATIONAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.CALCRAFT;BERTRAM-MR.HUCKEL;DOMINIE-MR.MACKAY;
             DANDIE-MR.DUFF;LUCY-MISS ROCK;JULIA-MISS M.NICOLL; MEG
             MERRILIES-MRS.RENAUD
        SONG "MA CHERE AMIE","IS THERE A HEART","OH,BONNIE LASSIE"-MR.HUCKEL;
             "LIZZY LINDSAY"-MISS ROCK;THE ECHO DUET-MISS NICOLL AND MR. HUCKEL
        SPEC SATURDAY;BENEFIT-MR.HUCKEL;

W4;90   THEA UNKNOWN
        DATE 26-JUN-1821
        TYPE OPERATIC DRAMA
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.VINING;BERTRAM-"THE GENTLEMAN WHO PERFORMED CAPT
             MACHEATH";DOMINIE-MR.BELLAMY;DANDIE-MR.BENNETT;LUCY-MISS
             GASKILL; JULIA-MISS CORRI;MEG MERRILIES-MRS.W.CLIFFORD
        SONG "HAIL TO THE HAPPY DAY","YOUNG LOVE"AND"WHILST WITH VILLAGE
             MAIDS I STRAY"-MISS CORRI
        SPEC QUERY CITY AND THEATRE-PART BILL;G.A.-MISS R.CORRI;TUESDAY;AMATEUR

W4;91   THEA LONDON,TH.R.,DRURY LANE
        DATE 10-JUL-1821
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.BARNARD;BERTRAM-MR.HORN;DOMINIE-MR.MACKAY "(FIRST
             TIME)";DANDIE-MR.DOBBS;LUCY-MISS CUBITT;JULIA-MRS.ORGER; MEG
             MERRILIES-MRS.EGERTON
        SPEC TUESDAY;SPECIAL OCCASION-BY SPECIAL DESIRE OF HER MAJESTY;
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W4;92   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 17-JUL-1821
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.BAKER;BERTRAM-MR.LEONI LEE;DANDIE-MR.J.RUSSELL;
             DOMINIE-MR.TAYLEURE;JULIA-MISS R.CORRI;LUCY-MISS CAREW; MEG
             MERRILIES-MRS.JOHNSON
        SPEC TUESDAY;"(THIRD TIME THIS SEASON)";

W4;93   THEA LIVERPOOL,TH.R.
        DATE 23-OCT-1821
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.BASS;BERTRAM-MR.LARKIN;DOMINIE-MR.CHAPMAN;
             DANDIE-MR.PORTEOUS;LUCY-MISS STEPHENS;JULIA-MISS FISHER; MEG
             MERRILIES-MRS.MCGIBBON
        SONG "WHY WITH SIGHS","DONALD"-MISS STEPHENS
        SPEC TUESDAY;G.A.-MISS STEPHENS

W4;94   THEA SHEFFIELD,THEATRE
        DATE 13-NOV-1821
        TYPE COMIC OPERA
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.CARTER;BERTRAM-MR.PEARMAN;DOMINIE-MR.DE CAMP;
             DANDIE-MR.BUTLER;JULIA-MISS HALFORD;LUCY-MISS TURNER;MEG
             MERRILIES-MISS INGLEBY
        SONG "BE MINE DEAR MAID","THE ANCHOR'S WEIGH'D","LOVE'S YOUNG DREAM",
             "SCOTS WHA HA'"-MR.PEARMAN;"THE CHOUGH AND THE CROW"-ENSEMBLE
        SPEC TUESDAY;REVIVAL;G.A.-MR.PEARMAN

W4;95   THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 3-DEC-1821
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.DARLEY;BERTRAM-MR.WILLIAMSON;DANDIE-MR. WILLIAMS;
             DOMINIE-MR.GORDON;JULIA-MRS GARTHWAITE;LUCY-MRS.MITCHELL;MEG
             MERRILIES-MISS HARGRAVE
        SONG "BE MINE,DEAR MAID","THO' LOVE IS WARM AWHILE"AND"LOVE'S YOUNG
             DREAM"-MR.WILLIAMSON;"'TIS WHEN TO SLEEP THE WORLD RETIRES"
             AND"SAFELY FOLLOWING"-MR.BROUGH(GABRIEL)
        SPEC MONDAY

W4;96   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-FEB-1822
        TYPE NATIONAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.HUCKEL;MANNERING-MR.CALCRAFT;DOMINIE-MR.MACKAY;
             DANDIE-MR.DENHAM;JULIA-MISS BYRNE;LUCY-MISS M NICOLL"(HER FIRST
             APPEARANCE IN THAT CHARACTER)";MEG MERRILIES-MRS.RENAUD
        SONG "MA CHERE AMIE"-MR.HUCKEL;"KATHLEEN O'MOORE"AND"HASTE IDLE
             TIME"-MISS BYRNE
        SPEC THURSDAY;G.A.-MISS M.NICOLL;BENEFIT-MISS M.NICOLL
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W4;98   THEA LONDON,SURREY THEATRE
        DATE 5-MAR-1822
        TYPE ROMANTIC MELO DRAME
        ACTS 3
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.BELGRAVE;BERTRAM-MR.BOYLE;DOMINIE-MR.WYATT; DANDY [
             SIC]-MR.HERRING;LUCY-MISS POOLE;JULIA-"A YOUNG LADY... HER THIRD
             APPEARANCE";MEG MERRILIES-MRS.GLOVER
        SPEC TUESDAY;AMATEUR

W4;100  THEA LONDON,TH.R.,DRURY LANE
        DATE 27-APR-1822
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING/MARMION (SEE SPEC)
        LEAD MANNERING-MR.PENLEY;BERTRAM-MR.BRAHAM;DOMINIE-MR.HARLEY;
             DANDIE-MR.W.H.WILLIAMS;LUCY-MISS POVEY;JULIA-MISS FORDE; MEG
             MERRILIES-MISS EDMISTON
        SONG "NOW HOPE,NOW FEAR"WITH MISS FORDE,"THE SUN HIS BRIGHT RAYS"
             FROM "ZUMA","THE LAST WORDS OF MARMION "AND"SCOTS WHA HAE"-MR.
             BRAHAM
        SPEC SATURDAY;FAVOURITE MUSIC

W4;101  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 7-JUN-1822
        TYPE OPERA
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        COMP BISHOP,DAVY,WHITAKER
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DOMINIE-MR.LISTON;
             DANDIE-MR.EMERY;LUCY-MISS STEPHENS;JULIA-MISS HALLANDE; MEG
             MERRILIES-MR.W.FARREN "(FIRST TIME)"
        SONG "IN ADDITION TO THE MUSIC OF THE OPERA";THE ECHO DUET-MISS
             STEPHENS AND MISS HALLANDE;"WE'RE A' NODDING"-MISS STEPHENS;
             "YOUNG LOVE"-MISS M.TREE;"GIOVINETTE"-SIGNOR ANGRISANI  &  MISS
             STEPHENS
        SPEC FRIDAY;BENEFIT-MR.W.FARREN(MEG MERRILIES);CROSS-DRESSING

W4;102  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 25-JUN-1822
        TYPE OPERA
        MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
        COMP BISHOP,DAVY,WHITAKER
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.DURUSET;DANDIE-MR.EMERY;
             DOMINIE-MR.LISTON;LUCY-MISS STEPHENS;JULIA-MISS LOVE; MEG
             MERRILIES-MRS.FAUCIT
        SPEC TUESDAY;BENEFIT-MR.J.ISAACS(GABRIEL) AND MR.CLAREMONT
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W4;103  THEA PRESTON,TH.R.
        DATE 14-SEP-1822
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.CARTER;BERTRAM-MR.BRAHAM;DOMINIE-MR.NEVILLE;
             DANDIE-MR.J.RUSSELL;LUCY-MISS TURNER; JULIA-MISS CRAMER; MEG
             MERRILIES-MRS.BUNN
        SONG "THE SUN HIS BRIGHT RAYS","THE BEWILDER'D MAID"FROM "KAIS", "IS
             THERE A HEART THAT NEVER LOVED"FROM "THE DEVIL'S BRIDGE",, "THE
             DEATH OF NELSON"BETWEEN 2ND AND 3RD ACTS,"SCOTS WHA HAE"-MR.
             BRAHAM
        SPEC SATURDAY;G.A.-MR.BRAHAM;SPECIAL OCCASION-"GUILD FASHIONABLE
             EVENING"

W4;104  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 15-OCT-1822
        TYPE OPERA
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.PEARMAN;DOMINIE-MR.W.FARREN;
             DANDIE-MR.EVANS;JULIA-MISS LOVE;LUCY-MISS M.TREE;MEG MERRILIES-
             MRS.FAUCIT
        SONG "WREATHE THE BOWL"FROM THE IRISH MELODIES,"SCOTS WHA HA'"-MR.
             PEARMAN
        SPEC TUESDAY

W4;105  THEA MANCHESTER,TH.R.
        DATE 19-OCT-1822
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR BALLS(DUE TO "A DOMESTIC CALAMITY IN MR.BASS'S
             FAMILY"); BERTRAM-MR.BRAHAM;DOMINIE-MR.G.PENSON;DANDIE-MR.
             PORTEOUS;LUCY-MISS M.HAMMERSLEY;JULIA-MISS ROCK;MEG
             MERRILIES-MRS.BUNN
        SONG "NOW HOPE,NOW FEAR"FROM "THE AMERICAN",WITH MISS ROCK,"THE SUN
             HIS BRIGHT RAYS","THE TRUMPET SOUNDS A VICTORY","IS THERE A
             HEART THAT NEVER LOV'D","THE DEATH OF NELSON"AND"SCOTS WHA
             HA'E"-MR.BRAHAM
        SPEC SATURDAY;G.A.-MR.BRAHAM AND MRS.BUNN;LAST NIGHT OF SEASON

W4;106  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-OCT-1822
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.CALCRAFT;BERTRAM-MR.LEE;DANDIE-MR.DENHAM;
             DOMINIE-MR.MACKAY;LUCY-MISS STEPHENS;JULIA-MRS.CUMMINS; MEG
             MERRILIES-MRS.RENAUD
        SONG "THE MAID OF WOOBOURNE VALLEY"AND"SCOTS WHA HA'E"-MR.LEE;
             "DONALD","OH REST THEE BABE"AND"NID NODDIN"-MISS STEPHENS
        SPEC TUESDAY;G.A.-MISS STEPHENS AND MR.LEONI LEE;
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W4;107A THEA LONDON,TH.R.,DRURY LANE
DATE 11-FEB-1823
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PENLEY;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON;
DANDIE-MR.SHERWIN;JULIA-MISS POVEY;LUCY-MISS STEPHENS"(HER 1ST
APPEARANCE ON THIS STAGE)";MEG MERRILIES-MRS.GLOVER
SONG "ECHO DUET"WITH MISS POVEY,"LET US HASTE TO KELVIN GROVE", "THE
DEATH OF GENERAL ABERCROMBIE"AND"SCOTS WHA HAE"-MR. BRAHAM;"THE
LAST ROSE IN SUMMER"AND"LEEZE ME ON MY SOLDIER'S LOVE"-MISS
STEPHENS
SPEC TUESDAY;THEATRICAL OBSERVER NO 386

W4;107B THEA LONDON,TH.R.,DRURY LANE
DATE 13-FEB-1823
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 11-FEB-1823(SEE W4;107A)
SONG AS AT 11-FEB-1823(SEE W4;107A)
SPEC THURSDAY;THEATRICAL OBSERVER NO.387-HAS REVIEW OF PERFORMANCE ON
11-FEB-1823(SEE W4;107A)

W4;108 THEA LONDON,TH.R.,DRURY LANE
DATE 11-MAR-1823
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 11-FEB-1823(SEE W4;107A)
SONG AS AT 11-FEB-1823(SEE W4;107A)
SPEC TUESDAY

W4;109 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAR-1823
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PRITCHARD;BERTRAM-MR.BLAND;DOMINIE-MR.LISTON;
DANDIE-MR.DENHAM;LUCY-MISS HALFORD;JULIA-MISS NICOL;MEG
MERRILIES-MRS.RENAUD
SPEC TUESDAY;G.A.-MR.LISTON

W4;111 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-JUL-1823
TYPE NATIONAL OPERA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.CALCRAFT"THIS NIGHT ONLY";BERTRAM-MR.HORN;DOMINIE-
MR.MACKAY;DANDIE-MR.DENHAM;LUCY-MISS STEPHENS;JULIA-MISS
HALFORD; MEG MERRILIES-MRS.RENAUD
SONG "LET US HASTE TO KELVIN GROVE","LOVE'S YOUNG DREAM"AND"SCOTS WHA
HAE"-MR.HORN;"SWEET HOME"AND"LEIZE ME ON MY SOLDIER LAD"-MISS
STEPHENS
SPEC THURSDAY;G.A.-MISS STEPHENS AND MR.HORN

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W4;113  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE,STRAND
        DATE 30-SEP-1823
        TYPE OPERA
        MAIN GUY MANNERING;OR THE GYPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.ROWBOTHAM;BERTRAM-MR.BROADHURST;DOMINIE-MR.
             WILKINSON;DANDIE-MR.RAYNER;LUCY-MISS POVEY;JULIA-MRS.J. WEIPPERT;
             MEG MERRILIES-MRS.EGERTON"(FOR THAT NIGHT ONLY)"
        SONG "SCOTS,WHA' HA'E"-MR.BROADHURST
        SPEC TUESDAY;BENEFIT-MR.STEVENSON(BOX-BOOK KEEPER);REVIVED"FOR THE
             SECOND TIME IN THIS THEATRE"

W4;115  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-DEC-1823
        TYPE OPERA
        MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.SINCLAIR;DOMINIE-MR.W.FARREN;
             DANDIE-MR.RAYNER;LUCY-MISS M.TREE;JULIA-MISS HAMMERSLEY;
        SONG "NOW HOPE,NOW FEAR"WITH MISS HAMMERSLEY,"AULD LANG SYNE"AND
             "SCOTS WHA HA'"-MR.SINCLAIR
        SPEC TUESDAY

W4;118  THEA LONDON,TH.R.,DRURY LANE
        DATE 9-DEC-1823
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.PENLEY;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON;
             DANDIE-MR.SHERWIN;LUCY-MISS STEPHENS;JULIA-MISS POVEY;MEG
             MERRILIES-MRS.BUNN"(1ST TIME)"
        SONG "NOW HOPE,NOW FEAR" WITH MISS POVEY;"THE DEATH OF NELSON"AND
             "SCOTS WHA HAE"-MR.BRAHAM
        SPEC TUESDAY

W4;119  THEA LONDON,TH.R.,DRURY LANE
        DATE 3-APR-1824
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD AS AT 9-DEC-1823(SEE W4;118)
        SONG AS AT 9-DEC-1823(SEE W4;118)
        SPEC SATURDAY

W4;120  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-JUN-1824
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.PRITCHARD;BERTRAM-MR.BING;DANDIE-MR.DENHAM;
             DOMINIE-MR.MACKAY;GABRIEL-MR.BROUGH;JULIA-MISS NICOL; LUCY-MRS.
             BROUGH;MEG MERRILIES-MRS.RENAUD
        SONG "THE WOLF"AND"TIS WHEN TO SLEEP THE WORLD RETIRES".
        SPEC THURSDAY;BENEFIT-MR.BROUGH;"FIRST TIME THIS SEASON"
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W4;121 THEA LONDON,TH.R.,ENGLISH OPERA HOUSE,STRAND
DATE 12-JUL-1824
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.POWER;BERTRAM-MR.BRAHAM;DOMINIE-MR. TAYLEURE; DANDIE-MR.RAYNER;LUCY-MISS NOEL(FIRST APPEARANCE IN LONDON); JULIA-MISS POVEY;MEG MERRILIES-MRS.EGERTON
SONG "THE ECHO DUET"WITH MISS POVEY,"THE DEATH OF NELSON","SCOTS WHA'HA'E"-MR.BRAHAM;"HOME,SWEET HOME"AND"WHEN IN DISGRACE"-MISS NOEL
SPEC MONDAY;G.A.-BRAHAM"FIRST APPEARANCE IN THIS THEATRE"AND MRS. EGERTON"EXPRESSLY ENGAGED TO PERFORM THIS CHARACTER"

W4;122 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 31-JUL-1824
TYPE SELECTION OF SCENES FROM NATIONAL OPERAS
MAIN MONTROSE/GUY MANNERING/ROB ROY-(ACT1,ACT2,ACT3 RESPECTIVELY)
WORK MONTROSE/GUY MANNERING/ROB ROY
LEAD MESSRS.DENHAM,CALCRAFT,MACKAY,HORN,LYNCH,PRITCHARD,MURRAY MESDAMES NICOL,RENAUD,HALFORD
SONG "GREEN GROW THE RASHES O","SMILE AGAIN,MY BONNIE LASSIE","SCOTS WHA HA'E","THE ECHO DUETT"[SIC],"LET US HASTE TO KELVIN GROVE", "LOVE'S YOUNG DREAM","THE DEATH OF NELSON","LOUDON'S BONNIE WOODS AND BRAES", "YE BANKS AND BRAES","BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL"
SPEC SATURDAY;COMBINATION;FAVOURITE SCENE;FAVOURITE MUSIC;TRUNCATED

W4;123 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-AUG-1824
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM-MR.SINCLAIR; DOMINIE-MR.MACKAY;JULIA-MISS HALLANDE;LUCY-MISS M.TREE; MEG MERRILIES-MRS.RENAUD
SONG "THE ECHO DUET"WITH MISS HALLANDE,"BE MINE,DEAR MAID","NO MORE BY SORROW CHAS'D","JOHN ANDERSON,MY JO","SCOTS WHA HA'E","PRAY GOODY", "THE MOUNTAIN MAID","GIN YE WILL COME,DAUTIE","AULD LANG SYNE"-MR. SINCLAIR;"THE YOUTH I LOVE SO DEARLY"-MISS HALLANDE; "SWEET HOME", "REST THEE BABE"AND"MY HEART IS SAIR FOR SOMEBODY"-MISS M.TREE
SPEC SATURDAY;G.A.-MISS HALLANDE AND MISS M.TREE;MR.SINCLAIR'S BENEFIT

W4;124 THEA SUNDERLAND,UNKNOWN
DATE 11-FEB-1825
TYPE MUSICAL PLAY
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.TYRER;BERTRAM-MR.GLENVILLE;DOMINIE-MR.JEPHSON; DANDIE-MR.RAYNER;JULIA-MRS.PARKER;MISS BERTRAM-MISS WILLIAMS; MEG MERRILIES-MRS.TYRER
SONG "SCOTS WHA HA'E"-MR.GLENVILLE;"O REST THEE BABE"-MISS WILLIAMS; MUSIC ALSO INCLUDED "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER", "THE CHOUGH AND THE CROW","THERE'S NAE LUCK ABOUT THE HOUSE",ALSO "I'LL LOVE THEE DAY AND NIGHT"-MR.GLENVILLE
SPEC QUERY THEATRE-PRINTED BY G.GARBUTT,BISHOPWEARMOUTH;G.A.-MR. RAYNER; HIS BENEFIT;FRIDAY

W4;126 THEA LIVERPOOL,TH.R.
DATE 7-JUL-1825
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.SINCLAIR;MANNERING-MR.BASS;DOMINIE-MR.CARTER; DANDIE-MR.PORTEUS;LUCY-MRS.HAYDN CORRI;JULIA-MISS HOLDAWAY; MEG MERRILIES-MRS.MCGIBBON
SONG "BE MINE,DEAR MAID","THE ANCHOR'S WEIGHED","JOHN ANDERSON", "SCOTS WHA HAE"-MR.SINCLAIR,ALSO "ECHO DUET" WITH MISS HOLDAWAY
SPEC THURSDAY;G.A.-MR.SINCLAIR

W4;127 THEA LIVERPOOL,TH.R.
DATE 19-JUL-1825
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.SAPIO;MANNERING-MR.BASS;DOMINIE-MR.SAMPSON; DANDIE-MR. PORTEUS;LUCY-MRS.HAYDN CORRI;JULIA-MISS HOLDAWAY; MEG MERRILIES-MRS.MCGIBBON
SONG "SCOTS WHA HAE","SMILE AGAIN MY BONNIE LASSIE","OFT IN THE STILLY NIGHT","KELVIN GROVE"AND THE DUET"NOW HOPE,NOW FEAR"-MR. SAPIO
SPEC TUESDAY;G.A.-MR.SAPIO

W4;128 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-AUG-1825
TYPE OPERA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM-MR. SAPIO; DOMINIE-MR.MACKAY;JULIA-MISS DYER;LUCY-MISS ANNE TREE;MEG MERRILIES-MRS.RENAUD
SONG "SCOTS WHA HA'E","KELVIN GROVE","OFT IN THE STILLY NIGHT"," WILL YOU WITH ME,HEY DEAR MAY"-MR.SAPIO;"MY HEART IS SAIR FOR SOMEBODY","REST THEE BABE"AND"BID ME DISCOURSE"-MISS ANNE TREE
SPEC MONDAY;G.A.-MR SAPIO AND MISS ANNE TREE

W4;129 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 28-OCT-1825
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING/MARMION (SEE SPEC)
LEAD MANNERING-MR.RAYMOND;BERTRAM-MR.MELROSE"(FIRST TIME)"; DOMINIE-MR.WILKINSON"FIRST TIME";DANDIE-MR.SHERWIN"FOR THIS NIGHT ONLY";JULIA-MRS.WAYLETT;LUCY-MISS GEORGE;MEG MERRILIES-MRS.GLOVER
SONG "THE DEATH OF NELSON","THE LAST WORDS OF MARMION","THE LASS OF GOWRIE"-"WITHOUT MUSIC"-AND THE DUET,WITH MRS.WAYLETT OF"THO' I LEAVE THEE"-MR.MELROSE
SPEC FRIDAY;BENEFIT-MR.MELROSE;FAVOURITE MUSIC

W4;130 THEA LONDON,TH.R.,DRURY LANE
DATE 9-NOV-1825
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PENLEY;BERTRAM-MR.HORN;DOMINIE-MR.HARLEY; DANDIE-MR. TAYLEURE;JULIA-MISS POVEY;LUCY-MISS GRADDON; MEG MERRILIES-MRS. BUNN
SPEC WEDNESDAY

W4;131 THEA LONDON,TH.R.,DRURY LANE
DATE 10-DEC-1825
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PENLEY;BERTRAM-MR.HORN;DOMINIE-MR.HARLEY; DANDIE-MR. TAYLEURE;LUCY-MISS GRADDON;JULIA-MISS POVEY; MEG MERRILIES-MRS.W. WEST "(1ST TIME)".
SPEC SATURDAY

W4;133 THEA NORTH SHIELDS,THEATRE
DATE 30-DEC-1825
TYPE MUSICAL PLAY
MAIN GUY MANNERING OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.CROOK;BERTRAM-MR.BYWATER;DOMINIE-MR.WOODLEY; DIRK HATTERAICK-MR.CULLENFORD;JULIA-MRS.PARKER;LUCY-MISS GLOVER; MEG MERRILIES-MRS.JACKSON
SONG "LAST ROSE OF SUMMER"AND"OH REST THEE BABE"-MISS GLOVER; "SCOTS WHA HAE"-MR.BYWATER;"THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THE CHOUGH AND THE CROW","THERE'S NAE LUCK"-ENSEMBLE; "TURN THEE NOT AWAY"-MR.BYWATER
SPEC FRIDAY;BENEFIT-MR.C.JOHNSON(BOX BOOK-KEEPER)-MAKES AN APPEAL ON BILL TO "BROTHER MASONS, RESIDENT IN NORTH SHIELDS AND VICINITY"; BILL HEADED BY MASONIC SYMBOLS.

W4;134 THEA LONDON,TH.R.,COVENT GARDEN
DATE 7-MAR-1826
TYPE OPERA
MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.SERLE;BERTRAM-MR.BRAHAM;DOMINIE-MR.W.FARREN; DANDIE-MR.RAYNER;LUCY-MISS PATON;JULIA-MISS HAMMERSLEY; MEG MERRILIES-MRS.FAUCIT
SONG "MARCH,MARCH,ETTERICK[SIC]AND TEVIOTDALE","WOMAN","SCOTS WHA HA'" DUET"NOW HOPE,NOW FEAR" WITH MISS HAMMERSLEY AND "WITHOUT A COMPANION" WITH MR.RAYNER-MR.BRAHAM;"YE DEAR PATERNAL SCENES, FAREWELL", "REST THEE,BABE"AND"BONNIE BRAVE SCOTLAND"-MISS PATON
SPEC TUESDAY

W4;135 THEA LONDON,TH.R.,DRURY LANE
DATE 27-MAY-1826
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.PENLEY;BERTRAM-MR.SINCLAIR;DOMINIE-MR.SAMPSON; DANDIE-MR.TAYLEURE;LUCY-MISS STEPHENS;JULIA-MISS POVEY; MEG MERRILIES-MRS.BUNN
SONG "JOHN ANDERSON,MY JO"AND"SCOTS WA HA'E"-MR.SINCLAIR
SPEC SATURDAY

W4;136 THEA CORK,TH.R.
DATE 24-JUL-1800
TYPE OPERA
MAIN GUY MANNERING,OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.LEYSTER;BERTRAM-MR.GOULD"(HIS FIRST APPEARANCE ON ANY STAGE)";DOMINIE-MR.SHUTER;DANDIE-MR.BLAND;JULIA-MISS DYER; LUCY-MISS PATON; MEG MERRILIES-MISS HARVEY"(HER FIRST APPEARANCE)"
SONG "TELL ME HOW TO WOO THEE LOVE","THE TOAST BE DEAR WOMAN","THE HIGHLAND MINSTREL BOY"AND"BLUE BONNETS OVER THE BORDER"-MR. GOULD; "OH,REST THEE,BABE","OF ALL THE AIRTS","I'VE BEEN ROAMING"AND"THE GATHERING OF THE MACGREGORS"-MISS PATON
SPEC SATURDAY;DATE QUERY INCOMPLETE;G.A.-MISS PATON AND MR.BALLS;

W4;137 THEA LIVERPOOL,UNKNOWN
DATE 24-AUG-1826
TYPE MUSICAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.RAYMOND;BERTRAM-MR.HUNT;DOMINIE-MR.HAMMOND; DANDIE-MR.PORTEUS;JULIA-MISS HOLDAWAY;LUCY-MISS STEPHENS; MEG MERRILIES-MRS.OGILVIE
SONG "IN THE COURSE OF THE EVENING"-"THE LAST ROSE OF SUMMER","HOW BLEST THE MAID","GENTLE YOUTH","REST THEE,BABE","MY HEART'S MY OWN" ,"CHERRY RIPE"-MISS STEPHENS,AND THE DUET "WHEN THY BOSOM HEAVES A SIGH" WITH MR.HUNT,"FOLLOW HIM AND FEAR NO DANGER"-MR. BEDFORD (GABRIEL).
SPEC QUERY THEATRE-FLYER;THURSDAY;G.A.-MISS STEPHENS,MR.BLANCHARD, MR. BEDFORD.

W5;4 THEA WINDSOR,TH.R.
DATE 13-SEP-1826
TYPE COMIC OPERA
MAIN GUY MANNERING; OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR PENLEY;BERTRAM-MR HENRY;DOMINIE-MR.BURTON;DANDIE-MR.WEBSTER;JULIA-MISS HENRY;LUCY-MISS GOWARD;MEG MERRILIES-MRS W SINNETT
SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","OH REST THEE BABE"-GOWARD;"OH TELL ME LOVE"MR AND MISS HENRY;"DASHING WHITE SERJEANT[SIC]"-MISS HENRY;"CHOUGH AND CROW","DRAW THE SWORD SCOTLAND"-MR HENRY; "THERE'S NAE LUCK","HOME,SWEET HOME"-MASTER MERCER(FRANCO); "NOW PLACE YOUR HAND IN MINE DEAR"-MR AND MISS HENRY;"THE KING AND THE COUNTRYMAN"-BURTON;"PEACE AND JOY"-MR HENRY;"SHOULD HE UPBRAID"-MISS GOWARD;"LOVE AND PASTRY"-MR WEBSTER;"I LOVE THEE"-MISS GOWARD AND MR HENRY;"THE NIGHTINGALE CLUB"-MR BURTON;"WHEN A LITTLE FARM WE KEEP"-MISS HENRY AND MR WEBSTER
SPEC WEDNESDAY;G.A.-MISS GOWARD;BENEFIT-MISS HENRY

W5;5 THEA UNKNOWN
DATE 19-SEP-1826
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.RAYMOND;BERTRAM-MR.SINCLAIR;DOMINIE-MR.HAMMOND; DANDIE-MR.PORTEUS;JULIA-MISS HOLDAWAY;LUCY-MISS FIELD;MEG MERRILIES-MRS OGILVIE
SONG "ECHO DUET" WITH MISS HOLDAWAY,"BE MINE DEAR MAID","BLUE BONNETS", "THE BREAST KNOTS, OR BRIDAL FAVOURS"AND "SCOTS WHA HAE"-MR SINCLAIR
SPEC QUERY THEATRE AND CITY-FLYER;TUESDAY;G.A.-MR SINCLAIR,MR BLANCHARD;

W5;6 THEA LONDON,TH.R.,COVENT GARDEN
DATE 11-OCT-1826
TYPE OPERA
MAIN GUY MANNERING; OR,THE GIPSEY'S PROPHECY
COMP BISHOP
WORK GUY MANNERING
LEAD MANNERING-MR SERLE;BERTRAM-MR.SAPIO;DOMINIE-MR W. FARREN;DANDIE-MR SERLE;JULIA-MISS CAWSE;LUCY-MISS PATON;MEG MERRILIES-MRS FAUCIT
SONG "KELVIN GROVE","REVENGE!HE CRIES","OFT ON THE STILLY NIGHT"-MR SAPIO;"BONNY BRAVE SCOTLAND"-MISS PATON
SPEC WEDNESDAY

W5;6R THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1826
TYPE NATIONAL OPERA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR PRITCHARD;BERTRAM-MR SINCLAIR;DOMINIE-MR MACKAY; DANDIE-MR DENHAM;JULIA-MISS HOLMES;LUCY-MISS NOEL;MEG MERRILIES-MRS RENAUD
SONG "ECHO DUET" WITH MISS HOLMES,"BE MINE DEAR MAID","THE ANCHOR'S WEIGH'D","HEY THE BONNY BREAST KNOTS","SCOTS WHA HAE"-MR SINCLAIR; "LOVE WAS ONCE A LITTLE BOY" AND "REST, WARRIOR, REST"-MISS HOLMES; "THE LAST ROSE OF SUMMER","REST THEE BABE" AND "THE BIRKS OF ABERFELDY"-MISS NOEL
SPEC MONDAY;G.A.-MR SINCLAIR

W5;7 THEA LONDON,TH.R.,DRURY LANE
DATE 18-MAY-1827
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR COOPER;BERTRAM-MR BRAHAM;DOMINIE-MR LISTON;DANDIE-MR TAYLEURE;JULIA-MISS PATON "(FOR THIS NIGHT ONLY)";LUCY-MISS STEPHENS;MEG MERRILIES-MRS BUNN
SONG "BLUE BONNETS","SCOTS WHA HA'","THE KING,GOD BLESS HIM!"-MR BRAHAM; "THE LAST ROSE OF SUMMER","OH REST THEE BABE","THE HIGHLAND LADDIE"-MISS STEPHENS;"THE DASHING WHITE SERJEANT", "I'VE BEEN ROAMING", "THE GATHERING OF THE MACGREGORS"-MISS PATON
SPEC FRIDAY;BENEFIT-MR WALLACK (NOT IN CAST)

W5;7R THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-JUN-1827
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR PRITCHARD;BERTRAM-MR COLLIER;DOMINIE-MR MACKAY; DANDIE-MR DENHAM;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG MERRILIES-MRS RENAUD
SONG "THE LAST ROSE OF SUMMER","REST THEE BABE","MY HEART IS SAIR FOR SOMEBODY"-MISS NOEL
SPEC TUESDAY;G.A. OUT-SIGNOR ANTONIO (ROPE-DANCER)

W5;8 THEA LIVERPOOL,TH.R.
DATE 28-JUN-1827
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR RAYMOND;BERTRAM-MR LARKIN;DOMINIE-MR W J HAMMOND; DANDIE-MR HAMMOND;JULIA-MISS PATON;LUCY-MISS HOLDAWAY
SONG "I'VE BEEN ROAMING","THE DASHING WHITE SERGEANT","HURRAHS FOR THE BONNETS OF BLUE","SAVOURNEEN DEELISH"AND WITH MR LARKIN "THE ECHO DUET"-MISS PATON
SPEC THURSDAY;G.A.-MISS PATON;MASTER BURKE-G.A.OUT (VIOLINIST)

W5;11 THEA LIVERPOOL,TH.R.
DATE 28-AUG-1827
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD DOMINIE-MR MEADOWS;GABRIEL-MR BEDFORD;MANNERING-MR RAYMOND; BERTRAM-MR LARKIN;DANDIE-MR HAMMOND;JULIA-MISS A TREE;LUCY-MRS BEDFORD; MEG MERRILIES-MISS F H KELLY
SONG "WHY WITH SIGHS","REST THEE BABE","LO! HEAR THE GENTLE LARK"-MRS BEDFORD;"YOUNG LOVE","MY HEART IS SAIR"-MISS TREE;"FOLLOW FOLLOW HIM"-MR BEDFORD;"THE CHOUGH AND THE CROW"-COMPANY
SPEC TUESDAY;G.A.-MR BEDFORD,MR MEADOWS & MISS A TREE;G.A.OUT-MR C KEMBLE, MR BLANCHARD

W5;12 THEA LIVERPOOL,TH.R.
DATE 18-SEP-1827
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR RAYMOND;BERTRAM-MR SINCLAIR;DIRK HATTERAICK-MR BROWNE; GABRIEL-MR BEDFORD;DANDIE-MR HAMMOND;DOMINIE-MR W J HAMMOND;JULIA-MISS HOLDAWAY;LUCY-MISS NOEL;MEG MERRILIES-MISS F H KELLY
SONG "BE MINE DEAR MAID","THE MOUNTAIN MAID","HEY! THE BONNY BREAST KNOTS", "BLUE BONNETS","THE ANCHOR'S WEIGH'D","THE DEATH OF NELSON","THE ECHO DUET" WITH MISS HOLDAWAY-MR SINCLAIR;"SAFELY FOLLOW HIM"-MR BEDFORD;"HURRAH FOR THE BONNETS OF BLUE"-MISS HOLDAWAY;"MY HEART'S SAIR","REST THEE BABE","SAW YOU MY WEE THING"-MISS NOEL
SPEC TUESDAY;G.A.-MR SINCLAIR,MR BROWNE,MR BEDFORD AND MISS NOEL; G.A. OUT-MR BLANCHARD

W5;13 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-OCT-1827
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR PRITCHARD;BERTRAM-MR THORNE;DANDIE-MR DENHAM; DOMINIE-MR MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS STEPHENS;MEG MERRILIES-MRS RENAUD
SONG "BLUE BONNETS","BE MINE DEAR MAID","WILLIE BREW'D A PECK O' MAUT"-MR THORNE ALSO "ECHO DUET" WITH MISS TUNSTALL;"WEARING AWA'", "REST THEE BABE","LEEZE ME ON MY SOLDIER LAD"-MISS STEPHENS
SPEC MONDAY;G.A.-MISS STEPHENS

W5;14 THEA NORTH SHIELDS,THEATRE
DATE 24-OCT-1827
TYPE OPERATIC PLAY
MAIN GUY MANNERING OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR PERCEVAL;BERTRAM-MR WILLIAMSON;DIRK HATTERAICK-MR FROMOW;DANDIE-MR BLAND;DOMINIE-MR MITCHELL;JULIA-MISS SCRUTON; LUCY-MISS C SCRUTON;MEG MERRILIES-MRS PERCY
SPEC WEDNESDAY

W5;14R THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-FEB-1828
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR PRITCHARD;BERTRAM-MR THORNE;DANDIE-MR DENHAM; DOMINIE-MR MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG MERRILIES-MRS RENAUD
SONG "BLUE BONNETS","BE MINE DEAR MAID","WILLIE BREWED A PECK O' MAUT", "ECHO DUET" WITH MISS TUNSTALL-MR THORNE;"THE LAST ROSE OF SUMMER", "REST THEE BABE","MY HEART IS SAIR"-MISS NOEL
SPEC TUESDAY;G.A.OUT-MR YOUNG

W5;15 THEA HALIFAX,THEATRE
DATE 25-FEB-1828
TYPE OPERATIC DRAMA
MAIN GUY MANNERING;OR, THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.ROBERTS;BERTRAM-MR.MARLOW;DOMINIC[SIC]-MR.MATTHEWS; DIRK-MR.FREER;DANDIE-MR.CARROL;JULIA-MRS LEE"(HER FIRST APPEARANCE HERE)";LUCY-MISS HEBBERD;MEG MERRILIES-MRS.MANLY.
SPEC MONDAY;BENEFIT-MRS.SIDNEY(MRS.MCCANDISH[SIC])

W5;16 THEA LONDON,TH.R.,DRURY LANE
DATE 20-MAR-1828
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.COOPER;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON; DANDIE-MR.SHERWIN;JULIA-MISS LOVE;LUCY-MISS GRANT;MEG MERRILIES-MRS.W.WEST
SONG "ECHO DUET"WITH MISS LOVE,"THE YEAR THAT'S A'WA","THE KING,GOD BLESS HIM","SCOTS WHA HAE'"-MR.BRAHAM;"I'VE BEEN ROAMING" ,"THE DASHING WHITE SERJEANT","HURRAH! FOR THE BONNET AND PLAID"-MISS LOVE.
SPEC THURSDAY

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W5;17   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-MAY-1828
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM-MR.THORNE;
             DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG
             MERRILIES-MRS. RENAUD
        SONG "BLUE BONNETS","BE MINE,DEAR MAID","WILLIE BREW'D","ECHO DUET"
             WITH MISS TUNSTALL-MR.THORNE;"THE LAST ROSE OF SUMMER","REST
             THEE,BABE", "MY HEART IS SAIR"-MISS NOEL.
        SPEC WEDNESDAY;BENEFIT-MRS.RENAUD

W5;18   THEA LIVERPOOL,TH.R.
        DATE 5-JUN-1828
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING"WITH INTRODUCED SCENES FROM THE WITCH OF DERNCLEUGH"
        WORK GUY MANNERING
        LEAD DIRK HATTERAICK-MR.T.P.COOKE;MANNERING-MR.RAYMOND;BERTRAM-MR.
             WESTERNE;DOMINIE-MR.W.J.HAMMOND;DANDIE-MR.HAMMOND; JULIA-MISS
             HOLDAWAY;LUCY-MISS MAYHEW;MEG MERRILIES-MRS.VAUGHAN
        SPEC THURSDAY;G.A.-MR.T.P.COOKE;G.A. OUT-MISS S.BOOTH

W5;19   THEA LONDON,TH.R.,DRURY LANE
        DATE 13-JUN-1828
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.COOPER;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON;
             DANDIE-MR.SHERWIN;JULIA-MISS LOVE;LUCY-MISS FANNY AYTON; MEG
             MERRILIES-MRS.W.WEST
        SONG "ECHO DUET" WITH MISS LOVE,"THE KING,GOD BLESS HIM","SCOTS WHA
             HAE"-MR.BRAHAM;"THE LAST ROSE OF SUMMER","OH, THAT MINE
             EYES"-MISS F.AYTON; "I'VE BEEN ROAMING","THE DASHING WHITE
             SERJEANT","HURRAH! FOR THE BONNET AND PLAID"-MISS LOVE
        SPEC FRIDAY

W5;20   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-JUN-1828
        TYPE OPERA
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.MONTAGUE STANLEY;DANDIE-MR.DENHAM;BERTRAM-MR.
             SINCLAIR;DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;
             MEG MERRILIES-MRS.RENAUD
        SONG "ECHO DUET" WITH MISS TUNSTALL,"WILT THOU MEET ME THERE, LOVE",
             "JOHN ANDERSON","THE KING'S COME O'ER THE BORDER"-MR.SINCLAIR;
             "THE LAST ROSE OF SUMMER","REST THEE BABE","MY HEART IS
             SAIR"-MISS NOEL
        SPEC TUESDAY;G.A.-MR.SINCLAIR;
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W5;21 THEA NOTTINGHAM,THEATRE
DATE 25-JUN-1828
TYPE OPERATIC DRAMA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.BEVAN;BERTRAM-MR.SEYMOUR;DOMINIC [SIC]-MR.MATTHEWS; DANDIE-MR.CARROL;JULIA-MISS SEYMOUR;LUCY-MISS HEBBERD;MEG MERRILIES-MRS.MANLY
SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","UP ROUSE YOU THEN,YOU MERRY,MERRY MEN"-COMPANY;"O REST THEE BABY"-MISS HEBBERD;"TELL ME MY HEART"-MISS SEYMOUR;"KELVIN GROVE"-MR. SEYMOUR,ALSO"ECHO DUET" WITH MISS SEYMOUR.
SPEC WEDNESDAY;BENEFIT-MR.MATTHEWS;

W5;22 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-JUN-1828
TYPE OPERA
MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM-MR.SINCLAIR; DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG MERRILIES-MRS.RENAUD
SONG "ECHO DUET" WITH MISS TUNSTALL,"WILT THOU MEET","OH SAW YE THE LASS WITH THE BONNY BLUE E'EN","THE KING'S COME O'ER THE BORDER"-MR.SINCLAIR; "WITHIN A MILE O' EDINBURGHTOWN"-MISS TUNSTALL;"THE LAST ROSE OF SUMMER","REST THEE BABE","MY HEART I[S] SAIR"-MISS NOEL.
SPEC THURSDAY;G.A.-MR.SINCLAIR;

W5;23 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-JUL-1828
TYPE OPERA & NATIONAL MELO-DRAMA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
SUPP THE LEGEND OF MONTROSE
WORK GUY MANNERING/LEGEND OF MONTROSE
LEAD MANNERING AND ALLAN-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM AND MENTEITH-MR.HUNT;DOMINIE AND DALGETTY-MR.MACKAY;LUCY AND ANNOT-MISS STEPHENS; JULIA-MISS TUNSTALL;MEG MERRILIES AND ERORCHT-MRS.RENAUD
SONG "ECHO DUET" WITH MISS TUNSTALL,"BE MINE DEAR MAID","BLUE BONNETS", "REVENGE HE CRIES"[M],"GREEN GROW THE RASHES,O"[M] WITH MESSRS.MACKAY AND MILLER(DONALD)-MR. HUNT;"WITHIN A MILE"-MISS TUNSTALL; "WEARING AWA'","REST THEE, BABE","LEEZE ME ON","NID NODDIN"[M], "CHARLIE IS MY DARLING"[M]-MISS STEPHENS
SPEC THURSDAY;G.A.-MISS STEPHENS,MR.HUNT;COMBINATION;DUPLICATE OF W10; 86

W5;24 THEA LIVERPOOL,TH.R.
DATE 22-JUL-1828
TYPE MUSICAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.RAYMOND;BERTRAM-MR.WESTERNE;DOMINIE-MR.W.J.HAMMOND; DANDIE-MR.HAMMOND;JULIA-MISS HOLDAWAY;LUCY-MISS A.TREE;MEG MERRILIES-MRS.VAUGHAN
SONG "REST WARRIOR,REST","REST THEE,BABE","HOMAGE TO CHARLIE"-MISS A. TREE; "THE MOON IS ON THE LAKE"-MISS HOLDAWAY;"THE KING,GOD BLESS HIM","WHY DOST THOU FLY THE BOWER I HAVE MADE","A PEASANT BOY FROM THE LOWLY VALES"-MR.WESTERNE;"THE ECHO DUET"-MR. WESTERNE AND MISS HOLDAWAY
SPEC TUESDAY;G.A.-MISS A.TREE;G.A.OUT-MISS E.TREE,MR.YOUNG,MR.BLANCHARD

W5;25 THEA SCARBOROUGH,THEATRE
DATE 7-AUG-1828
TYPE OPERA
MAIN GUY MANNERING,OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.TERNAN;BERTRAM-MR.WILLIAMS;DANDIE-MR.WEBSTER; DOMINIE MR.MCGREGOR;JULIA-MISS SCRUTON;LUCY-MISS C.SCRUTON;MEG MERRILIES-MRS. BRUDENELL
SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THE CHOUGH AND THE CROW"-COMPANY;"OH!REST THEE,BABE"-MISS SCRUTON;"THERE'S NAE LUCK ABOUT THE HOUSE"-COMPANY
SPEC THURSDAY;SPECIAL OCCASION-"BY DESIRE AND UNDER THE IMMEDIATE PATRONAGE OF THE PRESIDENT,AND THE LADIES AND GENTLEMEN AT MRS. HODGENS' BOARDING-HOUSE."

W5;26 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-AUG-1828
TYPE NATIONAL OPERA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.PRITCHARD;DANDIE-MR.DENHAM;BERTRAM-MR.COLLIER; DOMINIE-MR.MACKAY;JULIA-MISS LOVE;LUCY-MISS TUNSTALL; MEG MERRILIES-MRS.RENAUD
SONG "I'VE BEEN ROAMING","THE ECHO DUET","MARCH WITH THE RED AND BLUE", "I'D BE A BUTTERFLY","OVER THE WATER TO CHARLIE"AND"THO' I AM NOW A VERY LITTLE LAD"-MISS LOVE
SPEC FRIDAY;G.A.-MISS LOVE

W5;27 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-NOV-1828
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;BERTRAM-MR.THORNE;DANDIE-MR.DENHAM;DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG MERRILIES-MRS. RENAUD
SONG "BLUE BONNETS","BE MINE,DEAR MAID","WILLIE BREW'D"AND"ECHO DUET"WITH MISS TUNSTALL-MR.THORNE;"THE LAST ROSE OF SUMMER", "REST THEE,BABE", "MY HEART IS SAIR"-MISS NOEL
SPEC WEDNESDAY

W5;28 THEA CORK,TH.R.,GEORGE'S ST.
DATE 19-AUG-1828
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.CALCRAFT"(ON THIS OCCASION)";BERTRAM-MR.SINCLAIR; DOMINIE-MR.LATHAM;DANDIE-MR.GATTIE;JULIA-MISS HAMILTON; LUCY-MISS F.AYTON;MEG MERRILIES-MRS.SHUTER
SONG "WILL THOU MEET ME THERE LOVE?","OH SAW YE THE LASS","HEY,THE BONNY BREAST KNOTS","THE MINSTREL BOY","SCOTS WHA HAE","ECHO DUET" WITH MISS HAMILTON,-MR.SINCLAIR;"FOLLOW HIM"-MR. BROUGH(GABRIEL)"SWEETLY O'ER MY SENSES STEALING","REST THEE BABE","LA BIONDINA IN GONDOLDETTA" ,"BID ME DISCOURSE"-MISS F. AYTON"
SPEC TUESDAY;G.A.-MISS F.AYTON,MR.SINCLAIR

W5;32 THEA LIVERPOOL,TH.R.
DATE 6-SEP-1828
TYPE MUSICAL PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.KING;BERTRAM-MR.WESTERNE;DOMINIE-MR.W.J.HAMMOND; DANDIE-MR.HAMMOND;DIRK-MR.BROWNE;GABRIEL-MR.BEDFORD;JULIA-MRS. BEDFORD;LUCY-MISS NOEL;MEG MERRILIES-MRS.VAUGHAN
SONG "THE LAST ROSE OF SUMMER","OH,SLUMBER MY DARLING","JOHN ANDERSON"-MISS NOEL;"WHY DOST THOU FLY","SHOULD HOPE'S DREAM BE O'ER","THE KING,GOD BLESS HIM",THE ECHO DUET WITH MRS.BEDFORD, "WITHOUT A COMPANION"WITH MR HAMMOND-MR.WESTERNE;"THE CHOUGH AND THE CROW","THE FOX JUMP'D OVER"-COMPANY
SPEC SATURDAY;G.A.-MR.BROWNE,MRS.BEDFORD,MISS NOEL;G.A.OUT-MR.BEDFORD

W5;33 THEA LIVERPOOL,TH.R.
DATE 18-SEP-1828
TYPE MUSICAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.RAYMOND;BERTRAM-MR.SINCLAIR;DANDIE-MR.HAMMOND; DOMINIE-MR.MACKAY;JULIA-MRS.BEDFORD;LUCY-MISS NOEL;MEG MERRILIES-MRS.VAUGHAN
SONG THE ECHO DUET WITH MRS.BEDFORD,"WILT THOU MEET ME","HEY,THE BONNY BREAST KNOTS"-MR.SINCLAIR;"SAFELY FOLLOW HIM"-MR.BEDFORD; "THE LAST ROSE OF SUMMER","OH,SLUMBER MY DARLING","JOCK OF HAZELDEAN"-MISS NOEL
SPEC THURSDAY;G.A.-MR.SINCLAIR,MR.MACKAY

W5;34 THEA DUNSE,THEATRE [SCOTLAND]
DATE 23-SEP-1828
TYPE NATIONAL OPERA
MAIN GUY MANNERING,OR THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR. HARRISON;DANDIE-MR.DENHAM;BERTRAM-MR.MONTAGUE STANLEY; DOMINIE-MR.STANLEY;JULIA-MISS MARY MURRAY;LUCY-MISS ANN MURRAY; MEG MERRILIES-MRS.STANLEY
SONG "BE MINE,DEAR MAID","BLUE BONNETS","WILLIE BREW'D","OH,TELL ME LOVE"-MR.MONTAGUE STANLEY;"REST THEE BABE"-MISS ANNY MURRAY
SPEC TUESDAY;COMPANY FROM EDINBURGH,TH.R.,IN PART,UNDER MR.STANLEY

W5;36 THEA LONDON,TH.R.,DRURY LANE
DATE 11-NOV-1828
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MUDE;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON; DANDIE-MR. SHERWIN;JULIA-MISS LOVE;LUCY-MISS RUSSELL; MEG MERRILIES-MRS. FAUCIT
SONG ECHO DUET WITH MISS LOVE,"I PR'Y THEE GIVE ME BACK MY HEART", "THE DEATH OF ABERCROMBIE","THE KING,GOD BLESS HIM","SCOTS WHA HA'E"-MR.BRAHAM;"THE LAST ROSE OF SUMMER","THE SOLDIER LADDIE"-MISS RUSSELL, "I'VE BEEN ROAMING","THE HUNTER'S SIGNAL HORN IS SOUNDING"-MISS LOVE
SPEC TUESDAY

W5;37 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-JAN-1829
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;DANDIE-MR.DENHAM;BERTRAM-MR.THORNE;
DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS NOEL;MEG
MERRILIES-MRS.RENAUD
SONG "BLUE BONNETS","BE MINE,DEAR MAID","WILLIE BREW'D",ECHO DUET
WITH MISS TUNSTALL-MR.THORNE;"THE LAST ROSE OF SUMMER","REST
THEE BABE","MY HEART IS SAIR"-MISS NOEL
SPEC FRIDAY

W5;38 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-FEB-1829
TYPE NATIONAL OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 2-JAN-1829(SEE W5;37)
SONG AS AT 2-JAN-1829(SEE W5;37)
SPEC WEDNESDAY

W5;39 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-APR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 2-JAN-1829(SEE W5;37)EXCEPT,DIRK HATTERAICK-MR.T.P.COOKE;
LUCY BERTRAM-MISS CLARKE"BEING HER FIRST APPEARANCE IN THAT
CHARACTER"
SONG AS AT 2-JAN-1829(SEE W5;37)EXCEPT MISS CLARKE"SEVERAL POPULAR
NATIONAL BALLADS"
SPEC MONDAY;G.A.-MR.T.P.COOKE

W5;40 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-MAY-1829
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 27-APR-1829(SEE W5;39)EXCEPT,BERTRAM-MR LARKIN"FOR THIS
NIGHT ONLY"
SONG AS AT 27-APR-1829(SEE W5;39)EXCEPT,MR.LARKIN,"I'LL LOVE THE
NIGHT AND DAY,LOVE","THE ROSE AND THE LILY","LOVE'S YOUNG DREAM",
"SCOTS WHA HA'E"
SPEC WEDNESDAY;G.A.-T.P.COOKE,MR.LARKIN

W5;41 THEA LONDON,TH.R.,COVENT GARDEN
DATE 19-JUN-1829
TYPE OPERA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
COMP BISHOP
WORK GUY MANNERING
LEAD MANNERING-MR.DIDDEAR;BERTRAM-MR.WOOD;DOMINIE-MR.MEADOWS;DANDIE-
MR.EVANS;LUCY-MISS HUGHES;JULIA-MISS CAWSE;MEG MERRILIES-MISS LACY
SPEC FRIDAY

W5;42 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-OCT-1829
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;DANDIE-MR.DENHAM;BERTRAM-MR.BRAHAM; DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS PHILLIPS; MEG MERRILIES-MRS.STANLEY
SONG "BLUE BONNETS","HERE'S TO THE KING,GOD BLESS HIM","SCOTS WHA HA'E", ECHO DUET WITH MISS TUNSTALL-MR.BRAHAM;"THE DAYS GONE BY", "REST THEE,BABE","HERE'S A HEALTH ROYAL CHARLIE TO THEE"-MISS PHILLIPS
SPEC SATURDAY;G.A.-MR.BRAHAM,MISS PHILLIPS

W5;43 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 9-NOV-1829
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;DANDIE-MR.DENHAM;BERTRAM-MR.LARKIN; DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS PATON; MEG MERRILIES-MRS.STANLEY
SONG "OF ALL THE AIRTS","OH!REST THEE,BABE","THE MACGREGOR'S GATHERING"-MISS PATON
SPEC MONDAY;G.A.-MISS PATON

W5;44 THEA LEICESTER,THEATRE
DATE 9-SEP-1829
TYPE PLAY
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD BERTRAM-MR.FORD;MANNERING-MR.W.H.SIMPSON;DANDIE-MR.SIMPSON; DOMINIE-MR.GILL;JULIA-MISS NEWMAN;LUCY-MRS.BOOTH;MEG MERRILIES-MISS STEWARDSMITH
SONG "THE ECHO DUET","BE MINE,DEAR MAID","THE SOLDIER'S LAST SIGH", "THE KING,GOD BLESS HIM","SCOT'S WHA HA'E"-MR.FORD,"THE WINDS WHISTLE COLD","O REST THEE MY DARLING","A FOX JUMPED OVER","THE CHOUGH AND THE CROW","THERE'S NAE LUCK ABOUT THE HOUSE"-VARIOUS
SPEC WEDNESDAY;SPECIAL OCCASION-FIRST RACE NIGHT

W5;45 THEA SHEFFIELD,THEATRE
DATE 27-NOV-1829
TYPE OPERA
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.HIELD;BERTRAM-MR.WINGROVE;DOMINIE-MR.JEFFERSON; DANDIE-MR.BUTLER"(FOR THIS NIGHT ONLY)";JULIA-MISS MACALLAN; LUCY-MISS BALLS;MEG MERRILIES-MRS.HIELD
SPEC FRIDAY

W5;46 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-DEC-1829
TYPE OPERA
SUPP GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;DANDIE-MR.DENHAM;BERTRAM-MR.LARKIN; DOMINIE-MR.MACKAY;JULIA-MISS TUNSTALL;LUCY-MISS PHILLIPS; MEG MERRILIES-MRS.STANLEY
SONG "THE DAYS GONE BY","REST THEE BABE","HEY FOR THE HIGHLAND HEATHER"-MISS PHILLIPS
SPEC THURSDAY;G.A.-MISS PHILLIPS;G.A.OUT-MISS SMITHSON

W5;48 THEA SHEFFIELD,THEATRE
DATE 19-DEC-1829
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 27-NOV-1829(SEE W5;45)EXCEPT,DANDIE-MR.ANGEL,LUCY-MISS BERTRAM
SONG "OH! REST THEE BABE","A HIGHLAND LAD MY LOVE WAS BORN","I'VE BEEN ROAMING","OF ALL THE AIRTS"-"COMPOSED EXPRESSLY FOR HER"-MISS PATON
SPEC SATURDAY;G.A.-MISS PATON"ONE NIGHT ONLY"

W5;49 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-FEB-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT 17-OCT-1829(SEE W5;42)
SONG AS AT 17-OCT-1829(SEE W5;42)
SPEC MONDAY;G.A.-MR.BRAHAM,MISS PHILLIPS

W5;50 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 18-MAR-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 17-OCT-1829(SEE W5;42)EXCEPT,BERTRAM-MR.WILSON"BEING HIS FIRST APPEARANCE ON THE STAGE"
SONG AS AT 17-OCT-1829(SEE W5;42)EXCEPT,MR.WILSON-"TELL ME HOW TO WOO THEE" ,"THE SPOT WHERE I WAS BORN","SAW YE MY WEE THING","THE PIRATE'S SERENADE"AND THE "ECHO DUET"
SPEC THURSDAY

W5;51 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 8-FEB-1830
TYPE MUSICAL ENTERTAINMENT
MAIN THE GIPSY'S PROPHECY"FOUNDED ON THE OPERA OF GUY MANNERING"
WORK GUY MANNERING
LEAD MANNERING-MR.HOWARD;BERTRAM-MR.CHAPMAN;DOMINIE-MR.PERRY;DANDIE-MR.MELROSE"(WITH THE BORDER DIALECT)";LUCY-MRS.WAYLETT;JULIA-MISS A.TREE;MEG MERRILIES-MRS.VAUGHAN
SONG "COME TO THE SUN SET TREE","NOW NO MORE DESPAIR","ECHO DUET" WITH MR.CHAPMAN-MISS A.TREE
SPEC MONDAY;BENEFIT-MISS A.TREE

W5;52 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 20-FEB-1830
TYPE MUSICAL ENTERTAINMENT
MAIN THE GIPSY'S PROPHECY"FOUNDED ON THE OPERA OF"GUY MANNERING"."
WORK GUY MANNERING
LEAD AS AT 8-FEB-1830(SEE W5;51)EXCEPT,LUCY-MISS LE VOI,MEG MERRILIES-MRS.BAILEY"HER FIRST APPEARANCE AT THIS THEATRE"
SONG AS AT 8-FEB-1830(SEE W5;51)EXCEPT,"COME TO THE SUN SET TREE" IS OMITTED
SPEC SATURDAY

W5;53 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAR-1830
TYPE NATIONAL OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 18-MAR-1830(SEE W5;53)
SONG AS AT 18-MAR-1830(SEE W5;53)
SPEC TUESDAY;G.A.OUT-MISS JARMAN

W5;54 THEA SUNDERLAND,THEATRE
DATE 16-APR-1830
TYPE OPERA
MAIN GUY MANNERING;OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MEG MERRIELESS[SIC] THE GYPSEY-MR.H.KEMBLE;MANNERING-MR.MARSTON; BERTRAM-MR.EDWIN;DOMINIE-MR.BROOKS;DANDIE-MR.MITCHELL;JULIA-MRS. H.KEMBLE;LUCY-MISS BESWICK
SONG "THE WINDS WHISTLE COLD","A FOX JUMPED OVER","THE CHOUGH AND THE CROW" ,"NOW FILL THE GLASS","OH LET YOUR HANDS"-COMPANY;"YE DEAR PATERNAL SCENES","SLUMBER MY DARLING"-MISS BESWICK;"BE MINE,DEAR MAID"-MR. EDWIN;"LOVE ROUND THE HEART","THE MAID OF THE MOUNTAIN","MY OWN BLUE BELL","DUNOIS THE YOUNG AND BRAVE","THE ECHO DUET"WITH MR. EDWIN-MRS.H.KEMBLE
SPEC FRIDAY;BENEFIT-MRS.H.KEMBLE;CROSS-DRESSING

W5;55 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-MAY-1830
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.MATHEWS;DANDIE-MR.DENHAM;DOMINIE-MR.MACKAY; BERTRAM-MR.LARKIN;JULIA-MISS TUNSTALL;LUCY-MISS PHILLIPS; MEG MERRILIES-MRS.STANLEY
SONG "THE DAYS GONE BY","REST THEE,BABE","HERE'S A HEALTH ROYAL CHARLIE TO THEE"-MISS PHILLIPS
SPEC TUESDAY

W5;56 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 15-MAY-1830
TYPE MUSICAL ENTERTAINMENT
ACTS 2
MAIN "FOUNDED UPON THE OPERA OF GUY MANNERING"
WORK GUY MANNERING
LEAD MANNERING-MR.HOWARD;BERTRAM-MR.CHAPMAN;DIRK HATTERAICK-MR.W. VINING; DANDIE-MR.MELROSE"(WHO WILL SPEAK THE TRUE BORDER DIALECT)";DOMINIE-MR.PERRY;JULIA-MRS.CHAPMAN;MEG MERRILIES-MRS. BAILEY;LUCY-MRS. FITZWILLIAM
SPEC SATURDAY

W5;59 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 26-MAY-1830
TYPE MUSICAL ENTERTAINMENT
MAIN "FOUNDED UPON THE OPERA OF GUY MANNERING"
WORK GUY MANNERING
LEAD AS AT 15-MAY-1830(SEE W5;59)EXCEPT,JULIA-MISS BUTLINE; DOMINIE-MR.MARSHALL
SONG "THE LOST[SIC]ROSE OF SUMMER","OH,REST THE [SIC] BABE"-MRS. FITZWILLIAM;"FOLLOW HIM"-MR.DOWSING(GABRIEL);ECHO DUET-MR. CHAPMAN AND MISS BUTLINE;"WITHOUT A COMPANION"-MESSRS.MELROSE AND CHAPMAN;"THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","OH, LET YOUR HANDS"-VARIOUS AND COMPANY
SPEC WEDNESDAY

W5;61 THEA LONDON,TH.R.,DRURY LANE
DATE 5-JUN-1830
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR.ANDERSON;MANNERING-MR.COOPER;DOMINIE-MR.HARLEY; DANDIE-MR.TAYLEURE;JULIA-MADAME VESTRIS;LUCY-MISS STEPHENS; MEG MERRILIES-MRS.FAUCIT
SONG "FLY SWIFT YE ZEPHYRS","WHAT JOY AGAIN TO HEAR","SAVOURNEEN DEELISH", "THE HIGHLAND MINSTREL BOY"-MR.ANDERSON,ALSO ECHO DUET; "THERE'S A TEAR","OH,REST THEE BABE","CHARLIE'S DRUMS ARE SOUNDING"-MISS STEPHENS; "RISE,GENTLE MOON","THE BANNERS OF BLUE"-MADAME VESTRIS(BUT SEE SPEC)
SPEC SATURDAY;HANDWRITTEN NOTE ON THE BILL INDICATES MADAME VESTRIS(G. A.) BECAME ILL IN THE COURSE OF THE EVENING AND CUT HER SONGS

W5;62 THEA LONDON,TH.R.,COVENT GARDEN
DATE 10-JUN-1830
TYPE OPERA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD BERTRAM-MR.WOOD;MANNERING-MR.DIDDEAR;DOMINIE-MR.MEADOWS; DANDIE-MR.EVANS;JULIA-MISS CAWSE;LUCY-MISS HUGHES;MEG MERRILIES-MISS LACY
SPEC THURSDAY

W5;63 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-JUN-1830
TYPE NATIONAL OPERA
ACTS 3
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MATTHEWS;DANDIE-MR.DENHAM;DOMINIE-MR.MACKAY; BERTRAM-MR.LARKIN;JULIA-MISS TUNSTALL;LUCY-MISS PHILLIPS;MEG MERRILIES-MRS.STANLEY
SONG "BE MINE,DEAR MAID","BLUE BONNETS","LOVE'S YOUNG DREAM"AND "ECHO DUET"WITH MISS TUNSTALL-MR.LARKIN;"THE DAYS GONE BY","REST THEE, BABE","HERE'S A HEALTH ROYAL CHARLIE TO THEE"-MISS PHILLIPS
SPEC WEDNESDAY

W5;64 THEA LIVERPOOL,TH.R.
DATE 14-JUL-1830
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MONTAGUE;BERTRAM-MR.BIANCHI TAYLOR;GABRIEL-MR. BEDFORD; DOMINIE-MR.MEADOWS;DANDIE-MR.BENNET;JULIA-MRS.BEDFORD; LUCY-MISS MAYHEW;MEG MERRILIES-MISS HUDDART
SPEC WEDNESDAY;G.A.OUT-MESDEMOISELLES CELESTE & CONSTANCE,MR.WARDE MISS ELLEN TREE;G.A.-MR.MEADOWS

W5;65 THEA SCARBOROUGH,THEATRE
DATE 8-SEP-1830
TYPE OPERATIC DRAMA
MAIN GUY MANNERING; OR, THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR MARSTON;BERTRAM-MR COLLYER;DOMINIE-MR BROOKS;DIRK HATTERAICK-MR GRAY;JULIA-MISS NOEL;LUCY-MISS BLAND;MEG MERRILIES-MRS BROOKS
SONG "LING BESOMS","THE PICTURE OF A PLAYHOUSE","COUNTRY SPORTS"-MR MITCHELL (DANDIE DINMONT)
SPEC WEDNESDAY;SPECIAL OCCASION-PATRONAGE OF DUKE OF ST ALBANS AND SIR WILLIAM ELIOTT [SIC]-STEWARDS OF THE RACES

W5;67 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 15-OCT-1830
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR BRINDAL;BERTRAM-MR HORN;DOMINIE-MR W FARREN;DANDIE-MR WEBSTER;JULIA-MISS TURPIN;LUCY-MISS PATON;MEG MERRILIES-MRS W CLIFFORD
SONG "THE DARK HAIR'D GIRL","MARCH TO THE BATTLE FIELD"-MR HORN; "OH REST THEE BABE","MACGREGOR'S GATHERING","OF A' THE AIRTS THE WIND CAN BLOW"-MISS PATON
SPEC FRIDAY; LAST NIGHT OF THE SEASON;BENEFIT-MISS PATON

W5;68 THEA LONDON,THEATRE TOTTENHAM ST.
DATE 26-OCT-1830
TYPE MUSICAL ENTERTAINMENT
MAIN "FOUNDED UPON GUY MANNERING"
WORK GUY MANNERING
LEAD MANNERING-MR F COOPER;DANDIE-MR MELROSE;"(WITH THE BORDER DIALECT)"; DOMINIE-MR MARSHALL;BERTRAM-MR CHAPMAN;JULIA-MISS BARTOLOZZI "FOR THIS NIGHT ONLY";LUCY-MISS APJOHN;MEG MERRILIES-MRS CLIFFORD
SONG "THE ECHO DUET"-CHAPMAN AND BARTOLOZZI;"WITHOUT A COMPANION"-MESSRS MELROSE AND CHAPMAN;"O, REST THEE BABE"-MISS APJOHN;"THE DASHING WHITE SERGEANT"-MISS BARTOLOZZI;"SAFELY FOLLOW HIM"-MR RAYNO (GABRIEL)
SPEC TUESDAY;BENEFIT-MR GOLDSMID (NOT IN CAST)

W5;69 THEA SHEFFIELD,THEATRE
DATE 26-OCT-1830
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR BRAHAM;MANNERING-MR ROXBY;DOMINIE-MR H BEVERLY; DANDIE-MR CARTER;LUCY-MISS GRANVILLE;JULIA-MISS CRISP;MEG MERRILIES-MRS BEVERLY
SONG "ECHO DUET" WITH MISS CRISP,"BLUE BONNETS","WITHOUT A COMPANION" WITH MR CARTER,"THE KING, GOD BLESS HIM" AND "SCOTS WHA HAE"-MR BRAHAM
SPEC TUESDAY;G.A.-MR BRAHAM

W5;70 THEA BRISTOL,TH.R.
DATE 27-DEC-1800
TYPE OPERA
SUPP GUY MANNERING; OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR GARTON;BERTRAM-MR GRACE "HIS FIRST APPEARANCE ON THIS STAGE";DOMINIE-MR BAKER;DANDIE-MR DUFF;LUCY-MISS I POOLE "HER FIRST APPEARANCE ON THIS STAGE";JULIA-MRS BAKER;MEG MERRILIES-MRS MCCREADY
SPEC THURSDAY;DATE QUERY INCOMPLETE;PRINTED BY "SOMERTON"

W5;71 THEA HALIFAX,THEATRE
DATE 2-MAR-1831
TYPE OPERATIC DRAMA
MAIN GUY MANNERING; OR THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD BERTRAM-MR WINGROVE;MANNERING-MR DYER;DOMINIE-MR BODDIE;DIRK-MR ANDERSON;DANDIE-MR SIMPSON;LUCY-MISS DAVIES;JULIA-MRS DYER;MEG MERRILIES-MRS MANLY
SONG "BE MINE DEAR MAID","HE LIVES RENOWNED IN STORY","THE ECHO DUET" WITH MRS DYER-MR WINGROVE
SPEC WEDNESDAY;BENEFIT-MR WINGROVE

W5;72 THEA DEMARARA,TH.R. [A]
DATE 28-MAY-1831
TYPE MUSICAL DRAMA
MAIN GUY MANNERING; OR THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR J KIRK;BERTRAM-MR HUTCHINGS;DOMINI (SIC)-MR SCRIVEN; DANDIE-MR GREENE;JULIA-MRS J KIRK;LUCY-MRS HARRIS;MEG MERRILIES-MRS GREENE
SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THERE'S NAE LUCK"-COMPANY;"OH I HAVE BEEN VERY DAZZLING"-MRS HARRIS;"ECHO DUET" WITH MRS KIRK,"BE MINE DEAR MAID","MACGREGOR'S GATHERING", "BLUE BONNETS", "SCOTS WHA HAE"-MR HUTCHINGS;"WITHOUT A COMPANION"-MR GREENE AND MRS HUTCHINGS
SPEC QUERY CITY;SATURDAY;BENEFIT-MR AND MRS HUTCHINGS (FLORA) AND MR LENNOX (BAILIE MUCKLETHRIFT); "(FOR THE FIRST TIME)";TICKETS TO BE HAD AT "...THE ROYAL GAZETTE OFFICE"-POSSIBLY DEMERARA

W5;73 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 15-SEP-1831
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR BRINDAL;BERTRAM-MR PLUMER "(HIS FIRST APPEARANCE ON THIS STAGE)";DANDIE-MR WEBSTER;DOMINIE-MR HARLEY;JULIA-MISS LAND; LUCY-MISS WELLS;MEG MERRILIES-MRS W CLIFFORD
SONG "AH WHAT DELIGHT","LET FAME SOUND THE TRUMPET","THE MOUNTAIN MAID"-MR PLUMER;"JOHN ANDERSON","THE LAST ROSE OF SUMMER"-MISS WELLS; "SHUN YE FAIR EACH GAY SEDUCER"-MISS LAND
SPEC THURSDAY

W5;74 THEA SUNDERLAND,THEATRE
DATE 16-NOV-1831
TYPE OPERA
MAIN GUY MANNERING OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.J.W.BENSON;BERTRAM-MR.ROXBY;DOMINIE-MR.HOWELL; DANDIE-MR.BOOTH;JULIA-MRS.BOOTH;LUCY-MRS.HOWELL;MEG MERRILIES-MRS.BEVERLY
SPEC WEDNESDAY;"T.HODGE,PRINTER"

W5;75 THEA NORTH SHIELDS,THEATRE
DATE 7-DEC-1831
TYPE OPERA
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT SUNDERLAND 16-NOV-1831(SEE W5;74)EXCEPT,BERTRAM-MR.HAMILTON
SPEC WEDNESDAY;PRINTED BY "APPLEBY,PRINTER,TYNE STREET"

W5;77 THEA DEMERARA,TH.R.
DATE 15-DEC-1831
TYPE OPERA
MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.WALSTEIN;BERTRAM-MR.HUTCHINGS;DOMINIE-MR.CHAPMAN; DANDIE-MR.SOMERVILLE;DIRK-MR.REED;JULIA-MRS.LAFOREST;LUCY-MRS. LACOMBE;MEG MERRILIES-MRS.WHEATLEY
SONG "BLUE BONNETS","SCOTS' WHA HAE","THE ECHO DUET" WITH MRS. LAFOREST-MR.HUTCHINGS;"THE BONNY BREAST KNOT!"-MRS.LAFOREST
SPEC "(BY PERMISSION OF HIS EXCELLENCY THE GOVERNOR)";THURSDAY; TICKETS AT "THE OFFICE OF THE DEMERARA COURIER";PRINTED AT THE "DEMERARA COURIER OFFICE"

W5;79 THEA LONDON,TH.R.,DRURY LANE
DATE 7-JAN-1832
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.COOPER;BERTRAM-MR.TEMPLETON;DOMINIE-MR.HARLEY; DANDIE-MR.TAYLEURE;JULIA-MRS.WOOD;LUCY-MISS MAYHEW;MEG MERRILIES-MRS. FAUCIT
SPEC SATURDAY

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W5;80   THEA HALIFAX THEATRE
        DATE 29-FEB-1832
        TYPE OPERATIC DRAMA
        MAIN GUY MANNERING OR THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.NANTZ;BERTRAM-MR.WINGROVE;DOMINIE-MR.BODDIE;
             DANDIE-MR.SIMPSON;DIRK-MR.ANDERSON;LUCY-MISS WELLS;JULIA-MISS
             WATSON;MEG MERRILIES-MRS.MANLY
        SONG "BE MINE,DEAR MAID","HE LIVES RENOWNED IN STORY","ECHO DUET",
             WITH MISS WATSON-MR.WINGROVE;"JOHN ANDERSON","REST THEE,BABE",
             "JOCK OF HAZELDEAN"-MISS WELLS;"I WILL NOT CHIDE THE ARCHER
             BOY", "LEEZE ME ON"-MISS WATSON
        SPEC WEDNESDAY;G.A.-MISS WELLS,MISS WATSON(JUVENILE PERFORMER);
             "WHITLEY  &  BOOTH,PRINTERS,CROWN STREET,HALIFAX"

W5;81   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-MAR-1832
        TYPE NATIONAL OPERA
        SUPP GUY MANNERING "ARRANGED AS AN AFTERPIECE"
        WORK GUY MANNERING
        LEAD MANNERING-MR.FAUCIT;DANDIE-MR.POWER;DOMINIE-MR.MACKAY;
             JULIA-MISS ATKINSON;LUCY-MISS BYFELD;MEG MERRILIES-MRS.STANLEY;
             BERTRAM-MR.SAPIO
        SONG "THE ECHO DUET"WITH MISS ATKINSON,"KELVIN GROVE","OFT IN THE
             STILLY NIGHT","OUR KING IS A TRUE BRITISH SAILOR","SCOTS WHA
             HAE"-MR.SAPIO; "FOLLOW HIM"-MR.MARTYN(GABRIEL);"TELL ME MY
             HEART","THE HUNTER'S SIGNAL HORN"-MISS ATKINSON;"THE SUMMER IS
             COMING","REST THEE BABE","AWAY TO THE MOUNTAIN'S BROW"-MISS BYFELD
        SPEC THURSDAY;COMPRESSED;G.A.-MR.SAPIO

W5;82   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-MAY-1832
        TYPE OPERA
        MAIN GUY MANNERING
        COMP BISHOP
        WORK GUY MANNERING
        LEAD MANNERING-MR.ABBOTT;BERTRAM-MR.BRAHAM;DOMINIE-MR.LISTON "FIRST
             APPEARANCE AT THIS THEATRE THESE TEN YEARS";DANDIE-MR.EVANS;
             JULIA-MISS INVERARITY"(FIRST TIME)";LUCY-MISS SHIRREFF"(FIRST
             TIME)"; MEG MERRILIES-MRS.LOVELL
        SONG "BLUE BONNETS","JOHN ANDERSON","SCOTS WHA HAE","ECHO DUET"WITH
             MISS INVERARITY"-MR.BRAHAM;ALSO DUET"WITHOUT A COMPANION","O
             REST THEE, BABE","THE LAST ROSE OF SUMMER","AS IT FELL UPON A
             DAY"WITH MISS INVERARITY-MISS SHIRREFF;"SWEET HOPE","IN ANCIENT
             TIMES"-MISS INVERARITY
        SPEC TUESDAY;BENEFIT-MISS SHIRREFF
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W5;83   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 6-JUN-1832
        TYPE OPERA
        MAIN GUY MANNERING,OR,THE GIPSEY'S PROPHECY
        COMP BISHOP
        WORK GUY MANNERING
        LEAD MANNERING-MR.BAKER;BERTRAM-MR.WILSON;DOMINIE-MR.MEADOWS;DANDIE-
             MR.EVANS;JULIA-MISS INVERARITY;LUCY-MISS SHIRREFF;MEG MERRILIES-
             MRS.LOVELL
        SONG "THE WINDS WHISTLE COLD","THE CHOUGH AND THE CROW"-COMPANY;
             "SAFELY FOLLOW HIM"-MR.MORLEY(GABRIEL);"COME LOVE TO BLESS ME",
             "I'LL REMEMBER THEE","NIDDITY NODDITY,NANNIE","SCOTS WHA HA'E",
             "JOHN ANDERSON"-MR.WILSON,ALSO"THE ECHO DUET"WITH MISS
             INVERARITY; "THE MINSTREL BOY","SWEET HOPE"-MISS INVERARITY;"O
             REST THEE BABE", "THE LAST ROSE OF SUMMER"-MISS SHIRREFF
        SPEC WEDNESDAY

W5;84   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 2-OCT-1832
        TYPE OPERA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.ANDERSON;MANNERING-MR.BRINDAL;DIRK-MR.GALLOT;
             DOMINIE-MR.BURTON;DANDIE-MR.WEBSTER;LUCY-MISS WILLIAMS;
             JULIA-MISS TURPIN;MEG MERRILIES-MRS.W.CLIFFORD
        SPEC TUESDAY

W5;85   THEA LONDON,TH.R.,DRURY LANE
        DATE 18-OCT-1832
        TYPE MUSICAL DRAMA  &  PAGEANT
        MAIN GUY MANNERING OR,THE GYPSEY'S PROPHECY
        SUPP THE COMMORATION OF THE BARD OF THE NORTH
        WORK GUY MANNERING/VARIOUS
        LEAD MANNERING AND THE BARD-MR.COOPER;BERTRAM-MR.BRAHAM;DOMINIE-MR.
             HARLEY;DANDIE-MR.TAYLEURE;DIRK-MR.F.COOKE;JULIA-MISS CAWSE;LUCY
           -MISS BETTS;MEG MERRILIES-MRS.FAUCIT
        SONG "ECHO DUET"WITH MISS CAWSE,"BLUE BONNETS","(WRITTEN BY THE LATE
             SIR WALTER SCOTT)","WITHOUT A COMPANION"WITH MR.TAYLEURE,"THE
             KING,GOD BLESS HIM","SCOTS WHA HA'E"-MR.BRAHAM
        SPEC THURSDAY;COMBINATION;SPECIAL OCCASION-SCOTT'S DEATH

W5;86   THEA YORK,TH.R.
        DATE 5-MAR-1833
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.CLIFTON;BERTRAM-MR.CARTER;DANDIE-MR.HAMMERTON;
             DOMINIE-MR.ROMER;JULIA-MISS L.MELVILLE;LUCY-MISS K.GLIDDON; MEG
             MERRILIES-MRS.FAWCETT
        SONG "BE MINE,DEAR MAID","THE FAIREST FLOWER","THE TOAST BE DEAR
             WOMAN", "THE ECHO DUET"WITH MISS L.MELVILLE-MR.CARTER;"THERE WAS
             A TIME ERE SORROW","REST THEE BABE","COME WHERE THE ASPENS
             QUIVER"-MISS K.GLIDDON
        SPEC TUESDAY;"B.WIKELEY,PRINTER,YORK"
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W5;88 THEA YORK,TH.R.
DATE 16-MAR-1833
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT 5-MAR-1833(SEE W5;86)EXCEPT,MANNERING-MR.WALDRON;
DOMINIE-MR. DODD
SPEC SATURDAY;SPECIAL OCCASION-FASHIONABLE NIGHT;COMING ATTRACTIONS
INCLUDE SHERIDAN KNOWLES' "THE VISION OF THE BARD"

W5;89 THEA YORK,TH.R.
DATE 26-JUL-1833
TYPE SCOTCH MUSICAL DRAMA
SUPP GUY MANNERING;OR,THE GYPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.COURTNEY;BERTRAM-MR.WATKINS;DANDIE-MR.G.TAYLOR;
DOMINIE-MR.ROMER;JULIA-MRS.WATKINS;LUCY-MISS ALDRIDGE;MEG
MERRILIES-MRS.J.EGERTON
SONG "THE WINDS WHISTLE COLD","THE CHOUGH AND THE CROW","THE FATE OF
ELLANGOWAN NOW"-COMPANY;"THE LAST ROSE OF SUMMER","REST THEE
BABE", "MY HOME,MY HOME"-MISS ALDRIDGE;"BE MINE,DEAR MAID",
"WITHOUT A COMPANION"WITH MR.G.TAYLOR,"THE TOAST BE DEAR
WOMAN"-MR.WATKINS;"FOLLOW, FOLLOW,AND FEAR NOT"-MR.
STEVENS(GABRIEL);"A FOX JUMP'D OVER"-COMPANY
SPEC FRIDAY

W5;90 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 24-AUG-1833
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.BRINDAL;BERTRAM-MR.ANDERSON;DANDIE-MR.BASS;
DOMINIE-MR.WEBSTER;JULIA-MISS CAWSE;LUCY-MISS TURPIN; MEG
MERRILIES-MRS.W.CLIFFORD
SONG "THE HORN OF PLENTY","SAVOURNEEN DEELISH"-MR.ANDERSON
SPEC SATURDAY;G.A.OUT-MADAME MALIBRAN(VOCALIST)

W5;91 THEA YORK,TH.R.
DATE 13-MAR-1834
TYPE OPERA
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.CHUTE;BERTRAM-MR.EDMUNDS;DANDIE-MR.HAMERTON;
DOMINIE-MR.STANLEY;JULIA-MRS.EDMUNDS"(LATE MISS CAWSE)";LUCY-
MISS FORTESQUE;MEG MERRILIES-MRS.STANLEY
SPEC THURSDAY

W5;92 THEA YORK,TH.R.
DATE 15-JUL-1834
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 13-MAR-1834(SEE W5;91)EXCEPT,BERTRAM-MR.LARKIN;DANDIE-MR.
YOUNGE;JULIA-MISS MELTON
SPEC TUESDAY

W5;93 THEA LONDON,TH.R.,DRURY LANE
DATE 8-OCT-1834
TYPE MUSICAL DRAMA
MAIN GUY MANNERING!OR,THE GYPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.KING;BERTRAM-MR.SINCLAIR;DOMINIE-MR.W.FARREN;
DANDIE-MR.TAYLEURE;LUCY-MISS SHIRREFF;JULIA-MISS BETTS;MEG
MERRILIES-MRS.FAUCIT
SPEC WEDNESDAY

W5;94 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-NOV-1834
TYPE OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MONTAGUE STANLEY;DANDIE-MR.POWER;BERTRAM-MR.BARKER;
DOMINIE-MR.MACKAY;JULIA-MISS NEWTON;LUCY-MISS COVENEY;MEG
MERRILIES-MRS.HIELD
SONG "BE MINE,DEAR MAID","THE SOLDIERS SONG BY THE CHEVALIER
NEUKOMM", "KATHLEEN O'MOORE","SCOTS WHA HA'E"-MR.BARKER;"FOLLOW
HIM"-MR.WALKER "(HIS FIRST APPEARANCE ON ANY STAGE-GABRIEL)";"MY
AIN FIRESIDE", "REST THEE BABE","HOURS OF SORROW"-MISS COVENEY
SPEC THURSDAY;REVIVAL

W5;96 THEA LONDON,TH.R.,COVENT GARDEN
DATE 27-DEC-1834
TYPE MUSICAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.COOPER;BERTRAM-MR.TEMPLETON;DOMINIE-MR.MEADOWS;
GLOSSIN-MR.BLANCHARD;LUCY-MISS SHIRREFF;JULIA-MISS BETTS;MEG
MERRILIES-MRS.FAUCIT
SPEC SATURDAY

W5;97 THEA YORK,TH.R.
DATE 28-APR-1835
TYPE OPERA
MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD BERTRAM-MR.WOOD;MANNERING-MR.H.MELLON;DOMINIE-MR.SAMPSON;
DANDIE-MR.CHUTE;JULIA-MRS.WOOD;LUCY-MISS ATKINSON;MEG
MERRILIES-MISS WYNDHAM
SONG "BE MINE,DEAR MAID","MY LOVE IS LIKE A RED RED ROSE","THE TOAST
BE DEAR WOMAN",ECHO DUET WITH MRS.WOOD-MR.WOOD;"I'VE BEEN
ROAMING", "SHOULD HE UPBRAID","HERE'S A HEALTH,BONNY SCOTLAND,TO
THEE"
SPEC TUESDAY;G.A.-MR. & MRS.WOOD;"W.C.STAFFORD,PRINTER,
CHRONICLE-OFFICE, YORK"

W5;98 THEA CORK,TH.R.,GEORGE'S ST.
DATE 23-MAY-1835
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.NESBITT;BERTRAM-MR.STARKE;DOMINIE-MR.VILLARS;
DANDIE-MR.H.JOHNSTON;DIRK-MR.SEYMOUR;JULIA-MISS GEORGE;
LUCY-MISS VILLARS;MEG MERRILIES-MRS.CAMPBELL
SONG "THE KNIGHT AND HIS LADY-LOVE","BY THE MARGIN OF FAIR ZUDIC'S
WATER"-MISS GEORGE
SPEC SATURDAY;G.A.-MISS GEORGE,MR.H.JOHNSTON;G.A.OUT-MR.WEEKES

W5;99 THEA BEDFORD,THEATRE
DATE 13-AUG-1835
TYPE MUSICAL PLAY
MAIN GUY MANNERING;OR,THE GIPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.BEVERLY;BERTRAM-MR.FOREMAN;DIRK-MR.H.FENTON;DANDIE-MR.JACKMAN;LUCY-MRS.H.FENTON;JULIA-MISS C.JACKMAN;MEG MERRILIES-MRS.STAMFORD
SONG "THE WINDS WHISTLE COLD","A FOX JUMP'D OVER","OH REST THEE BABE", "BE MINE,DEAR MAID","THE CHOUGH AND THE CROW","SCOTS WHA HA'E", "AULD LANG SYNE","THERE'S NAE LUCK"
SPEC THURSDAY

W5;100 THEA YORK,TH.R.
DATE 12-SEP-1835
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR H.MELLON;BERTRAM-MR.BRAHAM;DOMINIE-MR.COMPTON; DANDIE-MR.CHUTE;LUCY-MISS MAYOSS;JULIA-MISS ATKINSON;MEG MERRILIES-MISS C.POOLE
SPEC SATURDAY;G.A.-BRAHAM,"(FIRST APPEARANCE ON THIS STAGE)"

W5;101 THEA LONDON,NEW TH.R.,LYCEUM AND OPERA HOUSE
DATE 7-OCT-1835
TYPE OPERA
MAIN GUY MANNERING OR,THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.SERLE;BERTRAM-MR.WILSON;DANDIE-MR.RAYNER; DOMINIE-MR.PERRY;LUCY-MISS SOMERVILLE;JULIA-MISS P.HORTON; MEG MERRILIES-MRS.GRIFFITH
SPEC WEDNESDAY;BENEFIT-MR.JOHN RHODES(BOX-BOOK KEEPER);BILL HEADED "...ENGLISH OPERA HOUSE"

W5;101R THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-NOV-1835
TYPE SELECTION FROM THE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.MONTAGUE STANLEY;BERTRAM-MR.SINCLAIR;DANDIE-MR. POWER;DOMINIE-MR.MACKAY;JULIA-MISS MATTLEY;LUCY-MISS ATKINSON; MEG MERRILIES-MRS HIELD
SONG "CAN YE LO'E ME WEEL,LASSIE","THERE'S KAULD KAIL IN ABERDEEN", "HEY THE BONNIE BREAST KNOTS"-MR.SINCLAIR;ALSO THE ECHO DUET WITH MISS MATTLEY;"MY BEAUTIFUL RHINE"-MISS MATTLEY;"REST THEE MY BABY"-MISS ATKINSON
SPEC SATURDAY;FAVOURITE SCENE;FAVOURITE MUSIC;G.A.-MR.SINCLAIR;HIS BENEFIT

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W5;102  THEA GRIMSBY
        DATE 13-FEB-1836
        TYPE OPERA
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.MOSLEY;BERTRAM-MR.LOCKWOOD;DANDIE-MR.ROGERS;
             DOMINIE-MR.WALLET;JULIA-MRS.H.JACKMAN;LUCY-MISS A.SMEDLEY; MEG
             MERRILIES-MISS NEVILLE
        SONG "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","THE CHOUGH AND
             THE CROW",FINALE-COMPANY,VARIOUS;"REST THEE,BABE"-MISS A.
             SMEDLEY; "BANNERS OF BLUE","BID ME DISCOURSE"AND ECHO DUET WITH
             MR.LOCKWOOD-MRS.JACKMAN;"KELVIN GROVE","BRUCE'S ADDRESS "[SCOTS
             WHA HAE]-MR. LOCKWOOD ALSO "LIFE'S BUT A HEATH"WITH MR.ROGERS;
             "HARK THEE,YOUNG HENRY"-MRS.BAILEY(GIPSY GIRL)
        SPEC SATURDAY;"SKELTON,PRINTER,GRIMSBY"

W5;103  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-FEB-1836
        TYPE OPERA
        MAIN GUY MANNERING;OR,THE GYPSEY'S PROPHECY
        COMP BISHOP,BLEWITT,RODWELL,LODER,BRAHAM
        WORK GUY MANNERING
        LEAD BERTRAM-MR.COLLINS;MANNERING-MR.PRITCHARD;DOMINIE-MR.TILBURY;
             DANDIE-MR.RAYNER;JULIA-MISS ROMER;LUCY-MISS TURPIN;MEG
             MERRILIES-MRS.W.WEST
        SONG "WILT THOU BE MY BRIDE,LOVE","THE ARMY AND NAVY","SCOTS
             WHA'HAE"-MR.COLLINS;"YOUNG MAY IS COMING","SAW YOU AUGHT OF MY
             LOVE"-MISS ROMER;"THE BANKS OF ANNANDALE","OH,REST THEE,
             BABE"-MISS TURPIN
        SPEC MONDAY

W5;104  THEA LONDON,ST.JAMES'S
        DATE 24-MAR-1836
        TYPE OPERATIC MELO-DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.BRAHAM;MANNERING-MR.SELBY;DOMINIE-MR.BARNETT;
             DANDIE-MR.G.STANSBURY"FOR THIS NIGHT ONLY";JULIA-MRS.HONEY;
             LUCY-MISS P.HORTON;MEG MERRILIES-MRS.SELBY
        SONG "BLUE BONNETS","FRIEND OF MY SOUL","ECHO DUET"WITH MRS HONEY,
             "WITHOUT A COMPANION WHAT'S LIFE BUT A HEATH"WITH MR.G.
             STANSBURY, "SCOTS WHA HA'E"-MR.BRAHAM;"SING AWAY,SING AWAY"-MRS.
             HONEY;"HERE'S A HEALTH BONNIE SCOTLAND,TO THEE","THOUGH FROM
             THEE I NOW DEPART"-MISS P.HORTON
        SPEC THURSDAY;BENEFIT-MR.WARNE,BOX BOOK-KEEPER;"FIRST TIME AT THIS
             THEATRE";

W5;105  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 29-APR-1836
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.SINCLAIR;MANNERING-MR.J.VINING;DIRK-MR.GALLOT;
             DOMINIE-MR.WEBSTER;DANDIE-MR.WEEKES;JULIA-MISS VINCENT"(FIRST
             TIME)";LUCY-MISS P.HORTON"(FIRST TIME)";MEG MERRILIES-MRS.W.
             CLIFFORD
        SPEC FRIDAY
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W5;109  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 20-JUL-1836
        TYPE OPERA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LEAD AS AT 29-APR-1836(SEE W5;105)
        SPEC WEDNESDAY

W5;110  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 10-NOV-1836
        TYPE OPERATIC DRAMA
        SUPP GUY MANNERING!OR,THE GYPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.PRITCHARD;BERTRAM-MR.COLLINS;DOMINIE-MR.W.FARREN;
             DANDIE-MR.WEBSTER;JULIA-MISS VINCENT;LUCY-MISS TURPIN; MEG
             MERRILIES-MRS.W.WEST
        SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THE CHOUGH  &
             CROW", "THERE'S NAE LUCK"-COMPANY;"THE BANKS OF ANNANDALE","OH,
             REST THEE BABE",-MISS TURPIN;ECHO DUET WITH MISS VINCENT,
             "MAIDEN, I WILL NE'ER DECIEVE THEE","WITHOUT A COMPANION" WITH
             MR.WEBSTER,"THE BONNIE BLUE CAPS","SCOTS WHA HA'"-MR.COLLINS;
             "COME O'ER THE MOUNTAIN,LOVE,TO ME","HERE'S A HEALTH,BONNIE
             SCOTLAND,TO THEE"-MISS VINCENT;"OH,HARK THEE,YOUNG HENRY"-MISS
             LAND(GIPSY GIRL);"SAFELY FOLLOW HIM"-MR. RANSFORD(GABRIEL)
        SPEC THURSDAY

W5;111  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-NOV-1836
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.GRAHAM;DANDIE-MR.POWER;BERTRAM-MR.MANVERS;
             DOMINIE-MR.MACKAY;JULIA-MRS.CROWE;LUCY-MISS P HORTON; MEG
             MERRILIES-MRS.MANVERS
        SONG "BE MINE,DEAR MAID","I WISH TO TUNE MY QUIV'RING LYRE","AND THE
             KING,GOD BLESS HIM","ECHO DUET" WITH MRS.CROWE-MR.MANVERS;"KATE
             KEARNEY"-MRS.CROWE;"THE FLOWERS OF THE FOREST","REST THEE,BABE",
             "AND HERE'S A HEALTH BONNIE SCOTLAND,TO THEE"-MISS P.HORTON
        SPEC MONDAY;"FIRST TIME THIS SEASON"

W5;113  THEA DUBLIN,ROYAL QUEEN'S THEATRE
        DATE 16-JAN-1800
        TYPE OPERATIC DRAMA
        ACTS 2
        MAIN GUY MANNERING "INTO TWO ACTS"
        WORK GUY MANNERING
        LEAD BERTRAM-MR BARKER;MANNERING-MR BRANSON;DANDIE-MR RYAN;
             DOMINIE-MR.WYNNE;JULIA-MISS LOUISA LYONS;LUCY-MRS.BARROWCLIFF;
             MEG MERRILIES-MISS JULIA NICOL
        SONG "KELVIN GROVE","LET THE TOAST BE DEAR WOMAN","THE MACGREGOR'S
             GATHERING",THE ECHO DUET WITH MISS LOUISA LYONS-MR.BARKER;
             "COMING THROUGH THE RYE"
        SPEC FRIDAY;QUERY DATE-INCOMPLETE;COMPRESSED;G.A.-MR.BARKER,MISS
             LOUISA LYONS;"W.MACDONNELL,PRINTER,13 ANGLESEA STREET"
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W5;114 THEA LONDON,TH.R.,DRURY LANE
DATE 6-MAY-1837
TYPE MUSICAL DRAMA
MAIN GUY MANNERING!
WORK GUY MANNERING
LEAD MANNERING-MR.DIDDEAR;BERTRAM-MR.WILSON;DANDIE-MR.BEDFORD; DIRK-MR.F.COOKE;DOMINIE-MR.MEADOWS;LUCY-MISS BETTS;JULIA-MISS ROMER;MEG MERRILIES-MRS.CLIFFORD
SONG "THE HOUR I PASS WITH THEE","O MY LOVE'S BONNY","JOHN ANDERSON, MY JO"-MR.WILSON
SPEC SATURDAY

W5;115 THEA LONDON,ST.JAMES'S
DATE 23-MAY-1837
TYPE OPERATIC BURLETTA
MAIN GUY MANNERING!
WORK GUY MANNERING
LEAD MANNERING-MR.SIDNEY;BERTRAM-MR.BRAHAM;DOMINIE-MR.HARLEY; DANDIE-MR.G.STANSBURY;JULIA-MISS JULIA SMITH;LUCY-MISS RAINFORTH; MEG MERRILIES-MADAME SALA
SONG "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","THE CHOUGH AND CROW", "NOW FILL THE GLASS","OH LET YOUR HANDS"-COMPANY,VARIOUS; "THE LAST ROSE OF SUMMER","OH SLUMBER MY DARLING"-MISS RAINFORTH; ECHO DUET WITH MISS SMITH,"WITH NOT A COMPANION"WITH MR.G. STANSBURY,"LOVE'S YOUNG DREAM","SCOTS WHA HA'E"-MR.BRAHAM; "FOLLOW HIM NOR FEARFUL DREAM"-MR LEFFLER (GABRIEL)
SPEC TUESDAY;BENEFIT;SPECIAL OCCASION;CHARITY PERFORMANCE FOR LISSON GROVE PHILANTHROPIC INSTITUTION,LODGE NO 8-PATRON H.R.H.THE DUKE OF SUSSEX, PRESIDENT-LORD PORTMAN

W5;117 THEA LONDON,SADLERS' WELLS
DATE 26-JUN-1837
TYPE OPERA & OPERATIC DRAMA
SUPP GUY MANNERING(FRIDAY)/ROB ROY(SATURDAY)
WORK GUY MANNERING/ROB ROY
LEAD MANNERING AND ROB ROY-MR.PRITCHARD;DIRK AND RASHLEIGH-MR.HICKS; BERTRAM AND FRANCIS-MR.MANVERS;DANDIE-MR.DAWSON;DOMINIE AND BAILIE-MR.TILBURY;DOUGAL-MR.J.C.SMITH;HELEN AND MEG-MRS.W.WEST; JULIA AND MATTIE-MISS L MELVILLE;LUCY AND DI VERNON-MISS LAND
SONG "MY HEART IS STILL WITH THEE","FLOWER OF ELLERSLIE","THE SCARLET FLOWER"[R]"MY LOVE IS LIKE A RED RED ROSE"[R]-MR.MANVERS;"JOCK OF HAZELDEAN","OH SLUMBER MY DARLING","WHY THUS WILDLY"[R],"A HIGHLAND LAD MY LOVE WAS BORN"[R]-MISS LAND
SPEC MONDAY;WEEK-LONG BILL

W5;118 THEA LONDON,ST.JAMES'S
DATE 23-JAN-1800
TYPE OPERATIC BURLETTA
MAIN GUY MANNERING
COMP DR CLARKE (SEE SONG)
WORK GUY MANNERING/MARMION (SONG)
LEAD AS AT 23-MAY-1837(SEE W5;115) EXCEPT MANNERING-MR SAVILLE; NOTE PARTICULARLY GABRIEL-MR LEFFLER"(FIRST TIME)"
SONG AS AT 23-MAY-1837 (SEE W5;115) EXCEPT ALSO "THE LAST WORDS OF MARMION"-MR.BRAHAM(COMP DR CLARKE)
SPEC MONDAY(AND TUESDAY-JOINT BILL);DATE QUERY INCOMPLETE,BUT SEE MR LEFFLER,THEREFORE MUST PRECEDE 23-MAY-1837;FAVOURITE MUSIC

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W5;119  THEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
        DATE 24-AUG-1846
        TYPE OPERA
        MAIN GUY MANNERING(WEDNESDAY AND FRIDAY)
        WORK GUY MANNERING
        LEAD MANNERING-MR.J.T.JOHNSON;BERTRAM-MR.CLEMENT WHITE;DANDIE-MR
             NEVILLE; DOMINIE-MR.W.SMITH;MEG MERRILIES-MR.CUSHMAN;LUCY-MISS
             PARRY;JULIA-MISS BETTS
        SONG "BE MINE DEAR MAID","LET ME LIKE A SOLDIER FALL","JOHN
             ANDERSON", "WITHOUT A COMPANION"-WITH MR.NEVILLE-MR CLEMENT
             WHITE;"THE MINSTREL BOY","THE KNIGHT WAS BRAVE",AND THE ECHO
             DUET WITH MR.C.WHITE-MISS BETTS
        SPEC MONDAY-WEEK LONG BILL

W5;120  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-NOV-1837
        TYPE OPERATIC PLAY
        ACTS 2
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.ANDERSON;BERTRAM-MR.WILSON;DANDIE-MR.RANSFORD;
             DOMINIE-MR.MEADOWS;LUCY-MISS SHIRREFF;JULIA-MISS P HORTON;MEG
             MERRILIES-MISS HUDDART
        SPEC SATURDAY;COMPRESSED

W5;121  THEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
        DATE 6-DEC-1837
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD BERTRAM-MR.SAPIO;MANNERING-MR.E.F.SAVILLE;DOMINIE-MR.DAVIDGE;
             DANDIE-MR.W.SMITH;JULIA-MRS.WAYLETT;LUCY-MISS BETTS; MEG
             MERRILIES-MRS.LOWE
        SONG "SMILE AGAIN MY BONNIE LASSIE","BLUE BONNETS","OFT IN THE STILLY
             NIGHT","NO MORE BY SORROW CHASED","SCOTS WHA HAE","ECHO DUET"
             WITH MRS.WAYLETT-MR.SAPIO;"KATE KEARNEY","QUEEN VICTORIA'S
             WELCOME TO SCOTLAND"-MRS.WAYLETT;"THE BRIGAND CHIEF","SHOULD HE
             UPBRAID"-MISS BETTS
        SPEC WEDNESDAY;G.A.-MR.SAPIO"HIS FIRST APPEARANCE ON THIS SIDE THE
             WATER"; BENEFIT-MR.DAVIDGE

W5;122  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 11-NOV-1837
        TYPE OPERATIC PLAY
        ACTS 2
        SUPP GUY MANNERING (INTO 2 ACTS)
        WORK GUY MANNERING
        LEAD MANNERING-MR.ANDERSON;BERTRAM-MR.WILSON;DOMINIE-MR.MEADOWS;
             DANDIE-MR.W.J.HAMMOND;JULIA-MISS P HORTON;LUCY-MISS SHIRREFF;
             MEG MERRILIES-MISS HUDDART
        SONG "BE MINE DEAR MAID","JOHN ANDERSON","NOW HOPE NOW FEAR" WITH
             MISS HORTON-MR.WILSON
        SPEC SATURDAY;COMPRESSED
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W5;124 THEA LONDON,TH.R.,ST.JAMES'S
DATE 11-DEC-1837
TYPE POPULAR BURLETTA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.J.WEBSTER;BERTRAM-MR.BRAHAM;DOMINIE-MR.HARLEY; DANDIE-MR.G.F.STANSBURY;JULIA-MISS JULIA SMITH; LUCY-MISS RAINFORTH;MEG MERRILIES-MADAM SALA
SONG ECHO DUET WITH MISS SMITH,"HERE'S VICTORIA OUR QUEEN FOR EVER", "BLUE BONNETS","WITHOUT A COMPANION" WITH MR.STANSBURY,"SCOTS WHA HAE"-MR.BRAHAM;"THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THE CHOUGH AND CROW","OH LET YOUR HANDS"-COMPANY;"THE LAST ROSE OF SUMMER", "OH SLUMBER MY DARLING"-MISS RAINFORTH; "THE ROSE OF ALLANDALE"-MISS J. SMITH;"FOLLOW HIM"-MR.GUIBILEI (GABRIEL)
SPEC MONDAY

W5;126 THEA LONDON,SURREY THEATRE
DATE 18-NOV-1838
TYPE OPERATIC DRAMA
SUPP GUY MANNERING; OR, THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.OSBALDISTON;BERTRAM-MR.EDWIN;DOMINIE-MR.VALE; DIRK-MR.C.HILL;DANDIE-MR.DIBDIN PITT;JULIA-MISS VINCENT;LUCY-MISS SOMERVILLE;MEG MERRILIES-MRS.W.WEST
SONG "THE WINDS WHISTLE COLD","A FOX JUMP'D OVER","THE CHOUGH AND CROW", "O LET YOUR HANDS"-COMPANY;"THE SOLDIER'S TEAR","REST THEE BABE"-MISS SOMERVILLE;ECHO DUET WITH MISS VINCENT,"DO YOU THINK I CAN FORGET?","LOVE AND GLORY","THE TOAST BE DEAR WOMAN", "THE PILGRIM OF LOVE"-MR.EDWIN;"COME DWELL WITH ME"-MISS VINCENT; "SLUMBER MY DARLING"-MISS JORDAN(GIPSY GIRL)
SPEC MONDAY;POSSIBLE DATE QUERY-PRINTED 1883-HANDWRITTEN AMENDATION TO 1838

W5;127 THEA YARMOUTH,THEATRE
DATE 26-AUG-1839
TYPE OPERA
MAIN GUY MANNERING OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.TYRELL;BERTRAM-MR.REEVES;BAILIE MUCKLETHRIFT-MR.R POWER;DOMINE [SIC]-MR.GRAY;GLOSSIN-MR.CHICHELEY;DANDIE-MR. BIDDELL;JULIA-MISS CARR;LUCY-MISS JARRETT;MEG MERRILIES-MISS C POPE
SPEC MONDAY

W5;128 THEA LONDON,TH.R.,ST.JAMES'S
DATE 16-NOV-1839
TYPE OPERA
MAIN GUY MANNERING;OR,THE GYPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.KING;BERTRAM-MR.ALLEN"(FIRST TIME)";DOMINIE-MR. DAVIDSON;DANDIE-MR.HATTON;LUCY-MISS A.COOPER"(FIRST TIME)"; JULIA-MRS.FRANKS;MEG MERRILIES-MRS.GURNER
SONG "NO!'TWAS NEITHER SHAPE NOR FEATURE","BE MINE,DEAR MAID", "THE HEART'S RELIEF IS HOPE","JOHN ANDERSON"-MR.ALLEN
SPEC SATURDAY

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W5;129  THEA LONDON,TH.R.,DRURY LANE
        DATE 3-JAN-1840
        TYPE MUSICAL DRAMA
        MAIN GUY MANNERING!
        WORK GUY MANNERING
        LEAD MANNERING-MR.H.MARSTON;BERTRAM-MR.FRAZER;DANDIE-MR.W.J. HAMMOND;
             DOMINIE-MR.COMPTON;LUCY-MISS BETTS;JULIA-MRS. ALBAN CROFT"FIRST
             APPEARANCE IN THAT CHARACTER";MEG MERRILIES-MRS.W.WEST
        SPEC FRIDAY

W5;130  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 10-MAR-1843
        TYPE OPERA
        MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.COOPER;BERTRAM-MR.TRAVERS;DOMINIE-MR.HARLEY;DANDIE-
             MR.G HORNCASTLE;LUCY-MISS RAINFORTH;JULIA-MISS BETTS;MEG
             MERRILIES-MRS.STANLEY
        SPEC FRIDAY;COMING ATTRACTIONS INCLUDE A PRODUCTION OF ROSSINI'S "LA
             DONNA DEL LAGO"

W5;131  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-APR-1843
        TYPE OPERA
        MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD AS AT 10-MAR-1843(SEE W5;130)EXCEPT,MANNERING-MR.DIDDEAR;JULIA-
             MISS POOLE;LUCY-MISS BETTS
        SONG "THE NORMANDY MAID"-MISS POOLE
        SPEC TUESDAY;COMING ATTRACTION-TOMORROW(22ND TIME)"LA DONNA DEL LAGO"

W5;133  THEA LEEDS,THEATRE
        DATE 20-OCT-1843
        TYPE OPERA
        MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.T.HOLMES;BERTRAM-MR.GARDNER;DOMINIE-MR.G.SMYTHSON;
             DANDIE-MR.BRUCE NORTON;JULIA-MISS VILLARS;LUCY-MISS WOULDS;MEG
             MERRILIES-MRS.THORNHILL
        SPEC FRIDAY;"F.HOBSON,PRINTER,TIMES-OFFICE,BRIGGATE,LEEDS"

W5;134  THEA STRANRAER,TH.R. [SCOTLAND]
        DATE 4-DEC-1843
        TYPE NATIONAL DRAMA
        SUPP GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LEAD DIRK HATTERAICK-MR.G.V.BROOKE;MANNERING-MR.EVANS;BERTRAM-MR.J.H.
             STAUNTON;DOMINIE-MR.MACKAY;GLOSSIN-MR.GILBERT;DANDIE-MR.
             MCDONALD;JULIA-MRS.MCDONALD;LUCY-MRS.EDWIN;MEG MERRILIES-MISS E.
             MARIE DURET
        SPEC MONDAY;BENEFIT-MR.EVANS(MANNERING);MANAGEMENT-G.V.BROOKE;
             "PRINTED AT THE WIGTOWNSHIRE FREE PRESS OFFICE"
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W5;135  THEA DUBLIN,TH.R.
        DATE 2-JAN-1844
        TYPE OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LEAD MANNERING-MR.H.BLAND;GLOSSIN-MR.J.PENSON;BERTRAM-MR.T.BISHOP;
             DANDIE-MR.BARRET;DOMINIE-MR.BAKER;JULIA-MISS A.HYLAND; LUCY-MISS
             CHALMERS;MEG MERRILIES-MISS PELHAM
        SPEC TUESDAY

W5;136  THEA BRIGG,NEW THEATRE,LION HOTEL YARD
        DATE 30-MAY-1844
        TYPE PLAY
        MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY!!!
        WORK GUY MANNERING
        LEAD MANNERING-MR.KIRK;BERTRAM-MR.BRUCE;DOMINIE-MR.BULLEN; BAILEY
             MUCKLETHRIFT(SIC)-MR.WILLIAMS;GLOSSIN-MR.CLARK;GABRIEL-MR.
             JOHNSON;DANDIE-MR.HASTINGS;JULIA-MRS.BRUCE;LUCY-MISS SAVILLE;
             MEG MERRILIES-MRS.BULLEN
        SONG "THE FOX JUMP'D OVER","OH!SLUMBER MY DARLING","NOW HOPE,NOW
             FEAR", "THE CHOUGH AND CROW","THE ROSE WILL CEASE TO BLOW",
             "THERE'S NAE LUCK ABOUT THE HOUSE"
        SPEC THURSDAY;"H.PALMER,PRINTER,BRIGG"

W5;137  THEA MANCHESTER,TH.R.
        DATE 10-NOV-1800
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING;OR,THE GIPSY'S PROPHECY
        WORK GUY MANNERING/MARMION(SONG)
        LEAD BERTRAM-MR.BRAHAM(SEE SPEC);MANNERING-MR.BASS;DOMINIE-MR.
             CHAPMAN;DANDIE(DUE TO SUDDEN ILLNESS OF MR.PORTEUS)-MR.J.
             BENWELL;JULIA-MISS FISHER;LUCY-MISS M HAMMERSLEY;MEG
             MERRILIES-MRS.MCGIBBON
        SONG DUET-"NOW HOPE,NOW FEAR","THY LOVER,THY HUSBAND WOU'D DIE", "THE
             LAST WORDS OF MARMION","IS THERE A HEART THAT NEVER LOVED?","THE
             BEWILDERED MAID","SCOTS WHA HAE"-MR.BRAHAM
        SPEC SATURDAY;DATE QUERY INCOMPLETE;G.A.-MR.BRAHAM"BEING HIS FIRST
             APPEARANCE ON THE MANCHESTER STAGE IN THE VOCAL DRAMA";
             FAVOURITE SONG,"PRINTED BY J.ASTON,ST.ANN'S STREET,MANCHESTER"

W5;138  THEA HULL,TH.R.
        DATE 22-JAN-1800
        TYPE DRAMATIC OPERA
        MAIN GUY MANNERING OR,THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LEAD MANNERING-MR.HOLMES;BERTRAM-MR.BENSON;GLOSSIN-MR.LORTON;
             GABRIEL-MR.HART;DANDIE-MR.NORTON;DOMINIE-MR.REYNOLDS; LUCY-MISS
             THOMPSON;JULIA-MISS LAND;MEG MERRILIES-MISS SPIERS
        SONG "BE MINE DEAR MAID","I SEEK HER ON EVERY SHORE"-MR.BENSON;
             "SAFELY FOLLOW HIM-MR.HART;"SWEETLY O'ER MY SENSES STEALING",
             "THE BANNERS OF BLUE","LO!HERE THE GENTLE LARK",ECHO DUET WITH
             MR.BENSON-MISS LAND
        SPEC THURSDAY;DATE QUERY INCOMPLETE;G.A.-MISS LAND;"(FOUNDED ON THE
             POPULAR NOVEL BY SIR WALTER SCOTT,THE MODERN SHAKESPEARE IN THAT
             DEPARTMENT OF LITERATURE)","NO DRAMA HAS BEEN A MORE UNIVERSAL
             FAVOURITE","W.R.GODDARD"-PRINTER
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W5;139 THEA WHITEHAVEN,TH.R.
DATE 1-NOV-1844
TYPE ROMANTIC OPERA
MAIN GUY MANNERING;OR,THE GYPSY'S WARNING
WORK GUY MANNERING
LEAD MANNERING-MR.LORTON;BERTRAM-MR.SPIERS;GABRIEL-MR.F.MELVIN"FIRST APPEARANCE";DANDIE-MR.DALY"FIRST APPEARANCE";DOMINIE-MR. GILFILLAN; LUCY-MISS ALSTEINE;JULIA-MISS JOHNSON;MEG MERRILIES-MRS.CHAPMAN
SONG "THE ROSE WILL CEASE TO BLOW","JESSIE,THE FLOWER OF DUMBLAINE", "THERE LIVES A YOUNG LASSIE",ECHO DUET WITH MISS JOHNSON-MR.SPIERS
SPEC FRIDAY;"R.GIBSON,PRINTER,KING STREET,WHITEHAVEN"

W6;4 THEA BRADFORD,THEATRE
DATE 6-NOV-1844
TYPE OPERATIC DRAMA
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.MOSLEY;BERTRAM-MR.WILLSTEAD;DANDIE-MR.L S THOMPSON; DOMINIE-MR.MACKAY;JULIA-MISS S LACY;LUCY-MRS.KIRK;MEG MERRILIES-MRS.NUNN
SONG "THE WIND WHISTLES COLD","THE FOX JUMP'D OVER","THE CHOUGH AND CROW","FINALE"-COMPANY VARIOUS;"REST THEE BABE","HARK THEE YOUNG HARRY"-MISS KIRK;SONG AND DUET WITH MR.WILLSTEAD-MISS LACY
SPEC WEDNESDAY;BENEFIT-MR.LEWIS(NOT IN CAST);"J T LUNN,PRINTER & C., 4 BRIDGE-STREET,BRADFORD"

W6;5 THEA LONDON,PRINCESS'S THEATRE,OXFORD ST
DATE 9-JUL-1845
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.ARCHER;BERTRAM-MR.ALLEN;DOMINIE-MR.COMPTON;GLOSSIN-MR.GRANBY;DANDIE-MR.WALTON;JULIA-MISS EMMA STANLEY;LUCY-MLLE HELEN CONDELL;MEG MERRILIES-MISS CUSHMAN
SPEC WEDNESDAY;G.A.-MISS CUSHMAN

W6;6 THEA BLACKBURN,THEATRE
DATE 5-DEC-1845
TYPE MUSICAL PLAY
MAIN GUY MANNERING!! OR THE GIPSEY'S PROPHECY
AUTH TERRY
WORK GUY MANNERING
LEAD MANNERING-MR.PRESCOTT;BERTRAM-MR.STANTON;DOMINIE-MR.STYLES; DANDIE-MR.LATIMER;JULIA-MISS KAZIA LOVE;LUCY-MISS COVENEY; MEG MERRILIES-MRS.W E MILLS
SONG "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","THE CHOUGH AND CROW"-COMPANY;"JOCK O HAZELDEAN","OH!SLUMBER MY DARLING","OH! HARK THEE YOUNG HENRY"-MISS H COVENEY;"BE MINE & C",ECHO DUET WITH MISS KAZIA LOVE-MR.STANTON
SPEC FRIDAY;SPECIAL OCCASION-"THIRD FASHIONABLE NIGHT";"WOOD, PRINTER, OLD MARKET-PLACE,BLACKBURN."

W6;7 THEA CARLISLE,TH.R.
DATE 17-JAN-1846
TYPE MUSICAL DRAMA
MAIN GUY MANNERING! OR THE GYPSEY'S WARNING
WORK GUY MANNERING
LEAD MANNERING-MR.W HUTCHINGS;BERTRAM-MR.V WYNNE;DOMINIE-MR.R F SMITH; BAILLIE MUCKLETHRIFT-MR.HARRY;LUCY-MISS J SINCLAIR;JULIA-MRS. DALY;MEG MERRILIES-MRS.BROWNE
SONG "SLUMBER MY DARLING","MEET ME IN THE WILLOW GLEN"-MISS J SINCLAIR; "THE FOX JUMP'D OVER"-COMPANY,VARIOUS
SPEC SATURDAY;G.A.-MISS JULIA SINCLAIR,MR.WILLIAM HUTCHINGS

W6;8 THEA DUBLIN,TH.R.
DATE 17-MAR-1846
TYPE OPERATIC PLAY
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.H BLAND;GLOSSIN-MR.J PENSON;BERTRAM-MR.T BISHOP; DOMINIE-MR.BAKER;DANDIE-MR.H CORRI;JULIA-MISS KENNETH;LUCY-MISS CHALMERS;MEG MERRILIES-MISS CUSHMAN
SPEC TUESDAY;G.A.-MISS CUSHMAN;G.A.OUT-MISS S CUSHMAN,MR.CRESWICK

W6;9 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 30-JUN-1846
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD BERTRAM-MR CAUFIELD;MANNERING-MR. BRINDAL;DANDIE-MR.WEBSTER; DOMINIE-MR.W FARREN;JULIA-MISS P HORTON;LUCY-MRS.L S BUCKINGHAM; MEG MERRILIES-"(FIRST TIME HERE, AND FOR THIS NIGHT ONLY)"
SPEC TUESDAY;REVIVAL;G.A.-MISS CUSHMAN

W6;10 THEA LONDON,ROYAL ADELPHI,CHRISTIAN ST.,ISLINGTON
DATE 2-OCT-1846
TYPE MUSICAL DRAMA
MAIN GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.J CHUTE;BERTRAM-MR.CRANK;DANDIE-MR.W J HAMMOND; DOMINIE-MR.J WALTON;JULIA-MRS.J WALTON;LUCY-MISS ANNE ROMER; MEG MERRILIES-MISS CUSHMAN
SONG "THE LAST ROSE OF SUMMER","REST THEE, BABE"-MISS ANNE ROMER
SPEC FRIDAY;G.A.-MISS CUSHMAN,MISS ANNE ROMER;G.A.OUT-MISS S CUSHMAN

W6;11 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-DEC-1846
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
COMP BISHOP-OVERTURE
WORK GUY MANNERING
LEAD MANNERING-MR.BEDFORD;DANDIE-MR.MELROSE;BERTRAM-W H REEVES; DOMINIE-MR.MACKAY"THIRD APPEARANCE THIS SEASON";JULIA-MISS ALDRIDGE;LUCY-MISS MASON;MEG MERRILIES-MISS CLEAVER
SONG "BE MINE DEAR MAID","THE FLOWER OF ELLERSLIE","NOW HOPE NOW FEAR" WITH MISS ALDRIDGE-MR W H REEVES;"SAFELY FOLLOW HIM"-MR. HONEY(GABRIEL); "SCENES OF MY YOUTH","REST THEE BABE"-MISS MASON; "THE FOX JUMP'D OVER", "THE CHOUGH AND CROW"-COMPANY,VARIOUS
SPEC TUESDAY;G.A.-MR.MACKAY

W6;12 THEA LONDON,PRINCESS'S THEATRE
DATE 26-OCT-1847
TYPE OPERA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.CONWAY;BERTRAM-MR.BARKER;GLOSSIN-MR.GILBERT; DOMINIE-MR.COMPTON;DANDIE-MR.NEVILLE;JULIA-MISS EMMA STANLEY; LUCY-MISS ANNE ROMER;MEG MERRILIES-MISS CUSHMAN(FIRST TIME THIS SEASON)
SONG "THE WINDS WHISTLE COLD","A FOX JUMP'D OVER","THE CHOUGH AND CROW", "THERE'S NAE LUCK"-COMPANY;"OH I WOULD I WERE A CHILD AGAIN", "OH HARK THEE YOUNG HENRY"-MISS A ROMER;"SAFELY FOLLOW HIM"-MR. BODDA(GABRIEL);"OH REST THEE BABE"-MISS CUSHMAN;ECHO DUET WITH MISS E STANLEY,"KELVIN GROVE","WITHOUT A COMPANION"WITH MR. NEVILLE,"THE MACGREGORS' GATHERING","JOHN ANDERSON"-MR BARKER; "UP TO THE FOREST, HIE"-MISS E STANLEY
SPEC TUESDAY;G.A.-MISS CUSHMAN

W6;13 THEA LONDON,PRINCESS'S THEATRE
DATE 27-NOV-1847
TYPE OPERA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 26-OCT-1847(SEE W6;12)
SONG AS AT 26-OCT-1847(SEE W6;12)
SPEC SATURDAY;"(FOR THE ONLY TIME AT SECOND PRICE)";G.A.-MISS CUSHMAN

W6;14 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING,OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR.MELROSE;BERTRAM-MR.W HARRISON "FIRST APPEARANCE IN THIS CITY";DOMINIE-MR.RAY;JULIA-MISS HARRIET COVENEY;LUCY-MISS COVENEY;MEG MERRILIES-MISS CLEAVER
SONG "BE MINE DEAR MAID","THE THORN","WHEN THE DEWY TWILIGHT LINGERS", ECHO DUET WITH MISS H COVENEY-MR.W HARRISON;"SAFELY FOLLOW HIM"-MR.HONEY(GABRIEL);"COMING THRO' THE RYE"-MISS H COVENEY;"MY AIN FIRESIDE","REST THEE BABE"-MISS COVENEY
SPEC SATURDAY;"FIRST TIME THIS SEASON"; G.A.-MR W HARRISON "CELEBRATED TENOR"

W6;15 THEA LONDON,ROYAL SURREY THEATRE
DATE 16-FEB-1848
TYPE MUSICAL PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY!
WORK GUY MANNERING
LEAD MANNERING-MR.F VINING;BERTRAM-MR.RAFTER;DANDIE-MR.HORNCASTLE; DIRK-MR.W H PAYNE;GLOSSIN-MR.MAYNARD;DOMINIE-MR.ATTWOOD; LUCY-MISS REBECCA ISAACS;JULIA-MISS POOLE;MEG MERRILIES-MISS CUSHMAN
SPEC WEDNESDAY AND FRIDAY 18TH-COMBINED BILL;G.A.-MISS CUSHMAN; G.A. OUT-MISS S CUSHMAN;"SECOND WEEK OF MISS CUSHMAN"

W6;19 THEA LONDON,ROYAL SURREY THEATRE
DATE 21-FEB-1848
TYPE MUSICAL PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT 16-FEB-1848(SEE W6;15)EXCEPT,DANDIE-MR GEORGE ELLIS "FIRST APPEARANCE";DIRK-MR.MORRISON"FIRST APPEARANCE THIS SEASON"; GLOSSIN-MR.COURTNEY"FIRST APPEARANCE";DOMINIE-MR HESLOP"FIRST APPEARANCE THIS SEASON";JULIA-MISS DALY
SPEC MONDAY-WEEK LONG BILL;DATE INCOMPLETE BUT SEE(W6;15);"THIRD WEEK OF MISS CUSHMAN";ALSO ON THURSDAY 24TH AND FRIDAY 25TH

W6;20 THEA LONDON,ROYAL SURREY THEATRE
DATE 6-DEC-1847
TYPE MUSICAL PLAY
ACTS 3
MAIN GUY MANNERING;OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR F VINING;BERTRAM-MR.RAFTER;DOMINIE-MR.ATTWOOD; DANDIE-MR H HORNCASTLE;JULIA-MISS POOLE;LUCY-MISS REBECCA ISAACS; MEG MERRILIES-MRS W WEST
SONG "THE WINDS WHISTLE COLD","THE FOX JUMPT[SIC]OVER","THE CHOUGH AND CROW","THERE'S NAE LUCK"-COMPANY,VARIOUS;"OH HARK THEE YOUNG HENRY"-MRS MAYNARD(GYPSY GIRL);"NOW FILL THE GLASS"-MR HORNCASTLE AND CHORUS;"ECHO DUET"WITH MR.RAFTER,"I'LL BE NO SUBMISSIVE WIFE"-MISS POOLE;"SAFELY FOLLOW HIM"-MR S JONES(GABRIEL);"OH SLUMBER MY DARLING"-MISS R ISAACS
SPEC MONDAY;"FIRST TIME THIS SEASON";G.A.-MISS POOLE,MR S JONES,MR HORNCASTLE,MR RAFTER,MISS R ISAACS;G.A.OUT-MR H PHILLIPS,MR DONALD KING,MR S JONES

W6;21 THEA BRECHIN,THEATRE,FARMER'S HALL [SCOTLAND]
DATE 9-MAR-1848
TYPE NATIONAL MUSICAL DRAMA
MAIN GUY MANNERING!
WORK GUY MANNERING
LEAD MANNERING-MR.GLANVILLE;BERTRAM-MR.LAUDER;DOMINIE-MR J W ANSON; DANDIE-MR.MARK;JULIA-MISS L FISHER;LUCY-MRS J W ANSON;MEG MERRILIES-MRS EDWIN
SONG "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","THERE'S NAE LUCK"-COMPANY;"OH SLUMBER MY DARLING"-MRS J W ANSON;"BE MINE DEAR MAID", ECHO DUET WITH MISS LUCY FISHER,"JOHN ANDERSON", "MACGREGOR'S GATHERING","MY TOCHER'S THE JEWEL"-MR.LAUDER;"BID ME NOT FORGET"-MISS LUCY FISHER
SPEC THURSDAY;PART BILL;BENEFIT-MR.LAUDER AND MR.MARCHANT(SEBASTIAN)

W6;22 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR.LLOYD(MR MELROSE ILL); DOMINIE-MACKAY "BEING HIS LAST APPEARANCE IN THAT CHARACTER IN EDINBURGH";BERTRAM-MR W H EBURNE;JULIA-MISS H COVENEY;LUCY-MISS COVENEY;MEG MERRILIES-MISS CLEAVER
SONG "BE MINE DEAR MAID","BONNIE BESSIE LEE","THE MAID IN BEDLAM", "JESSIE THE FLOWER O' DUNBLANE",ECHO DUET WITH MISS H COVENEY-MR W H EBURNE; "SAFELY FOLLOW HIM"-MR HONEY(GABRIEL);MISS COVENEY AND MISS H COVENEY AS AT 11-DEC-1847(SEE W6;14)
SPEC WEDNESDAY;G.A.-MR.MACKAY(HIS LAST SEASON)

W6;23 THEA LONDON,ROYAL LYCEUM THEATRE
DATE 14-JUL-1849
TYPE DRAMATIC OPERA
MAIN GUY MANNERING;OR, THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.PARSELLE;BERTRAM-MR CHARLES ROMER;DOMINIE-MR. HARLEY; DANDIE-MR H HALL;JULIA-MISS LOUISA HOWARD;LUCY-MISS KATHLEEN FITZWILLIAM;MEG MERRILIES-MISS CUSHMAN(LAST APPEARANCE BEFORE RETURN TO U.S.)
SONG "THE WINDS WHISTLE COLD","A FOX JUMP'D OVER","THE CHOUGH AND CROW"-COMPANY;"OH! SLUMBER MY DARLING"-MISS CUSHMAN;"HOME OF MY CHILDHOOD" "OH! SLUMBER MY DARLING"-MISS FITZWILLIAM;SERENADE, "BE MINE DEAR MAID", "SCOTS WHA HA'E","OFT IN THE STILLY NIGHT"-MR.CHARLES ROMER
SPEC SATURDAY;G.A.-MISS CUSHMAN;HER BENEFIT;"OH!SLUMBER MY DARLING"GIVEN TWICE

W6;24 THEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
DATE 26-AUG-1800
TYPE OPERA
MAIN GUY MANNERING
COMP BISHOP
WORK GUY MANNERING
LEAD MANNERING-MR N T HICKS;GLOSSIN-MR.LEWIS;BERTRAM-MR D W KING; DANDIE-MR.NEVILLE;GABRIEL-MR R HONNER;DOMINIE-MR.VALE;LUCY-MISS BETTS;JULIA-MISS ROMER;MEG MERRILIES-MRS HENRY VINING
SONG "BE MINE DEAR MAID","AND THE TOAST BE DEAR WOMAN","WITHOUT A COMPANION",WITH MR.NEVILLE,ECHO DUET WITH MISS ROMER-MR D W KING; "SAFELY FOLLOW HIM"-MR.HONNER;"COMIN' THRO' THE RYE", "HERE'S A HEALTH BONNIE SCOTLAND"-MISS ROMER;"SING NOT THY SONG TO ME SWEET BIRD","REST THEE BABE"-MISS BETTS;"OH HARK YE YOUNG HENRY"-MISS USHER(GYPSEY GIRL)
SPEC MONDAY;DATE QUERY INCOMPLETE;ALSO FRIDAY 30TH (WEEK LONG BILL); G.A."THE OPERA COMPANY";MONDAY AND TUESDAY"THE WHOLE TO CONCLUDE WITH",THE "MELO-DRAMA" OF "THE WARLOCK OF THE GLEN"

W6;25 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-SEP-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR.WEBSTER;BERTRAM-MR DONALD KING; DOMINIE-MR W COOPER;JULIA-MISS PARKER;LUCY-MISS KATHLEEN FITZWILLIAM;MEG MERRILIES-MISS CLEAVER
SONG "BE MINE DEAR MAID","GREEN GROW THE RASHES O","BLUE BONNETS", ECHO DUET WITH MISS PARKER-MR D KING;"SAFELY FOLLOW HIM"-MR JOSEPH(GABRIEL);"THE CAVALIER"-MISS PARKER;"THERE IS A FLOWER THAT BLOOMETH","OH REST THEE BABE","I LOVE HIM"-MISS FITZWILLIAM
SPEC FRIDAY;G.A.-MISS FITZWILLIAM,MR DONALD KING

W6;26 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-NOV-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR W WEBSTER;BERTRAM-MR DONALD KING; DOMINIE-MR W COOPER;JULIA-MRS DONALD KING;LUCY-MRS LEE; MEG MERRILIES-MISS CLEAVER
SONG "BE MINE DEAR MAID","GREEN GROW THE RASHES O","BLUE BONNETS", ECHO DUET WITH MRS D KING-MR DONALD KING;"SAFELY FOLLOW HIM", "THE WOLF"-MR P CORRI(GABRIEL);"LOVELY NIGHT","REST THEE BABE"-MRS.LEE
SPEC TUESDAY;G.A.-MR & MRS DONALD KING,MR PATRICK CORRI;"EARLY CLOSING-ALL TO END AT 11 O'CLOCK"

W6;27 THEA LONDON,STRAND THEATRE
DATE 28-NOV-1800
TYPE OPERATIC DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.KINLOCH;BERTRAM-MR G LEE;DOMINIE-MR G COOKE; DIRK-MR C H MOORHOUSE;LUCY-MISS BENNET;JULIA-MISS CUTHBERT; MEG MERRILIES-MISS FANNY WALLACK
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;ALSO THURSDAY-SATURDAY; G.A. -MISS FANNY WALLACK,MR C H MOORHOUSE;G.A.OUT-MR SEFTON PARRY

W6;28 THEA IRELAND,UNKNOWN,TH.R.
DATE 12-AUG-1850
TYPE OPERA
MAIN GUY MANNERING (ACT 2 ON)
WORK GUY MANNERING
LEAD MANNERING-MR.HOUGHTON;BERTRAM-MR W HARRISON;DOMINIE-MR.BARRETT; DANDIE-MR H CORRI;GABRIEL-MR.WEISS;JULIA-MISS LOUISA PYNE;LUCY-MRS WEISS;MEG MERRILIES-MRS.BARRETT
SONG "BE MINE DEAR MAID","THE THORN","WE MAY BE HAPPY YET",ECHO DUET WITH MISS PYNE,"WITHOUT A COMPANION"WITH MR H CORRI-MR.W. HARRISON;"SAFELY FOLLOW HIM","THE WOLF"-MR WEISS;"BONNIE PRINCE CHARLIE","SAVOURNEEN DEELISH"-MISS LOUISA PYNE;"OH!SLUMBER MY DARLING","OH!NATIVE MUSIC"-MRS.WEISS
SPEC QUERY CITY;MONDAY;TRUNCATED;G.A.-MISS LOUISA PYNE,MR & MRS WEISS, MR H CORRI,MR W HARRISON;HIS BENEFIT

W6;29 THEA LONDON,TH.R.,ST JAMES'S
DATE 22-DEC-1800
TYPE OPERATIC BURLETTA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR J WEBSTER;BERTRAM-MR.BRAHAM;DANDIE-MR G F STANSBURY; DOMINIE-MR.HARLEY;JULIA-MISS JULIA SMITH;LUCY-MISS RAINFORTH; MEG MERRILIES-MADAME SALA
SONG "HERE'S VICTORIA","BLUE BONNETS","SCOTS WHA HA'E","ECHO DUET" WITH MISS JULIA SMITH,"WITHOUT A COMPANION"-MR G F STANSBURY
SPEC FRIDAY;DATE QUERY INCOMPLETE;BILL COVERS THURSDAY 21ST-SATURDAY 23RD

W6;31 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 31-DEC-1850
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!!
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR G WEBSTER;BERTRAM-MR CHARLES ROMER; DOMINIE-MR W COOPER;JULIA-MISS PARKER;LUCY-MISS T BASSANO; MEG MERRILIES-MISS CLEAVER
SONG "SCOTS WHA HAE","OFT IN THE STILLY NIGHT","BE MINE DEAR MAID", ECHO DUET WITH MISS PARKER;"SAFELY FOLLOW HIM"-MR. JOSEPHS(GABRIEL); "I'M THINE ONLY THINE"-MISS PARKER;"THE LAST ROSE OF SUMMER","SLUMBER MY DARLING"-MISS BASSANO
SPEC TUESDAY

W6;32 THEA EDINBURGH,TH.R [SCOTLAND]
DATE 22-JAN-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!!
WORK GUY MANNERING
LEAD AS AT 31-DEC-1850(SEE W6;31)
SONG AS AT 31-DEC-1850(SEE W6;31)
SPEC WEDNESDAY

W6;33 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-FEB-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING!!!
WORK GUY MANNERING
LEAD AS AT 31-DEC-1850 (SEE W6;31)EXCEPT LUCY-MISS REBECCA ISAACS
SONG AS AT 31-DEC-1850 (SEE W6;31)(MISS ISAACS TAKES OVER MISS BASSANO'S SONGS)
SPEC THURSDAY

W6;34 THEA LONDON,TH.R.,MARYLEBONE
DATE 22-SEP-1851
TYPE MUSICAL DRAMA
ACTS 3
MAIN GUY MANNERING!
WORK GUY MANNERING/ROB ROY(SPEC)
LEAD MANNERING-MR C STANION;DOMINIE-MR H NYE;DIRK-MR HENRY FRASER; DANDIE-MR SYDNEY DAVIS;BERTRAM-MR DONALD KING;JULIA-MISS BARROWCLIFF;LUCY-MRS DONALD KING;MEG MERRILIES-MRS.COWLIE
SPEC MONDAY-WEEK LONG BILL;"GUY MANNERING"ALSO TUESDAY,WEDNESDAY; FRIDAY AND SATURDAY"ROB ROY"WITH MR & MRS DONALD KING AS FRANCIS OSBALDISTONE AND DI VERNON

W6;35 THEA EDINBURGH,ADELPHI [SCOTLAND]
DATE 30-SEP-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN GUY MANNERING! OR THE GIPSY'S PROPHECY!
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;DANDIE-MR G WEBSTER;BERTRAM-MR.BELLAIR; GABRIEL-MR JOSEPHS;DOMINIE-MR MACKAY;JULIA-MISS PARKER;LUCY-MISS T BASSANO;MEG MERRILIES-MRS CLEAVER
SONG ECHO DUET WITH MISS PARKER-MR.BELLAIR;"SAFELY FOLLOW HIM"-MR. JOSEPHS; "I'M THINE ONLY THINE"-MISS PARKER;"THE LAST ROSE OF SUMMER","SLUMBER MY DARLING"-MISS T BASSANO;"THE FOX JUMP'D OVER","THE CHOUGH AND CROW"-COMPANY
SPEC TUESDAY;G.A.-MR.MACKAY;G.A.OUT-MR.POWRIE

W6;36 THEA NOTTINGHAM,THEATRE
DATE 25-OCT-1800
TYPE DRAMA
MAIN GUY MANNERING;OR THE GYPSEY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.HAZLETON;BERTRAM-MR.BRAHAM(ONE NIGHT ONLY); DANDIE-MR.PRESTON;DOMINIE-MR.BODDIE;DIRK-MR.ANDERSON;LUCY-MISS CLEAVER;JULIA-MRS MANGEON;MEG MERRILIES-MRS MANLY
SONG ECHO DUET WITH MRS MANGEON,"BLUE BONNETS","THE KING GOD BLESS HIM","JOHN ANDERSON","SCOTS WHA HAE","THE BAY OF BISCAY"-MR. BRAHAM
SPEC MONDAY;DATE QUERY INCOMPLETE;G.A.-MR.BRAHAM;PRINTED BY "G STRETTON"

W6;37 THEA LONDON,STRAND THEATRE
DATE 29-AUG-1853
TYPE DRAMATIC OPERA
MAIN GUY MANNERING!OR,THE GYPSEY'S PROPHECY
COMP BISHOP
WORK GUY MANNERING
LEAD MANNERING-MR.HARRISON;BERTRAM-MR.H.MANLEY;DOMINIE-MR.FRAZER; DANDIE-MR.ROGERSON;JULIA-MISS E.NORMAN;LUCY-MISS E.ORMOND; MEG MERRILIES-MRS.W.ROBERTSON
SPEC MONDAY,ALSO TUESDAY 30TH-JOINT BILL;"DIRECTRESS"-MISS REBECCA ISAACS

W6;38 THEA INVERNESS,THEATRE,LOWE'S ROOMS [SCOTLAND]
DATE 20-JUN-1850
TYPE NATIONAL OPERA/NATIONAL DRAMA
MAIN GUY MANNERING OR THE GIPSY PROPHECY! (3 ACTS)
SUPP THE TWA DROVERS
WORK GUY MANNERING/TWO DROVERS
LEAD MANNERING AND SQUIRE IREBY-MR.W.GODFREY;BAILIE MUCKLETHRIFT AND ROBIN-MR.CRONE;BERTRAM AND FLEECE-MR.CLARKE;DANDIE AND HUGHIE-MR.W.MURRAY; DOMINIE AND HARRY-MR.J.W.ANSON;LUCY-MRS.J.W. ANSON;JULIA AND DAME HESKET-MISS BRODSWORTH;MEG MERRILIES-MR.R. T.COBHAM;MRS.MCCANDLISH AND ELSPAT-MRS.YOUNG;JANET-MRS.MURRAY
SONG "BE MINE,DEAR MAID",ECHO DUET WITH MRS.J.W.ANSON-MR.CLARKE;"REST THEE BABE"-MRS.J.W.ANSON;"THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER", "THE CHOUGH AND CROW","THERE'S NAE LUCK"-COMPANY, VARIOUS
SPEC THURSDAY;COMBINATION;BENEFIT-MRS.MURRAY;CROSS-DRESSING

W6;39 THEA EDINBURGH,AMPHITHEATRE,NICHOLSON ST. [SCOTLAND]
DATE 16-JAN-1854
TYPE GRAND NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING!
WORK GUY MANNERING
LEAD MANNERING-MR.A.STIRLING;DOMINIE-MR.LAMBERT;DANDIE-MR.MUNGALL; BERTRAM-MR.E.J.TURNER;JULIA-MISS KATE WARRINGTON;LUCY-MISS CLARA BELL;MEG MERRILIES-MRS.WYNDHAM
SONG "THE FOX LEAP'D OVER","THE CHOUGH AND CROW","THERE'S NAE LUCK"-COMPANY;"SAFELY FOLLOW HIM"-MR.HILL(GABRIEL);"REST THEE BABE", "FLOW ON THOU SHINING RIVER"WITH MISS WARRINGTON-MISS BELL;"JOCK O' HAZELDEAN"-MISS WARRINGTON,ALSO ECHO DUET WITH MR.TURNER; "BE MINE DEAR MAID"-MR.TURNER
SPEC MONDAY;G.A.-THEATRE ROYAL COMPANY

W6;40 THEA LONDON,NEW TH.R.,ADELPHI,CHRISTIAN ST.,ISLINGTON
DATE 23-APR-1846
TYPE MUSICAL DRAMA
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.J.CHUTE;BERTRAM-MR.G.CLIFFORD;DOMINIE-MR.A. YOUNGE; DIRK-MR.W.H.LACY;DANDIE-MR.W.J.HAMMOND;JULIA-MISS LEBATT; LUCY-MISS GEORGIANA LEBATT;MEG MERRILIES-MISS CUSHMAN
SPEC THURSDAY;G.A.-MISS CUSHMAN;G.A.OUT-MISS S.CUSHMAN

W6;41 THEA LONDON,NEW TH.R.,ADELPHI,CHRISTIAN ST.,ISLINGTON
DATE 25-APR-1846
TYPE MUSICAL DRAMA
MAIN GUY MANNERING OR THE GYPSY'S PROPHECY
WORK GUY MANNERING
LEAD AS AT 23-APR-18(SEE W6;40)
SPEC SATURDAY;BILL ALSO COVERS FRIDAY 24TH;G.A.-MISS CUSHMAN; G.A. OUT-MISS S.CUSHMAN

W6;42 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 7-SEP-1854
TYPE NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING/ROB ROY(SEE SPEC)
LEAD MANNERING-MR.STIRLING;DOMINIE-MR.LAMBERT;DANDIE-MR.MUNGALL; BERTRAM-MR.R.BOWLER;JULIA-MISS HELEN BENNETT;LUCY-MRS.MORTIMER; MEG MERRILIES-MRS.WYNDHAM
SPEC THURSDAY;G.A.OUT-THE DUVERNAY CHILDREN(JUVENILE DANCERS); COMPOSITE BILL COVERS-FRIDAY 8TH AND SATURDAY 9TH(ROB ROY); SATURDAY CONCLUDES WITH "THE WARLOCK OF THE GLEN"

W6;44 THEA LEEDS,TH.R.,HUNSLET LANE
DATE 27-MAR-1856
SUPP GUY MANNERING (ACT 2 ON)
WORK GUY MANNERING
LEAD MANNERING-MR.MANLEY;BERTRAM-MR.HERBERTE;DOMINIE-MR.F.YOUNGE; DANDIE-MR.H.CORRI;JULIA-MISS LANZA;LUCY-MISS ADAMI;MEG MERRILIES-MRS.MONTAGU
SONG "THE CHOUGH AND CROW","THERE'S NAE LUCK"-COMPANY;"SLUMBER MY DARLING", "SHOULD HE UPBRAID"-MISS E.ADAMI;ECHO DUET WITH MISS LANZA,"BE MINE, DEAR MAID","WITHOUT A COMPANION"WITH MR.CORRI, "GOODBYE SWEETHEART"-MR.HERBERTE;"THE YOUNG GONDOLIER"-MISS LANZA;"FOLLOW HIM"-MR. DUSSEK(GABRIEL)
SPEC THURSDAY;G.A.-THE DRURY LANE GRAND ENGLISH OPERA COMPANY;SPECIAL OCCASION-THE EASTER WEEK;TRUNCATED

W6;45 THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
DATE 26-JUL-1856
SUPP GUY MANNERING (ACT 2 ON)
WORK GUY MANNERING
LEAD AS AT LEEDS,TH.R.-27/MAR/1856(SEE W6;44)EXCEPT,MEG MERRILIES-MISS A.VINING
SONG AS AT LEEDS,TH.R.-27/MAR/1856(SEE W6;44)EXCEPT,MISS LANZA SUBSTITUTES "JOCK O' HAZELDEAN" FOR "THE YOUNG GONDOLIER"
SPEC SATURDAY;G.A.-"THE OPERA COMPANY"-LIST OF PRINCIPALS MATCHES DRURY LANE GRAND ENGLISH OPERA CO.-SEE W6;44;TRUNCATED

W6;46 THEA LONDON,TH.R.,ADELPHI
DATE 6-MAY-1800
TYPE OPERATIC AND ROMANTIC DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.BILLINGTON;BERTRAM-MR.FOURNESS ROLFE;DOMINIE-MR. CHARLES SELBY;DANDIE-MR.BENJAMIN WEBSTER;JULIA-MISS RODEN; LUCY-MISS MARY KEELEY;MEG MERRILIES-MADAME CELESTE
SONG "THE SOLDIER'S TEAR","THE QUEEN OF THE SEAS"-MISS RODEN; "ANNIE LAURIE","REST THEE BABE"-MISS MARY KEELEY
SPEC THURSDAY;DATE QUERY INCOMPLETE;NEW COSTUMES,SCENERY;RUN-BILL COVERS REST OF THE WEEK

W6;48 THEA LONDON,STANDARD,SHOREDITCH
DATE 26-SEP-1856
MAIN GUY MANNERING (ACT 2 ON) "LAST TWO ACTS"
WORK GUY MANNERING/BRIDE OF LAMMERMOOR(SEE SPEC)
LEAD MANNERING-MR.FREDERICK MORTON;BERTRAM-MR.SIMS REEVES; DOMINIE-MR. JAMES JOHNSTONE;DANDIE-MR.E.B.GASTON; JULIA-MRS.SIMS REEVES; LUCY-MISS JULIA NORMAN;MEG MERRILIES-MISS ADELAIDE COOKE
SONG "MY PRETTY JANE","THE PILGRIM OF LOVE","THE ECHO DUET"WITH MRS. REEVES-MR.S.REEVES;"THERE'S NA'LUCK","COMING THRO' THE RYE"-MRS. S.REEVES
SPEC FRIDAY;TRUNCATED;BILL ALSO COVERS SATURDAY 27TH SEPT-ACTS 1 & 3 OF "LUCIA DE LAMMERMOOR"-EDGAR AND LUCIA BY MR. & MRS.SIMS REEVES

W6;49 THEA LONDON,STRAND THEATRE
DATE 28-NOV-1800
TYPE OPERATIC DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.KINLOCH;BERTRAM-MR.G.LEE;DOMINIE-MR.G.COOKE; BAILIE MUCKLETHRIFT-MR.J.CLEMENTS;DIRK HATTERAICK-MR.C.H. MOORHOUSE; JULIA-MISS CUTHBERT;LUCY-MISS BENNETT;MEG MERRILIES-MISS FANNY WALLACK
SPEC WEDNESDAY;BENEFIT-MR.HENRY;DATE QUERY INCOMPLETE

W6;50 THEA LONDON,ASTLEY'S
DATE 28-APR-1800
TYPE BALLAD OPERA
ACTS 3
MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY!
COMP BISHOP
WORK GUY MANNERING
LEAD MANNERING-MR.CHARLES LYALL;BERTRAM-MR.HENRY HAIGH;DIRK-MR. MARLER; GLOSSIN-MR.W.TEMPLETON;DOMINIE-MR.GEORGE HONEY;BAILIE-MR. E.GARDEN; JULIA-MADAME HAIGH-DYER;LUCY-MISS LEFFLER;MEG MERRILIES-MISS MARIAN
SONG "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","THE CHOUGH AND CROW", "NOW FILL THE GLASS","THERE'S NAE LUCK"-COMPANY,VARIOUS; "MARY OF ARGYLL","MARY TELL ME HOW TO WOO THEE"-MR.C.LYALL;"OH, SLUMBER MY DARLING"-MISS LEFFLER; "BE MINE,DEAR MAID","MY PRETTY JANE", "GOODNIGHT BELOVED",ECHO DUET WITH MADAME HAIGH-DYER-MR. HENRY HAIGH; "LO!HEAR THE GENTLE LARK","THE MINSTREL BOY"-MADAME HAIGH-DYER;"THE WOLF"-MR.AYNSLEY COOKE(GABRIEL)
SPEC SATURDAY,ALSO MONDAY 30TH "AND UNTIL FURTHER NOTICE";DATE QUERY INCOMPLETE;POSSIBLE THEATRE QUERY-PARTIAL AND DAMAGED BILL;RUN

W6;51 THEA ISLE OF MAN,NEW TH.R.,DOUGLAS
DATE 27-AUG-1858
TYPE OPERATIC DRAMA
ACTS 2
SUPP GUY MANNERING OR,THE GIPSY'S PROPHECY("INTO TWO ACTS")
WORK GUY MANNERING
LEAD MANNERING-MR.PRICE;BERTRAM-MR.ROBINSON;DOMINIE-MR.MACKAY; DIRK-MR.HUNTLEY;DANDIE-MR.H.VANDENHOFF;JULIA-MISS GRAY; LUCY-MISS M.EDWIN;MEG MERRILIES-MR.W.MONTGOMERY
SPEC FRIDAY;G.A.-MR.WALTER MONTGOMERY;HIS BENEFIT;COMPRESSED; MONTGOMERY'S OTHER ROLE AS CLAUDE MELNOTTE IN "THE LADY OF LYONS"

W6;52 THEA SOUTHAMPTON,TH.R.,FRENCH ST.
DATE 8-OCT-1859
TYPE MUSICAL DRAMA
MAIN GUY MANNERING,OR,THE GIPSY'S PROPHECY (ACT 2 ON)
WORK GUY MANNERING
LEAD MANNERING-MR.PHELPS;BERTRAM-MR.A.STEELE;DOMINIE-MR.W.E. MILLS; DANDIE-MR.C.T.BURLEIGH;JULIA-MISS E.LANDON;LUCY-MISS C.NASH;MEG MERRILIES-MISS GODDARD
SPEC SATURDAY-JOINT BILL ALSO COVERS THURSDAY AND FRIDAY,6TH & 7TH; G. A.-MISS GODDARD;TRUNCATED

W6;53 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-APR-1800
TYPE NATIONAL DRAMA
MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY
SUPP ROB ROY (LAST 2 ACTS)
WORK GUY MANNERING/ROB ROY
LEAD MANNERING-MR.KEMBLE;GLOSSIN-MR.H.SAKER;BERTRAM-MR.D.SLOANE; DIRK-MR.NORMAN;DOMINIE-MR.ARCHER;DANDIE-MR.R.S.PILLANS;JULIA-MISS M.RHODES;LUCY-MISS HINTON;MEG MERRILIES-MRS.WYNDHAM
SONG "MUIRLAND WILLIE","KATE DALRYMPLE"-MR.R.S.PILLANS
SPEC SATURDAY;COMBINATION;TRUNCATED;DATE QUERY INCOMPLETE

W6;54 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-NOV-1800
TYPE NATIONAL DRAMA
MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.G.W.HERWYN;GLOSSIN-MR.CHRISTY MILLER;BERTRAM-MR. D. SLOANE;DIRK-MR.NORMAN;DOMINIE-MR.ARCHER;LUCY-MISS O'BERNE; JULIA-MISS MARIE RHODES;MEG MERRILIES-MR.C.ROMER
SPEC MONDAY-ALSO TUESDAY 9TH;DATE QUERY INCOMPLETE;REVIVAL;SPECIAL OCCASION-HALLOW FAIR WEEK

W6;55 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1800
TYPE GREAT NATIONAL DRAMA
SUPP GUY MANNERING OR,THE GIPSY'S PROPHECY(LAST 2 ACTS)
WORK GUY MANNERING
LEAD AS AT 8-NOV-1800 (SEE W6;54)
SPEC SATURDAY;DATE QUERY INCOMPLETE;TRUNCATED;G.A.OUT-T.SWINBOURNE

W6;56 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 3-JUN-1869
TYPE NATIONAL DRAMA
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.G.ROBINSON;GLOSSIN-MR.T.PERCY;BERTRAM-MR.D.SLOANE; DIRK-MR.J.B.HOWARD;DOMINIE-MR.W.H.WALLACE;DANDIE-MR.R.PILLANS; JULIA-MISS M.RHODES;LUCY-MISS COWELL;MEG MERRILIES-MISS M.BILLINGS
SONG "MUIRLAND WILLIE","OF ALL THE AIRTS"-MR.R.PILLANS
SPEC THURSDAY;BENEFIT-MR.PILLANS AND MR.NEVIN (GABRIEL)

W6;57 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 31-OCT-1800
TYPE NATIONAL DRAMA
SUPP GUY MANNERING
WORK GUY MANNERING
LEAD MANNERING-MR.G.ROBINSON;BERTRAM-LADY DON;GLOSSIN-MR.T.PERCY; DIRK-MR.J.B.HOWARD;DOMINIE-MR.W.H.WALLACE;DANDIE-MR.R.PILLANS; LUCY-MISS MORTIMER;JULIA-MISS RHODES;MEG MERRILIES-MISS BILLINGS
SPEC SATURDAY;SPECIAL OCCASION-HALLOWE'EN;DATE QUERY INCOMPLETE;G.A.-LADY DON

W6;58 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-MAY-1800
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING
WORK GUY MANNERING
LEAD AS AT 3-JUN-1869 (SEE W6;55)EXCEPT MEG MERRILIES-MDME.FANNY HUDDART
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;G.A.-MDME.F.HUDDART;G.A.OUT-MR. A. SINCLAIR;ALSO ON THURSDAY 6TH MAY

W6;59 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 30-MAY-1800
TYPE NATIONAL MUSICAL DRAMA
MAIN GUY MANNERING!
WORK GUY MANNERING
LEAD MANNERING-MR.SAKER;DANDIE-MR.W.CAMPBELL;DOMINIE-MR.ODELL; DIRK-MR.J.B.HOWARD;BERTRAM-MR.R.P.SHERIDAN;JULIA-MISS EVA STELLA; LUCY-MISS ESTELLE VERNON;MEG MERRILIES-MRS.WYNDHAM
SONG "WITH ALL THE ORIGINAL MUSIC"
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;BENEFIT-MR.R.SAKER;SPECIAL OCCASION-PATRONAGE OF THE MIDLOTHIAN COAST ARTILLERY VOLUNTEERS, 72ND HIGHLANDERS,4TH (QUEEN'S OWN)HUSSARS AND ROYAL ARTILLERY; LAST NIGHT OF THE SEASON;REVIVAL-"FIRST TIME FOR 5 YEARS"

W6;60 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-JUL-1800
TYPE NATIONAL DRAMA
ACTS 3
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
COMP H.J.LOVEDAY-NEW OVERTURE
WORK GUY MANNERING
LEAD MANNERING-MR.WYNDHAM;GLOSSIN-MR.G.W.ANSON;BERTRAM-MR.A.ST.ALBYN; DIRK-MR.J.B.HOWARD;DOMINIE-MR.ODELL;DANDIE-MR.R.PILLANS;JULIA-MISS BARRIE;LUCY-MISS H.KIRK;MEG MERRILIES-MRS.WYNDHAM
SONG "THE WINDS WHISTLE COLD","THE FOX JUMPED OVER","THE CHOUGH AND CROW", "AWAY TO THE FOREST","MUIRLAND WILLIE"(MR.PILLANS),"THE RIGHTFUL HEIR"-COMPANY,VARIOUS;"WHY DO I WEEP FOR THEE?","OH SLUMBER MY DARLING","SCOTCH BALLAD"-MISS HELEN KIRK;"WASTE NOT IN DREAMS", "ECHO DUET"WITH MISS BARRIE,"BE MINE,DEAR MAID", "WITHOUT A COMPANION"WITH MR.PILLANS,"UNDER THE GREENWOOD TREE"-MR.A. ST.ALBYN;"ECHO SONG"(QUERY DOUBLED ENTRY FOR DUET?) -MISS BARRIE; "HARK THEE,YOUNG HENRY"-MISS MACKAY(GIPSY GIRL)
SPEC MONDAY;DATE QUERY INCOMPLETE;REVIVAL;NEW COSTUMES,SCENERY,ETC.; FIRST NIGHT OF SEASON;DRAMA ALSO ON TUESDAY 2ND AND WEDNESDAY 3RD; G.A.-MISS HELEN KIRK,MISS MARIE BARRIE,MR.A.ST.ALBYN; MANAGER WYNDHAM ENCOURAGED TO REVIVE,BECAUSE OF THE SUCCESS OF "ROB ROY" LAST YEAR

W6;61 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-APR-1870
TYPE NATIONAL DRAMA
SUPP GUY MANNERING (LAST 2 ACTS)
WORK GUY MANNERING
LEAD AS AT 16-APR-1800(SEE W6;53)EXCEPT,DANDIE-MR.DOBSON; MEG MERRILIES-MISS MARRIOTT
SPEC SATURDAY;G.A.-MISS MARRIOTT;BILL ALSO COVERS FRIDAY 1ST APRIL; TRUNCATED

W6;62 THEA BRIGHTON,TH.R.
DATE 10-MAR-1877
TYPE OPERA
ACTS 3
MAIN GUY MANNERING OR,THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD BERTRAM-MR.SIMS REEVES;JULIA-MISS CONSTANCE LOSEBY;GABRIEL-MR.G. FOX;COL.MANNERING-MR.F.COOPER;DOMINIE-MR.E.GEORGE; DANDIE-MR. VINCENT;LUCY-MISS R.SANGER;MEG MERRILIES-MISS L.PAYNE
SONG "ECHO DUET","TOM BOWLING","GOOD BYE SWEETHEART","MY PRETTY JANE", "FINALE"-MR.S.REEVES;"TELL ME MY HEART","CAM YE BY ATHOL"-MISS C.LOSEBY;"THE WOLF","SAFELY FOLLOW HIM"-MR.G.FOX; "THE WINDS WHISTLE COLD","THE FOX JUMP'D OVER","REST THEE BABE", "THE CHOUGH AND CROW","THERE'S NAE LUCK"-COMPANY,VARIOUS
SPEC SATURDAY;G.A.-MR.S.REEVES,MISS LOSEBY,MR.G.FOX,MISS R.SANGER; G. A.OUT-MADAME BLANCHE COLE;BILL-THE BRIGHTON ECHO

W6;64 THEA LONDON,ROYAL PRINCESS'S THEATRE
DATE 23-DEC-1800
MAIN GUY MANNERING OR THE GIPSY'S PROPHECY
WORK GUY MANNERING
LEAD MANNERING-MR.J.G.SHORE;BERTRAM-MR.W.MORGAN;DOMINIE-MR.D.MURRAY; DANDIE-MR.E.ATKINS;JULIA-MISS REBECCA ISAACS(MRS.THOMAS ROBERTS); LUCY-MISS HUGHES;MEG MERRILIES-MISS GEORGIANA PAUNCEFORT
SPEC MONDAY-ALSO TUESDAY 24TH;DATE QUERY INCOMPLETE;BENEFIT-MR. ROBERTS (ACTING MANAGER AND SECRETARY)LASTS BOTH NIGHTS

W6;83 THEA LONDON,TH.R.,COVENT GARDEN
DATE 25-JAN-1820
TYPE MUSICAL DRAMA
MAIN THE ANTIQUARY
AUTH TERRY (FORD)
COMP BISHOP & T.COOKE
WORK ANTIQUARY
LEAD OLDBUCK-MR.LISTON;OCHILTREE-MR.EMERY;LOVEL-MR.DURUSET;LORD GLENALLAN-MR.TERRY;MCINTYRE-MR.ABBOTT;ISABELLA-MISS STEPHENS; MARIA-MISS MATTHEWS;GRIZELDA-MRS.DAVENPORT;ELSPETH-MRS.FAUCIT WARDOUR-MR. CHAPMAN
SPEC TUESDAY;NEW MUSIC,SCENERY,COSTUMES,ETC.;FIRST NIGHT;SPECIAL OCCASION-CHARITY NIGHT

W6;84 THEA LONDON,TH.R.,COVENT GARDEN
DATE 12-JUL-1820
TYPE MUSICAL DRAMA
MAIN THE ANTIQUARY
AUTH TERRY(FORD)
COMP BISHOP
WORK THE ANTIQUARY
LEAD AS AT 25-JAN-1820(SEE W6;83)EXCEPT,LOVEL-MR.COMER;LORD GLENALLAN-MR.CONNOR;MARIA-MRS.BISHOP
SONG "MERRILY SOUNDS THE DINNER BELL"-COMPANY;"FOLLOW,FOLLOW THRO' THE SEA","BONNIE LADDIE"-MISS STEPHENS;"THE HARP THAT ONCE IN TARA'S HALL"-MRS.BISHOP;"THE SECRET OF MY HEART"BISHOP & STEVENS; "TO THAT LOVED BOSOM I AM DEAR",STEPHENS,BISHOP & COMER
SPEC WEDNESDAY;"(28TH TIME)";BENEFIT-MRS.FAUCIT AND MR.J.ISAACS

W6;85 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-DEC-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN THE ANTIQUARY,OR THE HEIR OF GLENALLAN
AUTH TERRY & POCOCK(MURRAY-SEE FORD)
COMP BISHOP
WORK ANTIQUARY
LEAD GLENALLAN-MR.ANDERSON;WARDOUR-MR.ROBERTS;OLDBUCK-MR.W.MURRAY;
MCINTYRE-MR.JONES;LOVEL-MR.CALCRAFT;OCHILTREE-MR.MACKAY;
ISABELLA-MISS ROCK;MARIA-MISS M.NICOL;GRIZELDA-MRS.NICOL;
ELSPETH-MRS.RENAUD
SPEC WEDNESDAY; "2D TIME HERE"

W6;86 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAY-1821
TYPE NATIONAL PLAY
MAIN THE ANTIQUARY OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LEAD AS AT 27-DEC-1820 (SEE W6;85)
SPEC WEDNESDAY;SPECIAL OCCASION-CHARITY PERFORMANCE FOR THE BENEFIT
OF THE EDINBURGH THEATRICAL FUND

W6;87 THEA LONDON,TH.R.,COVENT GARDEN
DATE 10-OCT-1821
TYPE MUSICAL DRAMA
MAIN THE ANTIQUARY
WORK ANTIQUARY
LEAD AS AT 25-JAN-1820(SEE W6;83)EXCEPT-LORD GLENALLAN-MR.CONNOR;
ISABELLA-MISS HALLANDE;MARIA-MISS LOVE
SPEC WEDNESDAY

W6;88 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-JAN-1822
TYPE NATIONAL...PLAY
ACTS 3
MAIN THE ANTIQUARY,OR THE HEIR OF GLENALLAN
WORK ANTIQUARY
LEAD GLENALLAN-MR.ANDERSON;WARDOUR-MR.ROBERTS;OLDBUCK-MR.MURRAY;
MCINTYRE-MR.JONES;LOVEL-MR.HUCKEL;OCHILTREE-MR.MACKAY;
ISABELLA-MISS BYRNE;MARIA-MISS M.NICOL;GRIZELDA-MRS.NICOL;
ELSPETH-MRS.RENAUD
SONG "THE SOLDIER'S GRATITUDE","MY NATIVE LAND,ADIEU"-MR.HUCKEL;
"CHARLIE IS MY DARLING"-MISS BYRNE
SPEC THURSDAY;FIRST TIME THIS SEASON

W6;89 THEA BRIGG,THEATRE
DATE 10-JAN-1822
TYPE PLAY
MAIN THE ANTIQUARY;OR,FISHERMAN'S HUT
WORK ANTIQUARY
LEAD OLDBUCK-MR.E.HUGGINS;LOVEL-MR.GILBERT;GLENELLEN [SIC]-MR.SIMS;
WARDOUR-MR.ROWLATT;MCINTYRE-MR.ORMOND;OCHILTREE-MR.CLARKE;
ISABELLA-MRS.NORTHOUSE;GRIZELDA-MRS.CLARKE;MARIA-MISS E.HUGGINS;
ELSPETH-MRS.HUGGINS
SPEC THURSDAY;"NEVER ACTED HERE";NEW SCENERY,ETC.;SPECIAL OCCASION-
"BY DESIRE OF THE GENTLEMEN OF THE FRIDAY NIGHT'S CLUB"

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W6;90    THEA LONDON,TH.R.,COVENT GARDEN
         DATE 29-JUN-1822
         TYPE OPERA
         MAIN THE ANTIQUARY
         COMP BISHOP
         WORK ANTIQUARY
         LEAD AS AT 25-JAN-1820(SEE W6;83)EXCEPT,LORD GLENALLAN-MR.CONNOR;
              MARIA-MISS LOVE
         SPEC SATURDAY;BENEFIT-MR.WARE

W6;91    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 28-APR-1823
         TYPE NATIONAL OPERA
         MAIN THE ANTIQUARY
         WORK ANTIQUARY
         LEAD GLENALLAN-MR.LEE;WARDOUR-MR.MASON;OLDBUCK-MR.MURRAY;MCINTYRE-MR.
              JONES;LOVEL-MR.BLAND;OCHILTREE-MR.MACKAY;ISABELLA-MISS HALFORD;
              MARIA-MISS M.NICOL;GRIZELDA-MRS.NICOL;ELSPETH-MRS.RENAUD
         SONG "CALEDONIA,LAND OF GLORY","O' TWAS LOVE'S DELIGHTFUL HOUR", "GO
              WHERE GLORY WAITS THEE"-DUET-MR.BLAND;"THE SOLDIER LADDIE", "ON
              THE BANKS OF ALLAN WATER"-MISS HALFORD
         SPEC MONDAY;"FIRST TIME THIS SEASON";DUPLICATE OF W6;95

W6;95    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 28-APR-1823
         TYPE NATIONAL OPERA
         MAIN THE ANTIQUARY
         WORK ANTIQUARY
         LEAD AS AT 28-APR-1823 (SEE W6;91 IDENTICAL BILL)
         SONG AS AT 28-APR-1823 (SEE W6;91 IDENTICAL BILL)
         SPEC MONDAY;"FIRST TIME THIS SEASON";BENEFIT-MR.BLAND;DOUBLED BILL

W6;96    THEA LONDON,TH.R.,COVENT GARDEN
         DATE 23-MAY-1823
         TYPE OPERA
         ACTS 3
         MAIN THE ANTIQUARY
         WORK ANTIQUARY
         LEAD OLDBUCK-MR.W.FARREN;LOVEL-MR.DURUSET;WARDOUR-MR.CHAPMAN;
              GLENALLAN-MR.CONNOR;OCHILTREE-MR.BARTLEY;MCINTYRE-MR.ABBOTT;
              ISABELLA-MISS M.TREE;MARIA-MISS LOVE;GRIZELDA-MRS.DAVENPORT;
              ELSPETH-MRS.FAUCIT
         SPEC FRIDAY;BENEFIT-MR.W.FARREN

W6;97    THEA LONDON,TH.R.,COVENT GARDEN
         DATE 31-MAY-1823
         TYPE OPERA
         MAIN THE ANTIQUARY
         WORK ANTIQUARY
         LEAD AS AT 23-MAY-1823(SEE W6;96)
         SPEC SATURDAY
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W6;98 THEA UNKNOWN (ENGLAND?) (BATH?)
DATE 9-JUN-1823
TYPE SCOTTISH OPERA
MAIN THE ANTIQUARY
WORK ANTIQUARY
LEAD OLDBUCK-MR.AYCLIFFE;WARDOUR-MR.CHARLTON;GLENALLON-MR.JOHNSON; LOVEL-MR.H.FIELD;MCINTYRE-MR.MATTHEWS;ISABELLA-MISS PATON; MARIA-MISS COOKE;GRIZELDA-MRS.EGAN;ELSPETH-MRS.MATTHEWS
SONG "MARY OF CASTLE CARY","THE BANKS OF ALLAN WATER","GO WHERE GLORY WAITS THEE"AND"THOUGH LEAVE THEE NOW IN SORROW"WITH MR.H.FIELD; "BEAUTIFUL MAID","ISABEL","YE GLOOMY CAVES"-MR.H.FIELD
SPEC QUERY CITY AND THEATRE-FLYER-PRINTER J.AND J.KEENE,BATH(?) JOURNAL AND GENERAL PRINTING OFFICE, 7, KINGSMEAD-ST.;BENEFIT-MISS PATON;G.A.-MISS PATON,MR.H.FIELD;"FIRST TIME THIS SEASON"; MONDAY;N.B. EDIE OCHILTREE OMITTED FROM CASTLIST

W6;100 THEA LIVERPOOL,TH.R.
DATE 1-DEC-1825
TYPE MUSICAL PLAY
MAIN THE ANTIQUARY
AUTH POCOCK
WORK ANTIQUARY
LEAD OLDBUCK-MR.CARTER;LOVEL-MR.BLAND;WARDOUR-MCGIBBON;OCHILTREE-MR. PORTEOUS;GLENALLAN-MR.DIDDEAR;MCINTYRE-MR.BASS;ISABELLA-MISS FIELD;MARIA-MRS.IRELAND;GRIZELDA-MRS.TAYLOR;ELSPETH-MRS. MCGIBBON
SPEC THURSDAY;STORM SCENE AT THE END OF ACT 1;BENEFIT-FAMILY OF THE LATE MRS.ALDRIDGE

W6;101 THEA LONDON,TH.R.,COVENT GARDEN
DATE 13-JUN-1826
TYPE OPERA
ACTS 3
MAIN THE ANTIQUARY
WORK ANTIQUARY
LEAD AS AT 23-MAY-1823(SEE W6;96)EXCEPT, LORD GLENALLAN-MR. EGERTON, MCINTYRE-MR.PEARMAN"(FOR THAT NIGHT ONLY)",ISABELLA-MISS PATON
SONG "LE SENTINEL","CALEDONIA NATIVE LAND"-MR.PEARMAN
SPEC TUESDAY;BENEFIT-MR.FARLEY (SAUNDERS MUCKLEBACKIT)

W6;103 THEA LIVERPOOL,TH.R.
DATE 20-DEC-1826
TYPE MUSICAL PLAY
SUPP THE ANTIQUARY
AUTH POCOCK
WORK ANTIQUARY
LEAD OLDBUCK-MR.SMITH;LOVEL-MR.HUNT;WARDOUR-MR.POWELL;OCHILTREE-MR. PORTEOUS;GLENALLAN-MR.RAYMOND;MCINTYRE-MR.J.F.HUNT;ISABELLA-MISS FIELD;MARIA-MISS RADCLIFFE;GRIZELDA-MRS.TAYLOR;ELSPETH-MRS. OGILVIE
SPEC WEDNESDAY;BENEFIT-MR.PORTEUS

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W6;104  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 10-SEP-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN THE ANTIQUARY;OR,THE BLUEGOWN BEGGAR,AND THE FISHERMAN OF
             BALLYBURGHNESS POINT
        AUTH "A GENTLEMAN OF EDINBURGH"
        WORK ANTIQUARY
        LEAD OCHILTREE-MR.ALEXANDER;MCINTYRE-MR.DIDDEAR;OLDBUCK-MR.BAYNE;
             LOVEL-MR.HAMILTON;GLENALLAN-MR.W.PALMER;WARDOUR-MR.AMHERST;
             SAUNDERS-MR.FERGUSON;ISABELLA-MISS JACKSON;MARIA-MISS BARRY;
             GRIZELDA-MRS.SEYTON;ELSPETH-MRS.PERCY
        SPEC WEDNESDAY;"A NEW VERSION,DRAMATIZED EXPRESSLY FOR THIS
             ESTABLISHMENT";BENEFIT-MR.BAYNE

W6;105  THEA SCARBOROUGH,TH.R.
        DATE 30-JUL-1844
        TYPE PLAY
        MAIN THE ANTIQUARY OR,ELSPETH OF CRAIGBURNFOOT
        WORK ANTIQUARY
        LEAD OLDBUCK-MR.ROXBY;GLENALLEN-MR.HARRINGTON;WARDOUR-MR.DUVAL;
             MCINTYRE-MR.H.BEVERLY;WARDOUR-MR.DUVAL;OCHILTREE-MR.C.H.SIMMS;
             ISABELLA-MRS.C.H.SIMS;MARIA-MISS H.PITT;GRIZELDA-MRS.LOCKWOOD;
             ELSPETH-MISS MORVEN
        SPEC TUESDAY;PRINTED BY "C.R.TODD,ST.NICHOLAS-STREET,SCARBRO'"

W6;116  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 9-MAR-1825
        TYPE MELO-DRAMA
        MAIN THE COVENANTERS,OR THE BATTLE OF DRUMCLOG
        WORK OLD MORTALITY
        LEAD CLAVERHOUSE-MR.BARRETT;EVANDALE-MR.SHERIDAN;BELLENDEN-MR.KELLY;
             MAJ.ALLEN-MR.FRAZER;SGT.BOTHWELL-MR.RYDER;MILNWOOD-MR.MITCHELL;
             MORTON-MR.CLIFTON;BURLEY-MR.GANN;CUDDIE-MR.WILLIAMS;MANSE-MRS.
             PHILLIPS;EDITH-MRS.PINDAR;JENNY-MISS RYDER;LADY MARGARET-MRS.
             MITCHELL
        SPEC WEDNESDAY;"SECOND NIGHT"

W6;117  THEA LONDON,TH.R.,DRURY LANE
        DATE 13-OCT-1835
        TYPE GRAND OPERATIC DRAMA
        MAIN CAVALIERS AND ROUNDHEADS
        AUTH POCOCK(FORD  &  HANDWRITTEN ON BILL)
        COMP BELLINI,FROM "I PURITANI"
        WORK OLD MORTALITY
        LEAD CLAVERHOUSE-MR.DIDDEAR;EVANDALE-MR.KING;ALLAN-MR.BAKER;
             BELLENDEN-MR.BARTLEY;MORTON-MR.COOPER;SGT. BOTHWELL-MR.WARDE;
             CUDDIE-MR.HARLEY; BURLEY-MR.VANDENHOFF;LADY MARGARET-MRS.C.JONES;
             EDITH-MISS FANNY HEALEY;JENNIE BLANE-MRS.FITZWILLIAM
        SPEC TUESDAY;"(1ST TIME)";NEW SCENERY,COSTUMES,ETC..

W6;118  THEA LONDON,TH.R.,DRURY LANE
        DATE 14-OCT-1835
        TYPE GRAND OPERATIC DRAMA
        MAIN CAVALIERS AND ROUNDHEADS
        WORK OLD MORTALITY
        LEAD AS AT 13-OCT-1835(SEE W6;117)
        SPEC WEDNESDAY;"(2ND TIME)"
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W6;119  THEA LONDON,TH.R.,DRURY LANE
        DATE 20-OCT-1835
        TYPE GRAND OPERATIC DRAMA
        SUPP CAVALIERS AND ROUNDHEADS
        WORK OLD MORTALITY
        LEAD AS AT 13-OCT-1835(SEE W6;117)EXCEPT, SGT.BOTHWELL-MR.MATHEWS;
             BURLEY-MR.WARDE;EDITH-MISS FORDE
        SPEC TUESDAY;BILL IN TWO PARTS;"(6TH TIME)"

W6;120  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-MAY-1820
        TYPE SCOTCH ROMANCE
        ACTS 2
        SUPP THE BATTLE OF BOTHWELL BRIGG
        AUTH C.FARLEY(FORD)
        COMP BISHOP
        WORK OLD MORTALITY
        LEAD EVANDALE-MR.DURUSET;CLAVERHOUSE-MR.CONNOR;BELLENDEN-MR.
             BLANCHARD; SGT.BOTHWELL-MR.COMER;MORTON-MR.ABBOT;BURLEY-MR.
             FARLEY;CUDDIE-MR. EMERY;MAUSE-MRS.CONNOR;LADY MARGARET-MRS.
             DAVENPORT;EDITH-MISS M.TREE; JENNY DENNISON-MRS.T.HILL
        SPEC MONDAY;"FOR THE FIRST TIME";NEW SCENERY,DRESSES,ETC..

W6;121  THEA LONDON,SURREY THEATRE
        DATE 12-JUN-1820
        TYPE CALEDONIAN MELODRAMATIC ROMANCE
        MAIN OLD MORTALITY;OR,BURLEY  &  MORTON
        AUTH T.J.DIBDIN (FORD)
        COMP MR.SANDERSON
        WORK OLD MORTALITY
        LEAD CLAVERHOUSE-MR.WYATT;BELLENDEN-MR.WATKINSON;ALLAN-MR.WALKER;
             EVANDALE-MR.BENGOUGH;MORTON-MR.WATKINS;CUDDIE-MR.FITZWILLIAM;
             OLD MORTALITY-MR.WYATT;CLEISHBOTHAM-MR.SMITH;LADY MARGARET-MRS.
             DIBDIN;EDITH-MISS TAYLOR;MAUSE-MRS.GOMERSAL;JENNY DENNISON-MISS
             COPELAND;BURLEY-MR.HUNTLEY
        SPEC MONDAY;"FOR THE FIRST TIME";NEW MUSIC,SCENERY,ETC..

W6;122  THEA YORK,TH.R.
        DATE 9-APR-1821
        TYPE MUSICAL ROMANCE
        MAIN THE BATTLE OF BOTHWELL BRIGG
        WORK OLD MORTALITY
        LEAD EVANDALE-MR.YARNOLD;CLAVERHOUSE-MR.BALLS;BELLENDEN-MR.WILLIAMS;
             MORTON-MR.WILDERS;CUDDIE-MR.NEVILLE;BURLEY-MR.GRIERSON;LADY
             MARGARET-MRS.CHAPMAN;EDITH-MRS.BALLS;JENNY DENNISON-MISS GREEN;
             MAUSE-MRS.FLEMMING
        SPEC MONDAY;"W.STORRY,PRINTER,YORK"

W6;123  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-MAY-1823
        TYPE NATIONAL AND HISTORICAL DRAMA
        ACTS 5
        MAIN THE BATTLE OF BOTHWELL BRIDGE
        AUTH J.W.CALCRAFT(FORD)
        WORK OLD MORTALITY
        LEAD CLAVERHOUSE-MR.MURRAY;EVANDALE-MR.BLAND;BELLENDEN-MR.FAULKNER;
             ALLAN-MR.HILLYARD;MORTON-MR.CALCRAFT;CUDDIE-MR.MACKAY;BURLEY-MR.
             PRITCHARD; LADY MARGARET-MRS.RENAUD;EDITH-MRS.H.SIDDONS;JENNY
             DENNISON-MISS NICOL;MANSE-MRS.NICOL
        SPEC SATURDAY;"NEVER BEFORE PERFORMED ON ANY STAGE";BENEFIT-MR.CALCRAFT
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W6;124 THEA PERTH,TH.R. [SCOTLAND]
DATE 2-OCT-1823
TYPE PLAY
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIGG
WORK OLD MORTALITY
LEAD CLAVERHOUSE-MR.ANGUS;EVANDALE-MR.MARSHALL;BELLENDEN-MR.LEECH;
ALLAN-MR.FRASER;MORTON-MR.ANDREWS;SGT.BOTHWELL-MR.WILSON;
CUDDIE-MR. WILLIAMS;BURLEY-MR.PRITCHARD;LADY MARGARET-MRS.
MITCHELL;EDITH-MRS. ANGUS;JENNY DENNISON-MISS RYDER;MAUSE-MRS.
PHILLIPS
SPEC THURSDAY;SPECIAL OCCASION-PATRONAGE OF THE STEWARDS OF THE RACES

W6;125 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-DEC-1823
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LEAD AS AT 3-MAY-1823(SEE W6;123)EXCEPT,EVANDALE-MR.R.POWER,
BELLENDEN-MR.LYNCH;EDITH-MRS.STANLEY
SPEC TUESDAY;"FIRST TIME THIS SEASON"

W6;126 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-MAY-1824
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LEAD AS AT 3-MAY-1823(SEE W6;123)EXCEPT,EVANDALE-MR.WYNN;
BELLENDEN-MR.LYNCH;EDITH-MRS.STANLEY(SEE ALSO W6;125)
SPEC THURSDAY;BENEFIT-MRS.RENAUD;G.A.-BAND OF THE 1ST DRAGOON
GUARDS-BY PERMISSION OF COL.TEASDALE

W6;127 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-MAY-1824
TYPE NATIONAL AND HISTORICAL DRAMA
ACTS 5
MAIN THE BATTLE OF BOTHWELL BRIDGE
WORK OLD MORTALITY
LEAD AS AT 20-MAY-1824(SEE W6;126)EXCEPT,EDITH-MISS JULIA NICOL
SPEC THURSDAY;BENEFIT-MRS. & MISSES NICOL

W6;128 THEA PERTH,TH.R. [SCOTLAND]
DATE 19-SEP-1826
TYPE PLAY
MAIN THE BATTLE OF BOTHWELL BRIDGE
SUPP GUY MANNERING;OR THE GIPSY'S PROPHECY
COMP BISHOP ARR.DEWAR
WORK OLD MORTALITY/GUY MANNERING
LEAD CLAVERHOUSE-MR.HARROLD;EVANDALE-MR.HILL;BELLENDEN-MR.WILTON;
MORTON-MR.RAE;CUDDIE-MR.DENHAM;BURLEY-MR.PRITCHARD;LADY
MARGARET-MRS.EYRE;EDITH-MISS MASON;JENNY DENNISON-MISS MURRAY;
MAUSE-MRS.NICOL
SPEC TUESDAY;BENEFIT-MR.MASON(OLD MILNWOOD)AND MISS MASON;COMBINATION

W6;129 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-JUN-1828
TYPE NATIONAL PLAY/OPERATIC MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN (3 ACTS)
SUPP THE BATTLE OF BOTHWELL BRIG (2 ACTS)
WORK OLD MORTALITY/HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.JONES;STAUNTON AND MORTON-MR.MONTAGUE STANLEY; DUMBIEDYKES AND CUDDIE-MR.MACKAY;DAVID DEANS AND MAJ.MORTON-MR. MASON; CLAVERHOUSE-MR.MURRAY;EVANDALE-MR.THORNE;BURLEY-MR. PRITCHARD;QUEEN AND LADY MARGARET-MRS.RENAUD;JEANIE-MISS MASON; EFFIE AND JENNIE-MISS MURRAY; MADGE-MRS.STANLEY;MAUSE AND MRS. GLASS-MRS.NICOL;EDITH-MISS NOEL
SONG "THROUGH MANY A DARK AND CLOUDY DAY"WITH MISS NOEL,"MARCH TO THE BATTLE FIELD"-MR.THORNE;"THOU ART GANE AWA'","HURRAH FOR THE BONNETS O' BLUE"-MISS NOEL
SPEC THURSDAY;COMBINATION;"BOTHWELL BRIG" FIRST TIME AT THIS THEATRE

W6;130 THEA EDINBURGH,ADELPHI [SCOTLAND]
DATE 18-MAY-1853
TYPE NATIONAL DRAMA
MAIN HEART OF MID-LOTHIAN!!
SUPP THE BATTLE OF BOTHWELL BRIG
WORK HEART OF MID-LOTHIAN/OLD MORTALITY
LEAD EVANDALE AND STAUNTON-MR.WALLIS;DUMBIEDYKES AND CUDDIE-MR. GOURLAY; ARGYLL AND CLAVERHOUSE-MR.WYNDHAM;DAVID DEANS AND BELLENDEN-MR. BARRY;QUEEN CAROLINE-MISS LESLIE;MADGE-MRS.GOURLAY; JEANIE AND EDITH-MISS PAGE;EFFIE AND JENNY-MISS JULIA JAMES; LADY MARGARET-MRS.ATKINS; MRS.BALCHRISTIE AND MAUSE-MRS.JOSEPHS
SPEC WEDNESDAY;POSSIBLE QUERY CITY-UNSPECIFIED;BENEFIT-MR.GOURLAY; "BOTHWELL BRIG"-REVIVAL "FIRST TIME FOR MANY YEARS";G.A.-MR. POWRIE,MRS.GOURLAY; G.A.OUT-THE LECLERQ FAMILY-DANCERS;LESSEE-MR. WYNDHAM

W7;34 THEA DUBLIN,TH.R. [A]
DATE 14-APR-1819
TYPE MELO DRAMATIC ROMANCE
ACTS 3
MAIN THE HEART OF MID LOTHIAN;OR,THE LILY OF ST.LEONARD'S
AUTH "T.DIBDEN"[SIC]
COMP BARTON,J.
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.YOUNGER;ROBERTSON/STAUNTON-MR.COBHAM;DAVID DEANS-MR. WILLIAMS;DUMBIEDYKES-MR.JOHNSON;QUEEN CAROLINE-MISS CURTIS; JEANIE-MISS WHITTAKER;EFFIE-MISS KENNEDY;MADGE-MISS WALSTEIN
SPEC QUERY CITY;WEDNESDAY;DATE QUERY(SEE W7;35);"FIRST TIME IN THIS KINGDOM";PRINTER-NOLAN,3,SUFFOLK-STREET;DATE IS INCOMPLETE

W7;35 THEA UNKNOWN,TH.R.
DATE 15-APR-1819
TYPE MELO DRAMATIC ROMANCE
ACTS 3
MAIN THE HEART OF MID LOTHIAN;OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 14-APR-1819 (SEE W7;34)
SPEC THURSDAY;DATE QUERY INCOMPLETE-PENCILLED NOTE "1818",BUT SEE (W7; 36);"FOR THE SECOND TIME...RECIEVED LAST NIGHT"

W7;36 THEA LONDON,ROYAL CIRCUS AND SURREY THEATRE
DATE 13-JAN-1819
TYPE ROMANTIC CALEDONIAN ROMANCE
ACTS 3
MAIN THE HEART OF MID LOTHIAN;OR, THE LILY OF ST.LEONARDS
AUTH DIBDIN(FORD)
COMP ERSKINE
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.T.P.COOKE;DUMBIEDYKES-MR.FITZWILLIAM;STAUNTON-MR. WATKINS; DAVID DEANS-MR.CLIFFORD;QUEEN CAROLINE-MRS.DIBDIN; MADGE-MRS.EGERTON; EFFIE-MRS.HORN;JEANIE-MISS TAYLOR
SPEC WEDNESDAY;"NEVER ACTED";NEW SCENERY,COSTUMES,ETC..

W7;37 THEA LONDON,ROYAL CIRCUS AND SURREY THEATRE
DATE 18-JAN-1819
TYPE ROMANTIC CALEDONIAN ROMANCE
ACTS 3
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
COMP ERSKINE
WORK HEART OF MID-LOTHIAN
LEAD AS AT 13-JAN-1819(SEE W7;36)
SPEC MONDAY;RUN;"FIFTH TIME";"(AND FOLLOWING EVENINGS)"

W7;38 THEA EDINBURGH,PANTHEON [SCOTLAND]
DATE 2-FEB-1819
TYPE MELO-DRAME
MAIN THE HEART OF MID-LOTHIAN,OR, THE LILY OF ST.LEONARDS
AUTH MONTAGUE AND JERVIS
COMP MONTAGUE
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.DEARLOVE;DAVID DEANS-MR.JERVIS;STAUNTON-MR.FILLINGHAM; DUMBIEDYKES-MR.BELL;QUEEN CAROLINE-MISS J.NICOL;JENNIE[SIC] DEANS-MRS.DALTON;EFFIE-MISS M.NICOL;MADGE-MISS INGLEBY
SPEC TUESDAY;DATE INCOMPLETE-PENCILLED NOTE INITIALLED "JCD" GIVES 1819;"SECOND NIGHT"

W7;39 THEA LONDON,TH.R.,COVENT GARDEN
DATE 11-MAY-1819
TYPE MUSICAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
AUTH TERRY(FORD)
COMP BISHOP
WORK HEART OF MID-LOTHIAN
LEAD OAKDALE-MR.EGERTON;DUMBIEDYKES-MR.LISTON;ROBERTSON/STAUNTON-MR. MACREADY;DAVID DEANS-MR.TERRY;EFFIE-MISS BEAUMONT;JEANIE-MISS BRUNTON;MADGE-MRS.C.KEMBLE
SPEC TUESDAY;"12TH TIME";DAMAGED BILL;NEW SCENERY BY GRIEVE,FROM NASMYTH,LISTED ON THE BILL

W7;40 THEA LONDON,TH.R.,COVENT GARDEN
DATE 18-MAY-1819
TYPE MUSICAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 11-MAY-1819(SEE W7;39)EXCEPT,EFFIE-MISS STEPHENS "WHO IS RECOVERED FROM HER LATE SEVERE INDISPOSITION"
SPEC TUESDAY;"13TH TIME"

W7;41 THEA EDINBURGH,PANTHEON [SCOTLAND]
DATE 10-DEC-1819
TYPE MELO-DRAMATIC ROMANCE
MAIN THE HEART OF MID-LOTHIAN,OR, THE LILY OF ST.LEONARDS
AUTH DIBDIN
COMP MONTAGUE
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.PRIOR;STAUNTON-MR.DICKONS;DAVID DEANS-MR.PROVAN; DUMBIEDYKES-MR.BELL;QUEEN CAROLINE-MISS NEWCOMBE;JEANIE-MISS GOODWIN;EFFIE-MISS DAVIS;MADGE-MISS INGLEBY
SPEC FRIDAY;"SECOND NIGHT OF DIBDIN'S HEART OF MID-LOTHIAN";NEW SCENERY

W7;42 THEA LONDON,ROYAL CIRCUS AND SURREY THEATRE
DATE 20-MAY-1819
TYPE ROMANCE
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 13-JAN-1819(SEE W7;36)EXCEPT,MADGE-MISS COPELAND, STAUNTON AND DEANS UNLISTED
SPEC THURSDAY;"81ST TIME";BENEFIT-MRS.MOUNTAIN(NOT IN CAST AND G.A.)

W7;43 THEA NORWICH,TH.R.
DATE 10-AUG-1819
TYPE MELO-DRAMATIC ROMANCE
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.SMITH;STAUNTON-MR.VINING;DAVID DEANS-MR.BELLAMY; DUMBIEDYKES-MR.BENNETT;QUEEN CAROLINE-MRS.HAMMOND;JEANIE-MISS NORTON;EFFIE-MRS.VINING;MADGE-MRS.W.CLIFFORD
SPEC TUESDAY;"C.BERRY PRINTER,OLD HAY-MARKET,ST.PETER'S"

W7;44 THEA UNKNOWN,TH.R.
DATE 26-AUG-1819
TYPE MUSICAL PLAY
MAIN THE HEART OF MID-LOTHIAN
AUTH TERRY(SEE SPEC)
WORK HEART OF MID-LOTHIAN
LEAD SHARPITLAW-MR.BLANCHARD;RATCLIFFE-MR.EMERY;DUMBIEDYKES-MR. TAYLEURE; ROBERTSON/STAUNTON-MR.COOPER;OAKDALE-MR.MCGIBBON; EFFIE-MRS.GARRICK; JEANIE-MRS.PAYNE;MADGE-MRS.ALDRIDGE
SPEC THURSDAY;QUERY CITY-PRINTED SMITH AND GALWAY,POOL LANE;"FOR THE SECOND TIME";CAST INCLUDES LORD OAKDALE,OMITS ARGYLE-CERTAINLY TERRY'S OR A DERIVATION FROM IT

W7;46 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-FEB-1820
TYPE ROMANTIC DRAMA
ACTS 5
MAIN THE HEART OF MID-LOTHIAN, OR THE LILY OF ST LEONARDS
AUTH W.H.MURRAY(FORD)
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.JONES;STAUNTON-MR.CALCRAFT;DUMBIEDYKES-MR.MACKAY; DAVID DEANS-MR.LOVEDAY;JEANIE-MRS.H SIDDONS;QUEEN CAROLINE-MRS. RENAUD;EFFIE-MRS.W MURRAY;MADGE-MISS ROCK
SPEC WEDNESDAY;NEW SCENERY,COSTUMES,ETC; "FIRST TIME IN THIS CITY"

W7;47 THEA NORTH SHIELDS,THEATRE
DATE 3-JUL-1820
TYPE DRAMA
SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST. LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.GORDON;STAUNTON-MR.TYRER;DUMBIEDYKES-MR.HOLLAND; DAVID DEANS-MR.FOSTER;QUEEN CAROLINE-MISS HAGUE;MADGE-MRS. WESTON; JEANIE-MRS.LEONARD;EFFIE-MISS HALFORD
SPEC MONDAY;OPENING NIGHT OF SEASON;NEW SCENERY;"W. BARNES, PRINTER"

W7;48 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-JAN-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 23-FEB-1820(SEE W7;46)EXCEPT,DAVID DEANS-MR TERRY
SPEC MONDAY;"SECOND TIME THIS SEASON"

W7;49 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 29-MAY-1821
TYPE NATIONAL PLAY
ACTS 5
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
SUPP "DOUGAL CREATURE'S VISIT TO EDINBURGH"
WORK HEART OF MID-LOTHIAN/ROB ROY(SEE SPEC)
LEAD AS AT 22-JAN-1821(SEE W7;46)EXCEPT,EFFIE-MISS M NICOLL
SPEC TUESDAY;BENEFIT-MR.DUFF(JAMES RATCLIFFE"FIRST TIME"); FAVOURITE CHARACTER;FAVOURITE MUSIC

W7;50 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-JUN-1821
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 29-MAY-1821(SEE W7;49)EXCEPT,DUMBIEDYKES-MR.BELL "FOR THIS NIGHT ONLY"
SONG "COGITATIONS OF THE LAIRD OF DUMBIEDYKES ON SAIR HEARTS, HAUGHTY LASSES AND MISS KITTLEPOKER"-SONG AFTER THE PLAY
SPEC TUESDAY;BENEFIT-MR.BELL;FAVOURITE MUSIC

W7;52 THEA LONDON,SADLERS' WELLS
DATE 25-JUN-1821
TYPE MELO DRAMA
MAIN THE HEART OF MID LOTHIAN
COMP NICHOLSON
WORK HEART OF MID LOTHIAN
LEAD ARGYLE-MR.GOMERY;STAUNTON-MR.ELLIOT;DAVID DEANS-MR.PHILLIPS; DUMBIEDYKES-MR.KEELEY;QUEEN CAROLINE-MISS JOHNSTONE;JEANIE-MISS E SCOTT;EFFIE-MISS J SCOTT;MADGE-MRS.EGERTON"FIRST APPEARANCE ON THIS STAGE"
SONG MR.G SMITH(BLACK GEORGE)"A NEW SONG,COMPOSED FOR HIM BY MR. BISHOP"
SPEC MONDAY;RUN-"AND DURING THE WEEK";"FIRST TIME AT THIS THEATRE"; NEW SCENERY

W7;53 THEA LONDON,SURREY THEATRE
DATE 7-JUL-1821
TYPE ROMANCE
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.BENGOUGH;DUMBIEDYKES-MR.FITZWILLIAM;STAUNTON-MR. HUNTLEY;DAVID DEANS-MR.CLIFFORD;QUEEN CAROLINE-MRS.DIBDIN; EFFIE-MISS MALCOLM;JEANNIE[SIC]-MISS TAYLOR;MADGE-MISS COPELAND
SPEC SATURDAY;SPECIAL OCCASION-"BY SPECIAL DESIRE AND UNDER THE PATRONAGE OF HER MAJESTY WHO WILL HONOR THE THEATRE WITH HER PRESENCE"

W7;54 THEA LONDON,TH.R.,DRURY LANE
DATE 12-JUL-1821
TYPE ROMANCE
MAIN THE HEART OF MID LOTHIAN
AUTH T DIBDIN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.COOPER;STAUNTON-MR.THOMPSON;DAVID DEANS-MR.FOOTE; DUMBIEDIKES-MR.MACKAY"FIRST APPEARANCE IN THAT CHARACTER IN LONDON";QUEEN CAROLINE-MISS SMITHSON;JEANIE-MRS.ORGER;EFFIE-MADAME VESTRIS; MADGE-MRS.EGERTON
SPEC THURSDAY;"1ST TIME AT THIS THEATRE";G.A.-MR.MACKAY;G.A.OUT-MR. ELLISTON

W7;55 THEA LONDON,TH.R.,DRURY LANE
DATE 14-JUL-1821
TYPE ROMANCE
MAIN THE HEART OF MID LOTHIAN
AUTH T.DIBDIN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 12-JUL-1821(SEE W7;54)EXCEPT EFFIE-MISS CUBITT; MADGE-MRS VINING"3RD TIME"-BUT SEE W7;54
SPEC SATURDAY;"3RD TIME";G.A.-MR MACKAY

W7;56 THEA PERTH,TH.R. [SCOTLAND]
DATE 12-OCT-1821
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.RYDER;STAUNTON-MR.DARLEY;DUMBIEDIKES-MR.WILLIAMS; DAVID DEANS-MR.MITCHELL;QUEEN CAROLINE-MRS.RYDER;JEANIE-MISS HARGRAVE;EFFIE-MISS HODGSON;MADGE-MISS RYDER
SPEC FRIDAY;SPECIAL OCCASION-PATRONAGE OF LORD PROVOST AND MAGISTRATES OF PERTH

W7;57 THEA ABERDEEN,UNKNOWN [SCOTLAND]
DATE 22-NOV-1821
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN;OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD MEN-AS AT PERTH 12-OCT-1821(SEE W7;56);QUEEN CAROLINE-MRS. GARTHWAITE;JEANIE-MISS HARGRAVE;EFFIE-MISS RYDER; MADGE-MRS.KELLY
SPEC THURSDAY;QUERY THEATRE;G.A.OUT-SIGNOR RIVOLTA(MUSICIAN); ILLNESS FORCED CHANGE OF BILL-TRAGEDY OF "ALEXANDER" IS POSTPONED-SPECIAL OCCASION

W7;58 THEA BATH,TH.R.
DATE 14-MAY-1800
TYPE NATIONAL DRAMATIC TALE
ACTS 5
MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.YOUNGER;ROBERTSON/STAUNTON-MR.MUDE;DAVID DEANS-MR. CHARLTON;DUMBIEDIKES-MR.WOULDS;QUEEN CAROLINE-MRS.WESTON; JEANNIE-MISS CARR;EFFIE-MRS.WAYLETT;MADGE-MISS JOHNSON
SONG "THE LAND O' THE LEAL","OH! THOU BY LOVE'S ETERNAL POWER IMPREST"-MRS.WAYLETT
SPEC MONDAY;DATE QUERY INCOMPLETE;PRINTED BY "J AND J KEENE...JOURNAL OFFICE,BATH";BENEFIT-MR.H COOKE (A "MR.F COOKE" APPEARS AS "RASPER"); G.A.-MRS.WAYLETT

W7;59 THEA LONDON,TH.R.,DRURY LANE
DATE 29-MAY-1822
TYPE DRAMA
MAIN THE HEART OF MID LOTHIAN
AUTH T.DIBDEN[SIC]
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.COOPER;STAUNTON-MR.PENLEY;DAVID DEANS-MR.FOOTE; DUMBIEDIKES-MR.FITZWILLIAM;QUEEN CAROLINE-MRS.GLOVER;JEANIE-MRS. ORGER;EFFIE-MADAME VESTRIS;MADGE-MISS COPELAND
SPEC WEDNESDAY;BENEFIT-MR.FITZWILLIAM

W7;60 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 20-JUN-1823
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
AUTH T.DIBDIN,ESQ
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.RYDER;STAUNTON-MR.BUTLER;DUMBIEDIKES-MR.WILLIAMS; DAVIE DEANS-MR.LEE;QUEEN CAROLINE-MRS.LANE;JEANIE-MRS.MITCHELL; EFFIE-MISS M RYDER;MADGE-MRS.ANGUS
SPEC FRIDAY;"LAST NIGHT OF THE HEART OF MID-LOTHIAN";ADVERTISES "QUENTIN DURWARD" FOR "MONDAY NEXT";"JAMES COLSTON,PRINTER, 56 HIGH STREET"

W7;61 THEA SHEFFIELD,THEATRE
DATE 5-NOV-1823
TYPE CALEDONIAN ROMANCE
SUPP THE HEART OF MID LOTHIAN OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.CARTER;STAUNTON-MR.MUDE;DUMBIEDYKES-MR.HOLLAND; DAVID DEANS-MR.NEVILLE;QUEEN CAROLINE-MISS MELVIN;JEANIE-MRS R W HALL; EFFIE-MISS WESTON;MADGE-MISS FISHER
SPEC WEDNESDAY;"H A BACON,PRINTER,SHEFFIELD"

W7;62 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-MAR-1824
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.JONES;STAUNTON-MR.PRITCHARD;DUMBIEDIKES-MR.MACKAY; DAVID DEANS-MR.MASON;QUEEN CAROLINE-MRS.RENAUD;JEANIE-MRS H SIDDONS;EFFIE-MISS EYRE;MADGE-MISS NICOL
SPEC FRIDAY;"FIRST TIME THIS SEASON";G.A.OUT-MR.COOKE AND COMPANY (EQUESTRIANS) IN "CATARACT OF THE GANGES"

W7;63 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAY-1824
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 5-MAR-1824(SEE W7;62)EXCEPT,DAVID DEANS-MR.MCGREGOR
SPEC TUESDAY;BENEFIT-MESSRS AIKIN(JAMES RATCLIFFE),MCGREGOR AND J STANLEY (OFFICER)

W7;64 THEA LONDON,ROYAL COBURG THEATRE
DATE 15-NOV-1824
TYPE MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN! OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.BENGOUGH;STAUNTON-MR.COBHAM;DAVID DEANS-MR.LEWIS; DUMBIEDIKES-MR.DAVIDGE;QUEEN CAROLINE-MRS.DAVIDGE;JENNIE[SIC]-MISS WATSON;EFFIE-MRS.LEWIS;MADGE-MRS.FITZWILLIAM
SPEC MONDAY;RUN "AND DURING THE WEEK";G.A.-MRS.FITZWILLIAM;"FIRST TIME AT THIS THEATRE"-PLAY

W7;65 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-DEC-1824
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 5-MAR-1824(SEE W7;62)EXCEPT MADGE-MRS.STANLEY
SPEC THURSDAY;G.A.OUT-MISS CLARA FISHER(JUVENILE)

W7;66 THEA UNKNOWN,THEATRE (? NORTH SHIELDS)
DATE 12-JAN-1825
TYPE PLAY
MAIN THE HEART OF MID LOTHIAN;OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.MACARTHY;STAUNTON-MR.TYRER;DUMBIEDIKES-MR.BLAND; DAVID DEANS-MR.TELBIN;JEANIE-MRS.TYRER;MADGE-MISS WILLIAMS; QUEEN CAROLINE-MRS.PARKER;EFFIE-MISS BLAND
SPEC QUERY CITY-DAMAGED BILL;WEDNESDAY;SPECIAL OCCASION-"TICKET NIGHT";"W.ORANGE,PRINTER"

W7;67 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 19-JAN-1825
TYPE NATIONAL MELO-DRAMA
MAIN THE HEART OF MID LOTHIAN,OR,THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.RYDER;STAUNTON-MR.GANN;DUMBIEDYKES-MR.WILLIAMS; DAVIE DEANS-MR.MITCHELL;QUEEN CAROLINE-MRS.MITCHELL;JEANIE-MRS.PINDAR; EFFIE-MISS M.RYDER;MADGE-MISS EDMISTON
SPEC WEDNESDAY;"RECIEVED LAST NIGHT"

W7;68 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-APR-1825
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S
SUPP MONTROSE OR THE CHILDREN OF THE MIST (AS AN AFTERPIECE)
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.JONES;STAUNTON AND ALLAN-MR.PRITCHARD;DUMBIEDIKES AND DALGETTY-MR.MACKAY;DEANS AND SIR D.CAMPBELL-MR.MASON;MONTROSE-MR.MONTIMAR;MONTEITH-MR.THORNE;MARQUIS OF ARGYLE-MR.LYNCH; RANALD-MR.DENHAM;QUEEN CAROLINE AND ERROCHT-MRS.RENAUD; JEANIE-MRS.H. SIDDONS;EFFIE-MISS EYRE;MADGE-MRS.STANLEY;ANNOT LYLE-MISS NOEL
SONG "COME IF YOU DARE","HERE AWA',THERE AWA'" WITH MISS NOEL,"GREEN GROW THE RASHES, O" WITH MR.MACKAY AND MR.MCGREGOR(DONALD)-MR. THORNE;"NID NODDIN","CHARLIE IS MY DARLING"-MISS NOEL
SPEC THURSDAY;COMBINATION;COMPRESSED

W7;69 THEA LEICESTER,UNKNOWN
DATE 1-NOV-1825
TYPE MELO-DRAMATIC PLAY
MAIN THE HEART OF MID-LOTHIAN;OR,THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.RAYMOND;STAUNTON-MR.WALDRON;DAVID DEANS-MR.MITCHELL; DUMBRIDIKES(SIC)-MR.DODD;QUEEN CAROLINE-MRS.WALDRON;JEANIE-MISS DAVIES;EFFIE-MISS A.BRANDON;MADGE-MISS BRANDON
SPEC TUESDAY;QUERY THEATRE-DAMAGED BILL;POSSIBLE DATE QUERY-PENCIL MARKING "26";BENEFIT-T.B.MILLER;"CHAMBERLAIN,PRINTER,EAST-GATES"

W7;72 THEA PERTH,TH.R. [SCOTLAND]
DATE 2-SEP-1826
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN;OR,THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.JONES;STAUNTON-MR.PRITCHARD;DUMBIEDIKES-MR.DENHAM; DAVIE DEANS-MR.MASON;QUEEN CAROLINE-MRS.EYRE;JEANIE-MISS MASON; EFFIE-MISS EYRE;MADGE-MRS.STANLEY
SPEC SATURDAY

W7;74 THEA PERTH,TH.R. [SCOTLAND]
DATE 12-SEP-1826
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN,OR,THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD AS AT 2-SEP-1826 (SEE W7;72)
SPEC TUESDAY;SPECIAL OCCASION-CHARITY BENEFIT FOR "THE DISTRESS'D LABOURING CLASSES"

W7;75 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-DEC-1826
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 14-APR-1825 (SEE W7;68) EXCEPT STAUNTON-MR.ARMSTRONG; JEANIE-MISS MASON
SPEC FRIDAY;QUERY COMPRESSED

W7;76 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 5-MAR-1827
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN,OR,THE LILY OF ST.LEONARDS
AUTH DIBDIN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.RYDER;STAUNTON-MR.FELTON;DUMBIEDYKES-MR.MCGREGOR;
DAVID DEANS-MR.ANDERTON;JEANIE-MRS.PINDAR;MADGE-MRS.POPE;
EFFIE-MISS FAIRBROTHER;QUEEN CAROLINE-MISS JOYCE
SPEC MONDAY;BENEFIT-MRS.POPE;"PEACOCK & FAIRGRIEVE,PRINTERS,CROSS"; A
SECOND BENEFIT,THE FIRST HAVING FAILED

W7;77 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-OCT-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 8-DEC-1826(SEE W7;75)EXCEPT,STAUNTON-MR.MONTAGUE STANLEY;
EFFIE-MISS MURRAY
SPEC TUESDAY

W7;78 THEA NORTH SHIELDS,THEATRE
DATE 26-OCT-1827
TYPE SCOTCH DRAMA
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.PERCEVAL;STAUNTON-MR.HAMILTON;DAVID DEANS-MR.FROMOW;
DUMBIEDIKES-MR.BLAND;QUEEN CAROLINE-MISS E.SCRUTON;JEANIE-MRS.
PERCY;EFFIE-MISS C.SCRUTON;MADGE-MISS SCRUTON
SPEC FRIDAY;SPECIAL OCCASION-"THIRD NIGHT OF SUBSCRIPTION";"J.K.
POLLOCK,PRINTER"

W7;79 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-NOV-1827
TYPE NATIONAL MELO-DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.JONES;STAUNTON-MR.MONTAGUE STANLEY;DUMBIEDIKES-MR.
MACKAY; DAVID DEANS-MR.MASON;QUEEN CAROLINE-MRS.RENAUD;
JEANIE-MISS MASON; EFFIE-MISS MURRAY;MADGE-MRS.STANLEY
SPEC THURSDAY

W7;80 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-APR-1828
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 15-NOV-1827(SEE W7;79)
SPEC FRIDAY

W7;81 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-JUL-1828
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 15-NOV-1827(SEE W7;79)EXCEPT,EFFIE DEANS-MISS FAIRBROTHER
SPEC FRIDAY;G.A.OUT-MRS.W.BARRYMORE AND MASTER WIELAND(JUVENILE
ACROBATIC ACTOR AS THE MONKEY IN "THE DUMB SAVOYARD")

W7;82 THEA HADDINGTON,THEATRE [SCOTLAND]
DATE 21-AUG-1828
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.HARRISON;STAUNTON-MR.MONTAGUE STANLEY;DUMBIEDIKES-MR. DENHAM;DAVID DEANS-MR.AIKIN;QUEEN CAROLINE-MRS.EYRE;JEANIE-MRS. STANLEY;EFFIE-MISS ANN MURRAY;MADGE-MISS MARY MURRAY
SPEC THURSDAY;"4TH NIGHT OF THE EDINBURGH COMPANY'S PERFORMING"; "JOHN WOOD,PRINTER,HADDINGTON"

W7;83 THEA DUNBAR,THEATRE [SCOTLAND]
DATE 9-SEP-1828
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
SUPP ROB ROY;OR,AULD LANGSYNE
WORK HEART OF MID-LOTHIAN/ROB ROY
LEAD ARGYLE AND RASHLEIGH-MR.HARRISON;STAUNTON AND FRANCIS-MR. MONTAGUE STANLEY;DUMBIEDIKES AND ROB ROY-MR.DENHAM;DAVIE DEANS AND DOUGAL-MR.AIKEN;RATCLIFFE AND BAILIE-MR.STANLEY;QUEEN CAROLINE-MRS.EYRE; JEANIE AND HELEN MACGREGOR-MRS.STANLEY;EFFIE AND DI VERNON-MISS ANN MURRAY;MADGE-MISS MURRAY
SONG "MARCH TO THE BATTLE FIELD","HURRAH FOR THE BONNETS OF BLUE"-MR. MONTAGUE STANLEY IN "ROB ROY";"AH! WOULD IT WERE MY HUMBLE LOT", "THE HIGHLAND LADDIE"-MISS ANN MURRAY IN "ROB ROY"
SPEC TUESDAY;COMBINATION;"J.MILLER,PRINTER,HADDINGTON"

W7;85 THEA LIVERPOOL,TH.R.
DATE 24-SEP-1828
TYPE SCOTCH MELO-DRAMA
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD DUMBIEDYKES-MR.MACKAY;BLACK FRANK-MR.BEDFORD;ARGYLE-MR.RAYMOND; ROBINSON[SIC]/STAUNTON-MR.ELTON;DAVID DEANS-MRS.ANDREWS;QUEEN CAROLINE-MRS.VAUGHAN;JEANIE-MISS EYRE;EFFIE-MISS NOEL;MADGE-MISS TAYLOR
SPEC WEDNESDAY;REVIVAL-"NOT ACTEN[SIC]HERE FOR NINE YEARS";BENEFIT-MR. & MRS.BEDFORD;G.A.-MR.MACKAY,MISS NOEL,MR.BEDFORD;G.A.OUT-MRS.BEDFORD

W7;86 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-NOV-1828
ACTS 3
MAIN THE HEART OF MID-LOTHIAN "IN THREE ACTS"
WORK HEART OF MID-LOTHIAN
LEAD AS AT 15-NOV-1827(SEE W7;79)EXCEPT,EFFIE-MISS GRAY
SPEC FRIDAY;QUERY COMPRESSED

W7;87 THEA LEICESTER,THEATRE
DATE 18-NOV-1828
TYPE SCOTCH MELO-DRAMA
SUPP THE HEART OF MID-LOTHIAN;OR,THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.GOUGH;STAUNTON-MR.SAUNDERS;DAVID DEANS-MR.BROOKS; DUMBRIDIKES[SIC]-MR.GILL;JENNIE-MISS MORETON;QUEEN CAROLINE-MRS. HUNT;EFFIE-MISS REDMAN;MADGE-MRS.BOOTH
SPEC TUESDAY;BENEFIT-MISS MORETON

W7;88 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-JAN-1829
TYPE NATIONAL PLAY
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 15-NOV-1827(SEE W7;79)EXCEPT,EFFIE-MISS PALMER
SPEC MONDAY

W7;90 THEA SHEFFIELD,THEATRE
DATE 9-JAN-1829
TYPE DRAMA
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.HAINES;STAUNTON-MR.BUTLER;DAVID DEANS-MR.WILTON;
DUMBIEDIKES-MR.HAY;QUEEN CAROLINE-MISS SHORE;JEANIE-MRS.PERCY;
EFFIE-MISS TELBIN;MADGE-MISS CLEAVER
SPEC FRIDAY;BENEFIT-MISS CLEAVER

W7;91 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-JUN-1829
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 5-JAN-1829(SEE W7;88)
SPEC MONDAY;G.A.OUT-MADAME CARADORI-HER BENEFIT

W7;92 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-FEB-1830
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.HOOPER;STAUNTON-MR.MONTAGUE STANLEY;DUMBIEDIKES-MR.
MACKAY;DAVID DEANS-MR.MCGREGOR;QUEEN CAROLINE-MRS.EYRE;JEANIE-
MISS JARMAN;EFFIE-MISS PINCOTT;MADGE-MRS.STANLEY
SPEC FRIDAY;G.A.OUT-MR.YOUNG,MR.VANDENHOFF;G.A.-MISS JARMAN

W7;93 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 10-MAY-1830
TYPE MELODRAMATIC ENTERTAINMENT
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.MELROSE;DUMBIEDIKES-MR W VINING;STAUNTON-MR.
FREDERICKS; DAVID DEANS-MR.ANDREWS;QUEEN CAROLINE-MRS.
CHAPMAN(LATE MISS A TREE); JEANNIE-MRS.BAILEY;EFFIE-MISS CIBBER;
MADGE-MRS.FITZWILLIAM
SPEC MONDAY;BENEFIT-MRS.FITZWILLIAM;"THE HEART OF MID-LOTHIAN WILL BE
REPEATED THIS EVENING AT HALF-PRICE,FOR THE LAST TIME"

W7;95 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 22-APR-1830
TYPE MELODRAMATIC ENTERTAINMENT
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 10-MAY-1830(SEE W7;93)EXCEPT STAUNTON-MR.VINING
SPEC THURSDAY;"FIRST TIME AT THIS THEATRE"-PLAY;POSSIBLE DATE QUERY
INCOMPLETE,BUT SEE W7;93

W7;98 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 3-JUN-1830
TYPE MELODRAMATIC ENTERTAINMENT
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD AS AT 10-MAY-1830(SEE W7;93)EXCEPT STAUNTON-MR.HOWARD
SPEC THURSDAY

W7;99 THEA SHEFFIELD,THEATRE
DATE 15-DEC-1830
TYPE MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN,OR, THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.CARTER;STAUNTON-MR.PHELPS;DAVID DEANS-MR.JONES;
DUMBIEDIKES-MR.ANGEL;QUEEN CAROLINE-MISS CROFTON;JEANIE-MRS
ANGEL;EFFIE-MISS TALLANTIRE;MADGE-MRS BELLCHAMBERS
SPEC WEDNESDAY;BENEFIT-MRS.ANGEL;G.A.-MR.ANGEL-FIRST AND ONLY
APPEARANCE THIS SEASON;"PLATT & TODD,PRINTERS,COURANT-OFFICE,
HAYMARKET,SHEFFIELD"

W7;100 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-OCT-1831
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.PRITCHARD;STAUNTON-MR.FAUCIT;DUMBIEDIKES-MR.MACKAY;
DAVID DEANS-MR.MASON;QUEEN CAROLINE-MRS.EYRE;JEANIE-MISS JARMAN;
EFFIE-MISS FORSYTH;MADGE-MRS.STANLEY
SPEC WEDNESDAY;NEW SCENERY FROM THOS.GRIEVE OF COVENT GARDEN,TH.R.;
REVIVAL-"FIRST NIGHT THESE TWO YEARS"-BUT SEE W7;92

W7;101 THEA NOTTINGHAM,THEATRE
DATE 31-OCT-1831
TYPE DRAMATIC ROMANCE
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.LANGLEY;STAUNTON-MR.DENVIL;DAVID DEANS-MR.SIMPSON;
DUMBIEDIKES-MR.BODDIE;QUEEN CAROLINE-MRS.DENVIL;JEANIE-MRS MANLY;
EFFIE-MRS.SIMPSON;MADGE-MISS DAVIES
SPEC MONDAY;BENEFIT-MISS DAVIES;PATRONAGE OF MAJ.BUCKLEY AND OFFICERS
15TH HUSSARS;G.A.-REGIMENTAL BAND;PRINTED BY "G.STRETTON"

W7;102 THEA HALIFAX,THEATRE
DATE 30-JAN-1832
TYPE DRAMATIC ROMANCE
MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARD'S
WORK HEART OF MID-LOTHIAN
LEAD ARGYLL-MR.HARLEY;STAUNTON-MR.ANDERSON;DAVID DEANS-MR.SIMPSON;
DUMBIEDIKES-MR.BODDIE;QUEEN CAROLINE-MRS.MANLY"FOR THIS NIGHT";
JEANIE-MRS.SIMPSON;EFFIE-MISS SIBERY;MADGE-MISS DAVIES
SPEC MONDAY;BENEFIT-MISS DAVIES;"WHITLEY & BOOTH,PRINTERS,CROWN
STREET,HALIFAX"

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W7;103  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-JAN-1833
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LEAD QUEEN CAROLINE-MRS.EYRE;JEANIE-MISS JARMAN;EFFIE-MRS.ELLIOT;
             MADGE-MISS NEWTON;ARGYLE-MR.PRITCHARD;STAUNTON-MR.FAUCIT;
             DUMBIEDIKES-MR.MACKAY;DAVID DEANS-MR.POWER
        SPEC THURSDAY

W7;104  THEA LONDON,TH.R.,DRURY LANE
        DATE 12-MAY-1835
        TYPE DRAMA
        SUPP THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARD'S
        AUTH T.DIBDIN
        WORK THE HEART OF MID-LOTHIAN
        LEAD ARGYLE-MR.COOPER;ROBERTSON/STAUNTON-MR.KING;DAVID DEANS-MR.
             YOUNGE;DUMBIEDIKES-MR.FITZWILLIAM;QUEEN CAROLINE-MRS H CRAMER;
             JEANIE-MISS E TREE"FIRST TIME";EFFIE-MISS H CAWSE;MADGE-MRS.
             FITZWILLIAM
        SONG "WILLIE WASTLE DWELT ON TWEED"-MR.FITZWILLIAM;"MY HEART IS SAIR
             FOR SOMEBODY"-MISS H CAWSE;"I ONCE WERE WED AND MONY A YEAR"-MRS
             C JONES(MRS.GLASS)
        SPEC TUESDAY;BENEFIT-MRS.FITZWILLIAM;SPECIAL OCCASION-THEATRE OPEN
             ONE NIGHT ONLY

W7;106  THEA LONDON,TH.R.,DRURY LANE
        DATE 19-MAY-1836
        TYPE DRAMA
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LEAD ARGYLE-MR.COOPER;STAUNTON-MR.KING;DAVID DEANS-MR.MATHEWS;
             DUMBIEDIKES-MR.MEADOWS;QUEEN CAROLINE-MRS.VINING;JEANNIE-MRS.
             SLOMAN;EFFIE-MISS LEE;MADGE-MRS.FITZWILLIAM
        SPEC THURSDAY

W7;107  THEA CHESTER,TH.R.
        DATE 21-OCT-1836
        MAIN THE HEART OF MID-LOTHIAN! (CELEBRATED DRAMA)
        SUPP ROB ROY OR AULD LANG SYNE!!
        WORK ROB ROY/HEART OF MID-LOTHIAN
        LEAD ARGYLE AND GALBRAITH-MR.RAYMOND;STAUNTON AND ROB ROY-MR.DALE;
             DUMBIEDIKES AND BAILIE-MR.HOWARD;DAVID DEANS AND SIR FREDERICK-
             MR.ANDREWS;BLACK FRANK AND RASHLEIGH-MR.THOMPSON;QUEEN CAROLINE-
             MISS WILSON;EFFIE AND ROBERT-MRS.HOWARD;JEANNIE AND FRANCIS-MRS
             DALE;MADGE AND HELEN-MRS.HERBERT;DI VERNON-MRS.RAYMOND
        SONG IN THE COURSE OF THE EVENING;"SOON THE SUN","AULD LANG SYNE",
             "PARDON NOW THE BOLD OUTLAW"-COMPANY;"A FAMOUS MAN WAS ROBIN
             HOOD"-MR.RAYMOND;"THE BEAUTIFUL MAID","RORY O'MOORE"-MRS.DALE;
             "THO' YOU LEAVE ME NOW IN SORROW"AND"FORLORN AND
             BROKENHEARTED"-MRS.DALE AND MRS.RAYMOND
        SPEC FRIDAY;G.A.-MR.  &  MRS.DALE;BENEFIT-MRS.DALE;COMBINATION
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W7;109 THEA HORNCASTLE,THEATRE
DATE 9-MAR-1837
TYPE DRAMA
MAIN THE HEART OF MID LOTHIAN
AUTH TERRY
WORK HEART OF MID-LOTHIAN
LEAD RATCLIFFE-MR J SMEDLEY;OAKDALE-MR.HILL;SADDLETREE-MR.HAYES; ROBERTSON/ STAUNTON-MR.CHAPLIN;DUMBIEDIKES-MR.LOCKWOOD;DAVID DEANS-MR.MONTAGUE; EFFIE-MRS.CHAPLIN;JEANNIE-MISS SMEDLEY; MADGE-MISS A SMEDLEY
SPEC THURSDAY

W7;110 THEA EDINBURGH,ADELPHI [SCOTLAND]
DATE 9-AUG-1837
TYPE NATIONAL DRAMA
MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.MONTAGUE STANLEY;STAUNTON-MR.GRAHAM;DUBIEDYKES[SIC]-MR.MACKAY;DAVID DEANS-MR.JOHNSON;QUEEN CAROLINE-MRS W H CRISP; EFFIE-MISS VINING;JEANIE-MISS ELIZA CRISP;MADGE-MISS NEWTON
SPEC WEDNESDAY;CITY IS NOT IDENTIFIED-POSSIBLE QUERY;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY

W7;111 THEA LIVERPOOL,TH.R.
DATE 16-SEP-1839
MAIN THE HEART OF MID-LOTHIAN(SCOTCH DRAMA)
SUPP CLEIKUM INN
WORK HEART OF MID-LOTHIAN/ST RONAN'S WELL
LEAD DUMBIEDYKES AND MEG DODDS-MR.MACKAY;ARGYLE-MR.GRAY;DAVID DEANS-MR.WEBSTER;ROBINSON/STAUNTON-MR W HOWARD;SHARPITLAW AND TYRREL-MR J RIDGWAY;QUEEN CAROLINE-MISS CLEAVER;JEANIE-MISS FAUCIT; EFFIE-MISS GRANT;MADGE-MRS.FITZWILLIAM(MARGERY MURDOCKSON-MR. SLAITER)
SONG "THERE CAM' A YOUNG MAN TO MY DADDIE'S DOOR"-MR.MACKAY AS MEG DODDS
SPEC MONDAY;G.A.-MRS.FITZWILLIAM,MR MACKAY;HIS BENEFIT;COMBINATION; CROSS-DRESSING

W7;112 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 4-FEB-1848
TYPE NATIONAL DRAMA
ACTS 3
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LEAD ARGYLE-MR.WILLIAM HOWARD;STAUNTON-MR.R.YOUNGE;DUMBIEDYKES-MR. MACKAY;DAVID DEANS-MR.RAY;QUEEN CAROLINE-MISS CLEAVER;EFFIE-MISS HARRIET COVENEY;JEANIE-MRS.TELLET;MADGE-MISS COVENEY
SPEC FRIDAY;G.A.OUT-MISS HELEN FAUCIT;G.A.-MR.MACKAY;"FIRST TIME THIS SEASON",QUERY COMPRESSED

W7;113 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-MAR-1848
TYPE NATIONAL DRAMA
ACTS 3
MAIN THE HEART OF MID-LOTHIAN OR,THE LILY OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN
LEAD AS AT 4-FEB-1848(SEE W7;112)
SPEC TUESDAY;G.A.-MR.MACKAY-FAREWELL TOUR

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W7;114  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-APR-1848
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LEAD AS AT 4-FEB-1848(SEE W7;112)
        SPEC MONDAY;G.A.-MR.MACKAY-FAREWELL TOUR

W7;116  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-MAY-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN!! OR THE LILY OF ST.LEONARDS
        COMP BISHOP-OVERTURE TO "LEGEND OF MONTROSE"
        WORK HEART OF MID-LOTHIAN/MONTROSE(OVERTURE)
        LEAD ARGYLE-MR.WYNDHAM;STAUNTON-MR.R.YOUNGE;DAVID DEANS-MR.W. COOPER;
             DUMBIEDYKES-MR.MACKAY;QUEEN CAROLINE-MISS CLEAVER; EFFIE-MISS T.
             BASSANO;MADGE-MISS PARKER;JEANNIE-MISS FRANKLAND
        SPEC SATURDAY;COMPRESSED;REVIVAL-"SECOND TIME THESE THREE YEARS";
             FAVOURITE MUSIC

W7;117  THEA DUBLIN,TH.R.
        DATE 10-MAR-1800
        TYPE ROMANTIC DRAMA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
        COMP JAMES BARTON,ARR.DR.HOLDEN
        WORK HEART OF MID-LOTHIAN
        LEAD ARGYLE-MR.SALTER;DAVID DEANS-MR.WILLIAMS;BUTLER-MR.FREDERICKS;
             DUMBIEDIKES-MR.JOHNSON;STAUNTON-MR.CALCRAFT;QUEEN CAROLINE-MRS.
             VAUGHAN;JEANNIE-MISS LACY;EFFIE-MISS A.JONES;MADGE-MISS CRAMER
        SPEC POSSIBLE QUERY CITY;REVIVAL-"AS ORIGINALLY PERFORMED IN DUBLIN
             EIGHT YEARS AGO";SATURDAY;DATE QUERY INCOMPLETE;G.A.-MONS
             LAPORTE; HIS BENEFIT

W7;118  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 29-AUG-1851
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN THE HEART OF MID-LOTHIAN OR THE LILY OF ST.LEONARDS
        COMP BISHOP-OVERTURE
        WORK HEART OF MID-LOTHIAN
        LEAD AS AT EDINBURGH,TH.R. 3-MAY-1851(SEE W7;116)
        SPEC FRIDAY;G.A.-MR.MACKAY;G.A.OUT-MR.POWRIE

W7;119  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-SEP-1854
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN!
        WORK HEART OF MID-LOTHIAN/GUY MANNERING(SPEC)
        LEAD DUMBIEDYKES-MR.MUNGALL;ARGYLE-MR.WYNDHAM;STAUNTON-MR.HARALD;
             DAVID DEANS-MR.BARRY;QUEEN CAROLINE-MISS WYATT;MADGE-MRS.
             MORTIMER; JEANIE-MISS PAGE;EFFIE-MISS JULIA JAMES
        SPEC MONDAY;BILL ALSO COVERS TUESDAY 5TH,WEDNESDAY 6TH SEPTEMBER
             1854; TUESDAY-A PRODUCTION OF "GUY MANNERING";G.A.-MR.MUNGALL,
             TOUR PREVIOUS TO LEAVING FOR AUSTRALIA;"G.A.OUT-THE DUVERNAY
             CHILDREN-(JUVENILE DANCERS);WEDNESDAY'S BILL INCLUDES "THE
             WARLOCK OF THE GLEN"
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W7;123 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-APR-1800
TYPE SCOTCH DRAMA
SUPP JEANIE DEANS OR THE SISTERS OF ST.LEONARDS
WORK HEART OF MID-LOTHIAN/ABBOT(SPEC)
LEAD ARGYLE-MR.J.ARCHER;STAUNTON-MR.H.VINCENT;DUMBIEDYKES-MR.R.S. PILLANS;JEANIE-MISS A.BIRCHENOUGH;EFFIE-MISS SAKER;MADGE-MISS R. LYONS
SONG "LAIRD O' COCKPEN"-MR.PILLANS
SPEC MONDAY;BENEFIT-MR.R.S.PILLANS;DATE QUERY INCOMPLETE;BILL ALSO COVERS,TUESDAY 14TH "GENERAL TICKET NIGHT"WHICH COMMENCES WITH "MARY QUEEN OF SCOTS"

W7;124 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 4-APR-1800
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
MAIN JEANIE DEANS OR,THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LEAD DAVID DEANS-MR.NORMAN;DUMBIEDYKES-MR.W.J.DOBSON;ARGYLE-MR. WYNDHAM;STAUNTON-MR.J.R.GIBSON;QUEEN CAROLINE-MISS HINTON; JEANIE-MISS MARRIOTT;EFFIE-MISS MARIE RHODES;MADGE-MRS.LYONS
SPEC MONDAY,ALSO TUESDAY 5TH APR;DATE QUERY INCOMPLETE;G.A.-MISS MARRIOTT

W7;125 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-DEC-1800
TYPE SCOTTISH ROMANTIC DRAMA
ACTS 4
MAIN JEANIE DEANS OR,THE SISTERS OF ST.LEONARDS
AUTH C.H.HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LEAD WOMEN AS AT 4-APR-18(SEE W7;124) DAVID DEANS-MR.NORMAN; DUMBIEDIKES-MR.R.S.PILLANS;ARGYLE-MR.NEVILLE;STAUNTON-MR.J. EDWARDS
SPEC MONDAY,ALSO TUESDAY 13TH DEC.;DATE QUERY INCOMPLETE;G.A.-MISS MARRIOTT

W7;129 THEA LONDON,TH.R.,WESTMINSTER (ASTLEY'S)
DATE 26-JAN-1863
TYPE DRAMA
ACTS 3
MAIN THE TRIAL OF EFFIE DEANS
AUTH DION BOUCICAULT
WORK HEART OF MID-LOTHIAN
LEAD JEANNIE-MRS.D.BOUCICAULT;COUNSEL FOR THE DEFENCE-MR.D. BOUCICAULT; EFFIE-MISS EDITH STUART;MADGE-MISS ROSE LECLERQ;THE QUEEN-MRS. JOHNSON;ROBERTSON/STAUNTON-MR.SWINBOURNE;DAVID DEANS-MR.RYDER; RATCLIFF-MR.DEWAR;DUMBIEDIKE-MR.LEESON;ARGYLE-MR. H.VANDENHOFF
SPEC MONDAY;RUN-"EVERY EVENING DURING THE WEEK";NEW SCENERY;FIRST TIME IN LONDON;"PLAY BILL AND UNIVERSAL EVENING ADVERTISER";G.A. -MR.-MRS. D.BOUCICAULT

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W7;130  THEA LONDON,TH.R.,WESTMINSTER (ASTLEY'S)
        DATE 2-FEB-1863
        TYPE DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS!
        AUTH D.BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LEAD AS AT 26-JAN-1863(SEE W7;129)EXCEPT,THE QUEEN-MRS.SKELLY
        SPEC MONDAY-RUN"DURING THE WEEK"

W7;132  THEA LONDON,SURREY THEATRE
        DATE 9-MAR-1863
        TYPE SCOTTISH DRAMA
        MAIN EFFIE DEANS! THE LILY OF ST.LEONARDS
        AUTH J.B.JOHNSTONE
        WORK HEART OF MID-LOTHIAN
        LEAD STAUNTON-MR.FREDERIC ROBINSON;RATCLIFFE-MR.BASIL POTTER;
             ARGYLE-MR. SHEPHERD;DAVID DEANS-MR.VOLLAIRE;DUMBIEDIKES-MR.
             GOURLAY;JEANIE-MISS MARGARET EBURNE(MRS.EBURNE);EFFIE-MISS EMMA
             ROBBERDS;MADGE-MISS G.PAUNCEFORT;QUEEN CAROLINE-MISS E.WEBSTER.
        SPEC MONDAY;RUN-"DURING THE WEEK";"STRONG DOMESTIC INTEREST"

W7;133  THEA LONDON,TH.R.,WESTMINSTER (ASTLEY'S)
        DATE 16-MAR-1863
        TYPE DRAMA
        ACTS 3
        MAIN THE TRIAL OF EFFIE DEANS!
        AUTH DION BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LEAD AS AT 2-FEB-1863(SEE W7;130)
        SPEC MONDAY;RUN-"DURING THE WEEK";G.A.-MR.AND MRS.D.BOUCICAULT

W7;134  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 6-APR-1863
        TYPE BURLESQUE
        SUPP A NEW TRIAL OF EFFIE DEANS
        AUTH W.R.OSMAN
        WORK HEART OF MID-LOTHIAN
        LEAD STAUNTON-MISS MARIA DALY;DAVY DEANS-MR.STRETTON;DUMBIEDIKES-MR.
             J. HOWARD;COUNSEL FOR THE DEFENCE-"SOMEBODY WHO MUST BE SEEN TO
             BE APPRECIATED";JENNY DEANS-MR.GEORGE YARNOLD;EFFIE-MISS LYDIA
             FOOTE; MADGE-MISS C.GRAYHAM
        SPEC MONDAY-RUN "DURING THE WEEK";SPECIAL OCCASION-EASTER-MONDAY; NEW
             SCENERY,COSTUMES,ETC.;CROSS-DRESSING

W7;136  THEA LONDON,SURREY THEATRE
        DATE 9-MAY-1833
        TYPE DRAMA
        MAIN THE WHISTLER;OR,THE FATE OF THE LILY OF ST.LEONARDS
        AUTH G.D.PITT(FORD)
        WORK HEART OF MID-LOTHIAN
        LEAD DONACHA DHU-MR.WALLACK;STAUNTON-MR.MAITLAND;KNOCKDUNDER-MR.
             EUGENE MACARTHY;DICKY DUTTON-MR.SMITH;THE WHISTLER-MISS MACARTHY;
             LADY STAUNTON-MRS.WILKINSON;JEANIE BUTLER-MISS JORDAN
        SPEC THURSDAY;"FIRST TIME AT THIS THEATRE AND FOR THIS NIGHT ONLY"
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W7;138  THEA LONDON,PRINCESS'S THEATRE
        DATE 18-APR-1849
        TYPE OPERA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        AUTH CAPT.RAFTER(FORD)
        COMP CARAFA
        WORK HEART OF MID-LOTHIAN
        LEAD ARGYLL-HERR MENGIS;GEORGE-MR.CHARLES BRAHAM;SHARPITLAW-MR.H.
             HORNCASTLE;RATCLIFF-MR.WEISS;TYBURN TAM-MR.HONEY;BLACK FRANK-MR.
             WYNN;JEANIE-MISS POOLE;EFFIE-MISS LANZA;MADGE-MDLLE.NAU
        SPEC WEDNESDAY;"FIRST TIME";G.A.-MADEMLLE.NAU;NEW SCENERY;GRAND OPERA

W7;140  THEA LONDON,PRINCESS'S THEATRE
        DATE 7-MAY-1849
        TYPE OPERA
        ACTS 3
        MAIN THE HEART OF MID-LOTHIAN
        COMP CARAFA
        WORK HEART OF MID-LOTHIAN
        LEAD AS AT 18-APR-1849(SEE W7;138)EXCEPT,TYBURN TAM-MR.STACY
        SPEC MONDAY;"FOURTEENTH TIME";G.A.OUT-NERUDA FAMILY(MUSICIANS); GRAND
             OPERA

W8;10   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 14-MAR-1818
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
        AUTH POCOCK(FORD)
        COMP DAVY,BISHOP
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.
             SINCLAIR; ROB ROY-MR.MACREADY;DOUGAL-MR.TOKELY;BAILIE-MR.LISTON;
             DI VERNON-MISS STEPHENS;HELEN-MRS.EGERTON
        SPEC SATURDAY;"2ND TIME";NEW SCENERY

W8;11   THEA LONDON,TH.R.,DRURY LANE
        DATE 26-MAR-1818
        TYPE ROMANTICK DRAMA
        ACTS 3
        MAIN ROB ROY,THE GREGARACH
        AUTH G.SOANE(FORD)
        WORK ROB ROY
        LEAD THE DUKE-MR.POWELL;GEN.VERNON-MR.BENGOUGH;SIR RASHLEIGH-MR.RAE;
             ROB ROY-MR.H.JOHNSTON;CAPT.EDWARDS-MR.BARNARD;DI VERNON-MISS
             SMITHSON;HELEN(MOTHER OF ROB ROY)-MRS.GLOVER
        SPEC THURSDAY;"2ND TIME";NEW SCENERY,COSTUMES,ETC..

W8;12   THEA BIRMINGHAM,TH.R.
        DATE 30-MAR-1818
        TYPE MELO DRAMATIC SPECTACLE
        MAIN ROB ROY;OR,THE TRAVELLER'S PORTMANTEAU
        AUTH W.T.MONCRIEFF(FORD)
        WORK ROB ROY
        LEAD ROB ROY-MR.LEE;MACULLAMORE-MR.CARLES;GEN.VERNON-MR.GROVE;
             JONATHAN MORRIS-MR.DECHAMP;DONALD JARVIE-MR.MEREDITH;HELEN
             CAMPBELL-MRS.PINCOTT;DIANA VERNON-MISS PHILLIPS
        SPEC MONDAY;"FOURTH NIGHT";G.A.-MR.DECHAMP;G.A.OUT-MISS CLARA FISHER
             AND THE LILLIPUTIAN COMPANY,MRS.CHARLES KEMBLE
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W8;15   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-APR-1818
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
        COMP BISHOP,DAVY
        WORK ROB ROY
        LEAD AS AT 14-MAR-1818(SEE W8;10)
        SPEC SATURDAY;"11TH TIME"

W8;16   THEA DUBLIN,TH.R. [A]
        DATE 11-MAY-1800
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
        COMP BISHOP,DAVY,HODSON(A NEW OVERTURE)
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.YOUNGER;BAILIE-MR.W.FARREN;RASHLEIGH-MR.
             THOMPSON; FRANCIS-MR.HORN;ROB ROY-MR.COBHAM;DI VERNON-MRS.
             LAZENBY;HELEN-MRS.YATES
        SONG "SONS OF FREEDOM"-MR.HORN
        SPEC QUERY CITY;"FIRST TIME IN THIS KINGDOM";MONDAY;DATE QUERY
             INCOMPLETE; "AS NOW PERFORMING AT THE THEATRE-ROYAL,COVENT
             GARDEN";NEW SCENERY FROM MARINARI;PRINTER-NOLAN,3,SUFFOLK-ST.

W8;17   THEA DUBLIN,TH.R. [A]
        DATE 8-AUG-1800
        TYPE OPERA
        MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
        COMP BISHOP,DAVY,HODSON
        WORK ROB ROY
        LEAD AS AT 11-MAY-18-(SEE W8;16)EXCEPT,DI VERNON-MISS STEPHENS,
             "FIRST TIME IN THIS KINGDOM"
        SPEC SATURDAY;DATE QUERY INCOMPLETE;G.A.-MISS STEPHENS;"NOLAN,
             PRINTER, 3 SUFFOLK-STREET"

W8;18   THEA UNKNOWN,TH.R.
        DATE 30-OCT-1818
        TYPE MUSICAL PLAY
        MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.MCGIBBON;FRANCIS-MR.PAYNE;RASHLEIGH-MR.BASS;
             ROB ROY-MR.COOPER;DOUGAL-MR.BROWNE;HELEN-MRS.MCGIBBON; DI
             VERNON-MRS.GARRICK
        SPEC FRIDAY;QUERY CITY-PRINTED,SMITH AND GALWAY,POOL LANE

W8;19   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 20-JAN-1819
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 14-MAR-1818(SEE W8;10)EXCEPT,FRANCIS-MR.DURUSET "FIRST
             TIME";DOUGAL-MR.EMERY"FIRST TIME";HELEN-MRS.FAUCIT
        SPEC WEDNESDAY
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W8;20   THEA BATH,TH.R.
        DATE 26-JAN-1820
        TYPE PLAY
        MAIN ROB ROY;OR,AULD LANG SYNE!
        COMP BISHOP
        WORK ROB ROY
        LEAD ROB ROY-MR.WARDE;SIR FREDERICK-MR.WILLIAMS;FRANCIS-MR.POWER;
             RASHLEIGH-MR.ROWBOTHAM;BAILIE-MR.W.WILLIAMS;DOUGAL-MR.
             CUNNINGHAM; DI VERNON-MRS.HUMBY;HELEN-MRS.POPE
        SPEC WEDNESDAY;SPECIAL OCCASION-CHARITY PERFORMANCE FOR "DISTRESSED
             POOR";"J.AND J.KEENE,PRINTERS,BATH JOURNAL OFFICE,7,KINGSMEAD
             STREET"

W8;21   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-FEB-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        AUTH J.POCOCK(ANON-FORD)
        COMP DAVY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.ANDERSON;RASHLEIGH-MR.ALEXANDER;FRANCIS-MR.
             BENSON; ROB ROY-MR.HAMERTON;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF;DI
             VERNON-MISS MCALPINE;HELEN-MRS.RENAUD
        SPEC TUESDAY;"SECOND TIME IN THIS CITY";RUN;NEW SCENERY

W8;22   THEA UNKNOWN,TH.R.
        DATE 18-MAR-1819
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY/MARMION(SONG)
        LEAD SIR FREDERICK-MR.YOUNGER;RASHLEIGH-MR.THOMPSON;FRANCIS-MR.HORN;
             ROB ROY-MR.COBHAM;BAILIE-MR.LYNCH;DOUGAL-MR.WARD;DI VERNON-MISS
             BYRE;HELEN-MISS WHITTAKER
        SONG "MY LOVE IS LIKE THE RED,RED ROSE","AULD LANG SYNE","OFT IN A
             STILLY NIGHT","THE LAST WORDS OF MARMION"-MR.HORN;"JESSY OF
             DUMBLAINE","HAS SHE THEN FAIL'D IN HER TRUTH","MOLLY
             ASTORE"-MISS BYRNE
        SPEC THURSDAY;QUERY CITY-PART BILL;"FIRST TIME THIS SEASON";
             BENEFIT-MR. HORN;FAVOURITE MUSIC

W8;24   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 2-APR-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        COMP DAVY
        WORK ROB ROY
        LEAD AS AT 16-FEB-1819 (SEE W8;21)
        SPEC FRIDAY;"41ST TIME"

W8;25   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 27-MAY-1819
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR
        COMP BISHOP,DAVY
        WORK ROB ROY
        LEAD AS AT 20-JAN-1819(SEE W8;19)
        SPEC THURSDAY
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W8;26   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-JUN-1819
        TYPE PLAY
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LEAD AS AT 16-FEB-1819(SEE W8;21)
        SPEC SATURDAY;BENEFIT-EDINBURGH THEATRICAL FUND;"ONLY TIME THIS SEASON"

W8;27   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 11-JUN-1819
        TYPE MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        COMP BISHOP,DAVY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.DURUSET;
             ROB ROY-MR.MACREADY;DOUGAL-MR.COMER;BAILIE-MR.LISTON;DI VERNON-
             MISS STEPHENS;HELEN-MRS.FAUCIT
        SPEC FRIDAY;BENEFIT-MR.EMERY

W8;28   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 14-JUL-1819
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 11-JUN-1819(SEE W8;27)EXCEPT,ROB ROY-MR.YATES"FIRST TIME";
             DOUGAL-MR.EMERY
        SPEC WEDNESDAY;"THE LAST TIME THIS SEASON"

W8;29   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-OCT-1819
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
        COMP BISHOP,DAVY
        WORK ROB ROY
        LEAD AS AT 11-JUN-1819(SEE W8;27)EXCEPT,DI VERNON-MISS M.TREE;
             DOUGAL-MR.EMERY
        SPEC FRIDAY;SPECIAL OCCASION-"BY SPECIAL DESIRE OF THE DUKE AND
             DUCHESS OF KENT"

W8;31   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-DEC-1819
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        COMP DAVY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.ANDERSON;RASHLEIGH-MR.ALEXANDER;FRANCIS-MR.
             HUCKEL; ROB ROY-MR.COOPER;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF;DI
             VERNON-MRS.GARRICK;HELEN-MRS.RENAUD
        SPEC SATURDAY;REVIVAL
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W8;33 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-APR-1820
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 11-DEC-1819(SEE W8;31)EXCEPT,ROB ROY-MR.PRIOR"HIS FIRST APPEARANCE AT THIS THEATRE"
SPEC THURSDAY

W8;34 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-MAY-1820
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
WORK ROB ROY
LEAD AS AT 11-DEC-1819(SEE W8;31)
SONG "AT THE END OF THE PLAY"-"THE DOUGAL CREATURE'S VISIT TO EDINBURGH"-MR.DUFF
SPEC FRIDAY;BENEFIT-MR.DUFF;FAVOURITE CHARACTER;FAVOURITE MUSIC

W8;34R THEA LONDON,TH.R.,COVENT GARDEN
DATE 7-JUN-1820
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
COMP BISHOP,DAVY
WORK ROB ROY
LEAD AS AT 11-JUN-1819(SEE W8;27)EXCEPT,DOUGAL-MR.EMERY
SPEC WEDNESDAY

W8;35 THEA MARGATE,TH.R.
DATE 25-AUG-1820
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.FALKNER;SIR FREDERICK-MR.PRITCHARD;FRANCIS-MR.LATHAM; RASHLEIGH-MR.MARSHALL;DOUGAL-MR.LEE;BAILIE-MR.SHEPPARD;DI VERNON-MISS BEAUMONT;HELEN-MRS.FAUCIT
SONG "ROY'S WIFE","ROB ROY MACGREGOR,O"-COMPANY;"OH MY LOVE'S LIKE THE RED ROSE","THOUGH I LEAVE YOU NOW"WITH MISS BEAUMONT,"AULD LANG SYNE", "O LIFE IS LIKE A SUMMER FLOWER"-MR.LATHAM;"AH WOULD IT WERE MY HUMBLE LOT","A HIGHLAND LAD MY LOVE WAS BORN", "FORLORN AND BROKEN HEARTED" WITH MR.MARSHALL-MISS BEAUMONT;"A FAMOUS MAN WAS ROBIN HOOD"-MR. MARSHALL
SPEC FRIDAY;POSSIBLE QUERY CITY-PRINTER INDISTINCT,PENCILLED NOTE IDENTIFIES; G.A.-MRS.FAUCIT

W8;37 THEA UNKNOWN,TH.R.
DATE 24-NOV-1820
TYPE MUSICAL PLAY
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.MCGIBBON;RASHLEIGH-MR.BASS;ROB ROY-MR.YOUNGE; DOUGAL-MR.BROWNE;BAILIE-MR.TAYLEURE;FRANCIS-MR.LARKIN;DI VERNON-MISS HAMMERSLEY;HELEN-MRS.MCGIBBON
SONG "THE BIRTH OF LIBERTY","SCOTS WHA HA'E"-MR.LARKIN;"A HIGHLAND LAD MY LOVE WAS BORN"-MISS HAMMERSLEY
SPEC QUERY CITY;FRIDAY;BENEFIT-MR.LARKIN

W8;38 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 28-FEB-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
AUTH J.POCOCK
COMP DAVY
WORK ROB ROY
LEAD SIR FREDERICK-MR.ANDERSON;RASHLEIGH-MR.ALEXANDER;FRANCIS-MR. HUCKEL; ROB ROY-MR.CALCRAFT;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF; HELEN-MRS. RENAUD;DI VERNON-MISS ROCK
SPEC WEDNESDAY;FIRST TIME THIS SEASON

W8;39 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-MAR-1821
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 28-FEB-1821 (SEE W8;38)
SPEC SATURDAY;"NINETIETH NIGHT OF ROB ROY MACGREGOR"

W8;40 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-MAY-1821
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 28-FEB-1821 (SEE W8;38)EXCEPT,RASHLEIGH-MR.DENHAM
SPEC THURSDAY;BENEFIT-MRS.RENAUD

W8;41 THEA LONDON,TH.R.,COVENT GARDEN
DATE 22-JUN-1821
TYPE MUSICAL DRAMA
MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.DURUSET; ROB ROY-MR.MACREADY;DOUGAL-MR.EMERY;BAILIE-MR.LISTON;DI VERNON-MISS STEPHENS;HELEN-MRS.FAUCIT
SPEC FRIDAY;BENEFIT-MR.BLANCHARD(OWEN)

W8;43 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-AUG-1821
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.ANDERSON;RASHLEIGH-MR.DENHAM;FRANCIS-MR.HORN; ROB ROY-MR.CALCRAFT;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF;HELEN-MRS. RENAUD;DI VERNON-MISS WILSON
SONG "MARCH TO THE BATTLE FIELD"-MR.HORN;"MY HIGHLAND LADDIE"-MISS WILSON
SPEC TUESDAY;G.A.-MISS WILSON,MR.HORN;G.A.OUT-MR.ISAACS

W8;46 THEA LONDON,TH.R.,DRURY LANE
DATE 6-JUL-1821
TYPE OPERA
MAIN ROB ROY MACGREGOR;OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.FOOTE;RASHLEIGH-MR.BARNARD;FRANCIS-MR.HORN;ROB ROY-MR.COOPER;DOUGAL-MR.VINING;BALIE[SIC]-MR.MACKAY;DI VERNON-MADAME VESTRIS; HELEN-MRS.EGERTON
SPEC FRIDAY;"2D TIME AT THIS THEATRE";G.A.-MACKAY

W8;47 THEA LONDON,TH.R.,COVENT GARDEN
DATE 3-OCT-1821
TYPE OPERA
MAIN ROB ROY MACGREGOR
COMP BISHOP,DAVY
WORK ROB ROY
LEAD AS AT 22-JUN-1821(SEE W8;41)EXCEPT,ROB ROY-MR.YATES;DI VERNON-MISS HALLANDE "FIRST TIME"
SPEC WEDNESDAY

W8;48 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 11-OCT-1821
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD SIR FREDERICK-MR.YOUNGER;RASHLEIGH-MR.BAKER;FRANCIS-MR.LEONI LEE; ROB ROY "SECOND TIME"-MR.TERRY;DOUGAL-MR.J.RUSSELL; BAILLIE-MR. TAYLEURE;HELEN-MRS.JOHNSON;DI VERNON-MISS CAREW
SPEC THURSDAY;"2ND TIME AT THIS THEATRE"

W8;49 THEA LIVERPOOL,TH.R.
DATE 22-OCT-1821
TYPE MUSICAL PLAY
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.MCGIBBON;FRANCIS-MR.LARKIN;RASHLEIGH-MR.BASS; ROB ROY-MR.SALTER;DOUGAL-MR.BROWNE;BAILIE-MR.CHAPMAN;HELEN-MRS. MCGIBBON;DI VERNON-MISS STEPHENS
SONG "CHARLEY IS MY DARLING"-MISS STEPHENS
SPEC MONDAY;G.A.-MISS STEPHENS

W8;50 THEA SHEFFIELD,THEATRE
DATE 15-NOV-1821
TYPE COMIC OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.FARRELL;RASHLEIGH-MR.CARTER;FRANCIS-MR.PEARMAN; ROB ROY-MR.MUDE;DOUGAL-MR.NEVILLE;BAILLIE-MR.BUTLER;DI VERNON-MISS HALFORD;HELEN-MRS.POPE
SONG "MY LOVE'S LIKE THE RED,RED ROSE","MY NATIVE LAND,GOODNIGHT", "AULD LANG SYNE","O'ER WOODS AND WILDS"AND THE DUETS"THO' YOU LEAVE ME NOW IN SORROW","FORLORN AND BROKEN HEARTED"WITH MISS HALFORD-MR.PEARMAN
SPEC THURSDAY

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W8;51   THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 30-NOV-1821
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD ROB ROY-MR.RYDER;SIR FREDERICK-MR.KELLY;RASHLEIGH-MR.DARLEY;
             FRANCIS-MR.WILLIAMSON;BAILIE-MR.WILLIAMS;DOUGAL-MR.TAYLOR;HELEN
           -MISS HARGRAVE;DI VERNON-MRS.MITCHELL
        SPEC FRIDAY;"FOR THE 157TH TIME BY THIS ESTABLISHMENT"

W8;52   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-MAR-1822
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.FAULKENER;RASHLEIGH-MR.DENHAM;FRANCIS-MR.
             HUCKEL; ROB ROY-MR.TERRY,DUE TO CALCRAFT'S ILLNESS;BAILIE-MR.
             MACKAY;DOUGAL-MR.DUFF;HELEN-MRS.RENAUD;DI VERNON-MISS BYRNE
        SPEC MONDAY

W8;53   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 16-MAR-1822
        TYPE OPERA
        MAIN ROB ROY MACGREGOR OR,AULD LANG SYNE
        COMP BISHOP,DAVY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.DURUSET;
             ROB ROY-MR.MACREADY;BAILIE-MR.LISTON;DOUGAL-MR.EMERY;DI VERNON-
             MISS STEPHENS;HELEN-MRS.FAUCIT
        SPEC SATURDAY

W8;54   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 31-JUL-1822
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LEAD AS AT 4-MAR-1822(SEE W8;52)EXCEPT SIR FREDERICK-MR.MUNRO;ROB
             ROY-MR.CALCRAFT;DI VERNON-MISS M.TREE
        SPEC WEDNESDAY;G.A.-MISS M.TREE

W8;56   THEA LONDON,SURREY THEATRE
        DATE 5-SEP-1822
        TYPE MELO DRAMATIC ROMANCE
        ACTS 3
        MAIN ROB ROY,OR,AULD LANGSYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.NICHOLSON;RASHLEIGH-MR.WAYLETT;FRANCIS-MR.
             FOSTER; ROB ROY-MR.H.KEMBLE;DOUGAL-MR.COOK;BAILIE-MR.WYATT;DI
             VERNON-MISS GLOVER;HELEN-MISS HUDDART
        SPEC THURSDAY;"FIRST TIME"AT THIS THEATRE
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W8;57 THEA BRISTOL,TH.R.
DATE 18-SEP-1822
TYPE HISTORICAL COMIC OPERA
SUPP ROB ROY MCGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD DI VERNON-MISS STEPHENS;FRANK-MR.SMITH;ROB ROY-MR.BARRY;BAILIE-MR.REEVE;SIR FREDERICK-MR.CARLES;RASHLEIGH-MR.WILLIAMS;DOUGAL-MR.BALLS;HELEN-MRS.MCCREADY
SONG "THE LAST ROSE OF SUMMER","HEAR ME,HEAR ME","IN DOUBT AND FEAR", "I LOVE THEE"WITH MR.SMITH;"HIGHLAND LADDIE","WOULD IT WERE MY HUMBLE LOT"-MISS STEPHENS;"BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS","WHAT IS IT THAT DRIVES THE RED ROSE FROM THY CHEEK", "AULD LANG SYNE","THO' YOU LEAVE ME HERE IN SORROW"WITH MISS STEPHENS-MR.SMITH
SPEC WEDNESDAY;G.A.-MISS STEPHENS,MR.SMITH

W8;58 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 7-OCT-1822
TYPE OPERA
MAIN ROB ROY MACGREGOR
COMP PERCIVAL-NEW OVERTURE
WORK ROB ROY
LEAD SIR FREDERICK-MR.YOUNGER;RASHLEIGH-MR.BAKER;FRANCIS-MR.LEONI LEE; ROB ROY-MR.TERRY;DOUGAL-MR.W.WEST;BAILIE-MR.LISTON;DI VERNON-MISS PATON"FIRST TIME";HELEN-MRS.JOHNSTON
SONG "DUKE HAMILTON WAS AS FAIR AS A LORD"-MISS PATON
SPEC MONDAY;BENEFIT-MR.TERRY;"FIRST TIME THIS SEASON"

W8;59 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-OCT-1822
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.LEE;RASHLEIGH-MR.DENHAM;FRANCIS-MR LEONI LEE; ROB ROY-MR.CALCRAFT;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF;HELEN-MRS RENAUD;DI VERNON-MISS STEPHENS
SONG "CALEDONIA,LAND OF GLORY"WITH MISS STEPHENS DUETS ON THE AIRS OF "ROY'S WIFE OF ALDIVALLOCH"AND"YE BANKS AND BRAES"-MR LEONI LEE; "AH,WOULD IT WERE MY HUMBLE LOT","THE HIGHLAND LADDIE","AULD ROBIN GRAY"-MISS STEPHENS
SPEC FRIDAY;G.A.-MISS STEPHENS,MR LEONI LEE

W8;60 THEA LONDON,TH.R.,COVENT GARDEN
DATE 30-NOV-1822
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR OR,AULD LANG SYNE
COMP (BISHOP) CHIEFLY DAVY
WORK ROB ROY
LEAD AS AT 16-MAR-1822(SEE W8;53)EXCEPT DOUGAL-MR.COMER;BAILIE-MR W FARREN;DI VERNON-MISS M TREE
SPEC SATURDAY

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W8;61    THEA BATH,TH.R.
         DATE 2-DEC-1822
         TYPE MUSICAL PLAY
         MAIN ROB ROY;OR AULD LANG SYNE
         WORK ROB ROY
         LEAD ROB ROY-A GENTLEMAN"HIS FIRST APPEARANCE ON ANY STAGE";SIR
              FREDERIC-MR.LEE;FRANCIS-MR.HUCKEL;RASHLEIGH-MR.MATTHEWS;
              BALLIE(SIC)-MRS. WILLIAMS;DOUGAL-MR J FISHER;HELEN-MISS DANCE;DI
              VERNON-MISS GEORGE
         SPEC MONDAY;POSSIBLE QUERY CROSS-DRESSING
W8;62    THEA LONDON,TH.R.,DRURY LANE
R/A      DATE 25-FEB-1823
         TYPE OPERA
         MAIN ROB ROY MACGREGOR
         WORK ROB ROY
         LEAD SIR FREDERICK-MR.POPE;RASHLEIGH-MR.YOUNGE;FRANCIS-MR.MELROSE;
              DOUGAL-MR.TERRY;ROB ROY-MR.COOPER;BAILLIE-MR.LISTON;DI VERNON-
              MISS STEPHENS;HELEN-MRS W WEST
         SPEC TUESDAY;"THE THEATRICAL OBSERVER,NO 397"
W8;62    THEA LONDON,TH.R.,DRURY LANE
R/B      DATE 26-FEB-1823
         MAIN SEE W8;62R/A
         WORK ROB ROY
         SPEC WEDNESDAY;THE THEATRICAL OBSERVER,NO 398-CONTAINS NOTICE FOR
              PREVIOUS DAY'S PERFORMANCE,ALSO AN ADVANCED NOTICE FOR "THE LADY
              OF THE LAKE"

W8;63A   THEA LONDON,TH.R.,COVENT GARDEN
         DATE 4-FEB-1823
         TYPE OPERA
         MAIN ROB ROY MACGREGOR
         COMP (BISHOP)MAINLY DAVY
         WORK ROB ROY
         LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.DURUSET;
              ROB ROY-MR.YATES;DOUGAL-MR.COMER;BAILIE-MR W FARREN;DIANA-MISS M
              TREE;HELEN-MRS.FAUCIT
         SPEC TUESDAY;SEE ALSO W13;24-DOUBLED BILL

W8;63B   THEA LONDON,TH.R.,DRURY LANE
         DATE 4-MAR-1823
         TYPE OPERA
         MAIN ROB ROY MACGREGOR
         WORK ROB ROY
         LEAD AS AT 25-FEB-1823(SEE W8;62R/A)
         SPEC TUESDAY;THE THEATRICAL OBSERVER,NO 403

W8;63C   THEA LONDON,TH.R.,DRURY LANE
         DATE 5-MAR-1823
         MAIN SEE W8;63B
         WORK ROB ROY
         SPEC WEDNESDAY;THE THEATRICAL OBSERVER,NO 404-CONTAINS NOTICE FOR
              PREVIOUS DAY'S PERFORMANCE

W8;64    THEA LONDON,TH.R.,COVENT GARDEN
         DATE 21-JUN-1823
         TYPE OPERA
         MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
         WORK ROB ROY
         LEAD AS AT 4-FEB-1823(SEE W8;63A)EXCEPT,ROB ROY-MR.MACREADY
         SPEC OPERA;SATURDAY
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W8;66 THEA LONDON,TH.R.,DRURY LANE
DATE 1-MAY-1823
TYPE OPERA
MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD AS AT 25-FEB-1823(SEE W8;62R/A)
SPEC THURSDAY

W8;67 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-JUL-1823
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.FAULKNER;RASHLEIGH-MR.DENHAM;FRANCIS-MR.HORN; ROB ROY-MR.CALCRAFT;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF;DI VERNON-MISS STEPHENS;HELEN-MRS.RENAUD
SONG "AH! WOULD IT WERE MY HUMBLE LOT","THE HIGHLAND LADDIE","AULD ROBIN GRAY",WITH MR.HORN,DUETS ON THE AIRS OF "ROY'S WIFE OF ALDIVALLOCH", "YE BANKS AND BRAES"-MISS STEPHENS
SPEC TUESDAY;G.A.-MISS STEPHENS,MR.HORN (SEE ALSO W8;59)

W8;68 THEA DUNDEE,TH.R. [SCOTLAND]
DATE 2-AUG-1823
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.RYDER;SIR FREDERICK-MR.CHRISTIE;RASHLEIGH-MR.WELSH; FRANCIS-MR.POWER;BAILIE-MR.WILLIAMS;DOUGAL-MR.LEECH;HELEN-MRS. ANGUS;DI VERNON-MRS.LANE
SPEC SATURDAY;197TH TIME BY THIS COMPANY"(RECENTLY PERFORMED IN THE CALEDONIAN THEATRE,EDINBURGH,WITH RAPTUROUS APPLAUSE)"

W8;69 THEA LIVERPOOL,TH.R.
DATE 15-AUG-1823
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY/MARMION (SONG)
LEAD BAILIE-MR.W.FARREN;FRANCIS-MR.MELROSE;MAJ.GALBRAITH-MR.TAYLOR; MR.OWEN-MR.BLANCHARD;SIR FREDERICK-MR.MCGIBBON;RASHLEIGH-MR. BASS;ROB ROY-MR.VANDENHOFF;DOUGAL-MR.BROWNE;HELEN-MRS.FAUCIT; DI VERNON-MISS HALLANDE
SONG "WE'RE A'NODDIN"-MISS HALLANDE;"THE LAST WORDS OF MARMION"-MR. MELROSE
SPEC FRIDAY;G.A.-MR.W.FARREN,MR.MEADOWS,MR.BLANCHARD,MR.TAYLOR,MR. MELROSE,MRS.FAUCIT,MISS HALLANDE;HER BENEFIT;FAVOURITE MUSIC

W8;70 THEA LONDON,TH.R.,DRURY LANE
DATE 6-DEC-1823
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD SIR FREDERICK-MR.POPE;RASHLEIGH-MR.ARCHER;FRANCIS-MR.HORN; ROB ROY-MR.MACREADY;DOUGAL-MR.BROWNE;BAILIE-MR.LISTON;DI VERNON-MISS STEPHENS;HELEN-MRS.BUNN
SONG "MARCH TO THE BATTLE FIELD"-MR.HORN
SPEC SATURDAY

W8;71 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-DEC-1823
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 22-JUL-1823(SEE W8;67)EXCEPT,FRANCIS-MR.BING;DI VERNON-MISS HALFORD
SPEC MONDAY;"FIRST TIME THIS SEASON"

W8;72 THEA BATH,UNKNOWN
DATE 2-JAN-1824
TYPE MUSICAL PLAY
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.YATES;SIR FREDERICK-MR.YOUNGER;FRANCIS-MR.BLAND; RASHLEIGH-MR.MATTHEWS;BAILIE-MR.WOULDS;DOUGAL-MR.J.FISHER; HELEN-MRS.SHEPPARD;DI VERNON-MISS GEORGE
SPEC POSSIBLE QUERY CITY AND THEATRE UNSPECIFIED-PRINTERS "J.AND J. KEENE,AT THE BATH JOURNAL AND GENERAL PRINTING-OFFICE,7, KINGSMEAD-STREET";G.A.-MR.YATES;G.A.OUT-MRS.YATES(LATE BRUNTON); FRIDAY

W8;73 THEA CORK,TH.R.
DATE 8-MAY-1800
TYPE MUSICAL PLAY
MAIN ROB ROY MCGREGOR OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR H JOHNSTON;SIR FREDERIC-MR.CURTIS;RASHLEIGH-MR.PRIOR; FRANCIS-MR.CALCRAFT;BAILLIE-MR.SHUTER;DOUGAL-MR.COLLIER;HELEN-MRS.SHUTER;DIANNO[SIC] VERNON-MRS.WAYLETT
SONG "OH SAY NOT WOMAN'S HEART IS BOUGHT","REST WARRIOR REST","A HIELAND LAD MY LOVE WAS BORN","HURRA FOR THE BONNETS OF BLUE"-MRS.WAYLETT
SPEC FRIDAY;DATE QUERY INCOMPLETE;G.A.-MRS.WAYLETT,MR.H JOHNSTON;HIS BENEFIT;"W SCRAGGS,PRINTER 117 GEORGE'S-STREET"

W8;74 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-MAY-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.FAULKNER;RASHLEIGH-MR.PRITCHARD;FRANCIS-MR. BING;ROB ROY-MR.CALCRAFT;BAILIE-MR.MACKAY;DOUGAL-MR.DUFF; DI VERNON-MISS HALFORD;HELEN-MRS.RENAUD
SONG AFTER THE OPERA"BAILIE NICOL JARVIE'S JOURNEY TO ABERFOIL"-MR. MACKAY
SPEC MONDAY;BENEFIT-MR.MACKAY;FAVOURITE CHARACTER;FAVOURITE MUSIC

W8;75 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 28-MAY-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 17-MAY-1824(SEE W8;74)
SONG AFTER THE OPERA-"THE DOUGAL CREATURE'S ACCOUNT O' HERSEL'"-MR. DUFF; "BAILIE JARVIE'S JOURNEY TO ABERFOIL"-MR.MACKAY
SPEC FRIDAY;BENEFIT-MR.DUFF;FAVOURITE MUSIC

W8;76 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 30-JUN-1824
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR OR AULD LANG SYNE
WORK ROB ROY
LEAD AS AT 17-MAY-1824(W8;74)EXCEPT SIR FREDERICK-MR.LYNCH; DI VERNON-MISS PATON"FIRST APPEARANCE IN THAT CHARACTER IN THIS CITY"
SONG "MARY OF CASTLE CARY"
SPEC WEDNESDAY;G.A.-MISS PATON

W8;77 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 9-JUN-1824
TYPE NATIONAL MELO-DRAMA
MAIN ROB ROY,THE GREGARACH
COMP "ENTIRE NEW MUSIC"
WORK ROB ROY
LEAD SIR HILDEBRAND-MR.BAKER;RASHLEIGH-MR.CLIFFORD;FRANCIS-MR. HAMILTON; ROB ROY-MR.AITKEN;SIR FREDERICK-MR.HENDERSON;BAILIE-MR. ALEXANDER "SECOND TIME IN THIS CITY";DUGALD-MR W ALEXANDER; HELEN-MISS MONTGOMERY;DI VERNON-MISS MCKEEVER
SONG "THOU ART GONE AWA FRAE ME MARY","THE LAST ROSE O' SUMMER"-MISS MCKEEVER;"COME FILL MY BRAVE BOYS ONCE MORE TO THE BRIM", "GUDENIGHT AND JOY BE WI' YOU A'","THEY'RE A' NODDIN' AT OUR HOUSE AT HAME", "TRAMP TRAMP O'ER MOSS AND FELL"(FIRST TIME IN THIS CITY)"THERE'S NAE LUCK ABOUT THE HOUSE WHEN ROB HE IS AWA'", "WILLIE BREW'D A PECK O' MAUT","MCGREGOR MCGREGOR'S NO MORE", FINALE"ROB ROY WAS A BONNY BONNY BOY AND A BONNY BOY I'M SURE WAS HE"
SPEC WEDNESDAY;POSSIBLE DATE QUERY-INK JOTTING IDENTIFIES;N.B.CAST INCLUSION OF "SIR HILDEBRAND"-THIS IS DEFINITELY NOT PIECE OF SAME NAME AT W8;11, DRURY LANE,1818;JOTTING INITIALLED "TCD"

W8;78 THEA LIVERPOOL,TH.R.
DATE 11-AUG-1824
TYPE MUSICAL PLAY
MAIN ROB ROY,OR AULD LANG SYNE
WORK ROB ROY
LEAD BAILIE-MR.MEADOWS;FRANCIS-MR.HUNT;DOUGAL-MR.BROWNE;SIR FRANCIS[SIC]-MR.MCGIBBON;RASHLEIGH-MR.BASS;ROB ROY-MR.VANDENHOFF; HELEN-MRS. BUNN;DI VERNON-MISS FORDE
SPEC WEDNESDAY;BENEFIT-MR.MEADOWS;G.A.-MR.BROWNE,MR.KNIGHT,MR. MEADOWS, MISS FORDE,MRS.BUNN;G.A.OUT-MR.KNIGHT,MISS CLARA FISHER, MISS SMITHSON

W8;79 THEA DUBLIN,TH.R.,GEORGE'S ST.
DATE 7-SEP-1800
TYPE OPERA
MAIN ROB ROY MACGREGOR OR AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.HAMMERTON;RASHLEIGH-MR.RAE;FRANCIS-MR.MELLON; MAJ.GALBRAITH-MR.BROUGH;ROB ROY-MR.CALCRAFT;DI VERNON-MISS HAMILTON;HELEN-MRS.SHUTER
SONG "A FAMOUS MAN WAS ROBIN HOOD","AULD LANG SYNE"-MR.BROUGH; "A HIGHLAND LAD MY LOVE WAS BORN","AH WOULD IT WERE MY HUMBLE LOT"-MISS HAMILTON
SPEC POSSIBLE QUERY CITY-BILL DOES NOT IDENTIFY;PRINTER-WM SCRAGGS, PRINTER,GEORGE'S ST.;MONDAY;DATE QUERY INCOMPLETE

W8;81 THEA DUNDEE,TH.R. [SCOTLAND]
DATE 21-SEP-1824
TYPE NATIONAL PLAY
MAIN ROB ROY MACGREGOR;OR AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR.RYDER;SIR FREDERICK-MR.MITCHELL;BAILIE-MR.WILLIAMS;
FRANCIS-MR.COLLYER;RASHLEIGH-MR.LEECH;DOUGAL-MR.TAYLOR;HELEN-
MRS.FAWCETT;DI VERNON-MRS.RYDER
SONG "BID ME DISCOURSE"-MRS.RYDER
SPEC TUESDAY

W8;82 THEA LEICESTER,UNKNOWN [A]
DATE 21-OCT-1824
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD ROB ROY-MR H JOHNSTON;BAILIE-MR.DODD;RASHLEIGH-MR.JONES;SIR
FREDERICK-MR.GIFFORD;FRANCIS-MR.BRANDON;DOUGAL-MR.SHIELD;DI
VERNON-MISS SALMON; HELEN-MISS DAVIES
SONG "SOON THE SUN WILL GAE TO REST","AULD LANG SYNE", "HARK! FROM ST
MUNGO'S TOWER","ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY,
VARIOUS;"OH! MY LOVE'S LIKE THE RED RED ROSE", "THOUGH I LEAVE
YOU NOW"AND "FORLORN AND BROKEN-HEARTED"WITH MISS SALMON-MR.
BRANDON;"A FAMOUS MAN WAS ROBIN HOOD"-MR.HAMBLETON(MAJ.
GALBRAITH);"AH! WOULD IT WERE MY HUMBLE LOT","A HIGHLAND LAD"-
MISS SALMON
SPEC QUERY CITY AND THEATRE-DAMAGED BILL;G.A.-MR H JOHNSTON;
BILL-PRINTED BY "CHAMBERLAIN,PRINTER EAST-GATES";THURSDAY;QUERY
LEICESTER-SEE W8;92 FOR PRINTER,ALSO W8;22

W8;83 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 27-OCT-1824
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD SIR FREDERICK-MR.YOUNGER;RASHLEIGH-MR.PRITCHARD;FRANCIS-MR.
MELROSE; ROB ROY-MR.HAMBLIN;DOUGAL-MR.DUFF("FIRST TIME");
BAILIE-MR.WILLIAMS "FIRST TIME";DI VERNON-MRS.GARRICK;HELEN-MRS.
GLOVER
SPEC WEDNESDAY

W8;84 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-JAN-1825
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.LYNCH;RASHLEIGH-MR.DENHAM;FRANCIS-MR.THORNE
"FIRST APPEARANCE IN THAT CHARACTER HERE";ROB ROY-MR.PRITCHARD;
BAILIE-MR.MACKAY;DOUGAL-MR.MCGREGOR
SONG "MARCH TO THE BATTLE FIELD"-MR.THORNE
SPEC FRIDAY

W8;85 THEA WINTERTON,NEW THEATRE
DATE 14-FEB-1825
TYPE MUSICAL PLAY
MAIN ROB ROY;OR THE DAYS OF AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.CLARKE;FRANCIS-MRS.TEMPLETON;RASHLEIGH-MR.CRAWSHAW; BAILIE-MR.TEMPLETON(DOUBLES OWEN);DOUGAL-MR.NORTH;ELLEN(SIC)-MRS.CLARKE;DI VERNON-MRS.GILES;MAJ.GALBRAITH-MR.FREDERICKS= ENTIRE CAST
SONG "SOON THE SUN WILL GAE TO REST","ROYS WIFE OF ALDIVALOCH"-CHORUS; "PARDON NOW THE BOLD OUTLAW"-FINALE;DUET "THO I LEAVE THE [SIC] NOW IN SORROW";SONGS-"A HIGHLAND BED[SIC] MY LOVE WAS BORN","AULD LANG SYNE","A FAMOUS MAN WAS ROBIN HOOD"
SPEC MONDAY;PRINTER-RICHARDSON,PRINTER,BRIGG;"FOR THE FIRST TIME HERE"

W8;86 THEA BARROW,NEW THEATRE
DATE 14-MAR-1825
TYPE MELO-DRAMATIC PLAY
MAIN ROB ROY;OR THE DAYS OF LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.CLARKE;RASHLEIGH-MR.CRAWSHAW;FRANCIS-MRS.TEMPLETON; BAILIE-MR.LAMB;DOUGAL-MR.FREDERICKS;HELEN-MRS.CLARKE;DI VERNON-MRS.GILES;MATTIE-MRS.TEMPLETON(SEE FRANCIS)(DOES NOT LIST SIR FREDERICK)
SPEC MONDAY;PRINTER-THOMAS TOPPING,HULL

W8;87 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 30-MAR-1825
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.RYDER;SIR FREDERICK-MR.BARRETT;RASHLEIGH-MR.CLIFTON; FRANCIS-MR.COLLYER;BAILIE-MR.WILLIAMS;DOUGAL-MR.BERRIMAN;HELEN-MISS EDMISTON;DI VERNON-MRS.FROMOW(CAST ALSO INCLUDES BAILIE GRAHAM,INVERSHALLOCH)
SONG "MARCH TO THE BATTLE FIELD"-MR.COLLYER
SPEC WEDNESDAY;"SECOND NIGHT OF THE NEW VERSION...RECIEVED LAST NIGHT"; NEW SCENERY,DRESSES,ETC

W8;89 THEA KIRKTON,NEW THEATRE
DATE 27-MAY-1825
TYPE PLAY
MAIN ROB ROY;OR AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.CLARKE;SIR FREDERICK-MR.LAMBE;RASHLEIGH-MR.CRAWSHAW; FRANCIS-MRS.CLARKE;BAILLIE-MR.YOUNG;DOUGAL-MR.JARVIS;DI VERNON-MRS.GILES;HELEN-"MRS BURNS"
SONG "SOON THE SUN","ROY'S WIFE"-CHORUS;"PARDON NOW THE BOLD OUTLAW"-FINALE;SONG-"OH! MY LOVE'S LIKE THE RED RED ROSE","AH! WOULD IT WERE","FORLORN AND BROKEN-HEARTED","A HIGHLAND LAD","AULD LANG SYNE","A FAMOUS MAN";DUET-"THOUGH I LEAVE THEE NOW IN SORROW"
SPEC FRIDAY;PRINTER-ISAAC WILSON...HULL;"NEVER ACTED HERE"; CROSS-DRESSING

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W8;90   THEA LIVERPOOL,UNKNOWN [A]
        DATE 5-AUG-1825
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        AUTH POCOCK
        WORK ROB ROY
        LEAD ROB ROY-MR.COOPER;BAILIE-MR.MEADOWS;SIR FREDERICK-MR.MCGIBBON;
             FRANCIS-MR C BLAND;RASHLEIGH-MR.BASS;DOUGAL-MR.DIDDEAR;HELEN-
             MRS.MCGIBBON;DI VERNON-MISS HOLDAWAY"FIRST TIME"
        SPEC QUERY CITY AND THEATRE,PART BILL;FRIDAY;G.A.-MR.MEADOWS,MR.
             COOPER; HIS BENEFIT;G.A.OUT-MASTER BURKE-JUVENILE;POSSIBLY
             LIVERPOOL(SEE W8;97)

W8;91   THEA LIVERPOOL,UNKNOWN [A]
        DATE 16-SEP-1825
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        AUTH POCOCK
        WORK ROB ROY
        LEAD MR.OWEN-MR.BLANCHARD;ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.
             MCGIBBON; FRANCIS-MR C BLAND;RASHLEIGH-MR.BASS;BAILIE-MR.CARTER;
             DOUGAL-MR. DIDDEAR;HELEN-MRS.MCGIBBON;DI VERNON-MISS POVEY(SEE
             ALSO W8;90)
        SONG "A HIGHLAND LAD","WHO WOULD NOT LOVE?","TWAS NATURE'S GAY DAY",
             "THE LAD THAT I LOVE"-MISS POVEY ALSO"THO' YOU LEAVE ME NOW IN
             SORROW","FORLORN AND BROKEN-HEARTED"WITH MR C BLAND
        SPEC QUERY CITY AND THEATRE,PART-BILL;FRIDAY;G.A.OUT-MISS SMITHSON; G.
             A.-MR.BLANCHARD,MISS POVEY;HER BENEFIT;POSSIBLY LIVERPOOL(SEE W8;
             97)

W8;92   THEA LEICESTER,THEATRE
        DATE 3-OCT-1825
        TYPE OPERATIC PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.WALDRON;BAILEY[SIC]-MR.DODD;FRANCIS-MR.BRANDON;
             RASHLEY[SIC]-MR.MILLER;SIR FREDERICK-MR.GIFFORD;DOUGAL-MR.
             JULIAN;DI VERNON-MISS BRANDON;HELEN-MISS DAVIES
        SPEC MONDAY;PRINTER-CHAMBERLAIN...EAST-GATES

W8;93   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 12-OCT-1825
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        COMP (BISHOP)MAINLY DAVY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.MASON;FRANCIS-MR.DURUSET;
             ROB ROY-MR.WARDE;DOUGAL-MR.RAYNER;BAILIE-MR W FARREN;DI VERNON-
             MISS PATON;HELEN-MISS LACY
        SPEC WEDNESDAY
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W8;95   THEA UNKNOWN,THEATRE
        DATE 30-OCT-1800
        TYPE MUSICAL DRAMA
        MAIN ROB ROY, OR AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.FOOT;RASHLEIGH-MR.WOODHILL;FRANCIS-MR.
             RITCHINGS; ROB ROY-MR.LEE;DOUGAL-MR.BANCKER;BAILIE-MR.BARNES;
             HELEN-MRS.CLARKE; DI VERNON-MRS.DE LUCE
        SONG "A! WOULD IT WERE MY HUMBLE LOT","MY HIGHLAND LAD"-MRS.DE LUCE,
             ALSO"THOUGH YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH
             MR.RICHINGS
        SPEC QUERY CITY;SATURDAY;DATE QUERY-INCOMPLETE

W8;96   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 9-NOV-1825
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 12-OCT-1825(SEE W8;93)EXCEPT RASHLEIGH-MR.POWER;HELEN-MRS.
             FAUCIT
        SPEC WEDNESDAY

W8;97   THEA LIVERPOOL,TH.R.
        DATE 12-DEC-1825
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        AUTH POCOCK
        WORK ROB ROY
        LEAD AS AT"UNKNOWN"16-SEP-1825(SEE W8;91)EXCEPT MR.OWEN-MR.REES; DI
             VERNON-MISS FIELD(SEE ALSO W8;90)
        SONG "THE RED RED ROSE","AULD LANG SYNE","FLY NOT YET","WHEN DAYLIGHT
             FADES","SMILE AGAIN MY BONNIE LASSIE","WILL WATCH THE BOLD
             SMUGGLER"-MR C BLAND
        SPEC MONDAY;G.A.-MR C BLAND;HIS BENEFIT

W8;98   THEA SHEFFIELD,THEATRE
        DATE 23-DEC-1825
        TYPE OPERATIC DRAMA
        SUPP ROB ROY "(ADAPTED FOR AN AFTERPIECE)"
        WORK ROB ROY
        LEAD ROB ROY-MR.SALTER;SIR FREDERICK-MR.PHILLIPS;FRANCIS-MR.WALTON;
             RASHLEIGH-MR.KING;BAILLIE-MR.DE CAMP;DOUGAL-MR.BARRATT;DI
             VERNON-MRS.FISHER;HELEN-MRS.OGILVIE
        SPEC POSSIBLE CITY QUERY-DAMAGED BILL;FRIDAY;COMPRESSED;PRINTER-H A
             BACON...SHEFFIELD

W8;100  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 29-DEC-1825
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 9-NOV-1825(SEE W8;96)EXCEPT DI VERNON-MISS HAMMERSLEY
        SPEC THURSDAY
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W8;101  THEA LONDON,TH.R.,DRURY LANE
        DATE 5-JAN-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.POPE;RASHLEIGH-MR.ARCHER;FRANCIS-MR.SINCLAIR
             "2ND APPEARANCE ON THIS STAGE";ROB ROY-MR.WALLACK"1ST TIME";
             DOUGAL-MR.BROWNE;BAILIE-MR.LISTON;DI VERNON-MISS STEPHENS;
             HELEN-MRS.BUNN
        SONG "THE MOUNTAIN MAID"-MR.SINCLAIR
        SPEC THURSDAY

W8;103  THEA LONDON,TH.R.,DRURY LANE
        DATE 6-MAR-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 5-JAN-1826(SEE W8;101)EXCEPT RASHLEIGH-MR.YOUNGE;
             BAILIE-MR.HARLEY;HELEN-MRS.FIELD
        SONG "THE MOUNTAIN MAID"-MR.SINCLAIR
        SPEC MONDAY

W8;104A THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 20-MAR-1826
        TYPE MUSICAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.RYDER;FRANCIS-MR.MELROSE;RASHLEIGH-MR.BASS;SIR
             FREDERICK-MR.GRIEG;BAILIE-MR.MCGREGOR;DOUGAL-MR.ROBERTSON;DI
             VERNON-MRS.HAYDN CORRI;HELEN-MRS.YOUNG(CAST ALSO INCLUDES BAILIE
             GRAHAM AND INVERSHALLOCH)
        SONG "THE RED,RED ROSE","THE LASS OF GOWRIE","ROYAL CHARLIE","BLUE
             BONNETS"-MR.MELROSE,ALSO"THOUGH YOU LEAVE ME","FORLORN AND
             BROKEN-HEARTED"WITH MRS.H.CORRI,WHO SINGS "A HIGHLAND LAD","SAY
             NOT WOMAN'S HEART IS BOUGHT","LO! HEAR THE GENTLE LARK"-MRS.H.
             CORRI
        SPEC MONDAY;BENEFIT-MRS.H.CORRI;"(PERFORMED NEARLY 300 TIMES BY THIS
             ESTABLISHMENT)"

W8;104B THEA WINDSOR,TH.R.
        DATE 18-AUG-1834
        MAIN BERTRAM,OR,THE CASTLE OF ST.ALDOBRAND
        SUPP ROBINSON CRUSOE AND HIS MAN FRIDAY,OR THE BOLD BUCCANEERS
        SPEC MONDAY;ALIEN-BILL PASTED ON REVERSE OF W8;104A

W8;106  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 24-MAR-1826
        TYPE NATIONAL OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MRS.ANGEL;FRANCIS-MRS.HAYDN CORRI;RASHLEIGH-MRS.COLLIER;
             SIR FREDERICK-MRS.YOUNG;DOUGAL-MRS.MCGREGOR;BAILIE-MRS.
             ROBERTSON; DI VERNON-MR.MELROSE;HELEN-MR.RYDER
        SPEC FRIDAY;"SECOND VERSION";ROLES REVERSED-CROSS-DRESSING
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W8;107  THEA LONDON,TH.R.,DRURY LANE
        DATE 10-JUN-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.POPE;RASHLEIGH-MR.YOUNGE;FRANCIS-MR.HORN;ROB
             ROY-MR.WALLACK;DOUGAL-MR.BROWNE;BAILIE-MR.HARLEY;DI VERNON-MISS
             STEPHENS;HELEN-MRS.BUNN
        SPEC SATURDAY

W8;108  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 21-JUN-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.SERLE;FRANCIS-MR.C.BLAND;
             ROB ROY-MR.WARDE;DOUGAL-MR.RAYNER;BAILLIE-MR.W.FARREN;DI VERNON-
             MISS HAMMERSLEY;HELEN-MRS.FAUCIT
        SPEC WEDNESDAY

W8;109  THEA LIVERPOOL,TH.R.
        DATE 29-JUN-1826
        TYPE MUSICAL DRAMA
        ACTS 2
        SUPP ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.WARDE;SIR FREDERICK-MR.DOYNE;RASHLEIGH-MR.RAYMOND;
             FRANCIS-MR.HUNT;BAILIE-MR.REES;DOUGAL-MR.HAMMOND;DI VERNON-MISS
             FIELD;HELEN-MRS.OGILVIE
        SPEC THURSDAY;G.A.-MR.WARDE;G.A.OUT-MR.C.KEMBLE;COMPRESSED

W8;110  THEA BRISTOL,UNKNOWN [A]
        DATE 1-JAN-1800
        TYPE DRAMA
        ACTS 2
        SUPP ROB ROY "(COMPRESSED INTO TWO ACTS)"
        WORK ROB ROY
        LEAD ROB ROY-MR.CLARKSON;FRANK-MR.BYNG;RASHLEIGH-MR.BARRY;SIR
             FREDERICK-MR.VILLARS;DOUGAL-MR.DUFF;BAILIE-MR.WOULDS;HELEN-MRS.
             MCCREADY; DI VERNON-MISS LOVE
        SONG "THE HIGHLANDER'S BRIDE","OVER THE WATER TO CHARLIE","THO' YOU
             LEAVE ME NOW"WITH MR.BYNG-MISS LOVE;"AULD LANG SYNE"-MR.BYNG;"A
             FAMOUS MAN WAS ROBIN HOOD"-MR.ALDRIDGE(MAJ.GALBRAITH);"O HONE
             ARIE","ROY'S WIFE"-COMPANY,VARIOUS
        SPEC QUERY CITY AND THEATRE,DAMAGED BILL;PRINTER SOMERTON,NARROW
             WINE-STREET;DATE QUERY-NONE,ASSIGNED;COMPRESSED;G.A.-MISS LOVE;
             POSSIBLY BRISTOL(SEE W8;115)

W8;111  THEA UNKNOWN
        DATE 21-AUG-1826
        TYPE MUSICAL PLAY
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LEAD MAJ.GALBRAITH-MR.BEDFORD;DOUGAL-MR.BROWNE;ROB ROY-MR.VANDENHOFF;
             SIR FREDERICK-MR.DOYNE;RASHLEIGH-MR.RAYMOND;FRANCIS-MR.HUNT;
             BAILIE-MR.REES;HELEN-MRS.OGILVIE;DI VERNON-MISS STEPHENS
        SONG "KELVIN GROVE","A HIGHLAND LAD","CHARLIE IS MY DARLING","COME,
             LOVE,TO ME","I'VE BEEN ROAMING"-MISS STEPHENS
        SPEC QUERY CITY AND THEATRE,PART BILL;MONDAY;G.A.-MR.BROWNE,MR.
             BEDFORD, MISS STEPHENS
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W8;113 THEA PERTH,TH.R. [SCOTLAND]
DATE 26-AUG-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
WORK ROB ROY
LEAD BAILIE-MR.TERRY;FRANCIS-MR.COLLIER;SIR FREDERICK-MR.WILTON; RASHLEIGH-MR.B.HILL;ROB ROY-MR.DENHAM;DOUGAL-MR.AIKIN;HELEN-MRS. STANLEY;DI VERNON-MISS DYER
SPEC SATURDAY;G.A.-MR.TERRY

W8;114 THEA PERTH,TH.R. [SCOTLAND]
DATE 6-SEP-1826
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 26-AUG-1826(SEE W8;113)EXCEPT,ROB ROY-MR.PRITCHARD;BAILIE-MR.DENHAM"FIRST APPEARANCE IN THAT CHARACTER";DI VERNON-MISS NOEL
SONG "I LOVE THEE,MAID FOR LOVING ME","FORLORN AND BROKEN-HEARTED"AND "THOUGH YOU LEAVE ME NOW IN SORROW"WITH MISS NOEL-MR.COLLIER; "OH! WAS I TO BLAME TO LOVE HIM?","A HIGHLAND LAD"-MISS NOEL
SPEC WEDNESDAY

W8;115 THEA BRISTOL,TH.R.
DATE 20-SEP-1800
TYPE DRAMA
ACTS 2
SUPP ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD AS AT UNKNOWN,1-JAN-1800(SEE W8;110)EXCEPT,ROB ROY-MR.WARDE; DI VERNON-MRS.GOULD
SONG "AH! WOULD IT WERE MY HUMBLE LOT","THO' YOU LEAVE ME NOW"AND "FORLORN AND BROKEN-HEARTED"WITH MR.BYNG-MRS.GOULD;"AULD LANG SYNE"-MR.BYNG;"A FAMOUS MAN WAS ROBIN HOOD"-MR. BEDFORD(GALBRAITH); "O HONE ARIE","ROY'S WIFE"-COMPANY,VARIOUS
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;COMPRESSED;"PRINTING-OFFICE, NARROW WINE-STREET";G.A.-MR.BEDFORD(MAJ.GALBRAITH),MR.WARDE;HIS BENEFIT

W8;116 THEA LIVERPOOL,UNKNOWN [A]
DATE 6-SEP-1800
TYPE OPERA/MUSICAL DRAMA
MAIN ROB ROY
SUPP GUY MANNERING
WORK ROB ROY/GUY MANNERING
LEAD GALBRAITH AND GABRIEL-MR.BEDFORD;DOUGAL AND DIRK-MR.BROWNE;MR. OWEN-MR.BLANCHARD;SIR FREDERICK AND SEBASTIEN-MR.DOYNE; RASHLEIGH AND COL. MANNERING-MR.RAYMOND;FRANCIS AND BERTRAM-MR. HUNT;BAILIE AND GLOSSIN-MR.REES;ROB ROY-MR.VANDENHOFF;HELEN AND MEG MERRILIES-MRS.OGILVIE; DI VERNON AND JULIA-MISS LOVE; LUCY-MISS HOLDAWAY
SONG "COURSE OF THE EVENING"-"OVER THE WATER TO CHARLEY","THE HIGHLANDER'S BRIDE","THO' YOU LEAVE ME"WITH MR.HUNT,"TELL ME DEAREST JEMMY", "LET HOPE CHEER THY BOSOM"-MISS LOVE;"THE RED RED ROSE","AULD LANG SYNE"-MR.HUNT;"A FAMOUS MAN WAS ROBIN HOOD", "LIBERTY AND WINE","FOLLOW HIM","NON PIU ANDRAI"-MR.BEDFORD
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;G.A.-MESSRS.BLANCHARD,BEDFORD AND BROWNE,MISS LOVE;BENEFIT-MR.BEDFORD;COMBINATION;POSSIBLY LIVERPOOL-SEE SONG "TRANSLATED BY A GENTLEMAN OF LIVERPOOL"

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W8;117  THEA UNKNOWN
        DATE 25-SEP-1826
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LEAD FRANCIS-MR.SINCLAIR;BAILIE-MR.MACKAY"FIRST APPEARANCE ON THIS
             STAGE"; ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.DOYNE;
             RASHLEIGH-MR.RAYMOND; DOUGAL-MR.HAMMOND;HELEN-MRS.OGILVIE;DI
             VERNON-MISS FIELD
        SONG "THE RED RED ROSE","AULD LANG SYNE","ORYNTHIA","BLUE BONNET",
             "THO' I LEAVE THEE NOW"AND"FORLORN AND BROKEN-HEARTED" WITH MISS
             FIELD-MR.SINCLAIR
        SPEC QUERY CITY AND THEATRE,PART BILL;G.A.-MR.MACKAY,MR.SINCLAIR;G.A.
             OUT-MASTER BURKE;MONDAY

W8;119  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 5-OCT-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.YOUNGER;RASHLEIGH-MR.RAYMOND;FRANCIS-MR.
             MELROSE; ROB ROY-MR.DALE"FIRST APPEARANCE IN LONDON";DOUGAL-MR.
             ROSS;BAILIE-MR.W.FARREN;DI VERNON-MADAME VESTRIS;HELEN-MRS.GLOVER
        SONG "NEW SCOTCH SONGS BY MDME VESTRIS AND MR.MELROSE"-"BLUE BONNETS
             OVER THE BORDER","MACLAIN'S INVITATION","COME THRO'THE HEATHER,
             RONALD", "HURRAH FOR THE BONNETS OF BLUE"
        SPEC THURSDAY;"FIRST TIME THIS SEASON";BENEFIT-MR.MELROSE

W8;120  THEA LIVERPOOL,TH.R.
        DATE 9-NOV-1826
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        AUTH POCOCK
        WORK ROB ROY
        LEAD AS AT 29-JUN-1826(SEE W8;109)EXCEPT ROB ROY-MR.VANDENHOFF; SIR
             FREDERICK-MR.POWELL
        SPEC THURSDAY

W8;121  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 16-NOV-1826
        TYPE OPERA
        MAIN ROB ROY MACGREGOR OR, AULD LANG SYNE
        COMP (BISHOP)DAVY
        WORK ROB ROY
        LEAD AS AT 21-JUN-1826(SEE W8;108)EXCEPT DOUGAL-MR.EVANS; DI
             VERNON-MISS PATON
        SPEC THURSDAY
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W8;122 THEA LEICESTER,THEATRE
DATE 24-NOV-1826
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR;OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.RAYMOND;BAILIE-MR.GILL;SIR FREDERICK-MR.ROBINSON; RASHLEIGH-MR.SIMPSON;DOUGAL-MR.FOSTER;FRANCIS-MISS WRIGHTON;DI VERNON-MRS. RAYMOND;HELLEN[SIC]-MISS RIVERS
SONG "THE SUN WILL GAE TO REST","HARK FROM ST MUNGO'S TOWER","ROY'S WIFE", "PARDON NOW THE BOLD OUTLAW"-COMPANY VARIOUS;"THE RED RED ROSE", "AULD LANG SYNE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED" WITH MRS.RAYMOND-MISS WRIGHTON;"AH! WOULD IT WERE","A HIGHLAND LAD"-MRS.RAYMOND
SPEC FRIDAY;PRINTER-CHAMBERLAIN...EAST-GATES;BENEFIT-MISS WRIGHTON

W8;123 THEA LIVERPOOL,TH.R.
DATE 4-DEC-1826
TYPE MUSICAL PLAY
SUPP ROB ROY
WORK ROB ROY
LEAD AS AT 9-NOV-1826(SEE W8;120)
SONG "IN THE COURSE OF THE EVENING"-LIST INCLUDES "O' MY LOVE'S LIKE THE RED ROSE","BLUE BONNETS","AULD LANG SYNE","THO' YOU LEAVE ME NOW"AND "WE PART TO MEET NO MORE"WITH MISS FIELD-MR.HUNT;"A FAMOUS MAN IS ROBIN HOOD"-MR.ANDREWS;"AH! WOULD IT WERE MY HUMBLE LOT","A HIGHLAND LAD MY LOVE WAS BORN"-MISS FIELD
SPEC MONDAY;BENEFIT-MR.HUNT

W8;124 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 12-DEC-1826
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.RYDER;SIR FREDERICK-MR.DUNN;RASHLEIGH-MR.AIKEN; BAILIE-MR.TAYLOR;FRANCIS-MR.MELROSE;DOUGAL-MR J FRASER;DI VERNON-MRS. BOYLE;HELEN-MRS W CLIFFORD
SONG "THE RED RED ROSE","THE MINSTREL BOY TO THE WARS IS GONE","AULD LANGSYNE","HURRAH FOR THE BONNETS OF BLUE","THO' I LEAVE THEE NOW" AND"FORLORN AND BROKEN-HEARTED"WITH MRS.BOYLE-MR.MELROSE; "THERE'S A TEAR THAT FALLS","A HIGHLAND LAD"-MRS.BOYLE
SPEC TUESDAY;G.A.OUT-S. HERR CLINE(ON THE ELASTIC CORD);"(FOR THE 329TH TIME BY MR.RYDER'S ESTABLISHMENT)";"(2ND VERSION)"-CAST INCLUDES BAILIE GRAHAME AND INVERSHALLOCH

W8;126 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-DEC-1826
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR, AULD LANGSYNE
WORK ROB ROY
LEAD FRANCIS-MR.SINCLAIR;SIR FREDERICK-MR.LYNCH;RASHLEIGH-MR. ARMSTRONG; ROB ROY-MR.PRITCHARD;BAILIE-MR.MACKAY;DOUGAL-MR. DENHAM"FOURTH APPEARANCE IN THAT CHARACTER";DI VERNON-MISS NOEL; HELEN-MRS.RENAUD
SONG "A RED RED ROSE","JOHN ANDERSON","MY AIN FIRESIDE","BLUE BONNETS", "SCOTS WHA HA'E"-MR.SINCLAIR;"AH! WOULD IT WERE","THE HIGHLAND LADDIE"DUETS TO TUNES OF "ROY'S WIFE"AND"YE BANKS AND BRAES"WITH MR.SINCLAIR-MISS NOEL
SPEC FRIDAY;G.A.-MR.SINCLAIR

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W8;127  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-DEC-1826
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
        WORK ROB ROY
        LEAD N.B.DOUGAL-MR.DENHAM"HIS THIRD APPEARANCE IN THAT CHARACTER" AS
             AT 22-DEC-1826(SEE W8;126)
        SONG MR.SINCLAIR SINGS "HEY, THE BONNY BREASTKNOTS" AND OMITS "SCOTS
             WHA HA'E"
        SPEC TUESDAY

W8;128  THEA LONDON,TH.R.,DRURY LANE
        DATE 1-JAN-1827
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 10-JUN-1826(SEE W8;107)EXCEPT RASHLEIGH-MR.ARCHER;BAILIE-
             MR.LISTON;HELEN-MRS W WEST
        SPEC MONDAY

W8;130  THEA LONDON,TH.R.,DRURY LANE
        DATE 16-JAN-1827
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 10-JUN-1826(SEE W8;107)EXCEPT RASHLEIGH-MR.ARCHER;
             BAILIE-MR.LISTON(MRS.BUNN RETURNS)
        SPEC TUESDAY

W8;131  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 12-MAR-1827
        TYPE MELO-DRAMA/NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMUIR (INTO 3 ACTS)
        SUPP ROB ROY
        WORK ROB ROY/BRIDE OF LAMMERMOOR
        LEAD ROB ROY-MR.RYDER"UPWARDS OF 350 TIMES";FRANCIS AND BUCKLAW-MR.
             FELTON; SIR FREDERICK AND LOCKHART-MR.TURNER;RASHLEIGH AND SIR
             WILLIAM-MR. ANDERTON;BAILIE AND CALEB-MR.MCGREGOR;DOUGAL AND
             EDGAR-MR.AITKEN; DI VERNON-MRS.MANGEON;HELEN AND LUCY ASHTON-MRS.
             POPE
        SPEC MONDAY;COMPRESSED;COMBINATION;BENEFIT-MR.AITKEN;DUPLICATE SEE
             ALSO W10;104

W8;132  THEA BRISTOL,TH.R.
        DATE 13-MAR-1827
        TYPE DRAMA
        ACTS 2
        SUPP ROB ROY MACGREGOR OR,AULD LANG SYNE"COMPRESSED INTO TWO ACTS"
        WORK ROB ROY
        LEAD ROB ROY-MR.FITZWAYLETT;FRANK-MR.HENRY;RASHLEIGH-MR.HORSEMAN; SIR
             FREDERICK-MR.MATTHEWS;DOUGAL-MR.DUFF;BAILIE-MR.BAKER; ELLEN[SIC]
           -MRS.MCCREADY;DI VERNON-A YOUNG LADY"HER FIRST APPEARANCE ON ANY
             STAGE"
        SONG "AH! WOULD IT WERE","THO' YOU LEAVE ME NOW"AND"FORLORN AND
             BROKEN-HEARTED"WITH MR.HENRY-A YOUNG LADY;"AULD LANG SYNE"-MR.
             HENRY;"A FAMOUS MAN WAS ROBIN HOOD"-MR.RAE(MAJ.GALBRAITH);"O
             HONE ARIE", "ROY'S WIFE"-COMPANY
        SPEC TUESDAY;COMPRESSED;"SOMERTON, PRINTER"
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W8;134 THEA MANCHESTER,UNKNOWN [A]
DATE 20-AUG-1827
TYPE NATIONAL DRAMA
MAIN THE GREGARACH;OR ROB ROY,AND THE CLACHAN OF ABERFOIL
WORK ROB ROY
LEAD ROB ROY-MR.DIDDEAR;SIR FREDERICK-MR.DOYNE;RASHLEIGH-MR.WILLIAMS; FRANCIS-MR.DERBYSHIRE;BAILLIE-MR.CARTER;DOUGAL-MR.FISHER;DI VERNON-MRS.FRANCIS;HELEN-MRS.MAKEEN
SONG "MCGREGOR'S GATHERING"-MRS.FRANCIS
SPEC QUERY CITY AND THEATRE,PART BILL-POSSIBLY LONDON PRINTED BY J. PHEXIX,BOW ST.,BACK KING STREET;POSSIBLY SCOTLAND-"NATIONAL DRAMA";MONDAY

W8;136 THEA LIVERPOOL,TH.R.
DATE 27-JUN-1827
TYPE OPERA
MAIN ROB ROY,OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.POWELL;FRANCIS-MR.LARKIN; RASHLEIGH-MR.RAYMOND;BAILIE-MR.CHIPPENDALE;DOUGAL-MR.HAMMOND; HELEN-MISS F.H.KELLY;DI VERNON-MISS PATON
SONG "BLUE BONNETS","THE HIGHLAND LADDIE","HURRAH! FOR THE BONNETS OF BLUE","KELVIN GROVE"-MISS PATON
SPEC WEDNESDAY;G.A.-MISS PATON;G.A.OUT-MASTER BURKE-JUVENILE

W8;138 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-JUL-1827
TYPE NATIONAL OPERA
SUPP ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.LYNCH;RASHLEIGH-MR.DENHAM;FRANCIS-MR.COLLIER; ROB ROY-MR.RYDER;BAILIE-MR.MACKAY;DOUGAL-MR.ANDERSON;HELEN-MRS. RENAUD;DI VERNON-MISS TUNSTALL
SPEC MONDAY;BENEFIT AND G.A.-MR.RYDER

W8;139 THEA LIVERPOOL,TH.R.
DATE 23-JUL-1827
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD BAILIE-MR.MEADOWS;DOUGAL-MR.BROWNE;GALBRAITH-MR.BEDFORD;ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.POWELL;FRANCIS-MR.LARKIN; RASHLEIGH-MR.RAYMOND;HELEN-MISS F.H.KELLY;DI VERNON-MISS STEPHENS
SONG "BONNY BRAVE SCOTLAND","A HIGHLAND LAD","CHARLIE'S DRUMS ARE SOUNDING","BUY A BROOM"-MISS STEPHENS;"A FAMOUS MAN IS ROBIN HOOD"-MR.BEDFORD
SPEC MONDAY;G.A.-MESSRS.BEDFORD,MEADOWS,BROWNE,MISS STEPHENS

W8;140 THEA LIVERPOOL,TH.R.
DATE 15-AUG-1827
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 23-JUL-1827(SEE W8;139)EXCEPT,ROB ROY-MR.WARDE; DI VERNON-MISS HOLDAWAY;HELEN-MISS JARMAN
SONG "A FAMOUS MAN WAS ROBIN HOOD","BREAKING OF THE DAY","LIBERTY AND WINE","THE WOLF"AND"BACCHANALIAN SONG"FROM DER FREISCHUTZ-MR. BEDFORD
SPEC WEDNESDAY;G.A.-MESSRS.BEDFORD,BROWNE,MEADOWS,WARDE,MISS JARMAN; G.A.OUT-MR.DOWTON;BENEFIT-MR.BEDFORD

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W8;142  THEA WINDSOR,TH.R.
        DATE 27-AUG-1827
        TYPE DRAMATIC OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.TURNOUR;RASHLEIGH-MR.BOOTH;FRANCIS-MR.HENRY;
             ROB ROY-MR.YOUNGE;DOUGAL-MR.WEBSTER;BAILIE-MR.BURTON;DI VERNON-
             MISS HENRY;HELEN-MISS E PENLEY
        SONG "SOON THE SUN WILL GAE TO REST","HARK FROM ST MUNGO'S TOWER", "O
             HONE ARIE","ROY'S WIFE","ROB ROY MCGREGOR O"-COMPANY VARIOUS;
             "THE RED RED ROSE","AULD LANG SYNE","O LIFE IS LIKE A SUMMER
             FLOWER", "THOUGH YOU LEAVE ME"WITH DIANA-FRANCIS;"A HIGHLAND
             LAD"-DIANA;"A FAMOUS MAN"-GALBRAITH(BILL GIVES CHARACTERS' NAMES)
        SPEC MONDAY

W8;143  THEA LIVERPOOL,TH.R.
        DATE 6-SEP-1827
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.POWELL;FRANCIS-MR.LARKIN;
             RASHLEIGH-MR.RAYMOND;BAILIE-MR.HAMMOND"FIRST TIME";DOUGAL-MR
             BROWNE;OWEN-MR.BLANCHARD;GALBRAITH-MR.BEDFORD;HELEN-MISS F H
             KELLY; DI VERNON-MRS.BEDFORD
        SONG "THE RED RED ROSE","AULD LANG SYNE","THO' I LEAVE YOU NOW"WITH
             MRS BEDFORD-MR.LARKIN;"AH WOULD IT WERE","A HIGHLAND LAD"-MRS.
             BEDFORD; "A FAMOUS MAN"-MR.BEDFORD
        SPEC THURSDAY;G.A.-MESSRS BLANCHARD,BEDFORD,BROWNE,MRS BEDFORD;G.A.
             OUT-MRS CHATTERLEY

W8;144  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 14-SEP-1827
        SUPP ROB ROY;OR THE HERO OF THE HIGHLAND GLEN
        WORK ROB ROY
        LEAD ROB ROY-MR W ALEXANDER;RASHLEIGH-MR W JOHNSON;FRANCIS-MR.HIELD;
             DUGAL-MR.READIE;BAILIE-MR.ALEXANDER;HELEN-MISS SCHOLEY;DI
             VERNON-MISS FAIRBROTHER;CHARACTERS-INGLEWOOD,FAIRSERVICE;MORRIS,
             MCSTEWART;MAJ GALBRAITH;JOBSON;JEAN MCALPINE;MATTY;
             SUPERS-COMPLETES CAST
        SPEC FRIDAY;"AN INTIRE[SIC] NEW VERSION";BENEFIT-MESSRS ROWLEY AND
             BARCLAY

W8;146  THEA LIVERPOOL,UNKNOWN [A]
        DATE 19-SEP-1827
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD AS AT LIVERPOOL 6-SEP-1827(SEE W8;143)EXCEPT FRANCIS-MR.
             SINCLAIR; DI VERNON-MISS NOEL;SIR FREDERICK-MR.ANDREWS
        SONG "THE RED RED ROSE","JOHN ANDERSON","AULD LANG SYNE","HEY! THE
             BONNY BREAST KNOTS","BLUE BONNETS","THO' I LEAVE
             THEE"AND"FORLORN AND BROKEN-HEARTED"WITH MISS NOEL-MR.SINCLAIR;
             "A FAMOUS MAN WAS ROBIN HOOD"-MR.BEDFORD;"AH! WOULD IT WERE",
             "THE HIGHLAND LADDIE","THE MACGREGOR'S GATHERING"-MISS NOEL
        SPEC WEDNESDAY;QUERY CITY AND THEATRE,PART BILL;G.A.-MESSRS
             BLANCHARD, BROWNE,BEDFORD,SINCLAIR,MISS NOEL;POSSIBLY
             LIVERPOOL(SEE W8;143)
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W8;147  THEA LONDON,TH.R.,DRURY LANE
        DATE 5-OCT-1827
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.YOUNGE;RASHLEIGH-MR.MUDE;FRANCIS-MR.BLAND;
             DOUGAL-MR BROWNE;ROB ROY-MR WALLACK;BAILIE-MR LISTON;DI
             VERNON-MISS GRANT "HER FIRST APPEARANCE ON ANY STAGE";HELEN-MRS
             W WEST
        SPEC FRIDAY

W8;148  THEA NORTH SHIELDS,THEATRE
        DATE 29-OCT-1827
        TYPE OPERA
        MAIN ROB ROY MACGREGOR;OR AULD LANG SYNE
        WORK ROB ROY
        LEAD ROB ROY-MR E CROOK;FRANCIS-MR.WILLIAMSON;RASHLEIGH-MR.HAMILTON;
             DOUGAL-MR.MITCHELL;HELEN-MRS.PERCY;DI VERNON-MISS C SCRUTON;SIR
             FREDERICK-MR.GROSE;BAILIE-MR.FROMOW
        SONG "SOON THE SUN WILL GAE TO REST","HARK FROM ST MUNGO'S TOWER", "O
             HONE AWE","ROY'S WIFE","ROB ROY MACGREGOR"-COMPANY;"THE RED RED
             ROSE","AULD LANG SYNE"WITH MESSRS BLAND AND FROMOW,"THO' YOU
             LEAVE ME NOW"AND"FORLORN AND BROKEN HEARTED"WITH MISS C SCRUTON-
             MR.WILLIAMSON;"AH WOULD IT WERE"AND"A HIGHLAND LAD"-MISS C
             SCRUTON; "A FAMOUS MAN WAS ROBIN HOOD"-MR.BLAND(GALBRAITH)
        SPEC MONDAY

W8;149  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-NOV-1827
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD FRANCIS-MR.THORNE;SIR FREDERICK-MR.JAMES;RASHLEIGH-MR.DENHAM;ROB
             ROY-MR.PRITCHARD;BAILIE-MR.MACKAY;DOUGAL-MR.ANDERSON;HELEN-MRS.
             RENAUD; DI VERNON-MISS NOEL
        SONG "HERE'S A HEALTH BONNY SCOTLAND TO THEE"-MR.THORNE;"AH! WOULD IT
             WERE"AND"THE HIGHLAND LADDIE"-MISS NOEL;DUETS TO THE TUNES OF
             "ROY'S WIFE"AND"YE BANKS AND BRAES"-MR.THORNE AND MISS NOEL
        SPEC MONDAY

W8;150  THEA NOTTINGHAM,THEATRE
        DATE 19-NOV-1827
        TYPE MUSICAL PLAY
        MAIN ROB ROY,OR AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.FRASER;RASHLEIGH-MR.MARLOW;FRANCIS-MR.CARROL;
             ROB ROY-"A GENTLEMAN OF NOTTINGHAM";DOUGAL-MR.MARTIN;BAILIE-MR.
             MATTHEWS;DI VERNON-MISS BARRETT;HELEN-MRS.MANLY
        SPEC MONDAY;SPECIAL OCCASION-CHARITY BENEFIT FOR THE INFIRMARY;AMATEUR
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W8;151 THEA LIVERPOOL,TH.R.
DATE 21-NOV-1827
TYPE OPERA
SUPP ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.H.JOHNSTON;BAILIE-MR.WILLIAMS;SIR FREDERICK-MR. POWELL; FRANCIS-MR.H.BEDFORD;RASHLEIGH-MR.RAYMOND;DOUGAL-MR. HAMMOND;HELEN-MISS F.H.KELLY;DI VERNON-MRS.WAYLETT
SONG "COME THRO' THE HEATHER","HURRAH FOR THE BONNETS OF BLUE","A HIGHLAND LAD","FORLORN AND BROKEN-HEARTED"WITH MR.H.BEDFORD-MRS. WAYLETT
SPEC WEDNESDAY;G.A.-MR.H.JOHNSTON,MR.WILLIAMS,MRS.WAYLETT;BENEFIT-MR. H.JOHNSTON

W8;154 THEA BRISTOL,TH.R.
DATE 22-JAN-1828
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD DI VERNON-A YOUNG LADY "FIRST APPEARANCE ON ANY STAGE";FRANK-MR. HUNT;ROB ROY-MR.GARTON;RASHLEIGH-MR.CLARKSON;SIR FREDERICK-MR. KING;DOUGAL-MR.DUFF;BAILIE-MR.BAKER;HELEN-MRS.MCCREADY
SONG "AH! WOULD IT WERE","A HIGHLAND LAD","THE SOLDIER TIR'D", "THOUGH YOU LEAVE ME NOW"WITH MR.HUNT-A YOUNG LADY;"MY LOVE IS LIKE THE RED ROSE","AULD LANG SYNE","BLUE BONNETS","I SWEAR, DEAREST MAID,I ADORE THEE"-MR.HUNT
SPEC TUESDAY;POSSIBLE DATE QUERY-INKED NOTE IDENTIFIES;G.A.-MR.HUNT AND PUPIL(DI VERNON);"SOMERTON,PRINTER"

W8;155 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-JAN-1828
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 12-NOV-1827(SEE W8;149)EXCEPT,HELEN-MRS.STANLEY
SONG AS AT 12-NOV-1827(SEE W8;149)-SONGS
SPEC THURSDAY

W8;156 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-APR-1828
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 12-NOV-1827(SEE W8;149)MRS.RENAUD RETURNS
SONG MR.THORNE REPLACES "HERE'S A HEALTH BONNY SCOTLAND,TO THEE"WITH "DRAW THE SWORD,SCOTLAND";MISS NOEL'S PIECES AS AT 12-NOV-1827 (SEE W8;149)
SPEC WEDNESDAY

W9;4 THEA LIVERPOOL,TH.R.
DATE 29-MAY-1828
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.WEBSTER;RASHLEIGH-MR. RAYMOND; FRANCIS-MR.WESTERNE;BAILIE-MR.W.J.HAMMOND;DOUGAL-MR. HAMMOND;HELEN-MRS.VAUGHAN;DI VERNON-MISS MAYHEW
SPEC THURSDAY

W9;5 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-JUN-1828
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 12-NOV-1827(SEE W8;149)EXCEPT RASHLEIGH-MR.MONTAGUE STANLEY
SONG "DRAW THE SWORD,SCOTLAND"-MR.THORNE,ALSO DUETS ON TUNES OF "ROY'S WIFE"AND"YE BANKS AND BRAES"WITH MISS NOEL;"A FAMOUS MAN WAS ROBIN HOOD"-MR.WEEKES(GALBRAITH);"AH!WOULD IT WERE","O WALY, WALY"-MISS NOEL
SPEC THURSDAY;G.A.OUT-MONSIEUR JEAN DECOUR(GYMNAST)

W9;6 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-JUN-1828
TYPE NATIONAL OPERA
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 12-NOV-1827(SEE W8;149)EXCEPT,FRANCIS-MR.SINCLAIR
SONG "THE RED RED ROSE","JOHN ANDERSON","AULD LANGSYNE","HOW BLYTHELY THE PIPE THROUGH GLENLYON WAS SOUNDING","THOUGH I LEAVE THEE"AND"FORLORN AND BROKEN-HEARTED"WITH MISS NOEL-MR.SINCLAIR
SPEC WEDNESDAY;G.A.-MR.SINCLAIR

W9;7 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-JUL-1828
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 12-NOV-1827(SEE W8;149)EXCEPT,FRANCIS-MR.HUNT; DI VERNON-MISS STEPHENS
SONG "THE KING,GOD BLESS HIM","LET FAME SOUND THE TRUMPET"-MR.HUNT; "AH! WOULD IT WERE","THE HIGHLAND LADDIE", "HURRAH FOR THE BONNETS O' BLUE",DUET ON "ROY'S WIFE" WITH MR.HUNT-MISS STEPHENS
SPEC MONDAY;G.A.-MISS STEPHENS,MR.HUNT

W9;9 THEA SCARBOROUGH,THEATRE
DATE 8-AUG-1828
TYPE OPERA
MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.CROOK;FRANCIS-MR.WILLIAMS;RASHLEIGH-MR.TERNAN;DOUGAL-MR.WEBSTER;SIR FREDERICK-MR.GROSE;BAILIE-MR.MCGREGOR;HELEN-MRS. BRUDENELL;DI VERNON-MISS C.SCRUTON
SPEC FRIDAY

W9;10 THEA LIVERPOOL,TH.R.
DATE 12-AUG-1828
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD OWEN-MR.BLANCHARD;GALBRAITH-MR.BEDFORD;DOUGAL-MR.BROWNE;ROB ROY-MR.VANDENHOFF;BAILIE-MR.W.J.HAMMOND;SIR FREDERICK-MR.WEBSTER; RASHLEIGH-MR.RAYMOND;FRANCIS-MR.WESTERNE;HELEN-MRS.VINING;DI VERNON-MISS STEPHENS
SONG "AH! WOULD IT WERE","A HIGHLAND LAD","BLUE BONNETS"-MISS STEPHENS
SPEC TUESDAY;G.A.-MESSRS.BLANCHARD,BEDFORD,BROWNE,MRS.VINING,MISS STEPHENS;G.A.OUT-MR.HARLEY,MRS.BEDFORD

W9;11 THEA HADDINGTON,THEATRE [SCOTLAND]
DATE 19-AUG-1828
TYPE NATIONAL PLAY
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD FRANCIS-MR.MONTAGUE STANLEY;SIR FREDERICK-MR.JAMES;RASHLEIGH-MR. HARRISON;ROB ROY-MR.DENHAM;BAILIE-MR.STANLEY;DOUGAL-MR.AIKIN; HELEN-MRS.STANLEY;DI VERNON-MISS ANN MURRAY
SONG "AH,WOULD IT WERE","THE HIGHLAND LADDIE"-MISS A.MURRAY;"MARCH TO THE BATTLE FIELD","HURRAH FOR THE BONNETS OF BLUE"-MR.MONTAGUE STANLEY
SPEC TUESDAY

W9;12 THEA CORK,TH.R.,GEORGE'S ST.
DATE 22-AUG-1828
TYPE OPERA
MAIN ROB ROY MCGREGOR
WORK ROB ROY
LEAD SIR FREDERICK-MR.CUNNINGHAM;RASHLEIGH-MR.GOUGH;FRANCIS-MR. SINCLAIR; BAILLIE-MR.GATTIE;DOUGAL-MR.LATHAM;ROB ROY-MR.CALCRAFT; DI VERNON-MISS F.AYTON;HELEN-MRS.SHUTER
SONG "THE RED,RED ROSE","JOHN ANDERSON","AULD LANG SYNE","BLUE BONNETS", "HEY,THE BONNY BREAST KNOTS","THO' I LEAVE THEE NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS AYTON-MR.SINCLAIR; "A HIGHLAND LAD","LEEZE ME ON MY SOLDIER LOVE","LA BIONDINA IN GONDOLETTA"-MISS AYTON
SPEC FRIDAY;G.A.-MR.SINCLAIR,MISS F.AYTON

W9;13 THEA LIVERPOOL,TH.R.
DATE 19-SEP-1828
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-MR.SINCLAIR;BAILIE-MR.MACKAY;MAJ.GALBRAITH-MR.BEDFORD; ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.WEBSTER;RASHLEIGH-MR RAYMOND;DOUGAL-MR HAMMOND;HELEN-MRS VAUGHAN;DI VERNON-MISS NOEL
SONG "THE RED,RED ROSE","JOHN ANDERSON","AULD LANG SYNE","THO' I LEAVE THEE NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MISS NOEL-MR SINCLAIR; "A FAMOUS MAN WAS ROBIN HOOD"-MR BEDFORD;"AH WOULD IT WERE","A HIGHLAND LAD","BONNY PRINCE CHARLIE"-MISS NOEL
SPEC FRIDAY;G.A.-MR SINCLAIR, MR BEDFORD, MR MACKAY, MISS NOEL;G.A. OUT-MRS BEDFORD;BENEFIT-MR SINCLAIR

W9;14 THEA DUNSE,THEATRE [SCOTLAND]
DATE 22-SEP-1828
TYPE NATIONAL PLAY
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT HADDINGTON, 19-AUG-1828 (SEE W9;11) EXCEPT RASHLEIGH-MR MCDONALD
SONG AS AT HADDINGTON, 19-AUG-1828 (SEE W9;11)
SPEC MONDAY

W9;15 THEA LIVERPOOL,TH.R.
DATE 22-SEP-1828
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 19-SEP-1828 (SEE W9;13) EXCEPT FRANCIS-MR WESTERNE
SONG MR BEDFORD AND MISS NOEL AS AT 19-SEP-1828 (SEE W9;13);"THE RED RED ROSE","AULD LANG SYNE","THO' I LEAVE THEE NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MISS NOEL-MR WESTERNE
SPEC MONDAY;G.A.-MESSRS MACKAY, BEDFORD, MISS NOEL;G.A.OUT-MRS BEDFORD; BENEFIT-MR MACKAY

W9;16 THEA LONDON,TH.R.,DRURY LANE
DATE 4-OCT-1828
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 5-OCT-1827 (SEE W8;147) EXCEPT ROB ROY-MR COOPER
SPEC SATURDAY

W9;18 THEA THORNE,THEATRE (RED BEAR YARD) [?SCOTLAND]
DATE 24-OCT-1828
TYPE NATIONAL DRAMA
MAIN ROB ROY; OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR MURRAY;RASHLEIGH-MR VINING;FRANCIS-MISS ABBOTT; BAILIE-MR YOUNG;DOUGAL-MR R SHERIDAN;HELEN-MRS MURRAY;DI VERNON-MRS ABBOTT
SONG "SOON THE SUN WILL GAE TO REST","AULD LANG SYNE","PARDON NOW THE BOLD OUTLAW"-COMPANY;"WOULD IT WERE","A HIGHLAND LAD","FORLORN AND BROKEN-HEARTED" (AS A SOLO),"THOUGH YOU LEAVE ME NOW" WITH MISS ABBOTT-MRS MURRAY;"A FAMOUS MAN WAS ROBIN HOOD"-MR SHENDAN (GALBRAITH)
SPEC FRIDAY;CROSS-DRESSING

W9;19 THEA LEICESTER,UNKNOWN [A]
DATE 6-NOV-1828
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR; OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR GOUGH;RASHLEIGH-MR SAUNDERS;FRANCIS-MR BELLAMY; DOUGAL-MR FRASER;SIR FREDERICK-MR BROOKS;BAILIE-MR GILL; HELEN-MISS MORETON; DI VERNON-MISS REDMAN
SPEC QUERY CITY AND THEATRE,PART BILL PRINTED BY "CHAMBERLAIN, PRINTER"; THURSDAY;SPECIAL OCCASION-TICKET NIGHT;"ONLY TIME THIS SEASON"

W9;20 THEA UNKNOWN [SCOTLAND(A)]
DATE 1-NOV-1828
MAIN ROB ROY, OR, AULD LANGSYNE
WORK ROB ROY
LEAD AS AT HADDINGTON AND DUNSE (SEE W9;11 AND W9;14) EXCEPT FRANCIS-MR COLLIER;SIR FREDERICK-MR TAYLOR;RASHLEIGH-MR CLIFTON
SONG MISS A MURRAY'S SONGS AS AT W9;11;MR COLLIER TAKES OVER MR MONTAGUE STANLEY'S PIECES FROM THAT NIGHT
SPEC QUERY CITY AND THEATRE,PART BILL;SATURDAY;PROBABLY SCOTLAND-OTHER TWO PIECES "CRAMOND BRIG" AND "THE GENTLE SHEPHERD";"POSITIVELY THE LAST NIGHT";SUPPORTING PIECES DESCRIBED AS A "NATIONAL FARCE" AND "NATIONAL PASTORAL"

W9;21 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-JAN-1829
TYPE OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD FRANCIS-MR THORNE;SIR FREDERICK-MR TAYLOR;RASHLEIGH-MR MATHEWS; ROB ROY-MR PRITCHARD;BAILIE-MR MACKAY;DOUGAL-MR POWER;HELEN-MRS RENAUD;DI VERNON-MISS NOEL
SONG "THE BRUCE'S BATTLE CALL" (?SCOTS WHA HA'E)-MR THORNE;"AH! WOULD IT WERE", DUETS TO "ROY'S WIFE" AND "YE BANKS AND BRAES" WITH MR THORNE-MISS NOEL
SPEC THURSDAY;NEW SCENERY

W9;22 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-MAR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 8-JAN-1829(SEE W9;21)
SONG AS AT 8-JAN-1829(SEE W9;21)EXCEPT MR.THORNE REPLACES THE "BRUCE'S BATTLE CALL"WITH "MARCH TO THE BATTLE FIELD"
SPEC FRIDAY;SPECIAL OCCASION-PATRONAGE OF THE "LADY PATRONESSES OF THE GRAND CALEDONIAN FANCY BALL"

W9;23 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-APR-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY;OR,AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 8-JAN-1829(SEE W9;21),EXCEPT,DI VERNON-MISS CLARKE"HER FOURTH APPEARANCE ON ANY STAGE"
SONG "MARCH TO THE BATTLE FIELD"-MR.THORNE;(MISS CLARKE-"A VARIETY OF NATIONAL BALLADS")
SPEC TUESDAY;G.A.OUT-T.P.COOKE

W9;24 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAY-1829
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 21-APR-1829(SEE W9;23)
SONG AS AT 21-APR-1829(SEE W9;23)
SPEC SATURDAY;BENEFIT-MISS CLARKE

W9;26 THEA LONDON,TH.R.,DRURY LANE
DATE 18-JUN-1829
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 5-OCT-1827(SEE W8;147)EXCEPT,ROB ROY-MR.COOPER;BAILIE-MR. HARLEY;HELEN-MRS.FAUCIT
SPEC THURSDAY

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W9;27   THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 6-JUL-1829
        TYPE MUSICAL DRAMA
        MAIN ROB ROY;OR AULD LANGSYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.C.BASS;BAILIE-MR.MCGREGOR;RASHLEIGH-MR.TYRER;FRANCIS-
             MR.BEVAN;SIR FREDERICK-MR.CURRYER;DOUGAL-MR.LAWRENCE FRASER;
             HELEN-MRS.TYRER;DI VERNON-MRS.C.BASS
        SONG "BID ME DISARM","A HIGHLAND LAD","BLUE BONNETS"-MRS.C.BASS
        SPEC MONDAY;"AS FORMERLY PERFORMED AT THIS THEATRE";G.A.OUT-MADAME
             VEDY,MISSES HARVEY AND KENDALL,MONS.D'ALBERT,MR.AUSTIN,MASTER
             HARVEY(BALLET DANCERS);G.A.-MADEMOISELLE ROSIER(DANCER IN ACT III)

W9;28   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 17-AUG-1829
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.THOMPSON;FRANCIS-MR.WESTERN;RASHLEIGH-MR.
             BRINDAL; ROB ROY-MR.COOPER;BALIE[SIC]-MR.LISTON;DOUGAL-MR.
             WEBSTER;DI VERNON-MRS.H.CORRI;HELEN-MRS.W.CLIFFORD
        SPEC MONDAY;G.A.-MR.LISTON

W9;29   THEA LONDON,WILMINGTON HOUSE
        DATE 17-AUG-1829
        TYPE OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.C.LOCK;RASHLEIGH-MR.B.PALMER;FRANCIS-MR.
             BROMLEY; ROB ROY-MR.WILLING;DOUGAL-MR.ABBOT;BAILIE-MR.GRIMMOND;
             DI VERNON-A YOUNG LADY"HER SECOND APPEARANCE";HELEN-MISS ALLAN
        SONG "SOON THE SUN WILL GAE TO REST","THE RED RED ROSE","O, MERRY
             ROW'D THE BONNY BAIZE","THO' YOU LEAVE ME NOW"-ACT 1;"A HIGHLAND
             LADDIE", "FOR AULD LANG SYNE"-ACT 2;"BANNER OF BATTLE","MEET ME
             BY MOONLIGHT", "PARDON NOW THE BOLD OUTLAW"-ACT 3
        SPEC MONDAY;"MR.T.G.FLOWER'S ORIGINAL DRAMATIC INSTITUTION,WILMINGTON
             HOUSE,13 JOHN ST.,WILMINGTON SQUARE";SPECIAL
             OCCASION-SUBSCRIPTION NIGHT;POSSIBLE QUERY CITY-BILL DOES NOT
             IDENTIFY;CAST INCLUDES AMATEURS

W9;30   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-OCT-1829
        TYPE OPERA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LEAD FRANCIS-MR.LARKIN;SIR FREDERICK-MR.TAYLOR;RASHLEIGH-MR.MATTHEWS;
             ROB ROY-MR.PRITCHARD;BAILIE-MR.MACKAY;DOUGAL-MR.POWER;HELEN-MRS.
             STANLEY;DI VERNON-MISS TUNSTALL
        SPEC THURSDAY;SPECIAL OCCASION-FATIGUE AND ILLNESS OF G.A.-MADAME
             VESTRIS FORCES CHANGE OF BILL,"IN THIS EMERGENCY,THERE IS NO
             ALTERNATIVE BUT TO ANNOUNCE"
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W9;31 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-NOV-1829
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 1-OCT-1829 (W9;30) EXCEPT DI VERNON-MISS PATON
SONG "OF A' THE AIRTS THE WIND CAN BLAW","A HIGHLAND LAD","THO' YOU LEAVE ME NOW" WITH MR LARKIN-MISS PATON
SPEC SATURDAY;G.A.-MISS PATON

W9;32 THEA EDINBURGH,TH.R [SCOTLAND]
DATE 14-DEC-1829
TYPE OPERA
SUPP ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 1-OCT-1829 (SEE W9;30) EXCEPT DI VERNON-MISS PHILLIPS
SPEC MONDAY;G.A.-MISS PHILLIPS;G.A.OUT-MISS SMITHSON

W9;34 THEA BRISTOL,TH.R.
DATE 5-JAN-1830
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD BAILLIE-MR LISTON;ROB ROY-MR MASON;RASHLEIGH-MR SELBY;FRANCIS-MR BLAND;DOUGAL-MR EDWARDS;HELEN-MRS MCCREADY;DI VERNON-MRS EVANS
SONG "SOON THE SUN","AULD LANG SYNE","HARK! FROM ST MUNGO'S TOWER"-COMPANY VARIOUS;"THE RED RED ROSE","THO' YOU LEAVE ME NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MRS EVANS-MR BLAND;"A FAMOUS MAN"-MR MARTYN (GALBRAITH);"AH! WOULD IT WERE","A HIGHLAND LAD"-MRS EVANS
SPEC TUESDAY;G.A.-MR LISTON;"SOMERTON, PRINTER, MERCURY-OFFICE, 9 NARROW WINE-STREET"

W9;35 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 18-JAN-1830
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 14-DEC-1829 (SEE W9;32)
SPEC MONDAY

W9;37 THEA SUNDERLAND,THEATRE
DATE 16-FEB-1830
TYPE COMIC OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR KEMBLE;FRANCIS-MR EDWIN;BALIE [SIC]-MR GARTHWAITE; RASHLEIGH-MR MARSTON;DOUGAL-MR MITCHELL;SIR FREDERICK-MR FISHER; HELEN-MRS FISHER;DI VERNON-MISS HUTCHINS
SPEC TUESDAY

W9;38 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAR-1830
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 14-DEC-1829 (SEE W9;32) EXCEPT FRANCIS-MR WILSON "HIS FIRST APPEARANCE IN THAT CHARACTER"
SONG "THE RED RED ROSE","AULD LANGSYNE","O LIFE IS LIKE A SUMMER FLOWER", "THO' YOU LEAVE, ME NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MISS PHILLIPS-MR WILSON
SPEC THURSDAY;G.A.-MR WILSON

W9;39 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-APR-1830
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 14-DEC-1829 (SEE W9;32)
SPEC THURSDAY;G.A.OUT-MR WILSON, MISS JARMAN;SPECIAL OCCASION-PATRONAGE OF LORD PROVOST AND MAGISTRATES OF EDINBURGH AND THE MAGISTRATES OF LEITH

W9;40 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 13-APR-1830
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR C BASS;SIR FREDERICK-MR HAIGH;RASHLEIGH-MR W L REDE; FRANCIS-MR G HORNCASTLE;BAILLIE-MR ANGUS;DOUGAL-MR CURRYER; DI VERNON-MRS CUMMINS;HELEN-MRS LEE
SONG "BONNIE WEE WIFE","A HIGHLAND LAD","THO' YOU LEAVE ME NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MR HORNCASTLE-MRS CUMMINS;"RED RED ROSE","AULD LANG SYNE","BONNIE LASS I LOVE SO WELL"-MR HORNCASTLE; "A FAMOUS MAN"-MR REYNOLDSON (GALBRAITH)
SPEC TUESDAY;"AS FORMERLY PERFORMED IN THE CALEDONIAN"

W9;41 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-MAY-1830
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 14-DEC-1829(SEE W9;32)
SPEC FRIDAY

W9;42 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 17-MAY-1830
TYPE MUSICAL ENTERTAINMENT"FOUNDED UPON THE OPERA"
SUPP ROB ROY
WORK ROB ROY/MARMION(SONG)
LEAD SIR FREDERICK-MR.HAMMERTON;FRANCIS-MR.MELROSE;RASHLEIGH-MR. HOWARD; ROB ROY-MR.FREDERICKS;BAILLIE-MR.MARSHALL;DOUGAL-MR.W. VINING;DI VERNON-MRS.CHAPMAN;HELEN-MRS.BAILEY
SONG "RED,RED ROSE","THE LAST WORDS OF MARMION","THOUGH YOU LEAVE ME NOW" AND"FORLORN AND BROKEN-HEARTED"WITH MRS.CHAPMAN,"AULD LANG SYNE"WITH MESSRS.ANDREWS(GALBRAITH)AND W.VINING,"HARK! FROM ST. MUNGO'S TOWER" WITH MESSRS.ANDREWS AND W.VINING AND MISS BUTLINE(MATTIE)-MR.MELROSE; "A HIGHLAND LAD"-MRS.CHAPMAN;"A FAMOUS MAN"-MR.ANDREWS;"ROY'S WIFE", "PARDON NOW THE BOLD OUTLAW"-COMPANY
SPEC MONDAY;BENEFIT-MRS.BAILEY;G.A.-MR.MARSHALL;FAVOURITE MUSIC

W9;43 THEA LONDON,THEATRE,TOTTENHAM ST.
DATE 18-MAY-1830
TYPE MUSICAL ENTERTAINMENT
MAIN ROB ROY
WORK ROB ROY/MARMION (SONG)
LEAD AS AT 17-MAY-1830(SEE W9;42)
SONG AS AT 17-MAY-1830(SEE W9;42)
SPEC TUESDAY;G.A.-MR.MARSHALL

W9;44 THEA NOTTINGHAM,THEATRE
DATE 4-JUN-1830
TYPE PLAY
MAIN ROB ROY OR,AULD LANG SYNE
WORK ROB ROY
LEAD FRANCIS-MR.SPENCER;ROB ROY-MR.DALE;SIR FREDERICK-MR.SCRIVEN; RASHLEIGH-MR.ANDERSON;DOUGAL-MR.HAZLETON;BAILLIE-MR.BODDIE;DI VERNON-MRS. MANGEON;HELEN-MRS.MANLY
SONG "THE RED,RED ROSE","AULD LANG SYNE","OH! NO,WE NEVER MENTION HER", "THO' YOU LEAVE ME NOW"AND"WHEN THY BOSOM HEAVES A SIGH"WITH MRS. MANGEON-MR.SPENCER
SPEC FRIDAY

W9;46 THEA LIVERPOOL,TH.R.
DATE 29-JUN-1830
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-MR.SINCLAIR;GALBRAITH-MR.BEDFORD;ROB ROY-MR.VANDENHOFF; SIR FREDERICK-MR.CLARKSON;RASHLEIGH-MR.HAINES;BAILIE-MR.BAKER; DOUGAL-MR.BARRETT;HELEN-MISS HUDDART;DI VERNON-MRS.BEDFORD
SONG "THE RED,RED ROSE","AULD LANG SYNE","JOHN ANDERSON","THE LASS WITH THE BONNY BLUE E'EN","HEIGH THE BONNY BREAST KNOTS","THO' I LEAVE THEE NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MRS.BEDFORD-MR.SINCLAIR;"AH! WOULD IT WERE","A HIGHLAND LAD"-MRS.BEDFORD;"A FAMOUS MAN WAS ROBIN HOOD"-MR.BEDFORD
SPEC TUESDAY;G.A.-MR.SINCLAIR,MR.BEDFORD,MRS.BEDFORD

W9;47 THEA LEICESTER,THEATRE
DATE 23-SEP-1830
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR,OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.RAYMOND;RASLEIGH[SIC]-MR.SAUNDERS;FRANCIS-MR.HUDSON; DOUGAL-MR.GREEN;BAILEY-MR.GILL;HELEN-MISS CRISP;DI VERNON-MISS CECILIA CRISP;SIR FREDERICK-MR.GRANBY
SONG "SOON THE SUN","MY LOVE IS LIKE THE RED ROSE","FORLORN AND BROKEN-HEARTED","A HIGHLAND LAD","AT ONCE,GOODNIGHT","AH, WOULD IT WERE MY HUMBLE LOT","A FAMOUS MAN","AULD LANG SYNE","ROY'S WIFE", "THOUGH I LEAVE YOU NOW","PARDON NOW THE BOLD OUTLAW"
SPEC THURSDAY;PRINTER-J.FOWLER,PRINTER,ST.MARTINS

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W9;48   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 14-OCT-1830
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.THOMPSON;FRANCIS-MR.HORN;RASHLEIGH-MR.BRINDAL;
             ROB ROY-MR.MUDE;BALIE[SIC]-MR.W.FARREN;DOUGAL-MR.ROSS;DI
             VERNON-MISS PATON;HELEN-MRS.W.CLIFFORD
        SONG "THERE'S A TEAR","A HIGHLAND LAD","HERE'S A HEALTH BONNIE
             SCOTLAND TO THEE","BLUE BONNETS"-MISS PATON
        SPEC THURSDAY;G.A.-MISS PATON

W9;49   THEA SHEFFIELD,THEATRE
        DATE 8-DEC-1830
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.PLATT;ROB ROY-MR.PHELPS;RASHLEIGH-MR.JONES;
             FRANCIS-MR.DEAN;BAILIE-MR.H.BEVERLEY;DOUGAL-MR.ROXBY;DI VERNON-
             MRS.BELLCHAMBERS;HELEN-MRS.BEVERLY
        SPEC WEDNESDAY;"FIRST TIME THIS SEASON";BILL ALSO COVERS THURSDAY;
             "C  &  W. THOMPSON,PRINTERS,ALBION OFFICE,SHEFFIELD."

W9;50   THEA HALIFAX,THEATRE
        DATE 28-DEC-1830
        TYPE PLAY
        MAIN ROB ROY OR, AULD LANGSYNE
        WORK ROB ROY
        LEAD FRANCIS-MR WINGROVE;ROB ROY-MR DYER;SIR FREDERICK-MR WALTON;
             RASHLY [SIC]-MR ANDERSON;DOUGAL-MR SIMPSON;BAILIE-MR BODDIE;DI
             VERNON-MRS DYER;HELEN-MRS MANLY
        SONG "THE RED RED ROSE","AULD LANG SYNE","DRAW THE SWORD, SCOTLAND",
             "THO' YOU LEAVE ME NOW" AND "WHEN THY BOSOM HEAVES A SIGH" WITH
             MRS DYER-MR WINGROVE
        SPEC TUESDAY;"N WHITLEY, PRINTER, CROWN STREET HALIFAX"

W9;52   THEA LONDON,TH.R.,DRURY LANE
        DATE 15-JAN-1831
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR YOUNGE;RASHLEIGH-MR H WALLACK;DOUGAL-MR
             WEBSTER; FRANCIS-MR SINCLAIR;ROB ROY-MR MACREADY;BAILIE-MR
             LISTON;DI VERNON-MISS PEARSON;HELEN-MRS FAUCIT
        SONG "THE RED RED ROSE","AULD LANG SYNE","THE LASS WI' THE BONNY BLUE
             E'EN","THO' I LEAVE THEE NOW"WITH MISS PEARSON-MR SINCLAIR;"HE'S
             WHAT THEY CA' A BONNIE LAD"-MISS PEARSON
        SPEC SATURDAY

W9;53   THEA LONDON,TH.R.,DRURY LANE
        DATE 22-JAN-1831
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 15-JAN-1831 (SEE W9;52)
        SONG MR SINCLAIR REPLACES "THE LASS WI' THE BONNY BLUE E'EN" WITH
             "HEY! THE BONNY BREAST KNOTS"-ALL OTHERS REMAIN AS AT
             15-JAN-1831 (SEE W9;52)
        SPEC SATURDAY
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W9;55 THEA HEXHAM,THEATRE
DATE 7-FEB-1831
TYPE PLAY
MAIN ROB ROY MACGREGOR, OR AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR GANNON;RASHLEIGH-MR CLARKE;FRANCIS-MR GARDENER; ROB ROY-MR WELSH;DOUGAL-MR MCAULEY;BAILIE-MR THOMPSON;DI VERNON-MISS TURNBULL;HELEN-MRS BRAINT
SPEC MONDAY;"M DICKENSON, PRINTER, HEXHAM"

W9;56 THEA BRECHIN,THEATRE,FARMER'S HALL [SCOTLAND]
DATE 19-FEB-1831
TYPE NATIONAL DRAMA
MAIN ROB ROY, OR, AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR C BASS;SIR FREDERICK-MR SPANKIE;RASHLEIGH-MR BANKS; FRANCIS-MR MUIR;BAILIE-MR MCGREGOR;DOUGAL-MR WATSON;HELEN-MRS LEE;DI VERNON-MRS C BASS
SPEC SATURDAY;"BLACK AND CO.,PRINTERS, BRECHIN."

W9;57 THEA DEMARARA,UNKNOWN [A]
DATE 5-MAR-1831
TYPE OPERA
MAIN ROB ROY MACGREGOR;OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR J KIRK;RASHLEIGH-MR HARRIS;FRANCIS-MR ADDIS;BAILIE-MR SCRIVEN;DOUGAL-CAPT.RITCHIE;SIR FREDERICK-MR WILLIAMS;HELEN-MRS J KIRK;DI VERNON-MRS HARRIS
SPEC QUERY CITY AND THEATRE-PRINTED "ROYAL GAZETTE OFFICE"-ABROAD "UNDER THE PATRONAGE OF HIS EXCELLENCY THE LIEUT.-GOVERNOR", POSSIBLY DEMARARA; SATURDAY

W9;58 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-APR-1831
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-MR G. HORNCASTLE;SIR FREDERIC-MR ROBERTS;RASHLEIGH-MR BRINDAL; ROB ROY-MR PRITCHARD;BAILIE-MR MACKAY;DOUGAL-MR POWER; HELEN-MRS STANLEY;DI VERNON-MISS TURPIN
SPEC THURSDAY;"FOURTH TIME THIS SEASON"

W9;59 THEA LIVERPOOL,TH.R.
DATE 3-AUG-1831
TYPE MUSICAL PLAY
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-MR SINCLAIR;ROB ROY-MR VANDENHOFF;SIR FREDERICK-MR CLARKSON; RASHLEIGH-MR H COOKE;BAILIE-MR BAKER;DOUGAL-MR HAMMOND; HELEN-MRS W WEST;DI VERNON-MISS L JARMAN
SONG "THE RED RED ROSE","JOHN ANDERSON","THE SPRING TIME OF YEAR IS COMING", "HEY THE BONNY BREAST KNOTS","AULD LANG SYNE","THO' I LEAVE YOU NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MISS L JARMAN
SPEC WEDNESDAY;G.A.-MR SINCLAIR, MISS JARMAN;G.A.OUT-MR POWER

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W9;60   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 20-AUG-1831
        TYPE OPERA
        SUPP ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD ROB ROY-MR.COOPER;SIR FREDERICK-MR.MULLENEY;FRANCIS-MR.BIANCHI
             TAYLOR;RASHLEIGH-MR.BRINDAL;BAILIE-MR.W.FARREN;DOUGAL-MR.
             WEBSTER; DI VERNON-MISS WELLS;HELEN-MRS.W.CLIFFORD
        SPEC SATURDAY

W9;61   THEA NORTH SHIELDS,THEATRE
        DATE 30-NOV-1831
        TYPE OPERA
        MAIN ROB ROY MACGREGGOR[SIC]CAMPBELL;OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.LARDNER;RASHLEIGH-MR.H.HALL;FRANCIS-MR.
             HAMILTON; BAILIE-MR.WELSH;ROB ROY-MR.BOOTH;DOUGAL-MR.ROXBY;DI
             VERNON-MRS. HOWELL;HELEN-MRS.BEVERLY
        SPEC WEDNESDAY;"APPLEBY,PRINTER,TYNE STREET"

W9;63   THEA LONDON,TH.R.,DRURY LANE
        DATE 3-JAN-1832
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.YOUNGE;RASHLEIGH-MR.H.WALLACK;FRANCIS-MR.
             TEMPLETON; DOUGAL-MR.J.RUSSELL;ROB ROY-MR.MACREADY;BAILIE-MR.
             HARLEY;DI VERNON-MRS.WOOD;HELEN-MRS.FAUCIT
        SPEC TUESDAY

W9;64   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-JAN-1832
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;FRANCIS-MR.WILSON;
             ROB ROY-MR.WARDE;DOUGAL-MR.EVANS;BAILLIE-MR.BARTLEY;DI VERNON-
             MISS INVERARITY;HELEN-MRS.LOVELL
        SPEC WEDNESDAY

W9;65   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-JAN-1832
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD FRANCIS-MR.WHITE;SIR FREDERIC-MR.ROBERTS;RASHLEIGH-MR.BEVAN;ROB
             ROY-MR.PRITCHARD;BAILIE-MR.MACKAY;DOUGAL-MR.POWER;HELEN-MRS.
             STANLY;DI VERNON-MISS BYFELD
        SPEC THURSDAY

W9;66   THEA LONDON,TH.R.,DRURY LANE
        DATE 24-JAN-1832
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD AS AT 3-JAN-1832(SEE W9;63)EXCEPT,DI VERNON-MISS PEARSON
        SPEC TUESDAY
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W9;67 THEA LONDON,TH.R.,DRURY LANE
DATE 13-FEB-1832
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 3-JAN-1832(SEE W9;63)
SPEC MONDAY;"LAST NIGHT OF THE PANTOMIME"

W9;68 THEA LONDON,TH.R.,DRURY LANE
DATE 31-MAR-1832
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 3-JAN-1832(SEE W9;63)EXCEPT,ROB ROY-MR.WALLACK; DI VERNON-MISS PEARSON
SPEC SATURDAY

W9;69 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 9-OCT-1832
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD HELEN-MISS JARMAN;DI VERNON-MISS BYFELD;FRANCIS-MR EDMUNDS;SIR FREDERICK-MR FAUCIT;RASHLEIGH-MR BEVAN;ROB ROY-MR PRITCHARD; BAILIE-MR MACKAY;DOUGAL-MR PEDDIE
SPEC TUESDAY;REVIVAL-"FIRST NIGHT THIS SEASON"

W9;70 THEA LONDON,TH.R.,DRURY LANE
DATE 13-OCT-1832
TYPE OPERA/PAGEANT
MAIN ROB ROY
SUPP PAGEANT OF SCOTT SCENES
WORK ROB ROY/VARIOUS/MARMION(SONGS)
LEAD SIR FREDERICK-MR YOUNGE;RASHLEIGH-MR MATHEWS;FRANCIS-MR BRAHAM "FOR THE FIRST TIME";ROB ROY-MR MACREADY;DOUGAL-MR J RUSSELL; BAILIE-MR HARLEY;DI VERNON-MISS BETTS;HELEN-MRS FAUCIT
SONG "THE LAST WORDS OF MARMION"-MR BRAHAM;"WHERE SHALL THE LOVER REST" FROM "MARMION"-MISS BETTS;"AULD LANG SYNE"-MESSRS BRAHAM, BEDFORD, HARLEY, YARNOLD (MCSTUART) AND FRY (ALLAN)
SPEC SATURDAY;COMBINATION;SPECIAL OCCASION-SCOTT'S DEATH;FAVOURITE MUSIC

W9;71 THEA LONDON,TH.R.,DRURY LANE
DATE 4-JAN-1833
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 13-OCT-1832 (SEE W9;70) EXCEPT DOUGAL-MR F COOKE
SPEC FRIDAY

W9;72 THEA YORK,TH.R.
DATE 18-MAY-1833
TYPE MUSICAL DRAMA
ACTS 3
MAIN ROB ROY;OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR WALDRON;SIR FREDERIC-MR WELSH;RASHLEIGH-MR STEVENS; FRANCIS-MR WATKINS;BAILIE-MR HAMMERTON;DOUGAL-MR SIMPSON;DI VERNON-MISS ALDRIDGE;HELEN-MRS FAWCETT
SPEC SATURDAY;SPECIAL OCCASION-"TICKET NIGHT"

W9;73 THEA YORK,TH.R.
DATE 5-AUG-1833
TYPE MUSICAL DRAMA
MAIN ROB ROY;OR, AULD LANG SYNE
WORK ROB ROY
LEAD AS AT 18-MAY-1833 (SEE W9;72) EXCEPT RASHLEIGH-MR CLIFTON; BAILIE-MR G TAYLOR;DOUGAL-MR J H GREEN;HELEN-MRS EGERTON
SPEC MONDAY;"OPEN EVERY EVENING DURING THE RACES";"B WIKELEY, PRINTER, YORK"

W9;75 THEA MINEHEAD,THEATRE
DATE 19-AUG-1833
TYPE MUSICAL PLAY
MAIN ROB ROY MACGREGOR;OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR MANDERSON;RASHLEIGH-MR HULBERT;FRANCIS-MR S DAVIS; BAILIE-MR CRAWFORD;DOUGAL-MR FRASER;HELEN-MRS MANDERSON;DI VERNON-MISS J GRANT
SONG "THE RED RED ROSE","AH! WOULD IT WERE","THO' YOU LEAVE ME NOW", "HARK FROM ST.MUNGO'S TOWER","A HIGHLAND LAD","SHOULD AULD ACQUAINTANCE","ROY'S WIFE","THE BONNY SCOTCH LAD","FORLORN AND BROKEN-HEARTED","PARDON NOW THE BOLD OUTLAW"
SPEC MONDAY;PRINTER-"W COURT...TAUNTON";"(NEVER PERFORMED HERE)"

W9;76 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 2-SEP-1833
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD ROB ROY-MR ELTON;SIR FREDERICK-MR BASS;RASHLEIGH-MR BRINDAL; FRANCIS-MR ANDERSON"FIRST TIME";DOUGAL-MR WEBSTER;BALIE[SIC]-MR W FARREN;DI VERNON-MISS ELIZA PATON;HELEN-MRS W CLIFFORD
SONG "JOHN ANDERSON"-MR ANDERSON;"HERE'S A HEALTH BONNIE SCOTLAND TO THEE","A HIGHLAND LAD","PEACE MY HEART"
SPEC MONDAY;G.A.-MISS ELIZA PATON

W9;77 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-OCT-1833
TYPE NATIONAL OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-MR WILSON;SIR FREDERICK-MR BARRETT;RASHLEIGH-MR MONTAGUE STANLEY;ROB ROY-MR STUART;BAILIE-MR MACKAY;DOUGAL-MR POWER; HELEN-MISS PENLEY;DI VERNON-MISS BYFELD
SPEC FRIDAY;G.A.-MR WILSON, MR MORLEY (GALBRAITH)

W9;79 THEA YORK,TH.R.
DATE 17-MAR-1834
TYPE COMIC OPERA
MAIN ROB ROY
WORK ROB ROY
LEAD SIR FREDERICK-MR.BASS;RASHLEIGH-MR.CHUTE;FRANCIS-MR.EDMUNDS;ROB ROY-MR.WALDRON;BAILIE-MR.STANLEY;DOUGAL-MR.WATSON;DI VERNON-MRS. EDMUNDS (LATE MISS CAWSE);HELEN-MRS.STANLEY
SPEC MONDAY

W9;80 THEA LONDON,TH.R.,DRURY LANE
DATE 3-APR-1834
TYPE OPERA
MAIN ROB ROY
WORK ROB ROY/MARMION(SONG)
LEAD SIR FREDERICK-MR.YOUNGE;RASHLEIGH-MR.MATHEWS;FRANCIS-MR.BRAHAM; ROB ROY-MR.COOPER;BAILIE-MR.W.FARREN;DOUGAL-MR.WEBSTER;DI VERNON-MISS BETTS;HELEN-MRS.FAUCIT
SONG "THE RED,RED ROSE","THO' YOU LEAVE ME NOW"WITH MISS BETTS,"THE LAST WORDS OF MARMION","AULD LANG SYNE","A MAN'S A MAN FOR A' THAT"-MR BRAHAM
SPEC THURSDAY;FAVOURITE MUSIC

W9;81 THEA HORSHAM,THEATRE
DATE 19-MAR-1834
TYPE OPERATIC PLAY
ACTS 3
MAIN ROB ROY OR, THE HIGHLAND BANDIT
WORK ROB ROY
LEAD ROB ROY-MR.DAVENPORT;FRANCIS-MR.W.MASTERSON;RASHLEIGH-MR. MULFORD; SIR FREDERICK-MR.SMITH;DOUGAL-MR.CAMERON;BAILLE-MR. MASTERSON;DI VERNON-MRS.MULFORD;HELEN-MRS.DAVENPORT
SONG "SOON THE SUN","AH WOULD IT WERE","THO' YOU LEAVE ME NOW","A HIGHLAND LAD","A FAMOUS MAN","AULD LANG SYNE","LAMENT","ROY'S WIFE", "FORLORN AND BROKEN HEARTED","PARDON NOW THE BOLD OUTLAW"
SPEC WEDNESDAY;BENEFIT-MR.DAVENPORT"UNDER THE PATRONAGE OF THE BAILIFFS OF HORSHAM"-TOP OF THE BILL HAS PRINTED RECIEPTS SHOWING A LOSS OF #41 8S 6D. IN TWO WEEKS

W9;82 THEA LONDON,TH.R.,COVENT GARDEN
DATE 11-JUN-1834
TYPE OPERA
MAIN ROB ROY!
WORK ROB ROY
LEAD SIR FREDERICK-MR.THOMPSON;RASHLEIGH-MR.DIDDEAR;FRANCIS-MR. WILSON; ROB ROY-MR.WARDE;BAILIE-MR.LISTON;DOUGAL-MR.W.H.PAYNE;DI VERNON-MISS INVERARITY;HELEN-MRS.LOVELL
SPEC WEDNESDAY

W9;83 THEA BUXTON,NEW THEATRE
DATE 6-SEP-1834
TYPE MUSICAL PLAY
MAIN ROB ROY;OR AULD LANG SYNE
WORK ROB ROY
LEAD BAILIE-MR.MEADOWS;ROB ROY-MR.CARR;SIR FREDERICK-MR.TANNETT; RASHLEIGH-MR.WHYTE;FRANCIS-MR.C.THORNHILL;DOUGAL-MR.WESTON; HELEN-MISS PENLEY; DI VERNON-MISS CARR
SPEC SATURDAY;BENEFIT-MR.MEADOWS,G.A.

W9;84 THEA LONDON,TH.R.,DRURY LANE
DATE 3-OCT-1834
TYPE OPERA
MAIN ROB ROY!
WORK ROB ROY
LEAD AS AT 3-APR-1834(SEE W9;80)EXCEPT,FRANCIS-MR.SINCLAIR; DOUGAL-MR. W.H.PAYNE;MR.SINCLAIR'S SECOND APPEARANCE SINCE HIS RETURN FROM THE U.S.A.
SONG "JOHN ANDERSON","THE SPRING TIME OF YEAR IS COMING"-MR.SINCLAIR
SPEC FRIDAY

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W9;85   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 4-OCT-1834
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD ROB ROY-MR.BUTLER;SIR FREDERICK-MR.THOMPSON;RASHLEIGH-MR.
             BRINDAL; FRANCIS-MR.EDWIN;DOUGAL-MR.WEBSTER;BAILLIE-MR.
             STRICKLAND;DI VERNON-MISS ELIZA PATON;HELEN-MRS.W.CLIFFORD
        SPEC SATURDAY;G.A.-MR.BUTLER

W9;86   THEA LONDON,TH.R.,DRURY LANE
        DATE 30-DEC-1834
        TYPE OPERATIC DRAMA
        MAIN ROB ROY!
        WORK ROB ROY
        LEAD SIR FREDERIC-MR.F.COOKE;RASHLEIGH-MR.MATHEWS;FRANCIS-MR.
             TEMPLETON; ROB ROY-MR.WARDE;BAILIE-MR.HARLEY;DOUGAL-MR.W.H.PAYNE;
             DI VERNON-MISS BETTS;HELEN-MRS.FAUCIT
        SPEC TUESDAY

W9;87   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-FEB-1835
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.MONTAGUE STANLEY;BAILLIE-MR.MACKAY;FRANCIS-MR.
             SINCLAIR; SIR FREDERICK-MR.HARRINGTON;RASHLEIGH-MR.FAUCIT;
             DOUGAL-MR.POWER; HELEN-MRS.HIELD;DI VERNON-MISS COVENEY
        SONG "THE RED RED ROSE","AULD LANGSYNE","THE SPRING TIME OF YEAR IS
             COMING","THOUGH YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"
             WITH MISS COVENEY-MR.SINCLAIR
        SPEC WEDNESDAY;G.A.-MR.SINCLAIR

W9;88   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-APR-1835
        TYPE OPERA/INTERLUDE
        MAIN ROB ROY
        SUPP THE CLEIKUM INN
        WORK ROB ROY/ST.RONAN'S WELL
        LEAD ROB ROY AS AT 25-FEB-1835(SEE W9;87)EXCEPT,ROB ROY-MR.H.
             ALEXANDER; FRANCIS-MR.BARKER;THE CLEIKUM INN-MRS.MARGARET
             DODDS-MR.MACKAY; TYRELL-MR.FAUCIT;CAPT. O'TURK-MR.H.ALEXANDER
        SONG "THE SPRIG OF SHILLILAGH","SHAMROCK SO GREEN"-MR.H.ALEXANDER (C.
             I.); "THERE CAM A YOUNG MAN TO MY DADDIE'S DOOR"-MR.MACKAY (C.I.)
        SPEC MONDAY;BENEFIT-MR.MACKAY;G.A.-MR.ALEXANDER;COMBINATION

W9;89   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 10-AUG-1835
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.WARDE;SIR FREDERICK-MR.THOMPSON;RASHLEIGH-MR.BRINDAL;
             FRANCIS-MR.ANDERSON;BAILLIE-MR.W.FARREN;DOUGAL-MR.WEBSTER;DI
             VERNON-MRS.CRAWFORD(LATE MISS ELIZA PATON);HELEN-MRS.W.CLIFFORD
        SPEC MONDAY
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W9;90   THEA BEDFORD,THEATRE
        DATE 18-AUG-1835
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.BEVERLY;FRANCIS-MR.FOREMAN;RASHLIEGH[SIC]-MR.H.
             FENTON; BAILIE-MR.JACKMAN;DOUGAL-MR.STAMFORD;HELEN-MRS.JACKMAN;
             DIANA-MRS.H.FENTON
        SPEC TUESDAY

W9;91   THEA LONDON,NEW TH.R.,LYCEUM AND OPERA HOUSE
        DATE 5-OCT-1835
        TYPE SCOTTISH OPERA
        MAIN ROB ROY! "SRIOGAL MODHREAM"
        WORK ROB ROY
        LEAD ROB ROY-MR.WILSON"THIS NIGHT ONLY";SIR FREDERICK-MR.RUMBALL;
             RASHLEIGH-MR.PERKINS;FRANCIS-MR.HENRY;BAILLIE-MR.WILLIAMS;
             DOUGAL-MR.MCIAN; HELEN-MRS.GRIFFITH;DI VERNON-MISS SOMERVILLE
        SONG "A MAN'S A MAN FOR A' THAT"-MR.WILSON
        SPEC MONDAY;BENEFIT-MR.WILSON

W9;92   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-JAN-1836
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.WILSON;SIR FREDERICK-MR.COOKE;RASHLEIGH-MR.HIELD;
             FRANCIS-MR.BEDFORD;BAILIE-MR.MACKAY;DOUGAL-MR.POWER;HELEN-MRS.
             HIELD;DI VERNON-MISS NOVELLO
        SONG "A MAN'S A MAN","THE MAGREGOR'S GATHERING","A HIGHLAND
             MELODY"-MR.WILSON; "THE RED,RED ROSE","THE BONNIE BLUE CAP",
             "AULD LANGSYNE","THE FLOWER OF ELLERSLIE","THO' I LEAVE YOU
             NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS NOVELLO-MR.BEDFORD;
             "GLOOMY WINTER'S NOW AWA'","A HIGHLAND LAD"-MISS NOVELLO
        SPEC WEDNESDAY;G.A.-MR.WILSON

W9;93   THEA LONDON,TH.R.,DRURY LANE
        DATE 21-APR-1836
        TYPE OPERATIC PLAY
        SUPP ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERIC-MR.DIDDEAR;RASHLEIGH-MR.MATHEWS;FRANCIS-MR.
             TEMPLETON; ROB ROY-MR.COOPER;DOUGAL-MR.WEBSTER;BAILIE-MR.W.
             FARREN;DI VERNON-MISS SHIRREFF;HELEN-MRS.SLOMAN
        SPEC THURSDAY;BENEFIT-MR.COOPER (S.M.)

W9;94   THEA LONDON,TH.R.,DRURY LANE
        DATE 24-OCT-1835
        TYPE OPERATIC PLAY/OPERATIC DRAMA
        MAIN ROB ROY!
        SUPP CAVALIERS AND ROUNDHEADS
        WORK ROB ROY/OLD MORTALITY
        LEAD SIR FREDERICK AND CLAVERHOUSE-MR.DIDDEAR;FRANCIS-MR.TEMPLETON;
             ROB ROY-MR.WILSON;DOUGAL-MR.W.H.PAYNE;BAILIE AND CUDDIE-MR.
             HARLEY;EVANDALE-MR.KING;MORTON-MR.COOPER;MAJ.BELLENDEN-MR.
             BARTLEY;RASHLEIGH AND SGT. BOTHWELL-MR.MATHEWS;DI VERNON-MISS
             SHIRREFF"1ST TIME";HELEN-MRS.SLOMAN; LADY MARGARET-MRS.C.JONES;
             EDITH-MISS FORDE
        SONG "A MAN'S A MAN FOR A' THAT","THE MACGREGOR'S GATHERING","WHEN I
             THINK ON DAYS GONE BY"-MR.WILSON
        SPEC SATURDAY;COMBINATION;"CAVALIERS AND ROUNDHEADS"-9TH TIME
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W9;95 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 11-MAY-1836
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD ROB ROY-MR.VANDENHOFF;SIR FREDERICK-MR.SAVILLE;RASHLEIGH-MR.J. VINING; FRANCIS-MR.SINCLAIR;BAILLIE-MR.STRICKLAND;DOUGAL-MR. WEBSTER;DI VERNON-MISS P.HORTON;HELEN-MRS.W.CLIFFORD
SPEC WEDNESDAY

W9;96 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
DATE 29-AUG-1836
TYPE OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 11-MAY-1836(SEE W9;95)
SPEC MONDAY

W9;97 THEA LONDON,TH.R.,COVENT GARDEN
DATE 15-NOV-1836
TYPE MUSICAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LEAD SIR FREDERICK-MR.THOMPSON;RASHLEIGH-MR.G.BENNETT;FRANCIS-MR. COLLINS; ROB ROY-MR.VANDENHOFF;DOUGAL-MR.MCIAN;BAILIE-MR.W. FARREN;DI VERNON-MISS TURPIN;HELEN-MRS.W.WEST
SPEC TUESDAY;G.A.-MR.VANDENHOFF

W9;98 THEA BOSTON,THEATRE
DATE 19-APR-1837
TYPE OPERA
MAIN ROB ROY OR, AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.CLINTON;RASHLEIGH-MR.W.ROBERTSON;FRANCIS-MR.HOLLAND; SIR FREDERICK-MR.SEYMOUR;BAILLIE-MR.DAVIDSON;DOUGAL-MR. HAMBLETON; DI VERNON-MISS MOGRIDGE;HELEN-MRS.W.ROBERTSON
SONG "SOON THE SUN","HARK! FROM ST.MUNGO'S TOWER","O! HONE A RIE", "ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY;"HERE'S A HEALTH BONNY SCOTLAND","A HIGHLAND LAD","THOUGH I LEAVE THEE NOW"AND"FORLORN AND BROKEN HEARTED"WITH MR.HOLLAND-MISS MOGRIDGE; "THE RED,RED ROSE", "SHOULD AULD ACQUAINTANCE","THE LASS O'GOWRIE"-MR.HOLLAND
SPEC WEDNESDAY;BENEFIT-MISSES MOGRIDGE & SYDNEY(MARTHA);REVIVAL

W9;99 THEA BOLTON,THEATRE
DATE 26-MAR-1838
TYPE OPERA
MAIN ROB ROY;OR,AULD LANG SYNE!!
WORK ROB ROY
LEAD ROB ROY-MR.W.R.COPELAND;FRANCIS-MR.C.WHITE;SIR FREDERICK-MR. CARR; RASHLEIGH-MR.G.COOKE;BAILIE-MR.RIDYARD;DOUGAL-MR.FISHWICK; HELEN-MRS. W.R.COPELAND;DI VERNON-MISS CARR
SPEC MONDAY;G.A.-MISS CARR,MR. & MRS.W.R.COPELAND,MR.C.WHITE;G.A.OUT- VENETIAN MINSTRELS

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W9;100  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 15-MAY-1838
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.WALDRON;RASHLEIGH-MR.G.BENNETT;FRANCIS-MR.
             MANVERS; BAILLIE-MR.WILLAIMS;ROB ROY-MR.WILSON;DOUGAL-MR.W.H.
             PAYNE;DI VERNON-MISS SHIRREFF;HELEN-MRS.W.CLIFFORD
        SONG "A MAN'S A MAN","THE MACGREGOR'S GATHERING"-MR.WILSON;"BID ME
             DISCOURSE","WHA WADNA' FIGHT FOR CHARLIE?"
        SPEC TUESDAY

W9;102  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 6-AUG-1838
        TYPE OPERA
        MAIN ROB ROY!
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.BAKER;RASHLEIGH-MR.BRINDAL;FRANCIS-MR.FRAZER;
             BAILLIE-MR.COMPTON;DOUGAL-MR.MCIAN;ROB ROY-MR.COOPER;DI
             VERNON-MISS L.MELVILLE; HELEN-MADAME SIMON
        SPEC MONDAY

W9;103  THEA LIVERPOOL,TH.R.
        DATE 17-SEP-1838
        TYPE MUSICAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.COOPER;BAILIE-MR.MACKAY;SIR FREDERICK-MR.WEBSTER;
             FRANCIS-MR.G.HORNCASTLE;RASHLEIGH-MR.GRAY;DOUGAL-MR.SLAITER;
             HELEN-MISS CLEAVER; DI VERNON-MISS GRANT
        SPEC MONDAY;G.A.-MR.COOPER,MR.MACKAY

W9;104  THEA LIVERPOOL,TH.R.
        DATE 1-NOV-1838
        TYPE MUSICAL PLAY
        MAIN ROB ROY
        COMP BISHOP (OVERTURE)
        WORK ROB ROY
        LEAD DI VERNON-MRS.WOOD;FRANCIS-MR.WOOD;KATTIE-MISS LAND;ROB ROY-MR.
             STUART; SIR FREDERICK-MR.CHAPLIN;BAILIE-MR.BAKER;RASHLEIGH-MR.
             GRAY;DOUGAL-MR. SLAITER;HELEN-MISS CLEAVER
        SONG "THE RED,RED ROSE","THO' YOU LEAVE ME NOW"AND"FORLORN AND
             BROKEN-HEARTED" WITH DIANA,"SHOULD AULD ACQUAINTANCE"WITH
             GALBRAITH,ETC.-FRANCIS;"HARK! NOW FROM ST.MUNGO'S TOWER","NOW
             TRAMP,TRAMP","PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS;"THE
             HIGHLAND LAD"-DIANA;"A FAMOUS MAN"-GALBRAITH;"HERE'S A HEALTH
             BONNY SCOTLAND"-MRS.WOOD;"MY HEART'S IN THE HIGHLAND"-MR.WOOD
        SPEC THURSDAY;G.A.-MR. &  MRS.WOOD,MISS LAND;G.A.OUT-MR.RANGER,MR.
             BARKER; THE BILL USES CHARACTER'S NAMES FOR INTEGRAL
             PIECES-ARTIST'S NAMES FOR INTRODUCED PIECES

W9;106  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 4-SEP-1839
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.TERNAN;FRANCIS-MR.FRANKS;RASHLEIGH-MR.HALFORD;BAILIE-
             MR.MANDERS;DOUGAL-MR.LYON;HELEN-MRS.TERNAN;DI VERNON-MISS COLLETT
        SPEC WEDNESDAY-JOINT BILL COVERS THURSDAY 5TH,SAME PROGRAMME
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W9;107  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 1-FEB-1839
        TYPE OPERA
        ACTS 2
        SUPP ROB ROY MACGREGOR,OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.WALDRON;RASHLEIGH-MR.G.BENNETT;FRANCIS-MR.
             FRAZER; ROB ROY-MR.VANDENHOFF;BAILLIE-MR.HARLEY;DOUGAL-MR.W.H.
             PAYNE;DI VERNON-MISS RAINFORTH;HELEN-MRS.WARNER
        SPEC FRIDAY;SPECIAL OCCASION-BY COMMAND OF HER MAJESTY;TRUNCATED

W9;108  THEA LONDON,VICTORIA THEATRE
        DATE 7-OCT-1839
        TYPE SCOTCH DRAMA
        SUPP ROB ROY!!
        WORK ROB ROY
        LEAD ROB ROY-MR.HICKS;RASHLEIGH-MR.SIMPSON;BAILLIE-MR.MANDERS;
             FRANCIS-MR.FRANKS;SIR FREDERICK-MR.JOHNSTONE;DOUGAL-MR.HARDING;
             HELEN-MRS. GURNER;DI VERNON-MISS COLLETT
        SPEC MONDAY;"SOLE LESSEE-MRS.H.BEVERLY"

W9;109  THEA LIVERPOOL,TH.R.
        DATE 28-NOV-1839
        TYPE MUSICAL DRAMA
        SUPP ROB ROY
        WORK ROB ROY
        LEAD FRANCIS-MR.TEMPLETON;DI VERNON-MISS ROMER;ROB ROY-MR.STUART;SIR
             FREDERICK-MR.WEBSTER;RASHLEIGH-MR.GRAY;BAILIE-MR.BAKER;
             DOUGAL-MR. SLAITER;HELEN-MISS CLEAVER;GALBRAITH-MR.G.HORNCASTLE
        SPEC THURSDAY;BENEFIT-MR.G.HORNCASTLE;G.A.-MISS ROMER,MR.TEMPLETON;G.
             A. OUT-MR.G.STANSBURY

W9;110  THEA LONDON,TH.R.,DRURY LANE
        DATE 7-JAN-1840
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.WALDRON;RASHLEIGH-MR.ARCHER;FRANCIS-MR.FRAZER;
             ROB ROY-MR.ELTON;DOUGAL-MR.HOWELL;BAILIE-MR.COMPTON;DI VERNON-
             MRS.ALBAN CROFT;HELEN-MRS.STANLEY;MRS.ALBAN CROFT'S 2ND
             APPEARANCE AS DI VERNON
        SPEC TUESDAY

W9;111  THEA LONDON,TH.R.,DRURY LANE
        DATE 11-JAN-1840
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD AS AT 7-JAN-1840(SEE W9;110)EXCEPT,DI VERNON-MISS BETTS
        SPEC SATURDAY

W9;112  THEA LIVERPOOL,TH.R.
        DATE 23-APR-1840
        TYPE MUSICAL PLAY
        SUPP ROB ROY
        WORK ROB ROY
        LEAD AS AT 28-NOV-1839(SEE W9;109)EXCEPT,FRANCIS-MR.BARKER;GALBRAITH-
             MR.G.STANSBURY
        SPEC THURSDAY;G.A.-MISS ROMER,MR.G.STANSBURY
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W9;114  THEA WARWICK,THEATRE
        DATE 5-JUN-1840
        TYPE OPERATIC PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.BRUCE;FRANCIS-MR.DYOTT;RASHLEIGH-MR.LICKFORD;
             ROB ROY-MR.C.DILLON;BAILLIE-MR.YOUNG;DOUGAL-MR.FRENCH;HELEN-MRS.
             DYOTT;DI VERNON-MISS BRONSDORPH
        SONG "SOON THE SUN","HARK! FROM ST.MUNGO'S TOWER","ROY'S WIFE",
             "PARDON NOW THE BOLD OUTLAW"-COMPANY;"A HIGHLAND LAD","O WOULD
             IT WERE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN
             HEARTED"WITH MR.DYOTT-MISS BRONSDORPH;"A FAMOUS MAN WAS ROBIN
             HOOD"-MR.SMITH(GALBRAITH)
        SPEC FRIDAY;"ONLY NIGHT THIS SEASON";"W.ROSE,PRINTER,CHURCH STREET,
             WARWICK"

W9;115  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-DEC-1840
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.PRITCHARD;SIR FREDERICK-MR.REDFORD;RASHLEIGH-MR.W.H.
             CRISP; FRANCIS-MR.SHRIVALL;BAILIE-MR.MACKAY;DOUGAL-MR.POWER;
             HELEN-MRS.BROOKES; DI VERNON-MISS SMITH
        SONG "THE RED RED ROSE","AULD LANGSYNE","THE MACGREGOR'S GATHERING",
             ALSO "THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH
             MISS SMITH-MR.SHRIVALL;"DONALD","A HIGHLAND LAD","MY JAMIE'S ON
             THE SEA"-MISS SMITH
        SPEC SATURDAY;G.A.-MISS SMITH;G.A.OUT-MISS JULIA SMITH

W9;117  THEA YORK,ROYAL ALBERT THEATRE,PEASHOLME-GREEN
        DATE 26-JAN-1841
        TYPE SCOTCH DRAMA
        ACTS 3
        MAIN ROB ROY MCGREGOR,OR AULD LANG SYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.ELGIN;REISLEIGH[SIC]-MR.MCCLEAN;FRANCIS-MR.FINDLEY;
             DOUGAL-MR.W.JONES;BAILIE-MR.YOUNG;DI VERNON-MRS.ELGIN;HELLEN[
             SIC]-MRS.FINCH
        SONG "SOON THE SUN","PARDON NOW THE BOLD OUTLAW"-COMPANY;"THE RED RED
             ROSE", "AULD LANG SYNE","THO' I LEAVE YOU NOW"WITH MRS.ELGIN-MR.
             FINDLEY;"MY HIGHLAND LAD","WHEN WE ARE FAR AWAY FROM LORDLY
             PRIDE"-MRS.ELGIN;"A FAMOUS MAN"-MR.RICKATSON(GALBRAITH)
        SPEC TUESDAY;BENEFIT-MR.YOUNG"THE LAST BENEFIT THIS SEASON";BILL
             GIVES ACCOUNT OF GEORGE IV'S VISIT TO EDINBURGH THEATRE ROYAL TO
             SEE THIS PLAY;"N.KENDREW,PRINTER,YORK"

W9;118  THEA MIDDLESBOROUGH,ROYAL ALBERT THEATRE,MARKET PLACE
        DATE 16-APR-1841
        TYPE SCOTTISH DRAMA
        MAIN ROB ROY M'CGREGOR;OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.DANBY;FRANCIS-MR.RICKATSON;RASHLEIGH-MR.BLACHARD;
             BAILIE-MR.LIVER;HELEN-MRS.DANBY;DI "VERRION" [SIC]-MRS.BLANCHARD
             (QUERY NAME OF ACTOR PLAYING RASHLEIGH)
        SONG "SOON THE SUN","AULD LANG SYNE","ROY'S WIFE","ROB ROY M'CGREGOR,
             O"-COMPANY(11 LISTED IN ALL);"A FAMOUS MAN"-MR.
             WARREN(GALBRAITH); "HIGHLAND LAD"-MRS.BLANCHARD;"THO' YOU LEAVE
             ME NOW"-MRS.BLANCHARD AND MR.RICKATSON
        SPEC FRIDAY;"W.BROWN,PRINTER,STOCKTON"
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W9;119  THEA CALLINGTON,THEATRE,TOWN HALL
        DATE 31-MAR-1842
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.HOWARD JOHNSON;RASHLEIGH-MR.CAMERON;FRANCIS-MR.W.H.
             WILLSTEAD; BAILIE-MR.MONTAGUE;DOUGAL-MR.VAUDREY;SIR FREDERICK-MR.
             GREY;HELEN-MISS COOKE;DI VERNON-MISS MERCER
        SONG "THE ROSE SHALL CEASE TO BLOW","THE PILGRIM OF LOVE"-MR.W.H.
             WILLSTEAD
        SPEC THURSDAY;"LAST NIGHT OF THE SEASON";BENEFIT-MR.HOWARD JOHNSON;
             "W.  &  E. PHILP,PRINTERS,CALLINGTON"

W9;120  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 15-FEB-1843
        TYPE OPERATIC PLAY
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.DIDDEAR;RASHLEIGH-MR.J.VINING;FRANCIS-MR.W.
             HARRISON; ROB ROY-MR.COOPER;DOUGAL-MR.W.H.PAYNE;BAILIE-MR.HARLEY;
             DI VERNON-MISS RAINFORTH;HELEN-MRS.STANLEY
        SPEC WEDNESDAY;G.A.OUT-MADAME LECOMPTE(DANSEUSE);BILL ALSO MENTIONS A
             SUCCESSFUL PRODUCTION OF "THE LADY OF THE LAKE"

W9;121  THEA DUNDEE,TH.R.,YEAMAN SHORE [SCOTLAND]
        DATE 2-JAN-1844
        TYPE NATIONAL DRAMA
        MAIN ROB ROY OR AULD LANGSYNE!
        WORK ROB ROY
        LEAD ROB ROY-MR.EVANS;RASHLEIGH-MR.BARRY;FRANCIS-MR.MCDONALD;
             BAILIE-MR.MACKAY;DOUGAL-MR.FERGUS;DI VERNON-MISS LEWIS;
             HELEN-MRS.MACKAY
        SPEC TUESDAY

W9;122  THEA LIVERPOOL,TH.R.,CHURCH ST.("LATE ROYAL LIVER THEATRE")
        DATE 8-JAN-1844
        TYPE OPERATIC DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.EDMONDS;RASHLEIGH-MR.CHAMBERLAIN;FRANCIS-MR.
             HALFORD;ROB ROY-MR.F.VINING;GALBRAITH-MR.MALONE RAYMOND;BAILIE-
             MR.A.YOUNGE;DOUGAL-MR.BEDFORD;DI VERNON-MRS.WAYLETT;HELEN-MRS.
             GORDON
        SONG "SOON THE SUN","OH! HONE ARIE","ROY'S WIFE","ROB ROY MACGREGOR,
             O"-COMPANY;"THE THORN","THE RED RED ROSE","THO' I LEAVE YOU
             NOW"AND "FORLORN AND BROKEN-HEARTED"WITH MRS.WAYLETT,"SCOTS
             WHA'HAE";"HARK! FROM ST.MUNGO'S TOWER"WITH OTHERS-MR.HALFORD;"MY
             NATIVE BELLS", "THE BONNY BREAST KNOTS"-MRS.WAYLETT;"A FAMOUS
             MAN"-MR.MALONE RAYMOND
        SPEC MONDAY,ALSO TUESDAY 9TH JOINT BILL;"FIRST TIME AT THIS THEATRE";
             G.A.-MRS.WAYLETT,MR.HALFORD,MR.F.VINING,MR.MALONE RAYMOND,MR.H.
             BEDFORD, MR.A.YOUNGE,MRS.GORDON;G.A.OUT-MR.ALEXANDER LEE,HERR
             VON JOEL,MRS. MALONE RAYMOND,MISS TREBLE
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W9;124  THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 22-JAN-1844
        TYPE NATIONAL DRAMA
        MAIN ROB ROY,OR AULD LANGSYNE!
        WORK ROB ROY
        LEAD ROB ROY-MR.LANGLEY;SIR FREDERICK-MR.FERGUSON;RASHLEIGH-MR.
             NICHOLLS; DOUGAL-MR.MUNGALL;FRANCIS-MR.POLLOCK;BAILIE-MR.MACKAY;
             DI VERNON-MISS H.WALCOTT;HELEN-MISS JULIA NICOL
        SPEC MONDAY;G.A.-MR.MACKAY"THE CELEBRATED DELINEATOR OF SCOTTISH
             CHARACTER"

W9;125  THEA SCARBOROUGH,TH.R.
        DATE 16-JUL-1844
        TYPE OPERATIC PLAY
        MAIN ROB ROY MACGREGOR OR,AULD LANG SYNE
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.DUVAL;FRANCIS-MR.MCMAHON;RASHLEIGH-MR.
             HARRINGTON; ROB ROY-MR.FLORINGTON;DUGAL-MR.DOWNEY;BAILIE-MR.
             ROXBY;DI VERNON-MRS.C.H.SIMMS;HELEN-MISS MORVEN
        SPEC TUESDAY

W9;126  THEA RYDE,TH.R.
        DATE 10-SEP-1844
        TYPE DRAMA
        MAIN ROB ROY!OR,AULD LANG SYNE!!
        WORK ROB ROY
        LEAD ROB ROY-MR.T.MOORE;RASHLEIGH-MR.BUTLER;FRANCIS-MR.TERRY;DUGAL-MR.
             WASS; BAILIE-MR.BARNETT;DI VERNON-MISS JANE WOLFE;HELEN-MRS.
             BARNETT
        SONG "SOON THE SUN","ROB ROY MACGREGOR,O"-COMPANY;"HARK NOW FROM ST.
             MUNGO'S TOWER"-QUARTET;"THE RED,RED ROSE","THO' YOU LEAVE ME
             NOW"WITH MISS WOLFE;"AULD LANG SYNE"-MR.TERRY;"HEALTH BONNIE
             SCOTLAND TO THEE","A HIGHLAND LAD"-MISS WOLFE;"A FAMOUS MAN"-MR.
             CULLENFORD(GALBRAITH)
        SPEC TUESDAY;G.A.OUT-MR.T.RIDGWAY,MR.SMITHERS(PANTOMIMISTS)

W9;127  THEA DUBLIN,TH.R.,ABBEY ST.
        DATE 5-DEC-1844
        TYPE MUSICAL DRAMA
        MAIN ROB ROY MACGREGOR! OR 'AULD LANGSYNE'
        WORK ROB ROY
        LEAD FRANCIS-MR.HAMBLIN;SIR FREDERICK-MR.SMITH;RASHLEIGH-MR.WATSON;
             BAILIE-MR.REDFORD;DOUGAL-MR.WINTER;ROB ROY-MR.DAWSON;HELEN-MISS
             M.A.TYRELL;DI VERNON-MISS E.MACKENZIE
        SPEC THURSDAY-G.A.-MR.DAWSON"ADMIRED TRAGEDIAN"

W9;128  THEA ABERDEEN,TH.R.,MARISCHAL ST. [SCOTLAND]
        DATE 1-JAN-1845
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.SULLIVAN;RASHLEIGH-MR.NICHOLLS;SIR FREDERICK-MR.
             SMITH; FRANCIS-MR.POLLOCK;DOUGAL-MR.T.RYDER;BAILIE-MR.W.JOHNSTON;
             HELEN-MRS.RYDER;DI VERNON-MRS.EDWIN
        SPEC POSSIBLE DAY AND DATE QUERY-INKED MS.NOTE IDENTIFIES DATE AND
             YEAR, BILL HEADED "NEW YEAR'S OFFERING";DOUBLE BILL ALSO COVERS
             MATINEE PERFORMANCE OF "DON CAESAR DE BAZAN"AND"THE EGYPTIAN!";
             WEDNESDAY
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W9;129  THEA WORCESTER,TH.R.
        DATE 21-APR-1845
        TYPE MUSICAL PLAY
        SUPP ROB ROY!
        WORK ROB ROY
        LEAD ROB ROY-MR.J.W.BENSON;FRANCIS-MR.BARTON;RASHLEIGH-MR.GILFILLAN;
             SIR FREDERICK-MR.JONES;DOUGAL-MR.PHILLIPS;BAILIE-MR.BRADFORD;
             HELEN-MISS DORRINGTON;DI VERNON-MISS NIVETT
        SONG "SOON THE SUN","AULD LANG SYNE"WITH MR.BARTON,"PARDON NOW THE
             BOLD OUTLAW"-COMPANY;"THE RED RED ROSE","THO' YOU LEAVE ME
             NOW"AND"I LOVE THEE"WITH MISS NIVETT,"THE FLOWER OF
             ELLERSLIE"-MR.BARTON;"A HIGHLAND LAD"-MISS NIVETT;"A FAMOUS
             MAN"-MR.BIDDELL(GALBRAITH)
        SPEC MONDAY

W9;130  THEA GREENOCK,TH.R. [SCOTLAND]
        DATE 25-OCT-1845
        TYPE OPERATIC DRAMA(SEE SPEC)
        MAIN ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.JAMES BENNETT;SIR FREDERICK-MR.FISHER;RASHLEIGH-MR.
             MCDONALD; FRANCIS-MR.J.GRAY;DOUGAL-MR.MELBOURNE;GALBRAITH-MR.T.
             TAYLOR;BAILIE-MR. JOHNSON;DI VERNON-MISS BRONSDORPH;HELEN-MRS.J.
             GRAY
        SONG "SOON THE SUN","ST.MUNGO'S TOWER","A HIGHLAND LAD","A FAMOUS
             MAN","THE RED,RED ROSE","COME SIT THEE DOWN","THOUGH I LEAVE
             THEE NOW"(AS A SONG), "AULD LANG SYNE","ROY'S WIFE","ROB ROY"
        SPEC SATURDAY;G.A.-MR.J.BENNETT(FROM ROYAL CITY THEATRE,GLASGOW),MR.
             MELBOURNE, MR.T.TAYLOR,MRS.J.GRAY,MR.JOHNSON;"FIRST NIGHT THIS
             SEASON OF THE NATIONAL DRAMA OF"

W9;132  THEA LONDON,PRINCESS'S THEATRE
        DATE 13-NOV-1846
        TYPE OPERATIC DRAMA
        MAIN ROB ROY OR "AULD LANG SYNE"
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.HONNER;RASHLEIGH-MR.H.HUGHES;FRANCIS-MR.BARKER;
             ROB ROY-MR.J.R.SCOTT;DOUGAL-MR.RYDER;BAILIE-MR.COMPTON;DI
             VERNON-MISS GEORGIANA SMITHSON;HELEN-MRS.FOSBROKE
        SPEC FRIDAY;G.A.-MR.J.R.SCOTT("FROM THE PRINCIPAL AMERICAN THEATRES")

W9;133  THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 14-MAR-1846
        TYPE NATIONAL OPERA
        SUPP ROB ROY
        WORK ROB ROY
        LEAD ROB ROY-MR.SULLIVAN;RASHLEIGH-MR.BIRCH;FRANCIS-MR.THORNLEY;
             BAILIE-MR.P.CRONE;DOUGAL-MR.NICOLL;HELEN-MRS.POLLOCK;DI
             VERNON-MISS VIVASH
        SPEC SATURDAY;BENEFIT-MR.THORNLEY;"WITH ALL THE ORIGINAL MUSIC"
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W9;134 THEA ABERDEEN,TH.R. [SCOTLAND]
DATE 30-NOV-1846
TYPE NATIONAL DRAMA
MAIN ROB ROY!
WORK ROB ROY
LEAD ROB ROY-MR.JAMES BENNETT;RASHLEIGH-MR.R.PHILLIPS;FRANCIS-MR.W. HUTCHINGS; SIR FREDERICK-MR.WATERHOUSE;BAILIE-MR.D.STEWART; DOUGAL-MR.W.NICOL; HELEN-MRS.ADA DYAS;DI VERNON-MISS JULIA SINCLAIR
SONG "SOON THE SUN","ST.MUNGO'S TOWER","AULD LANG SYNE"WITH MISS SINCLAIR, "THE LAMENT","ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY;"A FAMOUS MAN"-MR.C.HALE(GALBRAITH);"THE RED,RED ROSE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS SINCLAIR-MR.W.HUTCHINGS; "A HIGHLAND LAD"-MISS SINCLAIR
SPEC MONDAY;G.A.-MR.MACDOUGALL(HIGHLAND DANCER);HIS BENEFIT

W9;136 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1846
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.VIVASH;RASHLEIGH-MR.BEDFORD;FRANCIS-MR.W.H. REEVES; ROB ROY-MR.EDMUND GLOVER;BAILIE-MR.MACKAY;DOUGAL-MR. MELROSE;HELEN-MISS CLEAVER;DI VERNON-MISS MASON
SONG "A RED,RED ROSE","AULD LANGSYNE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS MASON-MR.REEVES; "DINNA ASK ME GIN I LOE YOU","A HIGHLAND LAD"-MISS MASON
SPEC FRIDAY;G.A.-MR.MACKAY;"FIRST NIGHT THIS SEASON"

W9;137 THEA LONDON,ASTLEY'S
DATE 14-DEC-1846
TYPE DRAMATIC TALE
SUPP ROB ROY MACGREGOR,OR,AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR.DALE;RASHLEIGH-MR.BARTON;FRANCIS-MR.MANDALE; BAILLIE-MR.W.F.WALLETT;DOUGAL-MR.CROWTHER;SIR FREDERICK-MR. JAMES; HELEN-MRS.MORETON BROOKES;DI VERNON-MISS RIVERS
SPEC MONDAY-JOINT BILL"EVERY EVENING DURING THE WEEK";"(FIRST TIME HERE)"; RUN;THE BILL NOTES THAT "WESTMINSTER BRIDGE IS OPEN TO FOOT PASSENGERS"

W9;138 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-DEC-1846
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 11-DEC-1846(SEE W9;136)
SONG AS AT 11-DEC-1846(SEE W9;136)
SPEC MONDAY;"THIRD TIME THIS SEASON";G.A.-MR.MACKAY

W9;139 THEA CANTERBURY,TH.R.
DATE 6-FEB-1847
TYPE OPERATIC DRAMA
SUPP ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.TYRRELL;SIR FREDERICK-MR.LIPSCOMBE;FRANCIS-MRS. DOWTON; RASHLEIGH-MR.ROGERS;BAILIE-MR.P.EMERY;DOUGAL-MR.RYAN; HELEN-MRS. TYRELL;DI VERNON-MRS.BARNETT
SPEC SATURDAY;"REPEATED THIS EVENING,AT SECOND PRICE";CROSS-DRESSING; "HENRY WARD,PRINTER,MERCERY LANE,CANTERBURY"

W9;140 THEA ARBROATH,THEATRE [SCOTLAND]
DATE 27-OCT-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR.DICKENSON;FRANCIS-MISS PEEL;RASHLEIGH-MR.MARK;SIR FREDERICK-MR.FISHER;DOUGAL-MR.J.W.ANSON;BAILIE-MR.MACKAY;HELEN-MRS.JOHNSTON;DI VERNON-MRS.J.W.ANSON
SPEC WEDNESDAY;G.A.-MR.MACKAY(FAREWELL TOUR);CROSS-DRESSING

W9;141 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-DEC-1847
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD ROB ROY-MR.EDMUND GLOVER;SIR FREDERICK-MR.RAY;RASHLEIGH-MR. WYNDHAM; FRANCIS-MR.W.HARRISON;DOUGAL-MR.MELROSE;BAILIE-MR. MACKAY;HELEN-MISS CLEAVER;DI VERNON-MISS COVENEY
SONG SONGS FOR MR.HARRISON ARE IDENTICAL TO THOSE FOR MR.REEVES(SEE W9;136); MISS COVENEY OMITS MISS MASON'S SONG OF "DINNA ASK ME"
SPEC MONDAY;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY(JUST RECOVERED FROM "SEVERE AND DANGEROUS ILLNESS"),MR.W.HARRISON;HIS BENEFIT

W9;142 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-FEB-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 20-DEC-1847(SEE W9;141)EXCEPT,FRANCIS-MR.BINGE
SONG "THE RED,RED ROSE","THE PRIDE OF KILDARE","AULD LANGSYNE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS COVENEY-MR.BINGE;"A HIGHLAND LAD"-MISS COVENEY
SPEC FRIDAY;"SECOND TIME THIS SEASON";G.A.-MR.MACKAY

W9;143 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 20-DEC-1847(SEE W9;141)EXCEPT,FRANCIS-MR.W.H.EBURNE; DOUGAL-MR.JOSEPHS(DUE TO THE ILLNESS OF MR.MELROSE)
SONG "THE RED,RED ROSE","AULD LANGSYNE","MACGREGOR'S GATHERING","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS COVENEY-MR.EBURNE;"A HIGHLAND LAD"-MISS COVENEY;"A FAMOUS MAN"-MR.MURRAY (GALBRAITH);"SOON THE SUN","ST.MUNGO'S TOWER", "ROY'S WIFE", "PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS
SPEC THURSDAY;G.A.-MR.MACKAY(FAREWELL TOUR)

W9;144 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 23-MAR-1848(SEE W9;143)
SONG AS AT 23-MAR-1848(SEE W9;143)
SPEC SATURDAY;"FOR THE LAST TIME";G.A.-MR.MACKAY(FAREWELL TOUR);
DUPLICATE OF W9;145.

W9;145 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAR-1848
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LEAD DUPLICATED BILL-(SEE W9;144)
SONG DUPLICATED BILL-(SEE W9;144)
SPEC SATURDAY;DUPLICATED BILL-SEE ED.,TH.R.(W9;144)

W9;147 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-APR-1848
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 23-MAR-1848(SEE W9;143)
SONG AS AT 23-MAR-1848(SEE W9;143)
SPEC SATURDAY;"POSITIVELY FOR THE LAST TIME IN EDINBURGH";G.A.-MR.
MACKAY (FAREWELL TOUR)

W9;148 THEA ST.ANDREWS,THEATRE,CITY HALL [SCOTLAND]
DATE 3-AUG-1848
TYPE NATIONAL PLAY
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LEAD BAILIE-MR.MACKAY;ROB ROY-MR.SIDNEY DAVIS;SIR FREDERICK-MR.
CONNOR; RASHLEIGH-MR.F.HASTINGS;FRANCIS-MISS PEEL;DOUGAL-MR.R.
WATT;HELEN-MRS.HASTINGS;DI VERNON-MRS.J.W.ANSON
SONG "SOON THE SUN","THE MACGREGOR'S LAMENT","ROY'S WIFE","ROB ROY
MACGREGOR"-COMPANY;"MY HEART IS SAIR FOR SOMEBODY","A HIGHLAND
LAD","THO' YOU LEAVE ME NOW"WITH MISS PEEL-MRS.J.W.ANSON;"A
FAMOUS MAN"-MR.STODDART (GALBRAITH);"ST.MUNGO'S TOWER"-MISS PEEL,
MR.MACKAY,MISS JOHNSON(MATTIE)
SPEC THURSDAY;G.A.-MR.MACKAY(FAREWELL TOUR);"FIRST AND ONLY TIME THIS
SEASON"

W9;149 THEA LONDON,BRITANNIA SALOON,HOXTON
DATE 9-APR-1849
TYPE DRAMA
ACTS 2
SUPP ROB ROY(LAST 2 ACTS)
WORK ROB ROY
LEAD ROB ROY-MR.T.FREDERICKS;FRANCIS-MR.PLUMPTON;RASHLEIGH-MR. SAWFORD; GALBRAITH-MR.H.CARLES;BAILLIE-MR.W.ROGERS;DOUGAL-MR.L.S. THOMPSON; HELEN-MRS.ATKINSON;DI VERNON-MRS.GASTON
SONG "A FAMOUS MAN"-MR.H.CARLES;"AULD LANG SYNE","THE MACGREGOR'S GATHERING"-MR.PLUMPTON
SPEC MONDAY-JOINT BILL "AND ALL THE WEEK";G.A.-MR.T.FREDERICKS,MR.L. S. THOMPSON "IMMENSE SUCCESS...AS THE DOUGAL CREATURE...IMPOSES ON THE MANAGEMENT...PLEASING DUTY...SIX NIGHTS MORE!";TRUNCATED; RUN

W9;150 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-SEP-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.W.COOPER;RASHLEIGH-MR.WYNDHAM;FRANCIS-MR.DONALD KING;BAILIE-MR.W.WEBSTER;DOUGAL-MR.JOSEPHS;HELEN-MISS CLEAVER;DI VERNON-MISS KATHLEEN FITZWILLIAM
SONG SONGS AND DISTRIBUTION AMONGST THE CHARACTERS AS AT 23-MAR-1848 (SEE W9;143)EXCEPT,MISS FITZWILLIAM ADDS "MY HAPPY DREAM"
SPEC FRIDAY;"SECOND TIME THIS SEASON";G.A.-MR.DONALD KING,MISS FITZWILLIAM

W9;151 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 11-DEC-1849
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 21-SEP-1849(SEE W9;150)EXCEPT,FRANCIS-MR.LEE;DI VERNON-MRS.LEE;ROB ROY-MR.POWRIE"FIRST APPEARANCE IN THAT CHARACTER"
SONG AS AT 23-MAR-1848(SEE W9;143)EXCEPT,MR.LEE ADDS"JESSIE THE FLOWER OF DUMBLANE"
SPEC TUESDAY;G.A.-MR.POWRIE

W9;153 THEA LONDON,TH.R.,DRURY LANE
DATE 2-MAR-1850
TYPE OPERATIC PLAY
ACTS 2
SUPP ROB ROY MACGREGOR,OR AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.DIDDEAR;RASHLEIGH-MR.W.MONTAGUE;FRANCIS-MR. RAFTER; ROB ROY-MR.COOPER;BAILLIE-MR.EMERY;DOUGAL-MR.MANDERSON; DI VERNON-MISS RAFTER;HELEN-MRS.TERNAN
SPEC SATURDAY;POSSIBLY COMPRESSED

W9;155 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-MAY-1850
TYPE NATIONAL PLAY
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.POWRIE;RASHLEIGH-MR.WYNDHAM;SIR FREDERICK-MR.W. COOPER; FRANCIS-MR.F.A.ROBINSON;DOUGAL-MR.JOSEPHS;GALBRAITH-MR. MURRAY; BAILIE-MR.W.WEBSTER;HELEN-MISS CLEAVER;MATTIE-MISS NEWTON;DI VERNON-MISS PARKER
SONG "AULD LANGSYNE","THO' YOU LEAVE ME NOW"WITH MISS PARKER-MR. ROBINSON; "A FAMOUS MAN"-MR.MURRAY;"SAW YE JOHNNIE COMIN', QUO'SHE"-MISS NEWTON; "ANNIE LAURIE","THE BANKS OF THE QUADALQUIVER"-MISS PARKER
SPEC TUESDAY;G.A.-MISS NEWTON;BENEFIT-MR.JOSEPHS,PROMPTER AND S.M.

W9;156 THEA INVERNESS,THEATRE,LOWE'S ROOMS [SCOTLAND]
DATE 24-JUN-1850
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY! OR,AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR.T.R.COBHAM;BAILIE-MR.CRONE;SIR FREDERICK-MR.J.FISHER; RASHLEIGH-MR.W.GODFREY;DOUGAL-MR.J.W.ANSON;GALBRAITH-MR.CLARKE; FRANCIS-MISS BRONSDORPH;HELEN-MRS.YOUNG;DI VERNON-MRS.J.W.ANSON
SONG "A FAMOUS MAN"-MR.CLARKE;"THE RED,RED ROSE","AULD LANGSYNE", "THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN HEARTED"WITH MRS. ANSON-MISS BRONSDORPH;"MY GALLANT BRAW JOHN HIGHLANDMAN","AULD ROBIN GRAY"-MRS.ANSON;"SOON THE SUN","ST.MUNGO'S TOWER","ROY'S WIFE", "ROB ROY MACGREGOR"-COMPANY,VARIOUS
SPEC MONDAY;CROSS-DRESSING;REVIVAL

W10;3 THEA LONDON,TH.R.,DRURY LANE
DATE 4-JAN-1851
TYPE OPERATIC PLAY
MAIN ROB ROY MACGREGOR;OR,AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR.NEVILLE;RASHLEIGH-MR.CATHCART;FRANCIS-MR. RAFTER; ROB ROY-MR.COOPER;BAILLIE-MR.EMERY;DOUGAL-MR.BECKETT;DI VERNON-MISS ELIZA NELSON;HELEN-MRS.TERNAN
SPEC SATURDAY

W10;4 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 7-JAN-1851
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.WYNDHAM;RASHLEIGH-MR.R.YOUNGE;SIR FREDERICK-MR.W. COOPER; FRANCIS-MR.CHARLES ROMER;DOUGAL-MR.JOSEPHS;GALBRAITH-MR. MURRAY;BAILIE-MR.G.WEBSTER;HELEN-MISS CLEAVER;DI VERNON-MISS THERESA BASSANO
SONG "THE RED RED ROSE","AULD LANGSYNE","THE MACGREGOR'S GATHERING", "THO' YOU LEAVE ME NOW"WITH MISS BASSANO-MR.ROMER; "A FAMOUS MAN"-MR. MURRAY;"A HIGHLAND LAD"-MISS T BASSANO
SPEC TUESDAY

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W10;5   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-JAN-1851
        TYPE NATIONAL OPERA
        ACTS 3
        MAIN ROB ROY!!
        WORK ROB ROY
        LEAD AS AT 7-JAN-1851(SEE W10;4)
        SONG AS AT 7-JAN-1851(SEE W10;4)
        SPEC THURSDAY

W10;6   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-JAN-1851
        TYPE NATIONAL OPERA
        ACTS 3
        SUPP ROB ROY!!
        WORK ROB ROY
        LEAD AS AT 7-JAN-1851(SEE W10;4)
        SONG AS AT 7-JAN-1851(SEE W10;4)
        SPEC TUESDAY;SPECIAL OCCASION-"JUVENILE NIGHT"WHEN THE PANTOMIME
             PRECEEDS THE REST OF THE BILL

W10;7   THEA HULL,TH.R.,HUMBER ST
        DATE 4-FEB-1851
        TYPE OPERATIC PLAY
        MAIN ROB ROY MACGREGOR,OR AULD LANG SYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.T.HOLMES;FRANCIS-MR. WILLSTEAD; RASHLEIGH-MR.M.
             BRANDON; GALBRAITH-MR.WATKINS;DOUGAL-MR.W.D.BROADFOOT;BAILIE-MR.
             ARTAUD; SIR FREDERICK-MR.MASTERS;DI VERNON-MISS BOLTON;
             HELEN-MISS ROBERTS
        SONG "SOON THE SUN","ST MUNGO'S TOWER","ROY'S WIFE","ROB ROY
             MACGREGOR,O"-COMPANY,VARIOUS;"AULD LANG SYNE","THO' YOU LEAVE
             ME NOW"AND"FORLORN AND BROKEN HEARTED"WITH MISS BOLTON-MR.
             WILLSTEAD
        SPEC TUESDAY;"FIRST TIME THIS SEASON"

W10;8   THEA DUBLIN,TH.R.
        DATE 25-FEB-1851
        TYPE OPERATIC PLAY
        MAIN ROB ROY MCGREGOR
        WORK ROB ROY
        LEAD FRANCIS-MR.SIMS REEVES;ROB ROY-MR.CALCRAFT;SIR FREDERICK-MR.
             BARRY; RASHLEIGH-MR.J.F.SAVILLE;BAILIE-MR.GRANBY;DOUGAL-MR.
             MORTIMER; HELEN-MRS.J.F.SAVILLE;DI VERNON-MISS NORMAN
        SONG "THE RED RED ROSE","THOUGH YOU LEAVE ME NOW"WITH MISS NORMAN,
             "THE MINSTREL BOY","AULD LANG SYNE","IN THIS OLD CHAIR MY FATHER
             SAT"-MR.SIMS REEVES
        SPEC TUESDAY;BENEFIT-MR.CALCRAFT;G.A.-MR.SIMS REEVES;G.A.OUT-MRS.SIMS
             REEVES, HERR MENGIS,SIGNOR PALTONI

W10;9   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-MAR-1851
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR OR AULD LANGSYNE
        WORK ROB ROY
        LEAD AS AT 7-JAN-1851(SEE W10;4)EXCEPT ROB ROY-MR.G.V.BROOKE"HIS
             FIRST APPEARANCE IN THAT CHARACTER IN THIS CITY"
        SONG AS AT 7-JAN-1851(SEE W10;4)
        SPEC THURSDAY;G.A.-MR.G.V.BROOKE;HIS BENEFIT
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W10;11 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 4-APR-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LEAD AS AT 7-JAN-1851(SEE W10;4)EXCEPT BAILIE-MR.MACKAY;ROB ROY-MR. POWRIE;DI VERNON-MISS REBECCA ISAACS
SONG AS AT 7-JAN-1851(SEE W10;4)EXCEPT MISS ISAACS SINGS "COMING THRO' THE RYE","A HIGHLAND LAD","JOCK O' HAZELDEAN"(ALSO WITH MR. ROMER THE DUET OF "THO' YOU LEAVE ME NOW")
SPEC FRIDAY;G.A.-MR.MACKAY(RETURN TO THE STAGE),MR.POWRIE, MISS REBECCA ISAACS

W10;13 THEA LONDON,MARYLEBONE THEATRE
DATE 26-SEP-1851
TYPE MUSICAL DRAMA
MAIN ROB ROY!
WORK ROB ROY/(GUY MANNERING-SEE SPEC)
LEAD SIR FREDERICK-MR.ROBBERDS;RASHLEIGH-MR.C.STANTON;FRANCIS-MR. DONALD KING;ROB ROY-MR.H.FRAZER;BAILIE-MR.J.H.WHITE;DOUGAL-MR.J. B.JOHNSON; DI VERNON-MRS.DONALD KING;HELEN-MISS LE BRUN
SPEC FRIDAY,ALSO SATURDAY 27TH;JOINT BILL-EARLIER IN THE WEEK MON. 22ND-WED.24TH.A PRODUCTION OF "GUY MANNERING";G.A.-MR. & MRS. DONALD KING

W10;14 THEA EDINBURGH,ADELPHI [SCOTLAND]
DATE 1-OCT-1851
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.POWRIE;BAILIE-MR.MACKAY;RASHLEIGH-MR.WYNDHAM;SIR FREDERICK-MR.W.COOPER;FRANCIS-MR.BELLAIR;DOUGAL-MR.JOSEPHS; GALBRAITH-MR.MURRAY;HELEN-MISS CLEAVER;DI VERNON-MISS T.BASSANO
SONG "AULD LANGSYNE","THE RED,RED ROSE","THE FLOWER OF ELLERSLIE", "THO' YOU LEAVE ME NOW"WITH MISS BASSANO-MR.BELLAIR;"A FAMOUS MAN"-MR. MURRAY;"SOON THE SUN","ST.MUNGO'S TOWER","ROY'S WIFE", "PARDON NOW THE BOLD OUTLAW"-COMPANY
SPEC WEDNESDAY;G.A.-MR.MACKAY,MR.POWRIE

W10;15 THEA LONDON,TH.R.,DRURY LANE
DATE 27-AUG-1855
TYPE MUSICAL DRAMA
MAIN ROB ROY
COMP SIR HENRY BISHOP
WORK ROB ROY
LEAD SIR FREDERICK-MR.RAY;RASHLEIGH-MR.STUART;FRANCIS-MR.HERBERTE; GALBRAITH-MR.HAMILTON BRAHAM;ROB ROY-MR.J.A.ANDERSON;BAILIE-MR. BARRETT;DOUGAL-MR.J.HALFORD;DI VERNON-MISS LANZA;HELEN-MRS.J.W. WALLACK
SPEC MONDAY,ALSO WEDNESDAY 29TH.,JOINT BILL;G.A.-MR.J.R. ANDERSON(TRAGEDIAN), MR.STUART,MRS.J.W.WALLACK;BILL MAKES SPECIAL MENTION OF A SHORT SEASON OF "LYRIC PLAYS"WITH MUSIC BY BISHOP

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W10;16  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 20-MAY-1853
        TYPE NATIONAL DRAMA
        MAIN ROB ROY!!
        WORK ROB ROY
        LEAD ROB ROY-MR.POWRIE;BAILIE-MR.GOURLAY;RASHLEIGH-MR.WYNDHAM;
             GALBRAITH-MR.JOSEPHS;DOUGAL-MR.MUNGALL;FRANCIS-MR.W.H.EBURNE;
             SIR FREDERICK-MR.WALLIS;HELEN-MRS.WYNDHAM;DI VERNON-MISS RACHEL
             BLAKE;MATTIE-MISS ANNE BLAKE
        SONG "A FAMOUS MAN"-MR.JOSEPHS;"WILD HIGHLAND FLING"-MR.MUNGALL;"A
             RED, RED ROSE","AULD LANGSYNE","THE MACGREGOR'S GATHERING","THO'
             YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS R.
             BLAKE-MR.EBURNE;"THE FLOWERS OF THE FOREST","A HIGHLAND
             LAD"-MISS R.BLAKE
        SPEC FRIDAY;BENEFIT-MISSES BLAKE;G.A.OUT-THE LECLERCQ FAMILY (BALLET
             DANCERS),MR.DAVENPORT;G.A.-MR.POWRIE

W10;18  THEA MONTREAL,TH.R.,COTE ST.,NEAR CRAIG ST.
        DATE 9-AUG-1853
        TYPE OPERATIC PLAY
        ACTS 3
        MAIN ROB ROY! OR AULD LANG SYNE
        AUTH POCOCK
        WORK ROB ROY
        LEAD ROB ROY-MR.CONWAY;RASHLEIGH-MR.C.FISHER;FRANCIS-MR.F.TREVOR;
             BAILIE-MR.DAVIDGE;DOUGAL-MR.HIND;GALBRAITH-MR.H.B.PHILLIPS;SIR
             FREDERICK-MR.HODGES;DI VERNON-MRS.CONOVER;HELEN-MRS.BUCKLAND
        SONG "SOON THE SUN","ST.MUNGO'S TOWER","O HONE A RIE","ROY'S WIFE",
             "PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS;"THE RED,RED ROSE",
             "THO' YOU LEAVE ME NOW"WITH MRS.CONOVER,"AULD LANG SYNE"-MR.
             TREVOR;"A FAMOUS MAN"-MR. PHILLIPS;"A HIGHLAND HOME"-MRS.CONOVER;
             BILL USES CHARACTER NAMES
        SPEC TUESDAY;BILL MAKES PARTICULAR MENTION OF "ALL THE ORIGINAL
             MUSIC"; FOREIGN

W10;19  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-SEP-1854
        TYPE NATIONAL DRAMA
        MAIN ROB ROY!
        SUPP THE TWA DROVERS!!
        WORK ROB ROY/TWO DROVERS/GUY MANNERING (SPEC)
        LEAD ROB ROY AND WAKEFIELD-MR.HARALD;BAILIE AND ROBIN OIG-MR.MUNGALL;
             RASHLEIGH-MR.WYNDHAM;FRANCIS-MR.B.BOWLER;SIR FREDERICK-MR.
             CARTER; GALBRAITH-MR.LAMBERT;DOUGAL AND HUGH MORRISON-MR.FISHER;
             JOBSON AND IREBY-MR.KELSEY;HELEN-MRS.WYNDHAM;DI VERNON-MRS.
             MORTIMER;JEAN MCALPINE AND ELSPAT-MRS.ATKINS;MARTHA AND MARTHA
             MCALPINE-MISS SOMERS
        SONG "A RED,RED ROSE","AULD LANGSYNE"-MR.B.BOWLER;"A FAMOUS MAN"-MR.
             LAMBERT; "A HIGHLAND LAD"-MRS.MORTIMER
        SPEC TUESDAY;G.A.-MESSRS MUNGALL AND LAMBERT;G.A.OUT-THE DUVERNAY
             CHILDREN (JUVENILE DANCERS);JOINT BILL-ALSO COVERS 11TH SEPT.,
             MONDAY,WHICH HAS A PERF. OF "GUY MANNERING"-G.A.-MR.LAMBERT AS
             DOMINIE;MR.MUNGALL AS DANDIE;DAMAGED BILL;COMBINATION
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W10;20  THEA LONDON,TH.R.,DRURY LANE
        DATE 10-SEP-1855
        TYPE MUSICAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LEAD AS AT 27-AUG-1855(SEE W10;15)EXCEPT,SIR FREDERICK-MR.FORTESQUE;
             BAILIE-MR.TILBURY
        SPEC MONDAY;"FOR THE LAST TIME"

W10;21  THEA LONDON,STRAND THEATRE
        DATE 4-DEC-1855
        TYPE SCOTTISH DRAMA
        MAIN ROB ROY!
        WORK ROB ROY/GUY MANNERING (SPEC)
        LEAD ROB ROY-MR.STUART;RASHLEIGH-MR.MOORHOUSE;FRANCIS-MR.C.FORDE;
             BAILIE-MR.G.COOKE;DOUGAL-MR.W.A.BARNES(1ST TIME);HELLEN[SIC]-
             MISS FANNY WALLACK;DI VERNON-MISS CUTHBERT
        SPEC TUESDAY;JOINT BILL ALSO COVERS MONDAY 3RD AND A PRODUCTION OF
             "GUY MANNERING";"FOR THIS NIGHT ONLY"

W10;22  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 14-JAN-1856
        TYPE OPERATIC DRAMA
        MAIN ROB ROY!
        WORK ROB ROY
        LEAD ROB ROY-PROFESSOR ANDERSON;RASHLEIGH-MR STUART;FRANCIS-MR GEORGE
             PERREN (TYPE OF NAME IS BLURRED);BAILIE-MR GOURLAY;GALBRAITH-MR
             SAM COWELL;DOUGAL-MR HARRY PEARSON;HELEN-MRS J W WALLACK;DI
             VERNON-MISS HARRIET GORDON
        SPEC MONDAY;RUN-"DURING THE WEEK";G.A.-PROFESSOR ANDERSON;"(AS IT IS
             PLAYED IN GLASGOW)";BILL HEADED "ROYAL ITALIEN OPERA"

W10;23  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 7-FEB-1856
        TYPE OPERATIC DRAMA
        MAIN ROB ROY
        COMP SIR H R BISHOP
        WORK ROB ROY
        LEAD AS AT 14-JAN-1856 (SEE W10;22) EXCEPT BAILIE-MR D STEWART "(2ND
             TIME)"
        SPEC THURSDAY, ALSO SATURDAY 9TH, JOINT BILL;G.A.-PROF ANDERSON

W10;24  THEA LONDON,ROYAL GRECIAN
        DATE 14-APR-1856
        TYPE MELO-DRAMATIC OPERA
        ACTS 3
        MAIN ROB ROY MACGREGOR,OR, THE DAYS OF AULD LANG SYNE
        COMP SIR HENRY BISHOP
        WORK ROB ROY
        LEAD ROB ROY-PROFESSOR ANDERSON;SIR FREDERICK-MR SHUTER;RASHLEIGH-MR
             HUSTLEBY;FRANCIS-MR F CHARLES;GALBRAITH-MR P CORRI;DOUGAL-MR
             HARRY PEARSON;BAILIE-MR D STEWART;DI VERNON-MISS ELLEN HALE;
             HELEN-MISS JANE COVENEY
        SPEC MONDAY;POSSIBLE DATE QUERY-PENCIL NOTE IDENTIFIES YEAR;G.A.
           -PROFESSOR ANDERSON, MR P CORRI, MR H PEARSON, MR D STEWARD;RUN
             "DURING THE WEEK"
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W10;25 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-DEC-1856
TYPE NATIONAL DRAMA / MELO-DRAMA ROMANCE
MAIN ROB ROY
SUPP THE LADY OF THE LAKE
WORK ROB ROY / LADY OF THE LAKE
LEAD ROB ROY AND FITZJAMES-MR T MEAD;BAILIE AND ALLAN BAIN-MR HARKER; RASHLEIGH-MR WYNDHAM;SIR FREDERICK AND DOUGLAS-MR TINDELL; FRANCIS-MISS M DAVIS;GALBRAITH-MR GOMERSAL;DOUGAL AND BRIAN-MR DOUGLAS; SIR RODERICK-MR HARALD;MALCOLM GRAEME-MR MOWBRAY; HELEN-MRS WYNDHAM; DI VERNON AND BLANCHE-MISS AUSTEY;ELLEN-MISS ISABEL ADAMS
SPEC MONDAY;COMBINATION;"FIRST NIGHT THIS SEASON"-ROB ROY;"SECOND NIGHT OF"-LADY OF THE LAKE;CROSS-DRESSING

W10;29 THEA DUBLIN,ROYAL QUEEN'S THEATRE
DATE 20-DEC-1856
TYPE SCOTCH PLAY
MAIN ROB ROY, OR, AULD LANG SYNE
WORK ROB ROY
LEAD SIR FREDERICK-MR BARRY;RASHLEIGH-MR VAUGHAN;FRANCIS-MR J STINTON; ROB ROY-MR T C KING;DOUGAL-MR J W COLLIER;GALBRAITH-MR W ELLERTON; BAILIE-SIR WM.DON,BART;HELEN-MRS VAUGHAN;DI VERNON-MISS E SANDERS
SONG "SOON THE SUN","ST.MUNGO'S TOWER","THE TRAMP CHORUS","THE LAMENT", "ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY, VARIOUS;"THE RED, RED ROSE","THO' YOU LEAVE ME NOW" AND "FORLORN AND BROKEN-HEARTED" WITH MISS SANDERS,"AULD LANG SYNE" WITH MR ELLERTON-MR J STINTON; "A FAMOUS MAN"-MR ELLERTON;"ANNIE LAURIE", "A HIGHLAND LAD"-MISS SANDERS
SPEC SATURDAY;G.A.-MR T C KING (TRAGEDIAN), SIR WM.DON,BART.,MISS E SANDERS; HER BENEFIT

W10;30 THEA DUBLIN,ROYAL QUEEN'S THEATRE
DATE 26-JAN-1857
TYPE SCOTCH PLAY
MAIN ROB ROY OR, AULD LANG SYNE
WORK ROB ROY
LEAD AS AT 20-DEC-1856 (SEE W10;29) EXCEPT ROB ROY-MR ARTHUR STIRLING; BAILIE-MR FISHER;DI VERNON-MRS H WEBB
SPEC MONDAY

W10;31 THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
DATE 13-FEB-1858
TYPE NATIONAL DRAMA
SUPP ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR CHARLES VERNER;BAILIE-MR FISHER;RASHLEIGH-MR MORTIMER; SIR FREDERICK-MR FOOTE;FRANCIS-MR TURNER;DOUGAL-MR DOUGLAS;HELEN-MRS WYNDHAM;DI VERNON-MISS CICELY NOTT
SPEC SATURDAY

W10;32 THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
DATE 14-APR-1858
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD AS AT 13-FEB-1858 (SEE W10;31) EXCEPT ROB ROY-MR T C KING;DI VERNON-MRS HENRY WEBB;RASHLEIGH-MR IRVING
SPEC WEDNESDAY;G.A.-MR T C KING, MRS HENRY WEBB;G.A.OUT-MR HENRY WEBB

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W10;33  THEA LONDON,CITY OF LONDON THEATRE,NORTON FOLGATE
        DATE 14-MAY-1860
        TYPE MUSICAL PLAY
        SUPP ROB ROY
        WORK ROB ROY
        LEAD RASHLEIGH-MR.WILLIAM TULLOCK;FRANCIS-MR.TRAVERS;SIR
             FREDERICK-MR. WILLIAM MONTAGUE;ROB ROY-MR.T.C.KING;DOUGAL-MR.
             WILLIAM SERLE;BAILIE-MR.WILLIAM GOMERSAL;DI VERNON-MRS.HENRY
             LINDON;HELEN-MRS.MORETON BROOKES
        SPEC MONDAY,ALSO THURSDAY 17TH,WEEK-LONG BILL;G.A.-MR.T.C.KING

W10;34  THEA EDINBURGH,QUEEN'S THEATRE  &  OPERA HOUSE [SCOTLAND]
        DATE 21-JUL-1860
        TYPE NATIONAL OPERATIC PLAY
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.D.H.JONES;SIR FREDERICK-MR.FOOTE;BAILIE-MR.S.JOHNSON;
             RASHLEIGH-MR.CHARLES COOKE;FRANCIS-MISS AGNES MARKHAM;GALBRAITH-
             MR.E.JONES(NAME FROM MUSIC LIST);DOUGAL-MR.E.SAKER;HELEN-MRS
             WYNDHAM;DI VERNON-MISS MARIA TERNAN
        SONG "SOON THE SUN","ST MUNGO'S TOWER","AULD LANGSYNE","ROY'S WIFE",
             "PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS;"A FAMOUS MAN"-MR.
             E.JONES;"THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"
             WITH MISS TERNAN, "A RED RED ROSE"-MISS A MARKHAM;"A HIGHLAND
             LAD", "FAREWELL TO LOCHABER"-MISS TERNAN
        SPEC SATURDAY;CROSS-DRESSING

W10;35  THEA LONDON,ROYAL SOHO THEATRE
        DATE 24-AUG-1860
        TYPE DRAMA
        SUPP ROB ROY MACGREGOR
        WORK ROB ROY
        LEAD SIR FREDERICK-MR.MURRAY;RASHLEIGH-MR.HANNON;FRANCIS-MR.LINTON;
             ROB ROY-MR.H.FRAZER;BAILIE-MR.D.STEWART;DOUGAL-MR.ARMER;DI
             VERNON-MISS JULIA AYLMER;HELEN-MRS.J.RUSSELL
        SPEC "THE EVENING PROGRAMME AND ENTRACTE"NO 401;FRIDAY

W10;36  THEA EDINBURGH,QUEEN'S THEATRE  &  OPERA HOUSE [SCOTLAND]
        DATE 7-DEC-1861
        TYPE NATIONAL OPERATIC PLAY
        SUPP ROB ROY OR AULD LANG SYNE
        WORK ROB ROY
        LEAD AS AT 21-JUL-1860(SEE W10;34)EXCEPT ROB ROY-MR.GEORGE MELVILLE;
             GALBRAITH-MR CARROLL;DI VERNON-MISS MINNIE CLIFFORD
        SONG SONGS AND DISTRIBUTION AMONGST CHARACTERS AS AT 21-JUL-1860 (SEE
             W10;34)EXCEPT MISS CLIFFORD OMITS "FAREWELL TO LOCHABER"
        SPEC SATURDAY;G.A.-MR.GEORGE MELVILLE;G.A.OUT-MR.GARDINER COYNE;
             CROSS DRESSING

W10;38  THEA LONDON,ROYAL SOHO THEATRE
        DATE 3-JUL-1861
        TYPE OPERATIC DRAMA
        MAIN ROB ROY!!
        WORK ROB ROY
        LEAD ROB ROY-MR.WALTER CARLE;DOUGAL-MR.O'HARA;RASHLEIGH-MR.HANNAN;
             FRANCIS-MR.EDGAR;BAILIE-MR.STEWART;HELEN-MRS.FINDLEY;DI VERNON-
             MISS BEAUFORT
        SPEC WEDNESDAY,(WEEK-LONG BILL);"GRAND EXTRA NIGHT"
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W10;39 THEA LONDON,ROYAL SOHO THEATRE
DATE 7-JUL-1861
TYPE OPERATIC DRAMA
MAIN ROB ROY!
WORK ROB ROY
LEAD AS AT 29-JUN-1861(SEE W10;38)EXCEPT BAILIE-MR.WARREN
SPEC SATURDAY (WEEK-LONG BILL)

W10;40 THEA EDINBURGH,ROYAL QUEEN'S THEATRE [SCOTLAND]
DATE 21-JUN-1862
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY
WORK ROB ROY/HEART OF MID-LOTHIAN (SPEC)
LEAD ROB ROY-MR.CHARLES COOKE;SIR FREDERICK-MR.FOOTE;BAILIE-MR.SAM JOHNSON; RASHLEIGH-MR.MORTON;FRANCIS-MISS AGNES MARKHAM; GALBRAITH-MR.CHESTER; DOUGAL-MR.EDWD.SAKER;HELEN-MISS MINNIE DAVIS;DI VERNON-MISS FOOTE
SONG "THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"-MISSES MARKHAM AND FOOTE;"AULD LANGSYNE","ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS
SPEC SATURDAY,BILL ALSO COVERS A PRODUCTION OF "THE HEART OF MID-LOTHIAN" ON FRIDAY 20TH JUNE;CROSS-DRESSING

W10;41 THEA EDINBURGH,ROYAL QUEEN'S THEATRE [SCOTLAND]
DATE 27-JUN-1862
TYPE BURLESQUE
SUPP ROB ROY OR 'ANY OTHER MAN'
WORK ROB ROY
LEAD ROB ROY-MISS AGNES MARKHAM;FRANCIS-MISS MINNIE DAVIS;RASHLEIGH-MR.MORTON;BAILIE-MR.SAM JOHNSON;DOG-ALL[SIC]-MR.F.A.SEYMOUR; HELEN-MR EDWD.SAKER;DI VERNON-MISS FOOTE
SONG "RUN RUN RUN","OH HE WILL DEE","ROB ROY MACGREGOR OR ANY OTHER MAN"-COMPANY;"WILLIE BREW'D A PECK O' MAUT","THE BAILIE'S CONFESSION"-MR.S.JOHNSON;"YOUNG MAN DOWN FROM LONDON","I'M A JOLLY BOOK-MAKER"-MISS MINNIE DAVIS;"PITY THE SORROWS"-MR. FIELDING(OWEN);"I'M AS HAPPY AS A KING"-MISS MARKHAM;"THE BONNIE BLOOMING HEATHER","REEL O' BOGIE", "AM I RIGHT OR ANY OTHER MAN", "WEEL MAY THE BOATIE ROW"-CONCERTED, VARIOUS;"PARODY ON THE AUTOMATON NERVES"-MESSRS.EDWD.SAKER AND SEYMOUR
SPEC FRIDAY;"COMPILED EXPRESSLY FOR THE ROYAL QUEEN'S THEATRE" (AND NOWHERE ELSE-SEE W10;40);ALSO ON SATURDAY 28-JUN-1862; CROSS-DRESSING;G.A.OUT-MR.GARDINER COYNE;HIS BENEFIT

W10;43 THEA LONDON,SURREY THEATRE
DATE 26-MAR-1863
TYPE MUSICAL DRAMA & GREAT SCOTTISH DRAMA
MAIN ROB ROY!
SUPP EFFIE DEANS! THE LILY OF ST LEONARDS (4 ACTS)
WORK ROB ROY/HEART OF MID-LOTHIAN
LEAD RASHLEIGH AND RATCLIFFE-MR.B.POTTER;FRANCIS-MR.W.H.EBURNE;ROB ROY AND STAUNTON-MR.F.ROBINSON;SIR FREDERICK AND PORTEOUS-MR. ALLBROOK; DOUGAL AND REUBEN-MR.A.TAPPING;BAILIE AND DUMBIEDIKES-MR.GOURLAY; DI VERNON-MISS ANNIE TAYLOR;HELEN AND MADGE-MISS G.PAUNCEFORT; JEANIE DEANS-MISS MARGARET EBURNE(MRS. EBURNE);EFFIE-MISS EMMA ROBBERDS
SONG IN ROB ROY-"SOON THE SUN","ST MUNGO'S TOWER","AULD LANG SYNE"WITH MR.GOURLAY,"ROY'S WIFE","PARDON NOW THE BOLD OUTLAW"-COMPANY;"THE RED RED ROSE","O LIFE IS LIKE A SUMMER FLOWER","THO' I LEAVE THEE NOW"WITH MISS A TAYLOR;"AH WOULD IT WERE","FORLORN AND BROKEN HEARTED"(AS A SOLO)-MISS A TAYLOR;"A FAMOUS MAN"-MR.S.SMITH(GALBRAITH)
SPEC THURSDAY;BENEFIT-MR.GOURLAY;COMBINATION;WEEK-LONG BILL;"FIRST TIME THIS SEASON"-ROB ROY

W10;44 THEA LONDON,TH.R.,SADLER'S WELLS
DATE 17-OCT-1800
TYPE OPERA
MAIN ROB ROY OR, "AULD LANG SYNE"
WORK ROB ROY
LEAD SIR FREDERICK-MR.VILLIERS;RASHLEIGH-MR.DRY;FRANCIS-MR.COLLINS; ROB ROY-MR.H.MARSTON;DOUGAL-MR.J.W.COLLIER;BAILLIE-MR.JOHN HERBERT; HELEN-MRS.H.MARSTON;DI VERNON-MRS.R.BARNETT
SONG "THE RED RED ROSE","FORLORN AND BROKEN-HEARTED"AS A SOLO,"HARK, FROM ST MUNGO'S TOWER","THO' I LEAVE THEE NOW"WITH MRS. BARNETT-MR.COLLINS
SPEC MONDAY;DATE QUERY INCOMPLETE;RUN"DURING THE WEEK";G.A.-MR. COLLINS, MRS.J.W.COLLIER(HAMISH)-CROSS-DRESSING;PART BILL

W10;45 THEA LONDON,TH.R.,SADLER'S WELLS
DATE 9-OCT-1879
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD HELEN-MISS BATEMAN(MRS.CROWE);DI VERNON-MISS MAUD IRVINE;ROB ROY-MR.WALTER BENTLEY;FRANCIS-MR.RICHARD DRUMMOND;RASHLEIGH-MR. N. WHEATCROFT;SIR FREDERICK-MR.E.SMART;BAILIE-MR.EDMUND LYONS; DOUGAL-MR.R.LYONS;"GILROY'S FAMOUS TROUPE OF HIGHLAND PIPERS AND DANCERS"
SONG "SOON THE SUN","ROBIN HOOD","AULD LANG SYNE","NOW TRAMP","O HONE A RIE","HAIL TO THE CHIEF","PARDON NOW THE BOLD OUTLAW","THE RED RED ROSE","ROBIN ADAIR","BONNIE DUNDEE","MACGREGOR'S GATHERING", "ST MUNGO'S TOWER","WILLIE BREW'D","THO' YOU LEAVE ME NOW", "FORLORN AND BROKEN HEARTED","THE SPIRIT OF THE MIST"-MISS A. DRUMMOND
SPEC THURSDAY;POSSIBLE DATE QUERY-PENCIL NOTE IDENTIFIES YEAR; RUN"EVERY SUBSEQUENT EVENING";NEW SCENERY;SEE ALSO W10;46 DUPLICATE DATA

W10;46 THEA LONDON,TH.R.,SADLER'S WELLS
DATE 9-OCT-1879
TYPE DRAMA
MAIN ROB ROY
AUTH POCOCK"WITH THE CONSENT AND APPROVAL OF" SCOTT
WORK ROB ROY
LEAD AS AT W10;45
SONG AS AT W10;45
SPEC POSSIBLE DATE QUERY-PENCIL NOTE IDENTIFIES;PROGRAMME FOR BILL W10;45 DUPLICATE DATA

W10;47 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST. [SCOTLAND]
DATE 9-JUL-1880
TYPE (NATIONAL DRAMA)SCENES
SUPP ROB ROY ("CLACHAN AND CAPTURE SCENES")
WORK ROB ROY
LEAD ROB ROY-MR.A.D.MCNEILL;BAILIE-MR.W.GOURLAY;FRANCIS-MR.C.STEWART; GALBRAITH-MR.H.F.LLOYD;RASHLEIGH-MR.GATHERCOLE;DOUGAL-MR.W.LOWE; JEAN MCALPINE-MRS.LOWE
SPEC FRIDAY;POSSIBLE DATE QUERY-ADVERTISEMENT IDENTIFIES;PROGRAMME; BENEFIT-MR.H.F.LLOYD;PATRONAGE INCLUDES THAT OF RGT.HON THE EARL OF GLASGOW;RGT HON LADY ISABELLA GORDON,SIR MICHAEL SHAW STEWART, BART;JOHN GORDON,ESQ OF AITKENHEAD;FAVOURITE SCENE; FAVOURITE CHARACTER;TRUNCATED

W10;49 THEA LONDON,ROYAL OLYMPIC THEATRE,STRAND
DATE 6-DEC-1800
TYPE MUSICAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD SIR FREDERICK-MR.KINLOCH;RASHLEIGH-MR.W.FARREN JNR.;FRANCIS-MR. J. BINGE;ROB ROY-MR.HOSKINS;BAILIE-MR.COMPTON;DOUGAL-MR.C. BENDER; HELEN-MISS FANNY WALLACK;DI VERNON-MISS HARRIET GORDON
SPEC MONDAY,ALSO WED 8TH AND FRID 10TH;WEEK LONG BILL INCLUDES A PRODUCTION OF "GUY MANNERING" ON TUES, THURS AND SAT; DATE QUERY INCOMPLETE

W10;50 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-JUL-1868
TYPE NATIONAL ROMANTIC DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.T.POWRIE;BAILIE-MR.W.CAMPBELL;RASHLEIGH-MR.J.L. WARNER; DOUGAL-MR.R.PILLANS;FRANCIS-MR.G.W.GODDARD;SIR FREDERICK-MR.J.L.FOX; HELEN-MISS JULIET DESBOROUGH;DI VERNON-MISS ANNIE ADAMS
SPEC FRIDAY;"FOR THIS NIGHT ONLY";G.A.-MR.T.POWRIE,MR.W.CAMPBELL

W10;51 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-AUG-1868
TYPE NATIONAL DRAMA
ACTS 3
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.M.MURDOCH;BAILIE-"A GENTLEMAN AMATEUR";RASHLEIGH-MR. E. BROOKE;DOUGAL-MR.DOBSON;FRANCIS-MR.G.W.GODDARD;SIR FREDERICK-MR. JOHN OWEN;FAIRSERVICE-MR.PILLANS(THIS NIGHT ONLY); HELEN-MISS ISABELLA MORTIMER;DI VERNON-MISS MINNIE DAVIS
SPEC FRIDAY;BENEFIT-MR.MORTIMER MURDOCH;"FOR THIS NIGHT ONLY";G.A.-MR.M.MURDOCH,"A GENTLEMAN AMATEUR",MR.DOBSON;"LAST NIGHT BUT ONE OF THE PRESENT TALENTED COMPANY"SEE ALSO W10;59

W10;52 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-NOV-1800
TYPE NATIONAL DRAMA
MAIN ROB ROY OR,AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR.J.R.GIBSON;RASHLEIGH-MR.G.W.HERWYN;BAILIE-MR.R.S. PILLANS; FRANCIS-MR.D.SLOANE;DOUGAL-MR.CHRISTY MILLER;SIR FREDERICK-MR.NORMAN; HELEN-MISS C.ROMER;DI VERNON[SIC]-MISS O'BERNE
SPEC POSSIBLE QUERY CITY;FRIDAY,ALSO SAT.13TH(WHICH CONCLUDES WITH THE LAST 2 ACTS OF "GUY MANNERING");SPECIAL OCCASION-HALLOW FAIR WEEK;DATE QUERY INCOMPLETE;"LAST TWO NIGHTS"OF ROB ROY

W10;53 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-JUL-1800
TYPE NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY,OR AULD LANGSYNE
WORK ROB ROY
LEAD ROB ROY-MR.J.B.HOWARD;SIR FREDERICK-MR.W.H.WALLACE;RASHLEIGH-MR. J. R.GIBSON;FRANCIS-MR.D.SLOANE;DOUGAL-MR.G.W.ANSON;BAILIE-MR.R. S. PILLANS;HELEN-MISS SARA LEWIS;DI VERNON-MISS MARIE O'BERNE
SONG "SOON THE SUN","ST.MUNGO'S TOWER","AULD LANG SYNE","TRAMP CHORUS", "OCH HON A-RIE","ROY'S WIFE","ROB ROY MACGREGOR, O"-COMPANY,VARIOUS; "A RED,RED ROSE","THO YE LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH MISS O'BERNE-MR.SLOANE; "A FAMOUS MAN"-MR.W.D.FISHER (GALBRAITH);"LOGIE O' BUCHAN"-MISS O'BERNE
SPEC THURSDAY,ALSO FRIDAY 16TH;DATE QUERY INCOMPLETE;REVIVAL;G.A.-MR. J.B. HOWARD

W10;54 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 19-JUL-1800
TYPE NATIONAL AND MUSICAL DRAMA
MAIN ROB ROY OR AULD LANGSYNE
WORK ROB ROY
LEAD AS AT 15-JUL-1800(SEE W10;53)EXCEPT,ROB ROY-MR.J.R.GIBSON; RASHLEIGH-MR.W.S.HARDY;HELEN-MISS C.ROMER
SONG AS AT 15-JUL-1800(SEE W10;53)
SPEC MONDAY,ALSO TUES.20TH AND WED.21ST;DATE QUERY INCOMPLETE;RUN

W10;55 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 3-NOV-1800
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD FRANCIS-LADY DON;ROB ROY-MR.J.B.HOWARD;BAILIE-MR.W.CAMPBELL; RASHLEIGH-MR.GEORGE ROBINSON;DOUGAL-MR.R.S.PILLANS;SIR FREDERICK-MR.W.H.WALLACE;HELEN-MISS MARIE BILLINGS;DI VERNON-MISS ISABELLA MORTIMER
SPEC TUESDAY;DATE QUERY INCOMPLETE;G.A.-LADY DON;SPECIAL OCCASION-"GRAND MILITARY NIGHT"-PATRONAGE OF COL.MCLEOD AND OFFICERS OF THE 42ND HIGHLANDERS(BAND OF THE REGIMENT ATTENDS);CROSS-DRESSING

W10;56 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-APR-1800
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR.J.B.HOWARD;FRANCIS-MR.D.SLOANE;BAILIE-MR.PHELPS; RASHLEIGH-MR.G.ROBINSON;DOUGAL-MR.R.PILLANS;SIR FREDERICK-MR.W. H. WALLACE;HELEN-MISS M.BILLINGS;DI VERNON-MISS M.RHODES
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;G.A.-MR.PHELPS;HIS BENEFIT

W10;57 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 27-JUN-1800
TYPE NATIONAL OPERATIC PLAY
MAIN ROB ROY OR AULD LANGSYNE
SUPP "GUY MANNERING" OVERTURE
WORK ROB ROY/GUY MANNERING-MUSIC
LEAD ROB ROY-MR.CHARLES PITT;SIR FREDERICK-MR.HARRY WYLDE;BAILIE-MR. WILLIAM CAMPBELL;RASHLEIGH-MR.J.C.LEVEY;FRANCIS-MR.CHARLES REEVE; DOUGAL-MR.J.CRAIG;HELEN-MRS.HUDSON KIRBY;DI VERNON-MISS FANNY PITT
SONG "SOON THE SUN","ST.MUNGO'S TOWER","AULD LANG SYNE","ROY'S WIFE", "PARDON NOW THE BOLD OUTLAW"-COMPANY,VARIOUS;"A FAMOUS MAN"-MR. HARVEY(GALBRAITH);"A RED,RED ROSE","THO' YOU LEAVE ME NOW"AND "FORLORN AND BROKEN HEARTED"WITH MISS PITT-MR.C.REEVE;"COMIN' THRO' THE RYE","A HIGHLAND LAD"-MISS PITT;"THE HEART THAT BLOOMETH"-MR.REEVE
SPEC MONDAY,ALSO TUESDAY 28TH;DATE QUERY INCOMPLETE;G.A.-MR.WILLIAM CAMPBELL;BILL MAKES SPECIAL MENTION OF THE INTRODUCTION OF THE "GATHERING OF THE CLANS,WITH ALL THE ORIGINAL DRESSES,AS DONE AT THE THEATRE-ROYAL,DRURY LANE";FAVOURITE MUSIC

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W10;58  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-JUL-1800
        TYPE NATIONAL AND MUSICAL DRAMA
        ACTS 3
        MAIN ROB ROY OR AULD LANGSYNE
        WORK ROB ROY
        LEAD ROB ROY-MR.J.B.HOWARD;RASHLEIGH-MR.WYNDHAM;FRANCIS-MR.LOUIS
             MUNRO; DOUGAL-MR.CHRISTY MILLAR;BAILIE-MR.R.PILLANS;SIR
             FREDERICK-MR.SAULT; HELEN-MISS MARIE BILLINGS;DI VERNON-MISS
             HELEN KIRK
        SONG "SOON THE SUN","ST.MUNGO'S TOWER","AULD LANG SYNE","TRAMP
             CHORUS", "OCH HONE A RIE","ROY'S WIFE","HAIL TO THE CHIEF","ROB
             ROY MACGREGOR, O"-COMPANY,VARIOUS;"A RED,RED ROSE","I DREAM OF
             THEE","THO' YOU LEAVE ME NOW"AND"FORLORN AND BROKEN-HEARTED"WITH
             MISS KIRK-MR.MUNRO;"A FAMOUS MAN"-MR.G.W.ANSON(GALBRAITH);"YE
             SHALL WALK IN SILK ATTIRE", "OVER THE BLOOM OF MY OWN NATIVE
             HEATHER"-MISS KIRK
        SPEC MONDAY,ALSO TUESDAY 30TH AND WEDNESDAY 31ST;DATE QUERY
             INCOMPLETE; REVIVAL"ON THE SAME SCALE OF COMPLETENESS...AS LAST
             YEAR";G.A.-MISS HELEN KIRK

W10;59  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-AUG-1868
        TYPE NATIONAL DRAMA
        ACTS 3
        SUPP ROB ROY
        WORK ROB ROY
        LEAD AS AT 21-AUG-1868(SEE W10;51)EXCEPT,ROB ROY-MR.J.B.HOWARD;
             BAILIE-MR.R.S.PILLANS
        SPEC SATURDAY;POSSIBLE DATE QUERY-INCOMPLETE(BUT "LAST NIGHT OF THE
             PRESENT TALENTED COMPANY")-SEE W10;51

W10;60  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-AUG-1800
        TYPE MUSICAL AND NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LEAD ROB ROY-MR J B HOWARD;RASHLEIGH-MR WYNDHAM;FRANCIS-MR E COTTE
             "(HIS FIRST APPEARANCE)";DOUGAL-MR E SAKER;BAILIE-MR W CAMPBELL;
             SIR FREDERICK-MR T ROBINSON;DI VERNON-MISS EVA STELLA;HELEN-MRS
             WYNDHAM
        SONG THE USUAL SELECTION OF PIECES PLUS "GOODBYE, SWEETHEART,GOODBYE"
             BY MR COTTE; ARE HEAVILY MARKED WITH PENCIL CROSSINGS OUT AND
             CORRECTION; INCLUDES "THE TRAMP CHORUS" AND "HAIL TO THE CHIEF"
        SPEC MONDAY;DATE QUERY INCOMPLETE;RUN "EVERY EVENING DURING THE
             WEEK"; NEW SCENERY, COSTUMES, EFFECTS "A SCALE OF COMPLETENESS
             NEVER BEFORE ATTEMPTED IN EDINBURGH"

W10;61  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-JUN-1800
        TYPE NATIONAL DRAMA
        SUPP ROB ROY, OR AULD LANGSYNE (LAST 2 ACTS)
        WORK ROB ROY
        LEAD ROB ROY-MR J B HOWARD;RASHLEIGH-MR ROBERTSON;BAILIE-MR COWAN
             STEWART; FRANCIS-MR SLOANE;DOUGAL-MR R LYONS;SIR FREDERICK-MR
             ARCHER;HELEN-MISS SARA LEWIS;DI VERNON-MISS MARIE RHODES
        SPEC SATURDAY;DATE QUERY INCOMPLETE;G.A.-MR J B HOWARD;G.A.OUT-MISS
             TESSY GUNNISS AND HER CORPS DE BALLETS;TRUNCATED
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W10;62 THEA LONDON,ROYAL MARYLEBONE THEATRE
DATE 10-MAR-1888
TYPE SCOTTISH DRAMA
ACTS 4
MAIN ROB ROY
WORK ROB ROY
LEAD ROB ROY-MR H GASCOIGNE;HELEN-MRS H GASCOIGNE;SIR FREDERICK-MR W FELTON;RASHLEIGH-MR P C BEVERLY;FRANCIS-MR J HENDERSON; BAILIE-MR A WEBB;DOUGAL-MR C A MORGAN;DI VERNON-MISS MABEL PATE
SONG "SUNE THE SUN","BOLD ROB ROY","A RED RED ROSE","FORLORN AND BROKEN-HEARTED","ST.MUNGO'S TOWER","BRAW JOHN HIELANDMAN"-DI; "THE OLD VILLAGE BELLS"-FRANCIS;"ROBIN HOOD","AULD LANG SYNE", "TRAMP CHORUS","THE AULD SCOTCH SANGS"-FRANCIS;"ROY'S WIFE","THE LAMENT","THE WINDS WHISTLE COLD","MACGREGOR'S GATHERING","ROB ROY MACGREGOR"
SPEC SATURDAY;NEW SCENERY "16 TABLEAUX"

W10;63 THEA LONDON,GAIETY THEATRE
DATE 1-APR-1889
TYPE BURLESQUE
MAIN ROBBING ROY, OR SCOTCHED AND KILT
AUTH F C BURNAND
WORK ROB ROY
LEAD ROB ROY-MR E TERRY;RASHLEIGH-MR WILLIE WARDE;DOUGAL-MR E J LONNEN; SIR FREDERICK-MR SANT MATTHEWS;FRANCIS-MISS FANNY ROBINA; HELEN-MISS M JONES;DI VERNON-MISS EMMA BROUGHTON
SPEC MONDAY;MATINEE PROGRAMME;BENEFIT-MR E J LONNEN

W10;65 THEA GLASGOW,TH.R. [SCOTLAND]
DATE 16-MAY-1889
TYPE (NATIONAL DRAMA) SCENES
SUPP ROB ROY (SCENES)
WORK ROB ROY
LEAD JEAN MCALPINE-MISS JENNY THOMSON;ROB ROY, BAILIE, DOUGAL, RASHLEIGH, FRANCIS, THORNTON, MCSTUART, GALBRAITH, FAIRSERVICE, HIGHLANDERS AND SOLDIERS BY MEMBERS OF THE FIRST LANARKSHIRE RIFLE VOLUNTEER AMATEUR DRAMATIC SOCIETY
SPEC THURSDAY;SPECIAL OCCASION-GRAND MASONIC FESTIVAL-FAREWELL OF MR H F LLOYD;PROGRAMME;FAVOURITE SCENE;TRUNCATED;AMATEUR ACTORS

W10;67 THEA EDINBURGH,ROYAL LYCEUM [SCOTLAND]
DATE 5-AUG-1889
ACTS 4
MAIN ROB ROY, OR AULD LANG SYNE
WORK ROB ROY
LEAD ROB ROY-MR J B HOWARD;FRANCIS-MR DURWARD LELY;RASHLEIGH-MR HOWARD STURGE;BAILIE-MR WM.MOLLISON;DOUGAL-MR F H DOUGLAS;DI VERNON-MISS KATE SKERRY;HELEN-MRS HOWARD
SPEC MONDAY;RUN "EVERY EVENING DURING THE WEEK";NOTE TO HENDERSON ACCOMPANIES ON FACING PAGE,FROM "ARTHUR WESTON" APOLOGISING FOR THE "RATHER DIRTY CONDITION" OF THE PROGRAMME, DATED (POSSIBLY) 14-AUG-1889

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W10;75  THEA LONDON,ROYAL CIRCUS AND SURREY THEATRE
        DATE 5-JUL-1819
        TYPE CALEDONIAN ROMANCE / SERIOUS MELODRAMA
        MAIN MONTROSE
        SUPP THE BRIDE OF LAMMERMOOR OR, THE SPECTRE OF THE FOUNTAIN
        AUTH DIBDIN (FORD)
        COMP SANDERSON
        WORK LEGEND OF MONTROSE / BRIDE OF LAMMERMOOR
        LEAD MONTROSE-"THE PRINCIPAL CHARACTERS BY "MESSRS WATKINS, FAWCETT,
             GOMERY, LEE, ADCOCK, FITZWILLIAM, RIDGEWAY....MISS COPELAND,
             MISS BENCE; BRIDE OF LAMMERMOOR-RAVENSWOOD-MR HUNTLEY;SIR
             WILLIAM-MR CLIFFORD; BUCKLAW-MR WATKINS;CALEB-MR GILBERT;
             LUCY-MISS TAYLOR
        SONG "CHARMING ALICE"-MR GIBBON (IN MONTROSE)
        SPEC MONDAY;FIRST NIGHT;COMBINATION;NEW SCENERY ETC...

W10;77  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 14-FEB-1822
        TYPE OPERA
        ACTS 3
        MAIN MONTROSE;OR, THE CHILDREN OF THE MIST
        AUTH POCOCK (FORD)
        COMP BISHOP, WARE  &  WESTON
        WORK LEGEND OF MONTROSE
        LEAD MONTROSE-MR CONNOR;MENTEITH-MR DURUSET;EVAN DHU-MR HUNT;ALLAN-
             MR ABBOTT;DALGETTY-MR LISTON;ERORCHT-MRS FAUCIT;ANNOT LYLE-MISS
             STEPHENS
        SPEC THURSDAY;NEW SCENERY;FIRST NIGHT

W10;78  THEA BRISTOL,TH.R.
        DATE 26-MAR-1822
        TYPE MUSICAL PLAY
        MAIN MONTROSE, OR THE CHILDREN OF THE MIST
        COMP BISHOP,WARE  &  WESTON
        WORK LEGEND OF MONTROSE
        LEAD MONTEITH-MR.BENSON;ALLAN-MR.JOHNSON;EVAN DHU-MR.J.JONES;
             DALGETTY-MR.BALLS;ARGYLE-MR.JONES;RONALD OF THE MIST-MR.
             WILLIAMS; ERORCHT-MRS.MCCREADY;ANNOT LYLE-MRS.BALLS;
             GUSTAVUS-CATO;MONTROSE-MR.OSBALDISTON
        SONG "LIST! NOW LIST!THEY MUST BE NEAR","THERE'S NAUGHT BUT CARE ON
             EVERY MAN","O WE'RE A NODDIN'","IT WAS DUNOIS,THE YOUNG AND
             BRAVE", "SCOTLAND,MONTROSE AND THE KING","THE CAMPBELLS ARE
             COMING", "NOVEMBER'S HAIL CLOUDS DRIFT AWAY","OH, WEEP NOT LADY,
             WEEP NOT SO", "CHARLEY IS MY DARLING","NOW LET'S AWA' TO THE
             BRIDAL'"
        SPEC TUESDAY;NEW SCENERY,ETC.;"FOR POSITIVELY THE LAST TIME";PART BILL

W10;79  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-AUG-1823
        TYPE NATIONAL OPERA
        MAIN MONTROSE, OR THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LEAD MONTROSE-MR.GORDON;MONTEITH-MR.HORN;EVAN DHU-MR.AIKIN; ALLAN-MR.
             CALCRAFT;DALGETTY-MR.MACKAY;ARGYLL-MR.DENHAM; RANALD MACEAGH-MR.
             JERVIS;ERORCH-MRS.RENAUD;ANNOT LYLE-MISS STEPHENS
        SONG "LEEZE ME ON MY SOLDIER LAD","THE LAND OF THE LEAL","NID NODDIN",
             "CHARLEY IS MY DARLING"-MISS STEPHENS
        SPEC FRIDAY;REVIVAL;G.A.-MISS STEPHENS,MR.HORN
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W10;80  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-OCT-1827
        TYPE NATIONAL MELO-DRAMA
        ACTS 3
        SUPP MONTROSE
        WORK LEGEND OF MONTROSE
        LEAD MONTROSE-MR.MONTAGUE STANLEY;MONTEITH-MR.THORNE;ALLAN-MR.
             PRITCHARD; DALGETTY-MR.MACKAY;ARGYLE-MR.FELTON;RANALD MACEAGH-MR.
             DENHAM;ERORCHT-MRS.RENAUD;ANNOT LYLE-MISS STEPHENS
        SONG "COME IF YOU DARE","HERE AWA',THERE AWA'"WITH MISS STEPHENS,
             "GREEN GROW THE RASHES, O",WITH MESSRS.MACKAY AND MILLER(DONALD)
           -MR.THORNE; "NID NODDIN","CHARLIE IS MY DARLING"-MISS STEPHENS
        SPEC THURSDAY;G.A.-MISS STEPHENS;G.A.OUT-MISS JOHNSTON;HER BENEFIT

W10;81  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-DEC-1827
        TYPE MELO-DRAMA
        MAIN MONTROSE
        WORK LEGEND OF MONTROSE
        LEAD AS AT 25-OCT-1827(SEE W10;80)EXCEPT,ANNOT LYLE-MISS NOEL
        SONG AS AT 25-OCT-1827(SEE W10;80)
        SPEC FRIDAY

W10;82  THEA NOTTINGHAM,THEATRE
        DATE 20-JUN-1828
        TYPE PLAY
        MAIN MONTROSE;OR, THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LEAD MONTROSE-MR.SEYMOUR;MONTEITH-MR.CLEVELAND;ALLAN-MR.FREER;
             DALGETTY-MR.MARTIN;ARGYLL-MR.MCGILL;RONALD[SIC]-MR.FRASER;
             ERORCHT-MRS.MANLY; ANNOT LYLE-MISS SEYMOUR
        SPEC FRIDAY;SPECIAL OCCASION-PATRONAGE OF GRAND MASTER, OFFICERS AND
             BROTHERS OF THE NOTTINGHAM ANCIENT IMPERIAL UNITED ORDER OF ODD
             FELLOWS;BENEFIT-MR.FRASER(BR.FRASER);BILL MAKES SPECIAL MENTION
             OF SCENERY;"G.STRETTON"-PRINTER

W10;85  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-MAR-1822
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
        AUTH J.POCOCK
        WORK LEGEND OF MONTROSE
        LEAD MONTROSE-MR.C.MASON;MENTEITH-MR.HUCKEL;EVAN DHU-MR.AIKIN;
             ALLAN-MR.CALCRAFT;DALGETTY-MR.MACKAY;ARGYLL-MR.DENHAM;RANALD
             MACEAGH-MR.TERRY;ERORCHT-MRS.RENAUD;ANNOT LYLE-MISS ROCK
        SPEC WEDNESDAY; "FIRST NIGHT";"NOW BEING ACTED AT THE THEATRE ROYAL
             IN COVENT GARDEN"
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W10;86 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-JUL-1828
TYPE OPERA/NATIONAL MELO-DRAMA
MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
SUPP LEGEND OF MONTROSE (3 ACTS)
WORK GUY MANNERING/LEGEND OF MONTROSE
LEAD MANNERING AND ALLAN-MR.PRITCHARD;DANDIE AND RANALD-MR.DENHAM; BERTRAM AND MENTEITH-MR.HUNT;DOMINIE AND DALGETTY-MR.MACKAY; MONTROSE-MR.MONTAGUE STANLEY;ARGYLE-MR.ANDERSON;ERORCHT AND MEG MERRILIES-MRS.RENAUD;JULIA-MISS TUNSTALL;LUCY AND ANNOT LYLE-MISS STEPHENS
SONG "BE MINE, DEAR MAID","BLUE BONNETS","THE ECHO DUET"WITH MISS TUNSTALL,"REVENGE HE CRIES"[M],"GREEN GROW THE RASHES, O"[M] WITH MESSRS.MACKAY AND MILLER(DONALD)-MR.HUNT;"WITHIN A MILE O' EDINBURGHTOWN"-MISS TUNSTALL;"WEARING AWA'","REST THEE, BABE", "LEEZE ME ON","NID NODDIN"[M],"CHARLIE IS MY DARLING"[M]-MISS STEPHENS
SPEC THURSDAY;G.A.-MISS STEPHENS,MR.HUNT;COMBINATION;DUPLICATE OF W5;23

W10;87 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 18-DEC-1828
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LEAD AS AT 25-OCT-1827(SEE W10;80)EXCEPT, ARGYLE-MR.MATHEWS; ANNOT LYLE-MISS NOEL;DONALD-MR.POWER
SONG "THE BRUCE'S BATTLE CRY","HERE AWA', THERE AWA'"WITH MISS NOEL, "GREEN GROW THE RASHES, O"WITH MESSRS.MACKAY AND POWER-MR. THORNE; "NID NODDIN","CHARLIE IS MY DARLING"-MISS NOEL
SPEC THURSDAY

W10;88 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 15-JAN-1829
TYPE NATIONAL MELO-DRAMA
MAIN THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LEAD AS AT 18-DEC-1828 (SEE W10;87)
SONG AS AT 18-DEC-1828 (SEE W10;87), EXCEPT MENTION OF "GREEN GROW THE RASHES O" IS OMITTED FROM THE BILL
SPEC THURSDAY;BENEFIT-MR C T PARSLOE-PANTOMINIST

W10;89 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 19-MAR-1829
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE LEGEND OF MONTROSE, OR THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LEAD AS AT 18-DEC-1828 (SEE W10;87)
SONG AS AT 18-DEC-1828 (SEE W10;87) (THE TRIO RETURNS TO THE BILL)
SPEC THURSDAY

W10;90 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-MAR-1830
TYPE NATIONAL MELO-DRAMATIC OPERA
SUPP THE LEGEND OF MONTROSE
WORK LEGEND OF MONTROSE
LEAD MONTROSE-MR MONTAGUE STANLEY;MENTEITH-MR LARKIN;ALLAN-MR PRITCHARD; DALGETTY-MR MACKAY;ARGYLE-MR MATHEWS;RANALD MACEAGH-MR DENHAM; ERORCHT-MRS EYRE;ANNOT LYLE-MISS PHILLIPS
SONG "SONS OF FREEDOM","WAKE TO GLORY"-MR LARKIN;"NID NODDIN", "CHARLIE IS MY DARLING"-MISS PHILLIPS
SPEC MONDAY;G.A.OUT-MR YOUNG, MR VANDENHOFF, MISS JARMAN;"FIRST TIME THIS SEASON"

W10;93 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 8-SEP-1827
TYPE NATIONAL MELO-DRAMA
MAIN MONTROSE, OR RANALD OF THE MIST
SUPP "THERE CAM' A YOUNG MAN TO MY DADDY'S DOOR"-SONG
WORK LEGEND OF MONTROSE / ST RONAN'S WELL (SONG)
LEAD MONTROSE-MR HEILD;ALLAN-MR W JOHNSON;MONTEITH-MR RAE;ARGYLE-MR FERGUSON; EVAN DHU-MR READIE;DALGETTY AND MEG DODS-MR ALEXANDER; RANALD-MR W ALEXANDER;ANNOT LYLE-MISS M NICOLL
SONG "MY HEART IS SAIR FOR SOMEBODY"-MISS M NICOLL
SPEC SATURDAY;"FIRST TIME IN THIS CITY";FAVOURITE MUSIC;FAVOURITE CHARACTER;"A NEW VERSION";CROSS-DRESSING

W10;96 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-MAY-1822
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
AUTH CALCRAFT (FORD)
WORK BRIDE OF LAMMERMOOR
LEAD SIR WILLIAM-MR FAULKENER;ASHTON-MR C MASON;EDGAR-MR CALCRAFT; BUCKLAW-MR JONES;CALEB-MR MACKAY;LUCY-MRS H SIDDONS;LADY ASHTON-MRS FAULKENER; ALICE GRAY-MRS RENAUD
SPEC WEDNESDAY;FIRST NIGHT;BENEFIT-MR CALCRAFT

W10;97 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-NOV-1823
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LEAD AS AT 1-MAY-1822 (SEE W10;96) EXCEPT ASHTON-MR DENHAM;LADY ASHTON-MRS EYRE
SPEC SATURDAY

W10;99 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-JAN-1824
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LEAD AS AT 22-NOV-1823 (SEE W10;97) EXCEPT BUCKLAW-MR PRITCHARD (MR JONES ILL)
SPEC THURSDAY

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W10;100 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 28-JAN-1825
        TYPE NATIONAL MELO-DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR MITCHELL;ASHTON-MR SHERIDAN;EDGAR-MR J GANN;
             BUCKLAW-MR CLIFTON;CALEB-MR WILLIAMS;LADY ASHTON-MRS FROMOW;
             LUCY-MISS EDMISTON; ALICE GRAY-MRS MITCHELL
        SONG "I LOVE TO RISE AT EARLY MORN"-MR COLLYER (1ST HUNTER)
        SPEC FRIDAY;"(2D TIME)"

W10;101 THEA SCARBOROUGH,THEATRE
        DATE 30-AUG-1825
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.TYRER;ASHTON-MR.REDFORD;BUCKLAW-MR.PARKER;
             EDGAR-MR.COPELAND;CALEB-MR.HAMMOND;LADY ASHTON-MRS.TYRER;
             LUCY-MISS PENLEY;ALICE GREY-MRS.DARLEY
        SPEC TUESDAY

W10;102 THEA SCARBOROUGH,THEATRE
        DATE 1-AUG-1826
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.CULLENFORD;ASHTON-MR.REDFORD;BUCKLAW-MR.PARKER;
             EDGAR-MR.E.CROOK;CALEB-MR.WOODLEY;LADY ASHTON-MISS SCHOLEY;
             LUCY-MISS GLOVER; ALICE GREY-MRS.DARLEY
        SPEC TUESDAY

W10;103 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-NOV-1826
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.LYNCH;ASHTON-MR.HARROLD;EDGAR-MR.PRITCHARD;
             BUCKLAW-MR.JONES;CALEB-MR.MACKAY;LUCY-MRS.H.SIDDONS;LADY
             ASHTON-MRS.EYRE; ALICE GRAY-MRS.RENAUD
        SPEC TUESDAY;REVIVAL

W10;104 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 12-MAR-1827
        TYPE MELO-DRAMA/NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMUIR "(COMPRESSED INTO THREE ACTS)"
        SUPP ROB ROY
        WORK BRIDE OF LAMMERMOOR/ROB ROY
        LEAD SIR WILLIAM AND RASHLEIGH-MR.ANDERTON;ASHTON AND THORNTON-MR.
             POPE; EDGAR AND DOUGAL-MR.AITKEN;BUCKLAW AND FRANCIS-MR.FELTON;
             CALEB AND BAILIE-MR.MCGREGOR;LADY ASHTON-MISS JOYCE;LUCY AND
             HELEN-MRS.POPE; ALICE AND MATTIE-MRS.MCALPINE;DI VERNON-MRS.
             MANGEON;ROB ROY-MR.RYDER (UPWARDS OF 350 TIMES)
        SPEC MONDAY;BENEFIT-MR.AITKEN;COMBINATION;COMPRESSED;DUPLICATE SEE
             ALSO W8;131
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W10;105 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-MAY-1827
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 21-NOV-1826(SEE W10;103)
        SPEC WEDNESDAY;BENEFIT-MRS.RENAUD

W10;107 THEA BOSTON,THEATRE
        DATE 9-OCT-1827
        TYPE TRAGIC DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        AUTH W.CALCRAFT
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.LOGAN;ASHTON-MR.SARZEDAS;EDGAR-MR.FLYNN;BUCKLAW-
             MR.STANLEY;CALEB-MR.FINN;LADY ASHTON-MRS.KILNER;LUCY-MISS ROCK;
             ALICE GRAY-MISS RIVERS
        SPEC TUESDAY;PART BILL;BENEFIT-MISS ROCK;"FIRST TIME IN BOSTON"

W10;108 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-DEC-1827
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 21-NOV-1826(SEE W10;103)EXCEPT,SIR WILLIAM-MR.FELTON;
             ASHTON-MR.MONTAGUE STANLEY
        SPEC TUESDAY;"FIRST TIME THIS SEASON"

W10;109 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-JUN-1828
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.JAMES;ASHTON-MR.MONTAGUE STANLEY;EDGAR-MR.
             PRITCHARD; BUCKLAW-MR.JONES;CALEB-MR.MACKAY;LUCY-MRS.H.SIDDONS;
             LADY ASHTON-MRS.EYRE;ALICE GREY-MRS.RENAUD
        SPEC WEDNESDAY;BENEFIT-MR.MACKAY

W10;110 THEA HULL,TH.R.
        DATE 20-JUN-1828
        TYPE TRAGIC PLAY
        MAIN BRIDE OF LAMMERMUIR; OR,THE HOUSE OF RAVENSWOOD
        WORK BRIDE OF LAMMERMOOR
        LEAD ASHTON-MR HAMILTON;SIR WILLIAM-MR PLATT;EDGAR-MR FISHER;CALEB-
             MR NEVILLE;BUCKLAW-MR EGERTON;LADY ASHTON-MRS PLATT;LUCY-MRS
             FISHER; ALICE-MRS HAMILTON
        SPEC FRIDAY;G.A.-MR NEVILLE;HIS BENEFIT;"T TOPPING,PRINTER,
             PACKET-OFFICE, HULL"

W10;111 THEA DUNSE,THEATRE [SCOTLAND]
        DATE 27-SEP-1828
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR OR THE HALL OF RAVENSWOOD
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR JAMES;ASHTON-MR JOHN STANLEY;EDGAR-MR MONTAGUE
             STANLEY; BUCKLAW-MR MCDONALD;CALEB-MR DENHAM;LUCY ASHTON-MRS
             STANLEY;LADY ASHTON-MRS EYRE; (ALICE GRAY IS NOT LISTED)
        SPEC SATURDAY;PRINTED BY "JAMES BROWN, DUNSE"
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W10;113 THEA LIVERPOOL,TH.R.
        DATE 26-NOV-1828
        TYPE TRAGIC PLAY/ROMANTIC MELO-DRAMA
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        SUPP THE LADY OF THE LAKE
        WORK BRIDE OF LAMMERMOOR/LADY OF THE LAKE
        LEAD SIR WILLIAM AND ALLAN BANE-MR WEBSTER;ASHTON AND RODERICK DHU-MR
             RAYMOND;EDGAR AND FITZJAMES-MR ELTON;BUCKLAW-MR KING;CALEB-MR
             HAMMOND; LOCHHART AND DOUGLAS-MR GARDINER;MORGAN AND MALCOLM
             GRAEME-MR LEAVES; LADY ASHTON-MRS CLARKE;LUCY AND BLANCHE OF
             DEVON-MISS HILTON;ELLEN-MISS EYRE
        SPEC WEDNESDAY;"(NEVER PERFORMED HERE)";"ACTED WITH GREAT SUCCESS...
             THEATRE ROYAL,EDINBURGH";BENEFIT-MISS HILTON;COMBINATION

W10;114 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-JAN-1830
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR TAYLOR;ASHTON-MR MONTAGUE STANLEY;EDGAR-MR
             PRITCHARD; BUCKLAW-MR HOOPER;CALEB-MR MACKAY;LUCY-MISS JARMAN;
             LADY ASHTON-MRS EYRE;ALICE GRAY-MRS RENAUD
        SPEC FRIDAY;ERROR-DATA COLLECTION OR PRINTER-AS "1-JAN-1829" DAY
             IS WRONG, SEE ALSO FOLGER BILL FOR 1-JAN-1830.

W10;115 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-JAN-1829
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 1-JAN-1829 (SEE W10;114) EXCEPT SIR WILLIAM-MR MATHEWS;
             BUCKLAW-MR JONES
        SPEC WEDNESDAY

W10;116 THEA LIVERPOOL,TH.R.
        DATE 9-SEP-1829
        TYPE TRAGIC PLAY
        ACTS 5
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD CALEB-MR MACKAY "FIRST APPEARANCE IN THAT CHARACTER IN
             LIVERPOOL"; CRAIGENGELT-MR BEDFORD;RAVENSWOOD-MR VANDENHOFF "FOR
             THIS NIGHT ONLY"; SIR WILLIAM-MR WEBSTER;ASHTON-MR RAYMOND;
             BUCKLAW-MR KING;LADY ASHTON-MISS PELHAM;ALICE GRAY-MRS TAYLOR;
             LUCY ASHTON-MISS JARMAN
        SONG "BE HAPPY TODAY"-MR BEDFORD
        SPEC WEDNESDAY;BENEFIT-MR MACKAY;G.A.-MESSRS BEDFORD AND MACKAY, MISS
             JARMAN;G.A.OUT-MESSRS POWER AND MEADOWS

W10;117 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-NOV-1829
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 1-JAN-1829 (SEE W10;114) EXCEPT SIR WILLIAM-MR MATHEWS;
             LUCY ASHTON-MISS JARMAN
        SPEC TUESDAY;G.A.-MISS JARMAN
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W10;119 THEA SHEFFIELD,THEATRE
        DATE 2-FEB-1830
        TYPE DRAMA
        MAIN THE BRIDE OF LAMMERMUIR
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR BUTLER;SIR WILLIAM-MR HENDERSON;ASHTON-MR SHAW;BUCKLAW-
             MR PHELPS;CALEB-MR ANGEL;LADY ASHTON-MISS MACALLAN;LUCY ASHTON-
             MRS PERCY;ALICE GRAY-MRS ANGEL
        SPEC TUESDAY;"PRINTED AT THE INDEPENDENT OFFICE"

W10;120 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 31-MAR-1830
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 1-JAN-1829(SEE W10;114)EXCEPT,ALICE GRAY-MRS.MATHEWS
        SPEC WEDNESDAY;"LAST TIME THIS SEASON";G.A.-MISS JARMAN;G.A.OUT-MR.
             WILSON

W10;121 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-APR-1831
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.ROBERTS;ASHTON-MR.BEVAN;EDGAR-MR.PRITCHARD;
             BUCKLAW-MR.HOOPER;CALEB-MR.MACKAY;LUCY-MISS JARMAN;LADY
             ASHTON-MRS.EYRE; (ALICE GRAY IS NOT LISTED)
        SPEC FRIDAY;QUERY COMPRESSED

W10;122 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 26-JAN-1832
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.POWELL;ASHTON-MR.BEVAN;EDGAR-MR.PRITCHARD;
             BUCKLAW-MR.FAUCIT;CALEB-MR.MACKAY;LUCY-MISS JARMAN;LADY
             ASHTON-MRS.EYRE; ALICE-MISS WESTON
        SPEC THURSDAY

W10;124 THEA HALIFAX,THEATRE
        DATE 3-JAN-1832
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMUIR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.SIMPSON;ASHTON-MR.LACY;EDGAR-MR.ANDERSON;
             BUCKLAW-MR.NANTZ;CALEB-MR.BODDIE;LADY ASHTON-MRS.MANLY;
             LUCY-MISS DAVIES;ALICE GRAY-MRS.SIMPSON
        SPEC TUESDAY;"WHITLEY  &  BOOTH,PRINTERS,CROWN STREET,HALIFAX"
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W10;125 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-APR-1836
        TYPE NATIONAL DRAMA/MELO-DRAMA
        MAIN THE BRIDE OF LAMMERMOOR OR THE FATE OF RAVENSWOOD
        SUPP MARY STUART, OR THE CASTLE OF LOCH LEVEN
        WORK BRIDE OF LAMMERMOOR/ABBOT
        LEAD SIR WILLIAM AND RUTHVEN-MR.G.COOKE;ASHTON AND ROLAND-MR.ELLIS;
             EDGAR AND GEORGE DOUGLAS-MR.MONTAGUE STANLEY;BUCKLAW-MR.HIELD;
             CALEB AND SANDY MACFARLANE-MR.MACKAY;LUCY-MRS.FISHER;LADY ASHTON
             AND MARGARET DOUGLAS-MRS.FAUCIT;ALICE GRAY AND MARY STUART-MRS.
             HIELD;CATHARINE SEYTON-MISS WILSON
        SPEC MONDAY;COMBINATION;BENEFIT-MR.MACKAY;"FIRST TIME THESE THREE
             YEARS"-REVIVAL (MAIN);DUPLICATE OF W12;80

W10;126 THEA NORWICH,TH.R.
        DATE 29-APR-1840
        TYPE DRAMA "OF INTENSE INTEREST"
        MAIN THE BRIDE OF LAMMERMOOR; OR THE FATAL PROPHECY
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR.G.V.BROOKE;ASHTON-MR.DE HAYES;BUCKLAW-MR.S.DAVIS;
             CALEB-MR.R.POWER;LADY ASHTON-MRS.WATKINSON;LUCY-MISS ELLIS;
             ALICE-MRS.MUNYARD
        SPEC WEDNESDAY;G.A.OUT-MR.ROHLFF(VIOLINIST);"BACON,KINNEBROOK,AND
             BACON,PRINTERS,MERCURY OFFICE,NORWICH"

W10;127 THEA LIVERPOOL,TH.R.
        DATE 22-OCT-1840
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR.STUART;SIR WILLIAM-MR.WEBSTER;ASHTON-MR.LYNNE;CALEB-MR.
             BAKER"FIRST APPEARANCE IN THAT CHARACTER";BUCKLAW-MR.W.H. BLAND;
             LUCY-MRS.W.H.BLAND;LADY ASHTON-MISS CLEAVER
        SPEC THURSDAY;BENEFIT-MR.LLOYDS(PROMPTER)
W10;129RTHEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
        DATE 9-NOV-1840
        TYPE DRAMA
        ACTS 3
        SUPP THE BRIDE OF LAMMERMOOR OR, THE MERMAIDEN'S WELL,  &  THE FATAL
             PROPHECY
        WORK BRIDE OF LAMMERMOOR/HEART OF MID-LOTHIAN (SPEC)
        LEAD EDGAR-MR.E.F.SAVILLE;BUCKLAW-MR.HENRY HUGHES;SIR WILLIAM-MR.
             HESLOP; ASHTON-MR.J.T.JOHNSON;CALEB-MR.MAYWOOD;LADY ASHTON-MISS
             GRANT; LUCY ASHTON-MRS.HENRY VINING;ALICE GRAY-MRS.W.DALY
        SPEC MONDAY;BILL IN TWO PARTS W10;129 AND W10;129R COVERS WHOLE WEEK,
             "BRIDE OF LAMMERMOOR"ON MONDAY,TUESDAY AND WEDNESDAY;"NEVER
             ACTED HERE";SATURDAY,NOV.14TH-SUPP IS DIBDIN'S "HEART OF
             MIDLOTHIAN!" (CAST ON BILL);RUN;G.A.-MR.MAYWOOD;G.A.OUT-YANKEE
             SMITH,PICCANINNY COLMAN("NEGRO MELODIST")

W10;131 THEA LONDON,TH.R.,SADLER'S WELLS
        DATE 3-JAN-1842
        TYPE DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR OR THE MERMAIDEN'S WELL
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR DRY;ASHTON-MR ALDRIDGE;EDGAR-MR NORTON "FIRST
             APPEARANCE HERE";BUCKLAW-MR ELVIN;CALEB-MR WILLIAMS;LADY
             ASHTON-MISS RICHARDSON; LUCY-MRS R HONNER
        SPEC MONDAY;RUN "AND DURING THE WEEK"
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W10;132 THEA BRIGHTON,TH.R.
        DATE 10-FEB-1842
        TYPE DRAMA
        MAIN THE BRIDE OF LAMMERMOOR; OR THE BROKEN HEART
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR SILVER;ASHTON-MR J CHESTER;EDGAR-MR LAWS "ON THIS
             OCCASION";BUCKLAW-MR H BUTLER;CALEB-MR MORRIS;LUCY-MRS J F
             SAVILLE; LADY ASHTON-MRS JOHNSTONE;ALICE-MRS LAWS
        SPEC THURSDAY;SPECIAL OCCASION-ANNIVERSARY OF THE WEDDING OF HER
             MAJESTY; "(FIRST TIME HERE)";"HENRY A PHILIPS, PRINTER,
             BOOKBINDER  &  C, 15 PRINCE'S STREET, OLD STEINE, BRIGHTON."

W10;133 THEA DUMFRIES,THEATRE [SCOTLAND]
        DATE 4-OCT-1842
        TYPE NATIONAL DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR HOLMES;ASHTON-MR R FREEMAN;EDGAR-MR PRITCHARD;
             BUCKLAW-MR J ROGERS;CALEB-MR MACKAY;LADY ASHTON-MRS BURTON;
             ALICE-MRS J ROGERS; LUCY-MISS WAVERLEY
        SPEC TUESDAY;G.A.-MR MACKAY (ADVERTISED AS "THE CELEBRATED BAILIE
             NICOL JARVIE");PRINTED BY "J MCDIARMID"

W10;134 THEA LINCOLN,THEATRE
        DATE 15-JAN-1844
        TYPE DRAMA
        MAIN THE BRIDE OF LAMMERMOOR; OR, THE FATAL PROPHECY
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR SAUNDERS;ASHTON-MR JOHNSON;EDGAR-MR HAYNES;
             BUCKLAW-MR H SAUNDERS;CALEB-MR J SAUNDERS;LADY ASHTON-MRS
             JOHNSON;LUCY-MISS SAUNDERS
        SPEC MONDAY;G.A.OUT-THE AMERICAN SOUTHERN MINSTRELS; "(FIRST TIME)";
             "BROGDEN, PRINTER, LINCOLN"

W10;135 THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 26-JAN-1844
        TYPE NATIONAL PLAY  &  MUSICAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        SUPP GUY MANNERING
        WORK BRIDE OF LAMMERMOOR / GUY MANNERING
        LEAD EDGAR AND COL MANNERING-MR LANGLEY;SIR WILLIAM AND BERTRAM-MR
             POLLOCK; BUCKLAW AND GLOSSIN-MR MUNGALL;ASHTON AND GABRIEL-MR
             NICHOLLS;CALEB AND DOMINIE-MR MACKAY;DANDIE-MR MAKIN;LUCY AND
             MEG MERRILIES-MISS JULIA NICOL;LADY ASHTON AND LUCY BERTRAM-MISS
             C ATKINSON;JULIA-MISS H WALCOTT
        SPEC FRIDAY;G.A.-MR MACKAY;COMBINATION;"J AVERY, PRINTER, BROAD STREET"

W10;136 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-MAR-1846
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR EDMUND GLOVER;SIR WILLIAM-MR RAY;ASHTON-MR BEDFORD;
             CALEB-MR MACKAY;BUCKLAW-MR WYNDHAM;LUCY-MRS LEIGH MURRAY;LADY
             ASHTON-MISS CLEAVER
        SPEC TUESDAY;G.A.OUT-MR HENRY HALL;G.A.-MR MACKAY
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W10;137 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-APR-1847
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK THE BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR EDMUND GLOVER;SIR WILLIAM-MR RAY;ASHTON-MR VAUDREY;
             CALEB-MR MACKAY;BUCKLAW-MR WILLIAM HOWARD;LUCY ASHTON-MISS
             COVENEY; LADY ASHTON-MISS CLEAVER
        SPEC FRIDAY;FIRST TIME THIS SEASON;G.A.-MR MACKAY

W10;138 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-MAY-1847
        TYPE NATIONAL DRAMA / S
        MAIN THE BRIDE OF LAMMERMOOR, OR THE CASTLE OF WOLF'S CRAIG (3 ACTS)
        SUPP REDGAUNTLET, OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK BRIDE OF LAMMERMOOR / REDGAUNTLET
        LEAD EDGAR AND REDGAUNTLET-MR EDMUND GLOVER;SIR WILLIAM AND JOSHUA
             GEDDES-MR RAY;ASHTON AND ALAN-MR VAUDREY;CALEB AND PETER
             PEEBLES-MR MACKAY; BUCKLAW-MR W HOWARD;DARSIE-MR BEDFORD;
             LUCY-MISS COVENEY;LADY ASHTON-MISS CLEAVER;LILIAS-MISS ALDRIDGE
        SPEC TUESDAY;COMBINATION;G.A.-MR MACKAY

W10;139 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 26-FEB-1848
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 9-APR-1847 (SEE W10;137)
        SPEC SATURDAY;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY-ILLNESS OF MISS
             H.FAUCIT BRINGS HIM IN

W10;140 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-MAR-1848
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT 9-APR-1847 (SEE W10;137)
        SPEC FRIDAY;G.A.-MR.MACKAY;SPECIAL OCCASION-MACKAY'S FAREWELL TOUR

W10;141 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-APR-1848
        TYPE NATIONAL OPERA/DRAMA
        ACTS 3
        MAIN GUY MANNERING, OR THE GIPSY'S PROPHECY
        SUPP THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S CRAIG
        WORK GUY MANNERING/BRIDE OF LAMMERMOOR
        LEAD BRIDE OF LAMMERMOOR AS AT 9-APR-1847 (SEE W10;137);MANNERING-MR.
             WYNDHAM;DANDIE-MR.JOSEPHS;DOMINIE-MR.MACKAY;BERTRAM-MR.W.H.
             EBURNE;GABRIEL-MR.HONEY;JULIA-MISS HARRIET COVENEY;LUCY-MISS
             COVENEY;MEG MERRILIES-MISS CLEAVER
        SONG "BE MINE DEAR MAID","BONNIE BESSIE LEE","THE MAID IN BEDLAM",
             "JESSIE, THE FLOWER O' DUNBLANE",ECHO DUET WITH MISS COVENEY-MR.
             EBURNE;"SAFELY FOLLOW HIM"-MR.HONEY;"COMING THRO' THE RYE"-MISS
             H.COVENEY;"MY AIN FIRESIDE","REST THEE,BABE"-MISS COVENEY;"THE
             FOX LEAPED OVER","THE CHOUGH AND CROW"-COMPANY
        SPEC WEDNESDAY;COMBINATION;G.A.-MR.MACKAY;SPECIAL OCCASION-HIS
             FAREWELL TOUR
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W10;143 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-OCT-1849
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR OR THE CASTLE OF WOLF'S-CRAIG!
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.W.COOPER;ASHTON-MR.VAUDREY;EDGAR-MR.T.KING;
             BUCKLAW-MR.WYNDHAM;CALEB-MR.W.WEBSTER;LUCY-MISS FRANKLAND; LADY
             ASHTON-MISS CLEAVER
        SPEC TUESDAY;G.A.OUT-MESSRS.CONY AND TAYLOR AND THEIR DOG "HECTOR"

W10;144 THEA CORK,UNKNOWN [A]
        DATE 12-JAN-1800
        TYPE DRAMA
        MAIN THE BRIDE OF LAMMERMOOR
        AUTH J.W.CALCRAFT
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.FISHWICK;ASHTON-MR.RYAN;EDGAR-MR.T.TYRRELL;
             BUCKLAW-MR.SHIELS;CALEB-MR.W.ALEXANDER;LUCY-MISS COWELL;LADY
             ASHTON-MISS PANSING"THIRD APPEARANCE ON ANY STAGE";ALICE
             GREY-MRS.FITZSIMON
        SPEC FRIDAY;QUERY CITY-PRINTER"W.SCRAGGS";DATE QUERY INCOMPLETE;G.A.
             OUT-MISS LOUISE WEST(JUVENILE)

W10;145 THEA LEEDS,PRINCESS'S THEATRE,KING CHARLES' CROFT
        DATE 17-MAR-1856
        TYPE PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WILLIAM-MR.OLDBURY;ASHTON-MR.J.L.GIBSON;EDGAR-MR.TULLOCK;
             BUCKLAW-MR.A.BRINDAL;CALEB-MR.MELLON;LADY ASHTON-MRS.MILLWARD;
             LUCY-MISS ELIZA NEIL
        SPEC MONDAY;POSSIBLE DATE QUERY-INKED NOTE IDENTIFIES;BENEFIT-MR.W.
             TULLOCK"ONLY NIGHT OF"

W10;147 THEA LEEDS,TH.R.
        DATE 4-DEC-1800
        MAIN THE BRIDE OF LAMMERMOOR
        AUTH H.CALCRAFT
        WORK BRIDE OF LAMMERMOOR
        LEAD SIR WALTER[SIC]-MR.J.LAURENCE;ASHTON-MR.PATEMAN;EDGAR-MR.A.
             FORTESQUE; BUCKLAW-MR.GOMERSAL(MANAGER);CALEB-MR.J.LANE;LADY
             ASHTON-MISS SOPHIE LARKIN;LUCY-MISS GOMERSAL(MANAGER-BILL SAYS
             "E.GOMERSAL")
        SPEC TUESDAY;DATE QUERY INCOMPLETE;"CLARK AND WALKER,GENERAL
             PRINTERS, WORMALD'S YARD,16,BRIGGATE,LEEDS"

W11;7   THEA DUBLIN,TH.R.
        DATE 24-MAY-1845
        TYPE GRAND OPERA
        MAIN LUCIA DI LAMMERMOOR (ACTS 1 AND 3)
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MONS.DUPREZ;LUCY-MME EUGENIE GARCIA;ASHTON-MR.HOUGHTON;
             RAIMOND-MR.MORRISSON,JUN.
        SPEC SATURDAY;"FOR ONE NIGHT ONLY";G.A.-MONS.DUPREZ,MME.EUGENIE
             GARCIA,TRUNCATED;GRAND OPERA-TRANSLATION
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W11;8 THEA LONDON,TH.R.,DRURY LANE
DATE 7-OCT-1845
TYPE OPERA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
COMP DONIZETTI
WORK BRIDE OF LAMMERMOOR
LEAD EDGAR-MR.ALLEN;COL.ASHTON-MR.BURDINI;ARTHUR-MR.H.HORNCASTLE;
NORMAN-MR.MORGAN;LUCY-MADE[SIC]EUGENIE GARCIA;ALICE-MISS COLLETT
SPEC TUESDAY;GRAND OPERA

W11;9 THEA DUBLIN,TH.R.
DATE 18-OCT-1845
TYPE GRAND OPERA
ACTS 3
MAIN LUCIA DI LAMMERMOOR
COMP DONIZETTI
WORK BRIDE OF LAMMERMOOR
LEAD LUCIA-MRS.ALBAN CROFT;SIR WILLIAM-MR.ALBAN CROFT;EDGAR-MR.J.S.
REEVES; BUCKLAW-MR.H.VILLARS;NORMAN-MR.HOUGHTON;RAYMOND-MR.H.
CORRI;ALICE-MISS KENNETH
SONG "SEARCH YE WELL","THROUGH THE WINDING FOREST","HOPE BRIGHTLY
BEAMS", "AH HAPPY DAY","POOR FORLORN ONE"-CHORUS,ALSO FINALES;
"WOULD I COULD STEM THE FEELING","THE BURNING GLOW OF
MADNESS"WITH MRS.A.CROFT,"OUR SWORDS BRIGHTLY BEAMING"WITH MR.J.
S.REEVES-MR.A.CROFT;"CALM SIGHS THE VOICE OF EVENING","O'ER THE
TOMB"WITH MR.J.S.REEVES,"HIS SWEET VOICE TREMBLING"-MRS.A.CROFT;
"CEASE, AH! CEASE"-MR.H.CORRI AND CHORUS;"THE TOMB NOW SPREADS
BEFORE ME","LIFE'S SWEET LIGHT HAS VANISHED"-MR J S REEVES
SPEC SATURDAY;G.A.-MR. & MRS.ALBAN CROFT,MR.J.S.REEVES;FIRST NIGHT OF
THE SEASON;"A NEW ENGLISH VERSION";TRANSLATION-GRAND OPERA

W11;10 THEA LONDON,TH.R.,DRURY LANE
DATE 19-APR-1800
MAIN LUCIA DE LAMMERMOOR
COMP DONIZETTI
WORK BRIDE OF LAMMERMOOR
LEAD EDGAR-MR.J.MAAS;HENRY ASHTON-MR.LESLIE CROTTY;NORMAN-MR.CLARKE;
RAYMOND-MR.HENRY POPE;ARTHUR-MR.LEUMANE;ALICE-MISS BURCHELL;
LUCY-MME.GEORGINA BURNS
SPEC SATURDAY;DATE QUERY INCOMPLETE;SPECIAL OCCASION-EASTER WEEK;WEEK
LONG BILL;G.A.-CARL ROSA OPERA CO.;GRAND OPERA

W11;11 THEA LONDON,TH.R.,DRURY LANE
DATE 6-DEC-1847
TYPE OPERA
MAIN THE BRIDE OF LAMMERMOOR
COMP DONIZETTI
WORK BRIDE OF LAMMERMOOR
LEAD EDGAR-MR.S.REEVES;COL.ASHTON-MR.H.WHITWORTH;RAYMOND-MR.WEISS;
BUCKLAW-MR.CLIFFORD;NORMAN-SIGNOR GALLI;LUCY-MME.DORUS GRAS
SPEC MONDAY;GRAND OPERA;BILL MAKES SPECIAL MENTION OF AUTHENTIC
COSTUMING IE NOT ARRAYING ASHTON AND BUCKLAW AS HIGHLAND
CHIEFTAINS;SPECIAL OCCASION-"THE ORCHESTRA CONDUCTED BY MONSIEUR
HECTOR BERLIOZ"

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W11;12  THEA LONDON,SURREY THEATRE
        DATE 26-JUL-1800
        TYPE GRAND OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR.TRAVERS;COL.ASHTON-MR.BORRANI;ARTHUR-MR.C.ROMER;
             RAYMOND-MR.H.CORRI;NORMAN-MR.COLLETT;LUCY-MADLLE.ADELE ALPHONSE
        SONG "SEARCH YE WELL","ALL THY DOUBTS","HOPE BRIGHTLY BEAMS","HENCE
             THOU TRAITOR","AH! HAPPY HAPPY DAY","CEASE, AH, CEASE"WITH MR.H.
             CORRI, "POOR FORLORN ONE","RASH AND IMPIOUS"-CHORUS; "EACH NERVE
             WITH FURY TREMBLETH","TWAS CARE FOR THY WOUNDED HONOUR"WITH
             MESSRS CORRI AND COLLETT-MR.BORRANI;"AH, HE COMES NOT","AH! FOR
             AN EAGLE'S PINIONS", "MY LUCY, YOUR PARDON"AND"BY THE LONE
             TOMB"WITH MR.TRAVERS,"LOOK AT ME AND SEE MY TEARS"AND"MY
             SUFFERINGS AND SORROWS"WITH MR.BORRANI, "AH! GENTLY STEALS THY
             VOICE","THEY LIGHT THE INCENSE"-MADLLE ALPHONSE; "TOMBS OF MY
             FATHERS","ON THIS LONE SPOT","THO' FROM EARTH THOU HAST FLOWN
             BEFORE ME"-MR.TRAVERS;"INSTANT VENGEANCE"-PRINCIPALS
        SPEC SATURDAY;DATE QUERY INCOMPLETE;GRAND OPERA-TRANSLATED;G.A.
           -MADLLE. ADELE ALPHONSE"THE FAVOURITE PUPIL OF DONIZETTI",MESSRS
             TRAVERS, BORRANI, C.ROMER,H.CORRI,HERR KUCHLER,MISSES P.HORTON
             AND POOLE

W11;14  THEA LONDON,ROYAL SURREY THEATRE
        DATE 17-DEC-1847
        TYPE OPERA
        ACTS 3
        MAIN THE BRIDE OF LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR/ROB ROY (SPEC)
        LEAD LUCY-MRS.D.W.KING;ALICA-MISS COLLETT;EDGAR-MR.D.W.KING;COL.
             ASHTON-MR H.HORNCASTLE;BUCKLAW-MR.RAFTER;RAYMOND-MR.S.JONES;
             NORMAN-MR.MCMAHON
        SPEC FRIDAY;JOINT BILL ALSO COVERS WEDNESDAY 15TH WHICH HAS A SUPP
             PRODUCTION OF "ROB ROY"-CAST LISTED;GRAND OPERA;G.A.-MR.  &  MRS.D.
             W.KING,MESSRS S JONES,MCMAHON,H.HORNCASTLE AND RAFTER;G.A.
             OUT-MISSES POOLE AND R ISAACS

W11;15  THEA LONDON,TH.R.,DRURY LANE
        DATE 28-FEB-1852
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR SIMS REEVES;COL ASHTON-MR WHITWORTH;BUCKLAW-MR MANVERS;
             RAYMOND-MR S JONES;NORMAN-MR MORGAN;LUCY-MRS SIMS REEVES (LATE
             MISS LUCOMBE);ALICE-MRS R HUGHES
        SPEC SATURDAY;GRAND OPERA;G.A.-MR SIMS REEVES

W11;16  THEA LONDON,TH.R.,DRURY LANE
        DATE 17-JAN-1848
        TYPE OPERA
        MAIN THE BRIDE OF LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGAR-MR SIMS REEVES;COL ASHTON-MR H WHITWORTH;RAYMOND-MR WEISS;
             BUCKLAW-MR HAMMOND;NORMAN-SIGNOR GALLI;LUCY-MME DORUS GRAS
        SPEC MONDAY;GRAND OPERA-CONDUCTOR, HECTOR BERLIOZ
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W11;19  THEA LONDON,HER MAJESTY'S THEATRE
        DATE 11-MAR-1847
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK THE BRIDE OF LAMMERMOOR
        LEAD LUCIA-MME CASTELLAN;ENRICO-SIGNOR COLLETTI;BIDEBENT-SIGNOR
             SOLARI; NORMANDO-SIGNOR DAI FIORI;ARTURO-SIGNOR GUIDI;
             EDGARDO-SIGNOR FRASCHINI
        SPEC THURSDAY;PROGRAMME;GRAND OPERA;G.A.-MME CASTELLAN;PROGRAMME IN
             TWO PARTS;W11;19R APPEARS TO HOLD THE INSIDE PROGRAMME PAGES;
             "SECOND TIME THIS SEASON"

W11;20  THEA LONDON,HER MAJESTY'S THEATRE
        DATE 28-OCT-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGARDO-SIGNOR VIZZANI;ENRICO ASTON-SIGNOR QUINTILLI-LEONI;
             RAIMONDO-SIGNOR GHILBERTI;ARTURO-SIGNOR ZENARI-CONTI;
             NORMANO-SIGNOR BERTOCCHI; ALISA-MADLLE BARNADELLI;LUCIA-MADLLE
             ROSINA ISIDOR
        SPEC THURSDAY;DATE QUERY INCOMPLETE;GRAND OPERA;WEEK LONG BILL

W11;21  THEA LONDON,TH.R.,DRURY LANE
        DATE 18-JUN-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MADLLE CHRISTINE NILSSON
        SPEC TUESDAY;DATE QUERY INCOMPLETE;PROGRAMME;GRAND OPERA;WEEK LONG
             PROGRAMME...PERFUMED

W11;23A THEA LONDON,HER MAJESTY'S THEATRE
        DATE 6-DEC-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD EDGARDO-SIGNOR BRIGNOLI;ASHTON-MR CARLETON;RAIMONDO-SIGNOR
             ANTONUCCI; LUCIA-MADLLE ILMA DI MURSKA
        SPEC SATURDAY;DATE QUERY INCOMPLETE;GRAND OPERA;WEEK LONG BILL;MATINEE

W11;23B THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-MAY-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MADAME SEMBRICH;ENRICO-SIGNOR SANTE ATHOS;
             RAIMONDO-SILVESTRI; ARTURO-SIGNOR IGENIO CORSI;EDGARDO-SIGNOR
             MARINI
        SPEC MONDAY;DATE QUERY INCOMPLETE;BILL COVERS THURS.28TH-TUES.3RD;
             GRAND OPERA;G.A.-MADAME SEMBRICH
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W11;24  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 29-APR-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MME ALBANI;ENRICO-SIGNOR GRAZIANI;RAIMONDO-SIGNOR CAPPONI;
             ARTURO-SIGNOR SABATER;NORMANO-SIGNOR FILLE;EDGARDO-MONS ENGEL
        SPEC THURSDAY;DATE QUERY INCOMPLETE;BILL COVERS TUES.27TH-MON.3RD
             MAY; GRAND OPERA;G.A.-MADAME ALBANI

W11;25  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 20-JUL-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MLLE [SIC] ALBANI;ALICE-MME ANESE;ENRICO-SIGNOR GRAZIANI;
             RAIMONDO-SIGNOR CAPPONI;ARTURO-SIGNOR SABATER;NORMANO-SIGNOR
             ROSARIO; EDGARDO-SIGNOR GAYARRE
        SPEC FRIDAY;DATE QUERY INCOMPLETE;G.A.-MME ALBANI;HER BENEFIT;GRAND
             OPERA; JOINT BILL COVERS SAT.14TH-SAT.21ST

W11;26  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 12-JUN-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MME SEMBRICH;ENRICO-SIGNOR COTOGNI;RAIMONDO-SIGNOR
             CAPPONI; ARTURO-SIGNOR SABATER;NORMANO-SIGNOR FILLE;
             EDGARDO-SIGNOR GAYARRE
        SPEC SATURDAY;DATE QUERY INCOMPLETE;GRAND OPERA;BILL COVERS THURS.
             10TH-TUES.15TH;G.A.-MME SEMBRICH (HER DEBUT)

W11;27  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 6-MAY-1800
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MME ADELINA PATTI;EDGARDO-SIGNOR NICOLINI
        SPEC TUESDAY;GRAND OPERA;DATE QUERY INCOMPLETE;G.A.-MME ADELINA
             PATTI; BILL COVERS TUES.29TH-TUES.6TH MAY

W11;28  THEA LONDON,HER MAJESTY'S THEATRE,HAYMARKET
        DATE 24-JUN-1889
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONNIZETTI [SIC]
        WORK BRIDE OF LAMMERMOOR/FAIR MAID OF PERTH (SEE SPEC)
        LEAD EDGARDO-SIGNOR VICINI;ASHTON-SIGNOR GALASSI;RAIMONDO-SIGNOR
             CONFORTI; ARTURO-SIGNOR ZANARI;NORMANNO-SIGNOR BERTOCCHI;
             ALICE-MDLLE DE VERNET; LUCIA-MME GIUSEPPINA GARGANO
        SPEC MONDAY;GRAND OPERA;G.A.-MME GARGANO;BILL COVERS SAT.22ND-TUES.
             25TH; COMING ATTRACTIONS INCLUDE BIZET'S "LA BELLA FANCIULLA DI
             PERTH" POSSIBLY FROM "THE FAIR MAID OF PERTH";DUPLICATE DATE
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W11;29  THEA LONDON,HER MAJESTY'S THEATRE,HAYMARKET
        DATE 24-JUN-1889
        TYPE OPERA
        MAIN LUCIA DI LAMMERMOOR
        COMP DONNIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD AS AT W11;28, EXCEPT EDGARDO-SIGNOR SINDONA
        SPEC MONDAY;GRAND OPERA;G.A.-MME GARGANO;BILL COVERS MON.24TH TO
             THURS.27TH, ADVANCES SEASON FROM W11;28;DUPLICATE DATE

W11;30  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-JUL-1889
        TYPE (OPERA) SCENE
        SUPP LUCIA DI LAMMERMOOR (THE MAD SCENE)
        COMP DONIZETTI
        WORK BRIDE OF LAMMERMOOR
        LEAD LUCIA-MME MELBA
        SPEC TUESDAY;SPECIAL OCCASION-STATE VISIT OF THE QUEEN "IN HONOUR OF
             HIS MAJESTY THE SHAH, K.G.";FAVOURITE SCENE, FAVOURITE MUSIC;
             GRAND OPERA

W11;35  THEA LONDON,NEW THEATRE ROYAL ENGLISH OPERA,STRAND
        DATE 26-JUL-1817
        TYPE MELO DRAMATICK ROMANCE
        MAIN THE WIZARD; OR,THE BROWN MAN OF THE MOOR
        AUTH S J ARNOLD (FORD)
        COMP HORN
        WORK THE BLACK DWARF
        LEAD THE WIZARD-MR H JOHNSTON;VERE-MR WHEATLEY;SIR F LANGLEY-MR T
             SHORT; RATCLIFFE-MR WRENCH;HOBBIE ELLIOT-MR BARTLEY;WILLIAM
             GRAEME-MR J ISAACS; ISABEL VERE-MISS KELLY;GRACE ARMSTRONG-MISS
             BUGGINS
        SPEC SATURDAY;"(FOR THE FIRST TIME)";POSSIBLE QUERY CHARACTERS-INKED
             MS NOTES IDENTIFY WITH CAST LIST

W11;37  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-DEC-1820
        TYPE MELO-DRAMA
        ACTS 2
        SUPP WARLOCK OF THE GLEN
        COMP WARE,WATSON
        WORK BLACK DWARF
        LEAD CLANRONALD-MR CONNOR;ADELBERT-MASTER BODEN;ANDREW-MR FARLEY;
             SANDY-MR BLANCHARD;THE WARLOCK-MR ABBOTT;ADELA-MRS FAUCIT;
             MAUSE-MRS STERLING; MARIAN-MISS BEAUMONT
        SPEC SATURDAY;"FIRST TIME";POSSIBLE ALIEN

W11;38  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-JAN-1821
        TYPE NATIONAL MELO-DRAMATIC ROMANCE
        SUPP THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN
        COMP WARE
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR.ALEXANDER;ADELBERT-MISS C.NICOL;CLANRONALD-MR.
             DENHAM; ANDREW MUCKLESTANE-MR.MACKAY;SANDY-MR.W.MURRAY;ADELA-MRS.
             EYRE;MAUSE-MRS.NICOL;MARIAN-MISS NICOL
        SPEC MONDAY;"FIRST TIME IN THIS CITY";POSSIBLE ALIEN-BILL INCLUDES A
             SUMMARY OF THE "FABLE"UPON WHICH THE PLAY IS FOUNDED
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W11;39  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 30-APR-1821
        TYPE NATIONAL MELO-DRAMATIC ROMANTIC [SIC]
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD AS AT 29-JAN-1821 (SEE W11;38)
        SPEC MONDAY;G.A.OUT-MR.YOUNG;POSSIBLE ALIEN

W11;40  THEA UNKNOWN
        DATE 22-AUG-1821
        TYPE SCOTTISH MELO DRAMATIC ROMANCE
        SUPP THE WARLOCK OF THE GLEN OR, THE CASTLE OF GLENCAIRN
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR.GOUGH;ADELBERT-MASTER DALY;CLANRONALD-MR.
             HAMILTON; MUCKLESTANE-MR.THORPE;SANDY-MR.WYATT;ADELA-MRS.
             COOKE(NAME QUERY-DAMAGED BILL);MAUSE-MRS.DALY;MARIAN-MRS.LAMBE
        SPEC WEDNESDAY;QUERY CITY AND THEATRE-PART BILL;"FIRST TIME";POSSIBLE
             ALIEN;SPECIAL OCCASION-LAST NIGHT OF THE SEASON,UNDER THE
             PATRONAGE OF THE HIGH SHERIFF

W11;41  THEA SHEFFIELD,THEATRE
        DATE 26-OCT-1821
        TYPE MELO DRAME
        MAIN THE WARLOCK OF THE GLEN; OR THE CASTLE OF GLENCAIRN
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR.CARTER;CLANRONALD-MR.POPE;ADELBERT-MISS STOKER;
             MUCKLESTANE-MR.NEVILLE;SANDIE-MR.HOLLAND;ADELA-MISS INGLEBY;
             MAUSE-MISS FROST;MARIE [SIC]-MISS OLIVER
        SPEC FRIDAY;POSSIBLE ALIEN;"W.TODD,PRINTER,MERCURY OFFICE,SHEFFIELD"

W11;42  THEA MANCHESTER,TH.R.
        DATE 11-FEB-1822
        TYPE MELO DRAME
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR.KING;ADELBERT-MISS E RADCLIFFE;MUCKLESTANE-MR.
             PORTEUS; SANDIE-MR.W.REES;THE WARLOCK-MR.BASS;ADELA-MRS.HALL;
             MAUSE-MRS RADCLIFFE;MARIAN-MISS FORBES
        SPEC MONDAY;POSSIBLE ALIEN;"FIRST TIME HERE";G.A.OUT-MR.DOWTON

W11;44  THEA LIVERPOOL,TH.R.
        DATE 22-JUN-1822
        TYPE MELO DRAME
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR.C.MASON;ADELBERT-MISS E.RADCLIFFE;MUCKLESTANE-MR
             PORTEUS;SANDY-MR.W.REES;ADELA-MRS.HALL;MARIAN-MRS.IRELAND;
             MAUSE-MRS RADCLIFFE
        SPEC SATURDAY;POSSIBLE ALIEN;BENEFIT-DISTRESSED IRISH PEASANTRY

W11;46  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 11-JUN-1824
        TYPE NATIONAL MELO-DRAMA
        MAIN THE BLACK DWARF;OR, THE WIZARD OF THE MOOR
        AUTH H.GOFF(OR GOTT)SEE SPEC
        WORK BLACK DWARF
        LEAD ELSHIE-MR.AITKEN;CLANRONALD-MR.BAYNE;ELLIESLAW-MR.HAMILTON; HUGH
             DE BOURG-MR.CLIFFORD;HOBBIE ELLIOTT-MR.ALEXANDER;WILLIE GRAEME-
             MR.W.ALEXANDER;ISABEL-MISS MONTGOMERY;GRACE ARMSTRONG-MISS
             MCKEEVER
        SPEC FRIDAY;"SECOND NIGHT";FORD D7 LISTS SIMILAR CHARACTER NAMES
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W11;47 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-MAY-1825
TYPE PLAY/NATIONAL MELO-DRAMATIC ROMANCE
MAIN ST RONAN'S WELL (THREE ACTS)
SUPP THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN (TWO ACTS)
WORK ST RONAN'S WELL/BLACK DWARF
LEAD ETHRINGTON AND SANDY-MR.DENHAM;SIR BINGO-MR.STANLEY;FRANCIS TYRREL-MR.MONTIMAR;JOHN MOWBRAY AND THE WARLOCK-MR.PRITCHARD; ADELBERT-MISS STANLEY;CLANRONALD-MR.HARROLD;MUCKLESTANE AND MEG DODS-MR.MACKAY;LADY PENELOPE AND ADELA-MRS.EYRE;CLARA MOWBRAY-MRS.H.SIDDONS;MAUSE-MRS.NICOL; MARIAN-MISS DYER
SPEC MONDAY;POSSIBLE ALIEN;COMBINATION;BENEFIT-MR.MACKAY;CROSS-DRESSING

W11;48 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 4-APR-1826
TYPE MELO-DRAMA
ACTS 2
SUPP THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN
WORK BLACK DWARF
LEAD THE WARLOCK-MR PRITCHARD;ADELBERT-MISS STANLEY;CLANRONALD-MR HARROLD; MUCKLESTANE-MR MACKAY;SANDY-MR DENHAM;ADELA-MRS EYRE; MAUSE-MRS NICOL; MARIAN-MISS DYER
SPEC TUESDAY;POSSIBLE ALIEN

W11;49 THEA UNKNOWN
DATE 7-SEP-1800
TYPE MELO-DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR POWELL;ADELBERT-MASTER F LLOYDS;MUCKLESTANE-MR PORTEUS; SANDIE-MR REES;THE WARLOCK-MR BASS;ADELA-MISS KENNETH; MARIAN-MISS RADCLIFFE;MAUSE-MRS RADCLIFFE
SPEC THURSDAY;POSSIBLE ALIEN;DATE QUERY INCOMPLETE;QUERY CITY AND THEATRE; G.A.OUT-MESSRS.BLANCHARD, BROWN, BEDFORD, MISS LOVE; PART-BILL

W11;50 THEA LIVERPOOL,TH.R.
DATE 4-DEC-1826
TYPE MELO-DRAME
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD AS AT W11;49, EXCEPT THE WARLOCK-MR FORRESTER
SPEC TUESDAY;POSSIBLE ALIEN;BENEFIT-P PLATT (DOES NOT APPEAR ON THE BILL); ERROR-DATA COLLECTION OR PRINTER-TUESDAY WAS 5-DEC-1826.

W11;51 THEA LONDON,THEATRE,RED LION,HAMPSTEAD
DATE 29-DEC-1826
MAIN THE WARNING VOICE; OR THE WARLOCK OF THE GLEN
WORK BLACK DWARF (ALIEN)
LEAD CLANRONALD-MR W RAYMOND;ADELBERT-MASTER BARRY;MUCKLESTANE-MR JONES; SANDIE-MR T WELLS;ADELA-MISS MELVILLE;MARIAN-MISS FRASER; THE WARLOCK-MR BARRY
SPEC FRIDAY;POSSIBLE ALIEN;BILL ALSO COVERS SAT 30TH;"MAJOR, PRINTER, 42 PARKER'S STREET, LONG ACRE";JUVENILE

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W11;52  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 30-OCT-1827
        TYPE MELO-DRAMA
        ACTS 2
        SUPP THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR PRITCHARD;ADELBERT-MISS STANLEY;CLANRONALD-MR
             FELTON; MUCKLESTANE-MR MACKAY;SANDY-MR DENHAM;ADELA-MRS EYRE;
             MAUSE-MRS NICOL; MARIAN-MISS MASON
        SPEC TUESDAY;POSSIBLE ALIEN;BENEFIT-FAMILY OF THE LATE MR HENDERSON

W11;53  THEA LEICESTER,THEATRE
        DATE 20-NOV-1827
        TYPE MELO-DRAMA
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR ARLAN;CLANRONALD-MR SAUNDERS;MUCKLESTANE-MR
             MACDONALD; ADELBERT-MASTER COOK;SANDIE-MR GILL; ADELA-MRS R W
             HALL;MARIAN-MISS REDMAN;MAUSE-MRS SAUNDERS
        SPEC TUESDAY;POSSIBLE ALIEN;"CHAMBERLAIN, PRINTER, EAST-GATES";JUVENILE

W11;54  THEA SHEFFIELD,THEATRE
        DATE 8-JAN-1828
        TYPE MELO-DRAME
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR HENDERSON;ADELBERT-MISS R TELBIN;MUCKLESTANE-MR
             NEVILLE; SANDIE-MR JEFFERSON;THE WARLOCK-MR MOSS;ADELA-MISS
             PENLEY;MARIAN-MISS SHORE;MAUSE-MRS CLEAVER
        SPEC TUESDAY;POSSIBLE ALIEN

W11;56  THEA LEICESTER,THEATRE
        DATE 11-NOV-1828
        TYPE MELO-DRAMA
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD THE WARLOCK-MR GOUGH;CLANRONALD-MR SAUNDERS;MUCKLESTANE-MR
             BROOKS; ADELBERT-MASTER COOKE;SANDIE-MR GILL; ADELA-MISS MORETON;
             MARIAN-MISS REDMAN
        SPEC TUESDAY;POSSIBLE ALIEN;SPECIAL OCCASION-TICKET NIGHT;"A
             COCKSHAW, PRINTER, HIGH-STREET, LEICESTER";JUVENILE

W11;57  THEA LIVERPOOL,TH.R.
        DATE 8-DEC-1828
        TYPE MELO DRAME
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR.KING;ADELBERT-MASTER F.LLOYDS;MUCKLESTANE-MR.
             HAMMOND; SANDIE-MR.W.J.HAMMOND;THE WARLOCK-MR.RAYMOND;ADELA-MISS
             BROTHERS; MARIAN-MISS MAYHEW;MAUSE-MRS.TAYLOR
        SPEC MONDAY;POSSIBLE ALIEN;BENEFIT-MRS.VAUGHAN;"NOT ACTED THIS
             SEASON"; JUVENILE
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W11;58 THEA SHEFFIELD,THEATRE
DATE 6-JAN-1829
TYPE MELO-DRAME
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR.ELLIS;ADELBERT-MISS R.TELBIN;MUCKLESTANE-MR. WILTON; SANDIE-MR.HAY;THE WARLOCK-MR.HAINES;ADELA-MRS.PERCY; MARIAN-MISS SHORE;MAUSE-MRS.CLEAVER
SPEC TUESDAY;POSSIBLE ALIEN;"H.A.BACON,PRINTER,SHEFFIELD"; CROSS-DRESSING

W11;59 THEA UNKNOWN
DATE 15-SEP-1829
TYPE MELO-DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD MUCKLESTANE-MR.SIMPSON;THE WARLOCK-MR.W.H.SIMPSON;CLANRONALD-MR. BOOTH;ADELBERT-MASTER J.WATSON;SANDIE-MR.GILL;ADELA-MRS. FAWCETT; MARIAN-MRS.SIMPSON;MAUSE-MRS.J.WATSON
SPEC TUESDAY;POSSIBLE ALIEN;BILL GIVES PLOT SUMMARY AND IDENTIFIES WITH THE NOVEL;QUERY CITY AND THEATRE-NOTE TOMORROW'S ENTERTAINMENT IS UNDER THE PATRONAGE OF COL.KECK AND THE OFFICERS OF THE LEICESTERSHIRE YEOMANRY CAVALRY;JUVENILE

W11;60 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-JUN-1830
TYPE ROMANTIC DRAMA
SUPP THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN
WORK BLACK DWARF
LEAD AS AT 30-OCT-1827 (SEE W11;52)EXCEPT, CLANRONALD-MR.MATHEWS; MARIAN-MISS STOKER
SPEC THURSDAY;POSSIBLE ALIEN;G.A.OUT-MISS F.KEMBLE;MR.C.KEMBLE; "SECOND TIME THESE TWO YEARS"

W11;61 THEA LIVERPOOL,TH.R.
DATE 6-JUL-1830
TYPE MELO-DRAME
SUPP THE WARLOCK OF THE GLEN
WORK THE BLACK DWARF
LEAD CLANRONALD-MR.HAINES;THE WARLOCK-MR.MONTAGUE;ADELBERT-MISS LLOYDS; SANDIE-MR.SMITH;MUCKLESTANE-MR.BAKER;ADELA-MISS HUDDART; MARIAN-MISS SCRUTON;MAUSE-MRS.TAYLOR
SPEC TUESDAY;POSSIBLE ALIEN;G.A.OUT-MESDEMOISELLES CELESTE AND CONSTANCE (DANCERS)

W11;62 THEA LEICESTER,UNKNOWN
DATE 11-OCT-1830
TYPE MELO-DRAME
SUPP THE WARLOCK OF THE GLEN, OR THE HEIR OF GLENCAIRN
WORK BLACK DWARF (ALIEN)
LEAD THE WARLOCK-MR.T.RAYMOND;CLANRONALD-MR.BOOTH;ADELBERT-MASTER WHITCOTT;MUCKLESTANE-MR.SIMPSON;SANDIE-MR.GILL;ADELA-MISS CRISP; MARIAN-MRS.SIMPSON;MAUSE-MRS.SAUNDERS
SPEC MONDAY;POSSIBLE ALIEN;QUERY THEATRE-PART BILL, PRINTER"CHAMBERLAIN... LEICESTER";"BILL HAS ALMOST THE SAME ACCOUNT OF THE PLOT AS W11;59, ALSO SAYS"FOUNDED ON SIR WALTER SCOTT'S NOVEL OF THE BLACK DWARF"; SPECIAL OCCASION-"FIRST FAIR NIGHT";JUVENILE

W11;64 THEA DEMARARA,TH.R. [A]
DATE 5-NOV-1831
TYPE SCOTTISH MELO-DRAMA
MAIN THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR.KIRK;ADELBERT-MASTER HARRIS;MUCKLESTANE-MR.ADDIS; SANDIE-MR.MARKHAM;THE WARLOCK-MR.HARRIS(QUERY NAME BILL DEFACED, INKED IN);ADELA-MRS.MONIER;MARIAN-MRS.CONGREVE;MAUSE-MRS.HUTCHINGS
SPEC SATURDAY;QUERY CITY-POSSIBLY DEMERARA, SEE PREVIOUS BILLS,"BY PERMISSION OF HIS EXCELLENCY THE GOVERNOR","FIRST TIME IN THIS COLONY"-"BLUEBEARD",AND TICKETS AVAILABLE AT THE ROYAL GAZETTE OFFICE;POSSIBLE ALIEN;NEW SCENERY,COSTUMES;"NEW PIECE";JUVENILE

W11;65 THEA SCARBOROUGH,TH.R.
DATE 6-AUG-1833
TYPE SCOTCH DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR.H.HALL;MUCKLESTANE-MR.J.W.BENSON;SANDIE-MR.JONAS; THE WARLOCK-MR.BOOTH;ADELA-MRS.EDWARDS;MAUSE-MRS.WATSON; MARIAN-MRS. C.H.SIMMS
SPEC FRIDAY;POSSIBLE ALIEN;POSSIBLE DATE QUERY-CHANGED IN INK

W11;66 THEA POCKLINGTON,ALBION VICTORIA THEATRE,MARKET PLACE
DATE 14-NOV-1835
TYPE SCOTCH DRAMA
MAIN THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR SMITH;MUCKLESTANE-MR MCCARTY;SANDIE-MR W JONES; ADELBERT-MASTER MCCARTY;THE WARLOCK-MR KING;ADELA-MRS MCCARTY; MARIAN-MRS KING; MAUSE-MRS HODGSON
SPEC SATURDAY;POSSIBLE ALIEN;BILL PRINTED BY EASTON...POCKLINGTON; SPECIAL OCCASION-PATRONAGE OF THE "GENTLEMEN CURRIERS OF POCKLINGTON";JUVENILE

W11;67 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-APR-1837
TYPE MELO-DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD THE WARLOCK-MR GRAHAM;ADELBERT-MISS LUCY FISHER;CLANRONALD-MR CRISP; MUCKLESTANE-MR MACKAY;SANDY-MR POWER;ADELA-MRS MANVERS; MAUSE-MISS NICOL;MARIAN-MISS NEWTON
SPEC MONDAY;POSSIBLE ALIEN;POSSIBLE CITY QUERY;BENEFIT-MR MACKAY; CROSS-DRESSING;REVIVAL-"FIRST TIME THESE FOUR YEARS"

W11;69 THEA ROOSS,THEATRE
DATE 28-MAY-1838
TYPE SCOTTISH DRAMA
MAIN THE WARLOCK OF THE GLEN
WORK BLACK DWARF (ALIEN)
LEAD CLANRONALD-MR GREASLEY;THE WARLOCK-MR RICKATSON;MUCKLESTANE-MR GRASSBY; SANDIE-MR BRUCE;ADELBERT-MISS GRASSBY;ADELA-MRS GRASSBY; MAUSE-MRS RICKATSON;MARIAN-MISS WELLS
SPEC MONDAY;POSSIBLE DATE QUERY-INKED NOTE IDENTIFIES;PRINTED BY W PARNELL... HEDON,POSSIBLE ALIEN;CROSS-DRESSING

W11;70 THEA SCARBOROUGH,THEATRE
DATE 2-AUG-1837
TYPE ROMANTIC MELO DRAMA
SUPP THE WARLOCK OF THE GLEN; OR, THE RIGHTFUL HEIR
WORK BLACK DWARF
LEAD CLEMRONALD [SIC]-MR MONTAGUE;MUCKLESTANE-MR C H SIMMS;SANDIE-MR DOWNEY; THE WARLOCK-MR FLORINGTON;ADELBERT-MISS M BENSON; ADELA-MISS FORTESQUE; MARIAN-MRS C H SIMMS;MAUSE-MRS DOWTON
SPEC WEDNESDAY;CROSS-DRESSING

W11;71 THEA LIVERPOOL,TH.R.
DATE 13-SEP-1838
TYPE SCOTCH MELO-DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD MUCKLESTANE-MR MACKAY;CLANRONALD-MR GRAY;THE WARLOCK-MR CHAPLIN; ADELBERT-MASTER EDWARDS;SANDIE-MR SLAITER;ADELA-MISS CLEAVER; MARIAN-MRS E BENWELL;MAUSE-MRS GRANBY
SPEC THURSDAY;POSSIBLE ALIEN;G.A.-MR MACKAY;G.A.OUT-MR HARLEY, MR & MRS KEELEY, MR F VINING;JUVENILE

W11;72 THEA GUISBOROUGH,NEW THEATRE
DATE 14-MAY-1839
TYPE SCOTTISH DRAMA
MAIN THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR HEALY;THE WARLOCK-MR HOOPER;MUCKLESTANE-MR HAYES; SANDIA [SIC]-MR CLARK;ADELBERT-MASTER D GROSE;ADELA-MRS GROSE; MAUSE-MME.LE BLACE;MARIAN-MISS GROSE
SPEC TUESDAY;POSSIBLE ALIEN;PRINTED BY W BRAITHWAITE..STOKESLEY; SPECIAL OCCASION-3 DAY PATRONAGE OF THE INDEPENDENT ORDER OF ODD FELLOWS; JUVENILE

W11;74 THEA SCARBOROUGH,TH.R. (
DATE 12-SEP-1839
TYPE ROMANTIC DRAMA
SUPP THE WARLOCK OF THE GLEN; OR, THE RIGHTFUL HEIR
WORK BLACK DWARF
LEAD CLANRONALD-MR RYDER;SANDIE-MR DOWNEY;MUCKLESTANE-MR C H SIMMS; ADELBERT-MISS M BENSON;THE WARLOCK-MR J W BENSON;ADELA-MRS HORSEMAN;MARIAN-MRS C H SIMMS;MAUSE-MRS DOWTON
SPEC THURSDAY;POSSIBLE ALIEN;CROSS-DRESSING

W11;75 THEA MANCHESTER,TH.R.
DATE 3-DEC-1840
TYPE MELO-DRAMA
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD CLANRONALD-MR W H BLAND;THE WARLOCK-MR CHAPLIN;ADELBERT-MASTER MCCRUM; MUCKLESTANE-MR BAKER;SANDIE-MR SLAITER;ADELA-MISS CLEAVER;MARIAN-MRS P CROWE;MAUSE-MRS EDWARDS
SPEC THURSDAY;G.A.OUT-MISS ELLEN TREE;POSSIBLE ALIEN;JUVENILE

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W11;77  THEA DUMFRIES,THEATRE [SCOTLAND]
        DATE 6-OCT-1842
        TYPE NATIONAL DRAMA
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD MUCKLESTANE-MR.MACKAY;CLANRONALD-MR.J.ROGERS;THE WARLOCK-MR.
             HOLMES; SANDY-MR.W.GOURLAY;ADELA-MISS WAVERLEY;MARIAN-MISS
             COWELL;MAUSE-MRS.BURTON
        SPEC THURSDAY;POSSIBLE ALIEN;G.A.-MR.MACKAY "THE CELEBRATED BAILIE
             NICOL JARVIE";"PRINTED BY J.MCDIARMID"

W11;78  THEA OLDHAM,ROYAL QUEEN'S THEATRE,MANCHESTER ST.
        DATE 7-MAR-1845
        SUPP THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR.JAMES KIRK;ADELBERT-MASTER SMITH;THE WARLOCK-MR.
             CAMPBELL; MUCKLESTANE-MR.ROSS;SANDIE-MR.WHITMORE;ADELA-MRS.FLYNN;
             MARIAN-MRS. DOUGLAS;MAUSE-MRS.BRADBERRY
        SPEC FRIDAY;POSSIBLE ALIEN;BILL ALSO COVERS THURS.6TH AND SAT.8TH;
             JUVENILE

W11;79  THEA MARGATE,TH.R.
        DATE 4-OCT-1845
        TYPE DRAMA
        MAIN THE WARLOCK OF THE GLEN
        WORK BLACK DWARF (ALIEN)
        LEAD CLANRONALD-MR.WATERHOUSE;ADELBERT-MISS JESSY COOKE;
             MUCKLESTANE-MR. R.YOUNGE;SANDIE-AN AMATEUR;THE WARLOCK-MR.C.
             BOYCE;ADELA-MISS MATILDA ROSS;MARIAN-MISS THACKARY;MANSE [SIC]
           -MRS.COOKE
        SPEC SATURDAY;POSSIBLE ALIEN;CROSS-DRESSING;AMATEUR ACTOR IN CAST

W11;82  THEA NORWICH,TH.R.
        DATE 22-JUL-1846
        TYPE ROMANTIC AND POPULAR MELO-DRAMA
        SUPP THE WARLOCK OF THE GLEN! OR, THE BENEVOLENT FISHERMAN
        WORK BLACK DWARF
        LEAD MUCKLESTANE-MR.DAVENPORT;THE WARLOCK-MR.L.MELVILLE;CLANRONALD-
             MR.HENRY LORRAINE;ADELBERT-MISS SMITH;SANDIE-MR.CLARENCE;ADELA-
             MRS.STORMONT;MARIAN-MISS COOKE;MANSE [SIC]-MRS.BISSON
        SPEC WEDNESDAY;POSSIBLE ALIEN;G.A.OUT-MISS DAVENPORT;CROSS-DRESSING;
             SPECIAL OCCASION-"OPEN DURING ASSIZES";PRINTED BY "STEVENSON AND
             MATCHETT,MARKET-PLACE,NORWICH"

W11;83  THEA SOUTHAMPTON,TH.R.
        DATE 4-SEP-1846
        TYPE DRAMA
        MAIN THE WARLOCK OF THE GLEN
        WORK BLACK DWARF
        LEAD CLANRONALD-MR.NORMANTON;SANDIE-MR.WATKINS;THE WARLOCK-MR.KING;
             ADELBERT-MASTER KING;MUCKLESTANE-MR.J.FENTON;ADELA-MISS STUART;
             MARIAN-MISS OLIVER;MAUDE [SIC]-MRS.OLIVER
        SPEC FRIDAY;POSSIBLE ALIEN;SPECIAL OCCASION-"BILL ORDER NIGHT",AND
             "REDUCTION OF PRICES";JUVENILE
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W11;84 THEA HUDDERSFIELD,THEATRE
DATE 14-MAY-1845
TYPE DRAMA
MAIN THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD THE WARLOCK-MR.WALTON;CLANRONALD-MR.SWINBOURN;MUCKLESTANE-MR. VIVASH;SANDIE-MR.T.FRY;ADELBERT-MR.JONES;ADELA-MISS PALMER; MARIAN-MRS.SWINBOURN;MAUSE-MRS.EDWARDS
SPEC WEDNESDAY,EVENING;WEEK LONG BILL;POSSIBLE ALIEN

W11;85 THEA STOCKTON,THEATRE
DATE 5-MAY-1847
TYPE MELO-DRAMA
MAIN THE WARLOCK OF THE GLEN; OR, THE WIZARD OF THE MOOR
WORK BLACK DWARF
LEAD THE WARLOCK-MR.J.B.HILL;CLANRONALD-MR.THOMSON;SANDIE-MR.BUXTON; ADELBERT-MASTER HILL;ADELA-MRS.J.B.HILL;MARIAN-MRS.ORMOND
SPEC WEDNESDAY;POSSIBLE ALIEN;POSSIBLE DATE QUERY-PENCIL NOTE IDENTIFIES; EVENING;G.A.OUT-THE VIRGINIAN SERENADERS;JUVENILE

W11;86 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-FEB-1848
TYPE NATIONAL MELO-DRAMA
ACTS 2
SUPP THE WARLOCK OF THE GLEN
WORK BLACK DWARF
LEAD THE WARLOCK-MR.R.YOUNGE;CLANRONALD-MR.VAUDREY;ADELBERT-MISS JOSEPHS;MUCKLESTANE-MR.MACKAY;SANDY-MR.MELROSE;ADELA-MISS CLEAVER;MAUSE-MISS NICOL;MARIAN-MISS VIVASH
SPEC WEDNESDAY;G.A.-MR.MACKAY;G.A.OUT-MISS HELEN FAUCIT;POSSIBLE ALIEN;CROSS-DRESSING

W11;87 THEA EDINBURGH,AMPHITHEATRE,NICHOLSON ST. [SCOTLAND]
DATE 24-JAN-1854
TYPE DRAMA
MAIN THE WARLOCK OF THE GLEN OR THE CASTLE OF GLENCAIRN
WORK BLACK DWARF
LEAD THE WARLOCK-MR MORTIMER;CLANRONALD-MR COURTNEY;ADELBERT-MISS L NEWTON; MUCKLESTANE-MR MUNGALL;SANDY-MR FISHER;ADELA-MISS PAGE; MAUSE-MRS NEWTON;MARIAN-MISS JULIA JAMES
SPEC TUESDAY;POSSIBLE ALIEN;G.A.-ENTIRE THEATRE ROYAL COMPANY,UNDER THE MANAGEMENT OF MR & MRS WYNDHAM;BILL ALSO COVERS MON 23RD; CROSS-DRESSING

W11;88 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-MAR-1854
TYPE DRAMA
SUPP THE WARLOCK OF THE GLEN! OR THE CASTLE OF GLENCAIRN
WORK BLACK DWARF
LEAD AS AT THE AMPHITHEATRE,24-JAN-1854 (SEE W11;87)
SPEC TUESDAY

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W11;92  THEA LONDON,ADELPHI THEATRE,STRAND
        DATE 27-JAN-1820
        TYPE BURLETTA
        ACTS 3
        MAIN IVANHOE;OR, THE SAXON CHIEF
        COMP MADDISON, LAWRENCE
        WORK IVANHOE
        LEAD CEDRIC-MR CAMPBELL;IVANHOE-MR WILLIS;GURTH-MR LEE;WAMBA-MR
             WILKINSON; LOCKSLEY-MR J JONES;CLERK OF COPENHURST-MR JOHN REEVE;
             ROWENA-MISS E DENNETT;ELGITHA-MRS KIRBY;SIR BRIAN-MR VILLIERS;
             ISAAC-MR DALY
        SPEC THURSDAY;ALSO FRI 28TH AND SAT 29TH;RUN;"FOR THE 1ST TIME";BILL
             MENTIONS DISPENSATION FROM CLOSURE, EXCEPT ON THE DAY OF THE
             "ROYAL FUNERAL";NEW SCENERY, COSTUMES, ETC..

W11;93  THEA LONDON,SURREY THEATRE
        DATE 27-JAN-1820
        TYPE HISTORICAL MELODRAMATIC BURLETTA
        ACTS 3
        MAIN IVANHOE;OR, THE JEW'S DAUGHTER
        AUTH DIBDIN (FORD)
        COMP SANDERSON (ARNOLD, DR)
        WORK IVANHOE
        LEAD PRINCE JOHN-MR CLIFFORD;GRAND MASTER-MR FAWCETT;CEDRIC-MR GRANT;
             IVANHOE-MR WATKINS;SIR BRIAN-MR BENGOUGH;MALVOISIN-MR COPELAND
             JUN; FRONDEBOEUF-MR CORDELL;LOCKSLEY-MR PAYNE;ATHELSTANE-MR
             ANDREWS; ISAAC-MR HUNTLEY;ROWENA-MRS W S CHATTERLEY;REBECCA-MISS
             TAYLOR; ULRICA-MRS BROOKS
        SPEC THURSDAY;"SIXTH TIME";NEW SCENERY, COSTUMES, ETC;BENEFIT-THE
             CITY INSTITUTION IN AID OF THE HOUSELESS POOR;"PATRONAGE-THE RT.
             HON.THE LORD MAYOR, LADY MAYORESS, AND MANY FAMILIES OF
             DISTINCTION"

W11;94  THEA EDINBURGH,PANTHEON [SCOTLAND]
        DATE 4-MAR-1820
        TYPE MELO-DRAMATIC ROMANCE
        SUPP IVANHOE!
        AUTH MR MONTAGUE
        WORK IVANHOE
        LEAD PRINCE JOHN-MISS NEWCOMBE;FRONT DE BOEUF-MR REILLY;FITZURSE-MR
             FILLINGHAM;DE BRACY-MR DEARLOVE;CEDRIC-MR PROVAN;WAMBA-MR
             LANCASTER; ISAAC-MR PRIOR;LOCKSLEY-MR FIELDING;FRIAR-MR BELL;
             KNIGHT OF BLACK VISOR-MR FLAXMORE;IVANHOE-MR MONTAGUE;
             ROWENA-MISS INGLEBY;REBECCA-MISS GOODWIN;ULRICA-MRS DAVIS
        SPEC SATURDAY;"SECOND TIME IN EDINBURGH";BENEFIT-MISS GOODWIN;
             "ALTERED FROM THE PIECES PERFORMING AT THE SURREY  &  COBURG
             THEATRE IN LONDON"; CROSS-DRESSING;FIRST SEEN ON "MR MONTAGUE'S
             NIGHT"
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W11;95  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 9-MAR-1820
        TYPE MUSICAL DRAMA
        MAIN IVANHOE;OR, THE KNIGHT TEMPLAR
        AUTH S BEAZLEY (FORD)
        COMP S STORACE (TWO EXCEPTIONS)
        WORK IVANHOE
        LEAD IVANHOE-MR C KEMBLE;FRONT DE BOEUF-MR MACREADY;SIR BRIAN-MR
             CONNOR; DE BRACY-MR DURUSET;GRAND MASTER-MR CHAPMAN;CEDRIC-MR
             EGERTON;WAMBA-MR LISTON;LOCKSLEY-MR TAYLOR;FRIAR-MR EMERY;
             ISAAC-MR W FARREN;ROWENA-MISS M TREE;ULRICA-MRS FAUCIT;
             REBECCA-MISS FOOTE
        SPEC THURSDAY;"4TH TIME";NEW SCENERY

W11;96  THEA LONDON,SURREY THEATRE
        DATE 21-APR-1820
        TYPE HISTORICAL MELODRAMATIC BURLETTA
        ACTS 3
        MAIN IVANHOE;OR, THE JEW'S DAUGHTER
        WORK IVANHOE
        LEAD AS AT 27-JAN-1820 (SEE W11;93) EXCEPT GRAND MASTER-MR SMITH;
             ATHELSTANE-MR ELLIS;MALVOISIN-MR JERVIS
        SPEC FRIDAY;"28TH TIME";G.A.OUT-MRS MOUNTAIN;BILL ALSO ANNOUNCES FOR
             SAT 22ND, "THE HEART OF MID-LOTHIAN" FOR 110TH TIME

W11;97  THEA UNKNOWN
        DATE 1-MAY-1820
        TYPE PLAY
        MAIN IVANHOE; OR, THE JEW OF YORK
        WORK IVANHOE
        LEAD IVANHOE-MR HUMBY;FRONT DE BOEUF-MR WARDE;SIR BRIAN-MR BAKER;
             GRAND MASTER-MR CHARLETON;CEDRIC-MR WILLIAMS;WAMBA-MR WOULDS;
             LOCKSLEY-MR BEDFORD;FRIAR-MR CUNNINGHAM;ROWENA-MISS GREENE;
             ULRICA-MISS BLANCHARD;ISAAC-MR W WILLIAMS;REBECCA-MISS JARMAN
        SPEC MONDAY;QUERY CITY AND THEATRE;"FOR THE FIRST TIME HERE";BILL
             PLACES IVANHOE AMONGST THE "NORMANS";PART BILL

W11;99  THEA SHEFFIELD,THEATRE
        DATE 14-NOV-1822
        TYPE MUSICAL CHIVALRIC PLAY
        MAIN IVANHOE OR, THE KNIGHT TEMPLAR
        WORK IVANHOE
        LEAD IVANHOE-MR.HAMBLIN;FRONT DE BOEUF-MR.MUDE;SIR BRIAN-MR.CARR;
             GRAND MASTER-MR.KING;CEDRIC-MR.MONK;WAMBA-MR.DE CAMP;LOCKSLEY-
             MR.HILL;FRIAR-MR.HOLLAND;ROWENA-MISS TURNER;ULRICA-MRS.HENRY;
             ISAAC-MR.NEVILLE;REBECCA-MRS.HAMBLIN
        SONG "THO' WE LAY DOWN OUR BOWS","ARCHERS ADVANCE","O POWER ON HIGH",
             "THE TRYSTING TREE"-COMPANY,VARIOUS;"MUSIC O'ER THE PASSIONS
             STEALING", "OH! GLANCE NOT SO COLDLY"WITH MR.YARNOLD(DE BRACY),
             "THE CALL OF HONOUR THEY OBEY"-MISS TURNER;"BARE-FOOTED
             FRIAR"-MR.HOLLAND;"AH! HOW HE LOVED"-MR.YARNOLD;"BY GREENWOOD
             TREE"-COMPANY;"AH! WOULD YOU HAVE ME BELIEVE"MR.DE CAMP AND MISS
             ROBERTS(ELGITHA)
        SPEC THURSDAY;G.A.OUT-MR.WILSON(TIGHT-ROPE)-PERFORMS BEFORE THE PLAY
             BECAUSE OF "THE SMOKE ARISING FROM THE EXPLOSION IN THE LAST
             SCENE OF THE PLAY";NEW SCENERY,DRESSES,ETC..
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W11;100 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-NOV-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE OR THE KNIGHTS OF THE TEMPLE
        AUTH W.H.MURRAY(FORD)
        COMP BISHOP(ARR.DEWAR)
        WORK IVANHOE
        LEAD PRINCE JOHN-MR.SMITH;GRAND MASTER-MR.FAULKNER;SIR BRIAN-MR.
             CALCRAFT; FRONT DE BOEUF-MR.DENHAM;CEDRIC-MR.LYNCH;IVANHOE-MR.
             PRITCHARD;WAMBA-MR.MURRAY;ROWENA-MISS HALFORD;ULRICA-MRS.RENAUD;
             LOCKSLEY-MR.BING; FRIAR-MR.MACKAY;ISAAC-MR.MASON;REBECCA-MRS.H.
             SIDDONS
        SPEC MONDAY;"A COMPILATION FROM THE VARIOUS DRAMAS";NEW SCENERY,
             COSTUMES, ETC.;"LICENSED FOR THIS THEATRE"

W11;101 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-NOV-1823
        TYPE MELO-DRAMATIC PLAY
        ACTS 3
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        COMP BISHOP (ARR.DEWAR)
        WORK IVANHOE
        LEAD AS AT 24-NOV-1823 (SEE W11;100)
        SPEC TUESDAY; "SECOND TIME"

W11;102 THEA LIVERPOOL,TH.R.
        DATE 7-DEC-1825
        TYPE MUSICAL PLAY
        MAIN IVANHOE; OR THE KNIGHTS TEMPLAR
        WORK IVANHOE
        LEAD FRONT DE BOEUF-MR.BASS;SIR BRIAN-MR.DIDDEAR;DE BRACEY-MR.
             BENWELL; GRAND MASTER-MR.LEAVES;IVANHOE-MR.VANDENHOFF;CEDRIC-MR.
             MCGIBBON; WAMBA-MR.CARTER;LOCKSLEY-MR.ANDREWS;FRIAR-MR.PORTEUS;
             ROWENA-MISS FIELD;ULRICA-MRS.MCGIBBON;ISAAC-MR.REES;REBECCA-MISS
             KENNETH
        SPEC WEDNESDAY;REVIVAL "NOT ACTED HERE THESE FOUR YEARS";BENEFIT-MR.
             REES

W11;103 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-JUN-1828
        TYPE PLAY
        ACTS 3
        MAIN IVANHOE
        WORK IVANHOE
        LEAD GRAND MASTER-MR.FERGUSON;SIR BRIAN-MR.MONTAGUE STANLEY;FRONT DE
             BOEUF-MR DENHAM;DE BRACY-MR.ANDERSON;CEDRIC-MR.JAMES;IVANHOE-MR.
             PRITCHARD; WAMBA-MR.MURRAY;ROWENA-MISS MURRAY;ULRICA-MRS.RENAUD;
             LOCKSLEY-MR. THORNE;FRIAR-MR.MACKAY;ISAAC-MR.MASON;REBECCA-MRS.H.
             SIDDONS
        SPEC TUESDAY;BENEFIT-MISS MURRAY
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W11;104 THEA LIVERPOOL,TH.R.
        DATE 10-DEC-1828
        TYPE MUSICAL PLAY
        MAIN IVANHOE, OR, THE KNIGHTS TEMPLAR
        WORK IVANHOE
        LEAD FRONT DE BOEUF-MR.KING;SIR BRYAN-MR.RAYMOND;DE BRACEY-MR.
             WEBSTER; GRAND MASTER-MR.LEVES;IVANHOE-MR.VANDENHOFF;CEDRIC-MR.
             BARRETT; WAMBA-MR.W.J.HAMMOND;LOCKSLEY-MR.ANDREWS;FRIAR-MR.
             HAMMOND;ROWENA-MISS HOLDAWAY;ULRICA-MRS.VAUGHAN;ISAAC-MR.ELTON;
             REBECCA-MISS BROTHERS
        SPEC WEDNESDAY;BENEFIT-MISS HOLDAWAY;"FIRST TIME THIS SEASON"

W11;105 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-JUN-1829
        TYPE MELO-DRAMA
        ACTS 3
        SUPP IVANHOE ("AS AN AFTERPIECE")
        WORK IVANHOE
        LEAD GRAND MASTER-MR.TAYLOR;SIR BRIAN-MR.DENHAM;FRONT DE BOEUF-MR.
             MONTAGUE STANLEY;DE BRACY-MR.POWER;CEDRIC-MR.MATHEWS;IVANHOE-MR.
             PRITCHARD;WAMBA-MR.MURRAY;ROWENA-MISS GRAY;ULRICA-MRS.RENAUD;
             LOCKSLEY-MR.THORNE;FRIAR-MR.MACKAY;ISAAC-MR.MASON;REBECCA-MRS.
             STANLEY
        SPEC THURSDAY;BENEFIT-MR.AND MISS MASON;COMPRESSED

W11;106 THEA SHEFFIELD,THEATRE
        DATE 29-JAN-1830
        TYPE PLAY
        MAIN IVANHOE, OR THE KNIGHTS OF THE TEMPLE
        WORK IVANHOE
        LEAD GRAND MASTER-MR.HENDERSON;SIR BRIAN-MR.HIELD;FRONT DE BOEUF-MR.
             SHAW; DE BRACY-MR.RIDYARD;CEDRIC-MR.JOHNSON;IVANHOE-MR.PHELPS;
             WAMBA-MR.ANGEL; ROWENA-MISS BALLS;ULRICA-MRS.PERCY;LOCKSLEY-MR.
             WINGROVE;FRIAR-MR. JEFFERSON;ISAAC-MR.BUTLER;REBECCA-MRS.ANGEL
        SONG "OH WELL DO I REMEMBER","THEY MOURN ME DEAD"-MR.WINGROVE;"MY
             PRETTY PAGE" MISSES BALLS AND STANFIELD(PAGE)
        SPEC FRIDAY;REVIVAL;"AS ACTED AT THE THEATRE ROYAL,EDINBURGH";
             BENEFIT-MR.PHELPS;CROSS-DRESSING;"PRINTED AT THE INDEPENDENT
             OFFICE"

W11;107 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 31-MAY-1830
        MAIN IVANHOE (PLAY-3 ACTS)
        SUPP MARY STUART (LAST ACT)
        WORK IVANHOE/ABBOT
        LEAD GRAND MASTER AND RUTHVEN-MR.TAYLOR;SIR BRIAN-MR.BARTON;FRONT DE
             BOEUF AND DRYFESDALE-MR DENHAM;DE BRACY-MR RAE;CEDRIC AND
             LINDSAY-MR MATHEWS; IVANHOE AND ROLAND-MR MONTAGUE STANLEY;
             WAMBA-MR MURRAY;ROWENA-MISS PHILLIPS;ULRICA AND MARGARET
             DOUGLAS-MRS EYRE;LOCKSLEY-MR WILSON; FRIAR AND SANDY-MR MACKAY;
             ISAAC (1ST TIME) AND GEORGE DOUGLAS-MR PRITCHARD;REBECCA AND
             MARY STUART-MRS STANLEY;CATHERINE SEYTON-MISS STOKER
        SPEC MONDAY;COMBINATION;TRUNCATED;BENEFIT-MR PRITCHARD;G.A.-MR
             WILSON; G.A.OUT-MR I PATON AND THE BAND OF THE 4TH DRAGOON GUARDS
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W11;108 THEA SALFORD,ROYAL MINOR THEATRE
        DATE 17-NOV-1830
        TYPE DRAMA
        SUPP IVANHOE; OR THE JEW OF YORK
        WORK IVANHOE
        LEAD IVANHOE-MR EGERTON;FONT [SIC] DE BOEUF-MR CARR;CEDRIC-MR HALL;
             WAMBA-MR ANGEL;LOCKSLEY-MR DEBYSHIRE;FRIAR-MR HUDSPETH;SIR
             BRIAN-MR PHILLIMORE;ISAAC-MR NEVILLE;ROWENA-MRS WESTON;
             ULRICA-MRS HOWARD; REBECCA-MRS EGERTON
        SPEC WEDNESDAY;BENEFIT-MRS EGERTON

W11;109 THEA LONDON,SURREY THEATRE
        DATE 2-MAY-1833
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN IVANHOE!
        AUTH T.DIBDIN
        WORK IVANHOE
        LEAD PRINCE JOHN-MR ROBERTS;CEDRIC-MR YOUNG;GRAND MASTER-MR LEE;
             IVANHOE-MR C HILL;SIR BRIAN-MR H WALLACK;FRONTDEBOEUF-MR
             RUMBALL;DE BRACY-MR C PITT;LOCKSLEY-MR MAITLAND;FRIAR-MR BARRY;
             ISAAC-MR OSBALDISTON; WAMBA-MR VALE;ROWENA-MISS FAIRBROTHER;
             REBECCA-MRS W WEST;ULRICA-MRS WILKINSON
        SPEC THURSDAY, ALSO FRID 3RD

W11;110 THEA HORNCASTLE,THEATRE
        DATE 18-MAR-1837
        TYPE CHIVALROUS PLAY
        MAIN IVANHOE; OR, THE JEW OF YORK
        WORK IVANHOE
        LEAD GRAND MASTER-MR COPPIN;IVANHOE-MR W CHAPLIN;FRONT DE BOEUF-MR
             MONTAGUE;SIR BRIAN-MR HILL;DE BRACY-MR G SMEDLEY;CEDRIC-MR
             COPPIN; WAMBA-MR J SMEDLEY;LOCKSLEY-MR HAYES;FRIAR-MR LOCKWOOD;
             ROWENA-MISS ROSENBERG;ULRICA-MRS LOCKWOOD;ISAAC OF YORK-MR
             MONTAGUE (QUERY SEE ALSO F DE BOEUF);REBECCA-MISS A SMEDLEY
        SPEC SATURDAY;PATRONAGE OF THE "CHAIRMAN  &  GENTLEMEN OF THE BULL INN
             ORDINARY";NEW SCENERY, COSTUMES, ETC;"JAMES BABINGTON, PRINTER,
             HORNCASTLE"

W11;111 THEA LONDON,SURREY THEATRE
        DATE 17-SEP-1834
        TYPE HISTORICAL ROMANCE
        MAIN IVANHOE!
        AUTH T DIBDIN
        WORK IVANHOE
        LEAD PRINCE JOHN-MR LAWES;CEDRIC-MR YOUNG;IVANHOE-MR C HILL;GRAND
             MASTER-MR NELSON;SIR BRIAN-MR W H BLAND;FRONTDEBOEUF-MR LEE;DE
             BRACY-MR TULLY; UNKNOWN KNIGHT (RICHARD)-MR EGDEG;LOCKSLEY-MR
             DILLON;FRIAR-MR A DAWSON;ISAAC-MR RUMBALL;WAMBA-MR VALE;
             ROWENA-MRS C HILL;REBECCA-MRS W WEST;ULRICA-MRS BATTERSBY
        SPEC WEDNESDAY;REVIVAL "FOR THIS NIGHT ONLY";BENEFIT-MISS ROSALIE
             HILL (NOT IN "IVANHOE" CAST);G.A.OUT-THE SWISS BROS (GYMNASTS)
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W11;113 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 2-FEB-1837
        TYPE DRAMA
        MAIN IVANHOE;OR THE KNIGHT TEMPLAR
        COMP ROSSINI
        WORK IVANHOE
        LEAD CEDRIC-MR G BENNETT;WAMBA-MR WEBSTER;LOCKSLEY-MR COLLINS;
             FRIAR-MR RANSFORD;ROWENA-MISS LAND;ULRICA-MRS W WEST;IVANHOE-MR
             PRITCHARD; SIR BRIAN-MR J WEBSTER;FRONT DE BOEUF-MR VANDENHOFF;
             DE BRACY-MR BENDER;GRAND MASTER-MR TILBURY;ISAAC-MR H WALLACK;
             REBECCA-MISS VINCENT
        SPEC THURSDAY

W11;115 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-APR-1837
        TYPE DRAMA
        SUPP IVANHOE; OR, THE KNIGHT TEMPLAR
        COMP ROSSINI
        WORK IVANHOE
        LEAD AS AT 2-FEB-1837 (SEE W11;113) EXCEPT CEDRIC-MR THOMPSON;
             ISAAC-MR G BENNETT
        SPEC TUESDAY

W11;117 THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 7-FEB-1842
        TYPE MELO-DRAMA
        ACTS 3
        SUPP IVANHOE; OR, THE JEW AND THE KNIGHTS TEMPLARS!
        WORK IVANHOE
        LEAD PRINCE JOHN-MR GEORGE;GRAND MASTER-MR ELLIOTT;CEDRIC-MR WILTON;
             IVANHOE-MR E F SAVILLE;SIR BRIAN-MR CULLEN;THE BLACK KNIGHT
             (RICHARD)-MR SEAMAN;DE BRACY-MR EDGAR;ISAAC-MR DALE;LOCKSLEY-MR
             C WILLIAMS; FRIAR-MR JAMES;REBECCA-MRS G LEE;ULRICA-MRS
             GARTHWAITE;ROWENA-MRS HOWARD
        SPEC MONDAY;RUN, ALL WEEK (EXCEPT THURSDAY);"SECOND WEEK AT THIS
             THEATRE THESE TEN YEARS"

W11;118 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-APR-1848
        TYPE NATIONAL OPERA  &  HISTORICAL MELO-DRAMA
        ACTS 3
        MAIN ROB ROY MACGREGOR
        SUPP IVANHOE
        WORK ROB ROY/IVANHOE
        LEAD ROB ROY AND SIR BRIAN-MR.E.GLOVER;SIR FREDERIC AND ISAAC-MR.RAY;
             RASHLEIGH AND IVANHOE-MR.WYNDHAM;FRANCIS AND LOCKSLEY-MR.EBURNE;
             DOUGAL AND CEDRIC-MR.JOSEPHS;BAILIE AND FRIAR-MR.MACKAY;JOBSON
             AND GRAND MASTER-MR.VAUDREY;FRONT DE BOEUF-MR.R.YOUNGE;THORNTON
             AND DE BRACY-MR.WEEKLEY;OWEN AND WAMBA-MR.LLOYD;HELEN-MISS
             CLEAVER; DI VERNON AND REBECCA-MISS COVENEY;ROWENA-MISS VIVASH;
             ULRICA-MISS CLEAVER (SEE ALSO HELEN)
        SONG "A RED RED ROSE","AULD LANGSYNE","MACGREGOR'S GATHERING",
             "ORYNTHIA" [I],"THE PILGRIM OF LOVE"[I],"BROTHERS, THEY CALL US
             TO ARMS"[I], "THOUGH YOU LEAVE ME NOW"AND"FORLORN AND
             BROKEN-HEARTED"WITH MISS COVENEY-MR.EBURNE;"A HIGHLAND LAD"-MISS
             COVENEY;"SOON THE SUN","ST. MUNGO'S TOWER","ROY'S WIFE"-CHORUS;
             "A FAMOUS MAN"-MR.MURRAY (GALBRAITH);"THE FRIAR"[I]-MESSRS.
             WYNDHAM AND MACKAY
        SPEC THURSDAY;COMBINATION;G.A.-MR.MACKAY;SPECIAL OCCASION-MACKAY'S
             FAREWELL TOUR
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W11;119 THEA LONDON,TH.R.,ST.JAMES'S,KING ST.,ST.JAMES'S
        DATE 20-MAR-1854
        TYPE ROMANTIC DRAMA
        ACTS 3
        MAIN IVANHOE; OR THE KNIGHT TEMPLAR
        WORK IVANHOE
        LEAD IVANHOE-MR.J.H.ABBOTT;FRONT DE BOEUF-MR.I.J.GROOM;SIR BRIAN-MR.R.
             B. BRESSEY;DE BRAY-MR.PAVITT;GRAND MASTER-MR.GUILDFORD;
             CEDRIC-MR. MACLEAN;LOCKSLEY-MR.H.ATKINS;FRIAR-MR.H.COCK;
             ROWENA-MISS WADE; ULRICA-MRS.C.WHARTON;ISAAC-MR.H.FROST;
             REBECCA-MRS.MANDLEBERT
        SPEC MONDAY;AMATEUR-THE PIANOFORTE MAKERS AMATEUR DRAMATIC BENEVOLENT
             SOCIETY;BENEFIT-PURCHASING A LIFE-GOVERNORSHIP IN THE
             CONSUMPTION HOSPITAL

W11;122 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-APR-1851
        TYPE BURLESQUE
        ACTS 1
        SUPP IVANHOE!!
        WORK IVANHOE
        LEAD CEDRIC-MR.W.COOPER;SIR BRIAN-MR.F.A.ROBINSON;IVANHOE-MISS
             PARKER; PRINCE JOHN-MR.LYONS;WAMBA-MR.SAKER;ISAAC-MR.H.WEBB;
             ROBIN HOOD (LOCKSLEY)-MISS T.BASSANO;BLACK KNIGHT-MR.JOSEPHS;
             OSWALD-MR.HALFORD; REBECCA-MISS R.ISAACS;ROWENA-MRS.H.WEBB
        SPEC MONDAY;G.A.-MISS R.ISAACS;HER BENEFIT;CROSS-DRESSING

W11;124 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 1-APR-1850
        TYPE BURLESQUE
        ACTS 2
        SUPP IVANHOE, WITH ALL THE NEWEST IMPROVEMENTS
        AUTH BROS. BROUGH
        COMP T.G.REED
        WORK IVANHOE
        LEAD CEDRIC-MR.JAMES BLAND;SIR BRIAN-MR.CHARLES SELBY;IVANHOE-MRS.
             KEELEY; PRINCE JOHN-MR.BRAID;WAMBA-MR.BUCKSTONE;ISAAC-MR.KEELEY;
             ROBIN HOOD (LOCKSLEY)-MRS.FITZWILLIAM;BLACK KNIGHT-MR.CAUFIELD;
             REBECCA-MISS P. HORTON;ROWENA-MRS.L.S.BUCKINGHAM
        SPEC MONDAY;FIRST NIGHT;CROSS-DRESSING

W11;125 THEA LONDON,ROYAL ST.JAMES'S THEATRE,KING ST.,ST.JAMES'S
        DATE 14-AUG-1867
        TYPE BURLESQUE
        SUPP IVANHOE
        WORK IVANHOE
        LEAD OSWALD-THE MARQUIS TOWNSHEND;CEDRIC-LORD ARTHUR PELHAM CLINTON;
             IVANHOE-MISS ELEANOR BUFTON;SIR BRIAN-MR.R.R.MAITLAND;ISAAC-MR.
             T.G.BOWLES;PRINCE JOHN-MISS ELIZA JOHNSTONE;BLACK KNIGHT-MR.O'
             YOUNGHUSBAND;WAMBA-MISS ADA HARLAND;DE BRACY-MR.A.SWANBOROUGH;
             ROWENA-MISS A.SWANBOROUGH;REBECCA-MR.W.L.MAITLAND
        SPEC WEDNESDAY;AMATEUR-BENEFIT IN AID OF THE UNIVERSAL BENEFICIENT
             SOCIETY (COMPANY ALSO PLAYED ROYAL STRAND AND HOLBORN THEATRE);
             "CELEBRATED STRAND BURLESQUE "POSSIBLY K20 (FORD);
             CROSS-DRESSING; THE ACTRESSES ARE PROFESSIONALS
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W11;127 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 7-MAR-1829
        TYPE OPERA
        MAIN THE MAID OF JUDAH; OR KNIGHTS TEMPLARS
        AUTH M.R.LACY
        COMP ROSSINI
        WORK IVANHOE
        LEAD CEDRIC-MR.H.PHILLIPS;IVANHOE-MR.WOOD;WAMBA-MR.KEELEY;
             LOCKSLEY-MR. DIDDEAR;FRIAR-MR.BARTLEY;GRAND MASTER-MR.EVANS;SIR
             BRIAN-MR.WARDE; DE BRACEY-MR.G.STANSBURY;ISAAC-MR.EGERTON;
             REBECCA-MISS PATON
        SPEC SATURDAY;GRAND OPERA-TRANSLATED;FIRST NIGHT"(NEVER PERFORMED IN
             THIS COUNTRY)";NEW SCENERY,COSTUMES,ETC..
W11;127RTHEA LONDON,TH.R.,COVENT GARDEN
        DATE 8-JUN-1830
        TYPE OPERA
        MAIN THE MAID OF JUDAH;OR, THE KNIGHTS TEMPLARS
        AUTH M.R.LACY
        COMP ROSSINI
        WORK IVANHOE
        LEAD AS AT 7-MAR-1829(SEE W11;127)EXCEPT, CEDRIC-MR.MORLEY
        SPEC TUESDAY;GRAND OPERA;BENEFIT-MR.BLANCHARD AND MR.MEARS(NEITHER IN
             THE CAST);G.A.-MISS PATON

W11;128 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 16-JUN-1831
        TYPE GRAND OPERA
        MAIN THE MAID OF JUDAH OR, THE KNIGHTS TEMPLARS
        AUTH M.R.LACY
        COMP ROSSINI
        WORK IVANHOE
        LEAD AS AT 8-JUN-1830(SEE W11;127R)EXCEPT, REBECCA-MISS INVERARITY
             "FIRST APPEARANCE IN THAT CHARACTER";IVANHOE-MR.WILSON(FIRST
             APPEARANCE IN THAT CHARACTER);LOCKSLEY-MR.BAKER
        SONG "THE STORM IS LOUD","FILL THE CUP HIGH TO BEAUTY","FIERCE THE
             STORM IS ROARING","HUSH THY ALARM","FATAL AND DARK DESPAIR",
             "HARK! ALL'S LOST","WOE TO THE FOEMAN","HUZZA! WE'LL MAKE THE
             WELKIN RING","SINFUL MAID","OH, CRUEL FATE!","VICTORY! VICTORY!
             "-COMPANY,VARIOUS;"BOISBUILBERT OF GUILTY FAME","DOES THE FOE
             STILL ADVANCE"WITH MR.MORLEY ALSO"YES, HE'S FREE","FORTUNE'S
             FROWNS"-MISS INVERARITY;"ALL BY THE SHADY GREENWOOD TREE","WHEN
             THE TRUMP OF FAME"-MR.WILSON;"WHEN MY SOUL OPPRESS'D"-MR.MORLEY
        SPEC THURSDAY;GRAND OPERA

W11;129 THEA BRISTOL,TH.R.
        DATE 22-FEB-1832
        TYPE GRAND ROMANTIC OPERA
        MAIN THE MAID OF JUDAH;OR, THE KNIGHTS TEMPLAR
        AUTH M.R.LACY
        COMP ROSSINI
        WORK IVANHOE
        LEAD IVANHOE-MR.BENNETT;CEDRIC-MR.ALDRIDGE;WAMBA-MR.WOULDS;LOCKSLEY-
             MR.HOWARD;FRIAR-MR.AYLIFFE;GRAND MASTER-MR.MULLENY;SIR BRIAN-MR.
             STUART;DE BRACY-MR.HUNTER;ISAAC-MR.MONTAGUE;REBECCA-MISS TURPIN
        SPEC WEDNESDAY;GRAND OPERA-TRANSLATED;"SOMERTON,PRINTER,BRISTOL
             MERCURY OFFICE,NARROW WINE-STREET"
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W11;130 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 18-FEB-1838
        TYPE OPERA
        MAIN THE MAID OF JUDAH;OR, KNIGHTS TEMPLARS
        AUTH M.R.LACY
        COMP ROSSINI
        WORK IVANHOE
        LEAD CEDRIC-MR.H.PHILLIPS;IVANHOE-MR.WILSON;WAMBA-MR.KEELEY;LOCKSLEY-
             MR.DIDDEAR;FRIAR-MR.BARTLEY;SIR BRIAN-MR.WARDE;GRAND MASTER-MR.
             PAYNE;DE BRACEY-MR.G.STANSBURY;ISAAC-MR.EGERTON;REBECCA-MISS
             INVERARITY
        SPEC MONDAY;GRAND OPERA-TRANSLATED;G.A.OUT-MADAME MONTESSU(BALLET
             DANCER);POSSIBLE DATE QUERY-YEAR INDISTINCT

W11;133 THEA LONDON,TH.R.,DRURY LANE
        DATE 7-MAR-1820
        TYPE DRAMA
        ACTS 5
        MAIN THE HEBREW
        AUTH G.SOANE (FORD)
        COMP BUSBY,T.COOKE,BRAHAM
        WORK IVANHOE
        LEAD MR.KEAN,MR.FOOTE,MR.POPE,MR.POWELL,MR.MORDAUNT,MR.HAMBLIN,MR.
             HOLLAND, MR.PENLEY,MR.T.COOKE,MR.MEREDITH,MR.ELLIOTT,MR.HARLEY,
             MRS.W.WEST,MISS CAREW
        SPEC TUESDAY;"4TH TIME";NEW SCENERY

W11;135 THEA LONDON,PRINCE'S THEATRE
        DATE 17-JUN-1840
        TYPE OPERA
        MAIN THE TEMPLAR  &  THE JEWESS
        AUTH W.A.WOHLBRUCK (FORD)
        COMP MARSHNER
        WORK IVANHOE
        LEAD CEDRIC-HERR CHRIST;IVANHOE-HERR SCHMEZER;ROWENA-DEM.SEELAND;
             GRAND MASTER-HERR KRIEG;SIR BRIAN-HERR EISE(QUERY INDISTINCT);DE
             BRACY-HERR BENESCH;BLACK KNIGHT(RICHARD)-HERR FROITZHEIM;
             LOCKSLY[SIC]-HERR FRUHLING;ISAAK[SIC]-HERR GOTZ;REBECCA-MADAME
             FISCHER SCHWARZBOEK
        SPEC WEDNESDAY;GRAND OPERA;G.A.-HERR SCHUMANN'S COMPANY

W12;5   THEA GLASGOW,TH.R.,DUNLOP ST. [SCOTLAND]
        DATE 25-JUL-1831
        TYPE PAS D'ACTION (BALLET)
        SUPP LA DAME BLANCHE
        COMP BOILDIEU [SIC]
        WORK MONASTERY/GUY MANNERING (REMOTE)
        LEAD CELESTE, CONSTANCE, VEDY, BASAKE, AND D'ALBERT
        SPEC MONDAY;BENEFIT-M'LLE CONSTANCE;G.A.-MDLLE. CELESTE, MDLLE.
             CONSTANCE, MME VEDY, MDLLE BASEKE, MONS D'ALBERT;"FIRST TIME IN
             SCOTLAND"; "TAKEN FROMBOILDEAU'S GRAND OPERA,FOUNDED ON SIR
             WALTER SCOTT'S NOVEL OF 'THE WHITE LADY OF AVENEL'."
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W12;7 THEA LONDON,TH.R.,DRURY LANE
DATE 9-OCT-1826
TYPE MUSICAL ROMANCE
SUPP THE WHITE LADY;OR, THE SPIRIT OF AVENEL
AUTH T. COOKE (SEE ALSO FORD)
WORK MONASTERY/GUY MANNERING (REMOTE)
LEAD MESSRS HORN,ARCHER,YOUNGE,HARLEY,O. SMITH,J. RUSSELL; MISSES GRADDON, I. PATON,A. TREE,KELLY.
SPEC MONDAY;NEW SCENERY, COSTUMES, ETC.;FIRST PRODUCTION

W12;8 THEA LONDON,TH.R.,DRURY LANE
DATE 17-OCT-1826
TYPE MUSICAL ROMANCE
SUPP THE WHITE LADY;OR, THE SPIRIT OF AVENEL
WORK MONASTERY/GUY MANNERING (REMOTE)
LEAD AS AT 9-OCT-1826 (SEE W12;7)
SPEC TUESDAY;"FOURTH TIME"

W12;9 THEA LONDON,TH.R.,COVENT GARDEN
DATE 2-JAN-1827
TYPE OPERA
ACTS 3
MAIN THE WHITE MAID
AUTH G.H. RODWELL (SEE ALSO FORD)
COMP BOIELDIEU[SIC]
WORK MONASTERY/GUY MANNERING (REMOTE)
LEAD GEORGE BROWN-MME. VESTRIS;SANDY MACPHEAR-MR. G. PENSON; GLOSSIN-MR. PHILLIPS;MACJOB-MR.J. ISAACS;LOUISE-MISS CAWSE; AILIE MACPHEAR-MISS GOWARD;MARGARET-MRS DAVENPORT; MOGGY-MISS HENRY
SPEC TUESDAY;FIRST PRODUCTION;CROSS-DRESSING;NEW SCENERY,COSTUMES,ETC..

W12;10 THEA BOSTON,TREMONT THEATRE
DATE 26-FEB-1833
TYPE OPERA
ACTS 3
MAIN THE WHITE LADY!OR-THE SPIRIT OF AVENEL
COMP BOIELDIEU[SIC]
WORK GUY MANNERING/MONASTERY (REMOTE)
LEAD GEORGE BROWN-MR. SINCLAIR;GAVESTON-MR. COMER;MCJOB-MR. ANDREWS;SANDY MACPHEAR-MR. JOHNSON;CLEGG-MR.J. SEFTON;LOUISE -MRS. AUSTIN;ALIE MAC PHEAR-MRS. BARRYMORE;MARGARET-MRS. BARNES;WHITE SPIRIT-MRS CAMPBELL
SONG "THE MOON ITS SILVERY LIGHT","HUZZA!SOUND PIPE AND TABOR","TO US HAS FATE","LISTEN,MARK","YOU WILL NOT THINK OF GOING","GRAND AUCTION CHORUS ","SWEET BARD'S","TIS TWELVE O'CLOCK"-COMPANY, VARIOUS;"IN SLEEPING OR AWAKENING", "THRICE TO THE HOLLY BRAKE", "BOUNTEOUS LADY","FROM THE HALLS"WITH BROWN-LOUISE;"AH, WHAT DELIGHT","COME O GENTLE LADY"-BROWN;"THE OLD OAK CHEST"-MR. SINCLAIR (BROWN)-THIS IS THE ONLY PIECE BILL REFERS TO BY THE ACTOR'S NAME.
SPEC TUESDAY;"4TH TIME IN BOSTON";NEW SCENERY, COSTUMES, ETC.;G.A.-MR. SINCLAIR,MRS. AUSTIN,MRS. BARRYMORE;

W12;34 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-JAN-1819
TYPE NATIONAL TRAGEDY
MAIN MARY, QUEEN OF SCOTS
WORK ABBOT (PUB. IN SEPT.1820) ALIEN
LEAD NORFOLK-MR. HAMERTON;HUNTINGTON-MR.ANDERSON;SHREWSBURY-MR. J. FARREN; CECIL-MR. ALEXANDER;QUEEN ELIZABETH-MRS. RENAUD; MARY-MRS.H. SIDDONS
SPEC FRIDAY;REVIVAL "FIRST TIME THESE SEVEN YEARS";ALIEN

W12;35 THEA EDINBURGH,PANTHEON [SCOTLAND]
DATE 28-FEB-1820
TYPE GRAND CALEDONIAN MELO-DRAMA
ACTS 2
MAIN MARY, THE SCOTTISH QUEEN!OR THE ESCAPE FROM LOCHLEVEN
AUTH MR. KERR
WORK ABBOT (PUB. SEP.1820)
LEAD MURRAY-MR.REILLY;GEORGE DOUGLAS-MR.PRIOR;KIRKALDY-MR. GRANGE; LORD SEATON-MR.PROVAN;CLUNIE-MR.BELL;OSCAR GRAEME-MASTER JOHN KERR; MARY-MISS INGLEBY;LADY DOUGLAS-MISS NEWCOMBE
SPEC MONDAY;"FOR THE FIRST TIME";BENEFIT-MASTER KERR AND MR.J. KERR (PROMPTER);ALIEN

W12;36 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 4-JUL-1825
TYPE HISTORICAL DRAMA/HISTORICAL MELO-DRAMA
MAIN THE TALISMAN, A TALE OF THE CRUSADERS (3 ACTS)
SUPP MARY STUART, QUEEN OF SCOTLAND,OR THE CASTLE OF LOCH-LEVEN (2 ACTS)
AUTH MURRAY (FORD-"MARY STUART"A2)
WORK ABBOT/TALISMAN
LEAD KING RICHARD & GEORGE DOUGLAS-MR.PRITCHARD;PHILIP & LINDSAY-MR. LYNCH; LEOPOLD & RUTHVEN-MR.HARROLD;CONRADE-MR.RAE;GRAND MASTER & DRYFESDALE-MR.DENHAM;SIR KENNETH & ROLAND-MR.MURRAY; BERENGARIA-MISS MASON;EDITH & MARY STUART-MRS.H.SIDDONS; CALISTA & CATHERINE SEYTON-MISS DYER;MARGARETDOUGLAS-MRS. RENAUD;SANDY-MR MACKAY
SONG "BIDE YOU YET"-MR.MACKAY
SPEC MONDAY;COMBINATION;ELEVENTH NIGHT OF THE TALISMAN;"FIRST TIME IN THIS CITY"-MARY STUART.

W12;37 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-NOV-1825
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART,OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD AS AT 4-JUL-1825 (SEE W12;36)
SONG "BIDE YOU YET"-MR.MACKAY
SPEC POSSIBLE QUERY CITY AND THEATRE;SATURDAY;FIRST NIGHT OF SEASON;

W12;38 THEA UNKNOWN,TH.R.
DATE 31-JAN-1826
TYPE MELO-DRAME
SUPP MARY STUART
WORK ABBOT
LEAD LINDSAY-MR.BROUGH;RUTHVEN-MR.DIGGES;MELVILLE-MR.HAMERTON; DOUGLAS-MR.CALCRAFT;ROLAND GRAEME-MR.SOUTHWELL;DRYFESDALE-MR.CUNINGHAM; SANDY-MR.JOHNSON;MARY STUART-MISS JARMAN;LADY DOUGLAS-MRS.VAUGHAN; CATHERINE-MISS RAE
SPEC TUESDAY;G.A.-MADAME VESTRIS;BENEFIT-MR.ABBOTT;QUERY CITY-POSSIBLY DUBLIN

W12;39 THEA UNKNOWN [SCOTLAND(A)]
DATE 31-AUG-1826
TYPE HISTORICAL DRAMA
MAIN MARY STUART, QUEEN OF SCOTLAND;OR,THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LEAD LINDSAY-MR.ANDERSON;RUTHVEN-MR.HARROLD;MELVILLE-MR.MASON; GEORGE DOUGLAS-MR.PRITCHARD;ROLAND-MR.RAE;DRYFESDALE-MR. WILTON;SANDY-MR. DENHAM;MARY STUART-MRS.STANLEY;MARGARET DOUGLAS-MRS.EYRE;CATHERINE-MISS MASON
SONG "BIDE YOU YET"-MR.DENHAM
SPEC THURSDAY;QUERY CITY AND THEATRE;AS PERFORMED IN "THE THEATRES-ROYAL, EDINBURGH AND PERTH"-POSSIBLY SCOTLAND.

W12;40 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-NOV-1826
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART,OR THE CASTLE OF LOCH-LEVEN
WORK ABBOT
LEAD AS AT 4-JUL-1825 (SEE W12;36) EXCEPT,CATHERINE-MISS EYRE
SONG "BIDE YOU YET"-MR.MACKAY
SPEC FRIDAY

W12;41 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-JUL-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART
WORK ABBOT
LEAD AS AT 24-NOV-1826 (SEE W12;40) EXCEPT,GEORGE DOUGLAS-MR. WARDE; ROLAND-MR.MONTAGUE STANLEY;MARY STUART-MISS JARMAN
SONG "BIDE YOU YET"-MR.MACKAY
SPEC TUESDAY;G.A.-MISS JARMAN,MR.WARDE

W12;42 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 19-OCT-1827
TYPE NATIONAL MELO-DRAMA/HISTORICAL MELO-DRAMA
MAIN THE HEART OF MID-LOTHIAN (3 ACTS)
SUPP MARY STUART (2 ACTS)
WORK HEART OF MID-LOTHIAN/ABBOT
LEAD ARGYLL-MR.JONES;STAUNTON & ROLAND-MR.MONTAGUE STANLEY; DUMBIEDYKES & SANDY-MR.MACKAY;BLACK FRANK & RUTHVEN-MR. HARROLD;DAVID DEANS & MELVILLE-MR.MASON;GEORGE DOUGLAS-MR. PRITCHARD;RATCLIFFE & DRYFESDALE-MR. DENHAM;MADGE & MARY STUART-MRS.STANLEY;QUEEN CAROLINE & MARGARET DOUGLAS-MRS. RENAUD;JEANIE & CATHERINE-MISS MASON;EFFIE & MATTIE-MISS MURRAY.
SONG "BIDE YE YET" [M]-MR.MACKAY
SPEC FRIDAY;COMBINATION

W12;43 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-NOV-1827
TYPE HISTORICAL MELO-DRAMA
ACTS 2
SUPP MARY STUART, QUEEN OF SCOTLAND,OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD LINDSAY-MR.FELTON;RUTHVEN-MR.HARROLD;MELVILLE-MR.MASON;
GEORGE DOUGLAS-MR.PRITCHARD;ROLAND-MR.MONTAGUE STANLEY;
DRYFESDALE-MR.DENHAM;SANDY-MR.MACKAY;MARY STUART-MRS.H.
SIDDONS;MARGARET DOUGLAS-MRS.RENAUD; CATHERINE SEYTON-MISS
MASON
SONG "BIDE YE YET"-MR.MACKAY
SPEC WEDNESDAY

W12;44 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 28-MAR-1828
TYPE MELO-DRAMA
SUPP MARY STUART,OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD AS AT 14-NOV-1827 (SEE W12;43) EXCEPT,MARY STUART-MRS.STANLEY
SONG "BIDE YE YET"-MR.MACKAY
SPEC FRIDAY

W12;45 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-JUL-1828
TYPE MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LEAD AS AT 14-NOV-1827 (SEE W12;43) EXCEPT,MARY STUART-MRS.STANLEY;
LINDSAY-MR.ANDERSON;GEORGE DOUGLAS-MR.WARDE
SONG "BIDE YE YET"-MR.MACKAY
SPEC TUESDAY;G.A.-MR.WARDE;G.A. OUT-MR.WEEKES.

W12;46 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-JUL-1828
TYPE MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD AS AT 14-NOV-1827 (SEE W12;43) EXCEPT,MARY STUART-MRS.STANLEY;
LINDSAY-MR.ANDERSON
SONG "BIDE YE YET"-MR.MACKAY
SPEC THURSDAY;G.A. OUT-MRS.W.BARRYMORE,MASTER WEILAND (JUVENILE
ACROBAT-MONKEY IN "THE DUMB SAVOYARD".)

W12;48 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 8-AUG-1828
TYPE NATIONAL MELO-DRAMA
MAIN THE ABBOT OR, MARY QUEEN OF SCOTS
AUTH H.BEVERLY
WORK ABBOT
LEAD GEORGE DOUGLAS-MR.DIDDEAR;SANDIE-MR.ALEXANDER;ADAM WOODCOCK
-MR.BAYNE;ROLAND-MR.HAMILTON;LINDSAY-MR.W.PALMER;MELVILLE-
MR.KING;THE ABBOT-MR.MCDONALD;SIR HALBERT-MR.CAMPBELL;MARY-
MRS.PERCY;CATHERINE-MISS ABINGDON;LADY DOUGLAS-MRS.SEYTON.
SPEC FRIDAY;"ORIGINALLY PERFORMED AT THE REGENCY THEATRE,LONDON."

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W12;49  THEA HADDINGTON,THEATRE [SCOTLAND]
        DATE 22-AUG-1828
        TYPE HISTORICAL MELO-DRAMA
        ACTS 2
        MAIN MARY STUART, QUEEN OF SCOTLAND,OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT (ABBOTT[SIC])
        LEAD LINDSAY-MR.HARRISON;RUTHVEN-MR.J.STANLEY;MELVILLE-MR.AIKIN;
             GEORGE DOUGLAS-MR.MONTAGUE STANLEY;ROLAND-MR.HENRY;
             DRYFESDALE-MR.JAMES; SANDY-MR.DENHAM;MARY STUART-MRS.
             STANLEY;MARGARET DOUGLAS-MRS.EYRE; CATHERINE SEYTON-MISS ANN
             MURRAY
        SONG "BIDE YE YET"-MR.DENHAM
        SPEC FRIDAY;"5TH NIGHT OF THE EDINBURGH COMPANY'S PERFORMING"

W12;53  THEA CORK,TH.R.,GEORGE'S ST.
        DATE 2-SEP-1828
        TYPE MELO DRAMA
        SUPP MARY STUART OR,THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LEAD LINDSAY-MR.BARRY;RUTHVEN-MR.GOUGH;GEORGE DOUGLAS-MR.
             CALCRAFT;MELVILLE-MR.GRIFFITHS;ROLAND-MR.RAE;SANDY-MR.
             LATHAM;DRYFESDALE-MR. CUNNINGHAM;MARY-MISS KENNETH;LADY
             DOUGLAS-MRS.SHUTER;CATHERINE-MISS RAE.
        SPEC TUESDAY;FIRST TIME AT THIS THEATRE "NEVER PERFORMED HERE"

W12;54  THEA DUNBAR,THEATRE [SCOTLAND]
        DATE 13-SEP-1828
        TYPE HISTORICAL MELO-DRAMA
        MAIN MARY STUART,QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LEAD AS AT HADDINGTON,22-AUG-1828 (SEE W12;49) EXCEPT;ROLAND-MR.
             MCDONALD
        SPEC SATURDAY;PRINTED BY "J.MILLER...HADDINGTON";

W12;55  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 20-SEP-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN MARY QUEEN OF SCOTS OR, LOCHLEVEN CASTLE
        AUTH H.BEVERLY
        WORK ABBOT
        LEAD AS AT 8-AUG-1828 (SEE W12;48) EXCEPT,MELVILLE-MR.FERGUSON; THE
             ABBOT-MR.CAMPBELL;SIR HALBERT-MR.AMHERST;ACTOR PLAYING
             LINDSAY IS NAMED AS "MR.W.PALMRE"
        SPEC SATURDAY;"ORIGINALLY PERFORMED AT THE REGENCY THEATRE,LONDON";
             LAST NIGHT OF THE SEASON.

W12;56  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-OCT-1828
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LEAD LINDSAY-MR.MATHEWS;RUTHVEN-MR.TAYLOR;MELVILLE-MR.MASON;
             GEORGE DOUGLAS-MR.PRITCHARD;ROLAND-MR.MONTAGUE STANLEY;
             DRYFESDALE-MR.DENHAM;SANDY-MR.MACKAY;MARY STUART-MRS.H.
             SIDDONS;MARGARET DOUGLAS-MRS.RENAUD; CATHERINE-MISS MASON
        SONG "BIDE YE YET"-MR.MACKAY
        SPEC WEDNESDAY;G.A. OUT-MR.KEAN,JUNIOR.
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W12;57  THEA ALLOA,UNKNOWN [SCOTLAND]
        DATE 30-OCT-1828
        TYPE HISTORICAL MELO-DRAMA
        MAIN MARY STUART, QUEEN OF SCOTLAND,OR, THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LEAD LINDSAY-MR.STANLEY;MELVILLE-MR.AIKIN;GEORGE DOUGLAS-MR.
             CLIFTON;ROLAND-MR.CAMPBELL;DRYFESDALE-MR.MILLER;SANDY-MR.
             DENHAM;MARY STUART-MRS. STANLEY;LORD DOUGLAS-MR.TAYLOR;
             CATHERINE-MISS ANN MURRAY
        SPEC QUERY THEATRE;THURSDAY;"LAST NIGHT BUT TWO";BENEFIT-MR.DENHAM

W12;58  THEA LIVERPOOL,TH.R.
        DATE 17-DEC-1828
        TYPE SCOTCH HISTORICAL MELO-DRAME
        SUPP MARY,QUEEN OF SCOTS;OR,THE CASTLE OF LOCH LEVEN
        WORK ABBOT
        LEAD GEORGE DOUGLAS-MR.KING;LINDSAY-MR.RAYMOND;MELVILLE-MR.
             WEBSTER; RUTHVEN-MR.BARRETT;ROLAND-MR.LEAVES;DRYFESDALE-MR.
             ANDREWS;SANDIE[SIC]-MR.HAMMOND;MARY-MISS EYRE "FIRST TIME";
             LADY DOUGLAS-MRS.VAUGHAN; CATHERINE-MISS SCRUTON
        SPEC WEDNESDAY;"(NOT ACTED THIS SEASON)";BENEFIT-MISS EYRE

W12;59  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-FEB-1829
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LEAD AS AT 22-OCT-1828 (SEE W12;56) EXCEPT,MARY STUART-MRS.STANLEY
        SONG DITTO
        SPEC WEDNESDAY

W12;60  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 31-MAR-1829
        TYPE MELO-DRAMA
        SUPP MARY STUART,OR THE CASTLE OF LOCHLEVEN
        WORK ABBOT
        LEAD AS AT 22-OCT-1828 (SEE W12;56) EXCEPT,MARY STUART-MRS.STANLEY
        SONG DITTO
        SPEC TUESDAY;G.A. OUT-MR.C.KEMBLE

W12;62  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-OCT-1829
        TYPE NATIONAL MELO-DRAMA
        SUPP MARY STUART
        WORK ABBOT
        LEAD AS AT 22-OCT-1828 (SEE W12;56) EXCEPT,MELVILLE-MR.POWER;MARY
             STUART-MRS.STANLEY;CATHERINE-MISS STOKER;MARGARET DOUGLAS-
             MRS.EYRE
        SPEC WEDNESDAY;G.A. OUT-MADAME VESTRIS,HER SISTER,MISS BARTOLOZZI

W12;63  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-NOV-1829
        TYPE TRAGEDY
        MAIN MARY QUEEN OF SCOTS
        WORK ABBOT (SEE SPEC) ALIEN
        LEAD NORFOLK-MR.BARTON;BURLEIGH-MR.DENHAM;HERRIES-MR.MATHEWS;
             BETON-MR. MONTAGUE STANLEY;HUNTINGDON-MR.TAYLOR;SHREWSBURY-
             MR.M.RAE;SIR AMIAS-MR.POWER;QUEEN ELIZABETH-MRS.STANLEY;LADY
             DOUGLAS-MISS PINCOTT;MARY-MISS JARMAN
        SPEC FRIDAY;G.A.-MISS JARMAN;ALIEN
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W12;64 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-JAN-1830
TYPE MELO-DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD AS AT 22-OCT-1828 (SEE W12;56) EXCEPT, MELVILLE-MR. POWER;MARY STUART-MRS. STANLEY;CATHERINE-MISS STOKER;MARGARET DOUGLAS-MRS EYRE
SONG DITTO
SPEC FRIDAY

W12;66 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-MAY-1830
TYPE MELO-DRAMA
SUPP MARY STUART OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD LINDSAY-MR. MATHEWS;RUTHVEN-MR. TAYLOR;MELVILLE-MR. HART;GEORGE DOUGLAS-MR. PRITCHARD;ROLAND-MR. MONTAGUE STANLEY; DRYFESDALE-MR. DENHAM;SANDY-MR. MACKAY;MARY-MRS. STANLEY; MAGARET DOUGLAS-MRS. EYRE;CATHERINE-MISS STOKER.
SONG "BIDE YE YET"-MR. MACKAY
SPEC MONDAY;G.A. OUT-MISS ISABELLA PATON

W12;69 THEA NOTTINGHAM,THEATRE
DATE 16-NOV-1830
TYPE DRAMA
MAIN MARY STUART, QUEEN OF SCOTLAND;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. ANDERSON;LINDSAY-MR. HAZLETON;RUTHVEN-MR. WALTON;SANDY-MR. BODDIE;ROLAND-MR. BLAND;DRYSDALE [SIC]-MR. STYLES;MELVILLE-MR. LINDSEY;MARY-MISS CLEAVER;LADY DOUGLAS-MRS. MANTY;KATHERINE-MISS BAILEY
SPEC TUESDAY;G.A. OUT-IL DIAVOLO ANTONIO (ACROBAT)

W12;70 THEA LONDON,ROYAL OLYMPIC THEATRE,NEWCASTLE ST.,STRAND
DATE 10-JAN-1831
TYPE HISTORICAL BURLETTA
MAIN MARY, QUEEN OF SCOTS
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. FREDERICKS;LINDSAY-MR. BROUGHAM;MELVILLE-MR. WORRELL; RUTHVEN-MR. BECKWITH;ROLAND-MR. RAYMOND;DRYSDALE-MR. NEWCOMBE; SANDY-MR. J. KNIGHT;MARY-MISS FOOTE;CATHERINE-MISS PINCOTT;MARGARET DOUGLAS-MRS. KNIGHT
SPEC MONDAY;"LAST TIME BUT TWO";G.A.-MISS FOOTE;

W12;72 THEA HALIFAX,THEATRE
DATE 24-JAN-1831
TYPE GRAND DRAMA
MAIN MARY QUEEN OF SCOTS OR, LOCH-LEVEN CASTLE
WORK ABBOT
LEAD LINDSAY-MR. LACY;RUTHVEN-MR. WALTON;DRYFESDALE-MR. SIMPSON; MELVILLE-MR. WINGROVE;GEORGE DOUGLAS-MR. ANDERSON;SANDY-MR. BODDIE;ROLAND-MR. BLAND; MARY-MISS DAVIS;LADY DOUGLAS-MRS. WILKINS;CATHERINE-MRS. SIMPSON
SPEC MONDAY;"FIRST TIME HERE";"N. WHITLEY, PRINTER, CROWN STREET, HALIFAX."

W12;74 THEA BATH,TH.R.
DATE 8-FEB-1831
TYPE HISTORICAL DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. MASON;LINDSAY-MR. MULLENEY;RUTHVEN-MR. LEAVES; MELVILLE-MR. CONNOR;ROLAND-MR. BARTLETT;DRYFESDALE-MR. STUART; SANDY-MR. JONES; QUEEN MARY-MISS FOOTE;LADY DOUGLAS-MISS COOKE; CATHARINE-MISS STUART.
SPEC TUESDAY;G.A.-MISS FOOTE;"RECENTLY PRODUCED AT THE ROYAL OLYMPIC THEATRE WITH GREAT SUCCESS"

W12;75 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-NOV-1831
TYPE MELO-DRAMA
SUPP MARY STUART
WORK ABBOT
LEAD LINDSAY-MR. ROBERTS;RUTHVEN-MR. FAUCIT;MELVILLE-MR. POWER;GEORGE DOUGLAS-MR. PRITCHARD;ROLAND-MR. BEVAN;DRYFESDALE-MR. POWELL; SANDY-MR. MACKAY;MARY-MRS. STANLEY;MARGARET DOUGLAS-MRS EYRE; CATHERINE-MRS. FAUCIT.
SONG "BIDE YE YET"-MR. MACKAY
SPEC THURSDAY;"FIRST TIME THIS SEASON"

W12;76 THEA SHEFFIELD,UNKNOWN
DATE 5-DEC-1800
TYPE DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD LINDSAY-MR. KING;RUTHVEN-MR. ELLIS;MELVILLE-MR. HENDERSON;GEORGE DOUGLAS-MR. BUTLER;ROLAND-MR. HAINES;SANDY-MR. HAY; DRYFESDALE-MR. WILTON;MARY-MRS. PERCY;MARGARET DOUGLAS-MISS SHORE;CATHERINE-MISS CLEAVER
SPEC POSSIBLE QUERY CITY AND THEATRE-PRINTED BY "H.A. BACON... SHEFFIELD";"NEVER ACTED HERE";FRIDAY;DATE QUERY INCOMPLETE

W12;77 THEA SHEFFIELD,UNKNOWN
DATE 31-DEC-1800
TYPE MELO-DRAME
MAIN MARY STUART
WORK ABBOT
LEAD AS AT 5-DEC-1800 (SEE W12;76) EXCEPT, LINDSAY-MR. COURTNEY.
SPEC POSSIBLE QUERY CITY AND THEATRE-PRINTED BY"H.A. BACON... SHEFFIELD"; WEDNESDAY;DATE QUERY INCOMPLETE;"2D TIME"

W12;79 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-FEB-1833
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD MARY-MISS JARMAN;MARGARET DOUGLAS-MRS. EYRE;CATHERINE-MRS. ELLIOTT; LINDSAY-MR. BARRETT;RUTHVEN-MR.FAUCIT;MELVILLE-MR. WEBSTER;GEORGE DOUGLAS-MR. PRITCHARD;DRYFESDALE-MR. POWER; SANDY-MR. MACKAY;ROLAND-MR. BEVAN
SONG "BIDE YE YET"-MR. MACKAY
SPEC FRIDAY

W12;80 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-APR-1836
TYPE NATIONAL DRAMA/MELO-DRAMA
MAIN THE BRIDE OF LAMMERMOOR, OR THE FATE OF RAVENSWOOD
SUPP MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK BRIDE OF LAMMERMOOR/ABBOT
LEAD SIR WILLIAM & RUTHVEN-MR.G.COOKE;ASHTON AND ROLAND-MR. ELLIS; HENRY ASHTON-MISS JANE COVENEY;EDGAR AND GEORGE DOUGLAS-MR. MONTAGUE STANLEY;BUCKLAW-MR. HIELD;CALEB AND SANDY-MR. MACKAY; RANDOLPH AND LINDSAY-MR. ROBERTS; MELVILLE-MR. FISHER;LOCKHARD AND DRYFESDALE-MR. POWER;LUCY-MRS. FISHER; LADY ASHTON AND MARGARET DOUGLAS-MRS. FAUCIT;ALICE GRAY AND MARY STUART-MRS. HIELD;CATHERINE SEYTON-MISS WILSON
SPEC MONDAY;COMBINATION;BENEFIT-MR. MACKAY;REVIVAL-"FIRST TIME THESE THREE YEARS"-"BRIDE OF LAMMERMOOR";CROSS-DRESSING (HENRY ASHTON-MISS JANE COVENEY.);DUPLICATE OF W10;125

W12;81 THEA UNKNOWN,TH.R.
DATE 3-MAY-1800
TYPE MELO-DRAME
SUPP MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD LINDSAY-MR. BARRY;RUTHVEN-MR. DIGGS;MELVILLE-MR. HAMERTON; ROLAND-MR. FORDE;DRYFESDALE-MR. CUNNINGHAM;GEORGE DOUGLAS-MR. CALCRAFT;SANDY-MR. JOHNSON; MARY-MISS LACY;LADY DOUGLAS-MRS. VAUGHAN;CATHERINE-MISS RAE
SPEC QUERY CITY-PRINTED BY "MCMULLEN...EXCHEQUER ST"; BENEFIT-BOX-KEEPER, MR. SHARKEY;DATE QUERY INCOMPLETE;THURSDAY

W12;83 THEA LIVERPOOL,LIVER THEATRE,CHURCH STREET
DATE 13-FEB-1837
TYPE DRAMA
SUPP LOCHLEVEN CASTLE;OR, THE FATE OF DOUGLAS
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. DALE;ROLAND-MR. MELVILLE;RUTHVEN-MR. FITZSIMON;LINDSAY-MR. PICKEN;MELVILLE-MR. DALY;DRYFESDALE-MR. L. S. THOMPSON;SANDY-MR. HOWARD;MARY-MRS. DALE;LADY DOUGLAS-MRS. MACKAY;CATHARINE-MISS F. GRAHAM.
SPEC MONDAY;ALSO TUES. 14TH FEBRUARY;G.A.-MR. & MRS. DALE;

W12;84 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-FEB-1800
TYPE NATIONAL DRAMA
MAIN MARY STUART OR THE ESCAPE FROM THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. E.D. LYONS;RUTHVEN-MR. DUNCAN;ROLAND-MISS ALINE; DRYFESDALE-MR.BIRCHENOUGH;LINDSAY-MR. MORTON;SANDY-MR. SAM JOHNSON; MELVILLE-MR. GRAY;MARY-MISS BESSIE KING;MARGARET DOUGLAS-MRS. E.D. LYONS; CATHERINE-MISS FOOTE.
SPEC SATURDAY;DATE QUERY INCOMPLETE;BILL ALSO COVERS FRIDAY 19TH; CROSS-DRESSING

W12;85 THEA LONDON,TH.R.,DRURY LANE
DATE 24-JAN-1840
TYPE HISTORICAL TRAGEDY
ACTS 5
MAIN MARY STUART
COMP LEE
WORK ABBOT (SEE SPEC) ALIEN
LEAD DARNLEY-MR. PHELPS;MORTON-MR. G. BENNETT;RUTHVEN-MR. MACREADY; LINDSAY-MR. WALDRON;BOTHWELL-MR. YARNOLD;MAITLAND OF LETHINGTON-MR. H. MARSTON; GEORGE DOUGLAS-MR. HOWE;RIZZIO-MR. ELTON;MARY STUART-MRS. WARNER;COUNTESS OF ARGYLE-MRS. W. WEST; LADY CATHERINE-MISS EMMALINE MONTAGUE
SPEC FRIDAY;"SECOND TIME";NEW SCENERY,DRESSES;ALIEN

W12;86 THEA DUNFERMLINE,THEATRE [SCOTLAND]
DATE 20-JUN-1840
TYPE DRAMA
MAIN MARY STUART;OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. GOURLAY;LINDSAY-MR. HORTON;RUTHVEN-BILL IS BLANK; ROLAND-MISS EBSWORTH;SANDY-MR. POWER;DRYFESDALE-MR. AITKEN;LADY DOUGLAS-MRS. BROOKES; CATHERINE-MISS MCDONALD;MARY STUART-MISS STANLEY
SPEC SATURDAY;CROSS-DRESSING;

W12;87 THEA MANCHESTER,TH.R.
DATE 20-NOV-1840
TYPE MELO-DRAMA
SUPP MARY, QUEEN OF SCOTS
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. W. HOWARD;LINDSAY-MR. GRAY;MELVILLE-MR. WEBSTER;RUTHVEN-MR. LYNNE;ROLAND-MR. W.H. BLAND;DRYFESDALE-MR. CHAPLIN;SANDIE-MR. BAKER; MARY-MRS. W.H.BLAND;LADY DOUGLAS-MISS CLEAVER;CATHERINE-MRS. BAKER.
SPEC FRIDAY;G.A. OUT-MR. CHARLES KEAN;

W12;88 THEA LIVERPOOL,ROYAL COLOSSEUM THEATRE,PARADISE STREET
DATE 1-NOV-1800
SUPP MARY, QUEEN OF SCOTS!
WORK ABBOT (SEE SPEC)
LEAD GEORGE DOUGLAS-MR. MCINTYRE;MARY STUART-MISS M.A. BELLAIR; "SUPPORTED BY THE ENTIRE STRENGTH OF THE COMPANY"
SPEC THURSDAY, ALSO FRIDAY 2ND AND SATURDAY 3RD;DATE QUERY INCOMPLETE; G.A. OUT-MR. GARDINER COYNE (AMERICAN ACTOR AND VOCALIST); POSSIBLE QUERY WORK;

W12;89 THEA LONDON,TH.R.,SADLER'S WELLS
DATE 17-MAR-1842
TYPE HISTORICAL DRAMA
SUPP MARY STUART, OR, THE CASTLE OF LOCH LEVEN
WORK ABBOT
LEAD LINDSAY-MR. ALDRIDGE;RUTHVEN-MR. P. WILLIAMS;MELVILLE-MR. ARCHER; GEORGE DOUGLAS-MR. J. WEBSTER;ROLAND-MR. MORTON; SANDY-MR.J. HERBERT;DRYSDALE-MR. DRY; MARY-MRS. R. HONNER;MARGARET DOUGLAS-MISS RICHARDSON;CATHERINE-MRS R. BARNETT
SPEC THURSDAY;BENEFIT-MR. R. HONNER;FIRST TIME IN THIS THEATRE

W12;90 THEA FORFAR,THEATRE [SCOTLAND]
DATE 24-APR-1844
TYPE NATIONAL DRAMA/DRAMA
MAIN MARY STUART
SUPP ROB ROY (LAST 2 ACTS)
WORK ABBOT/ROB ROY
LEAD RUTHVEN AND THORNTON-MR. SMITH;LINDSAY AND FRANCIS-MR. R. RYDER; MELVILLE AND GALBRAITH-MR. ROGERSON;GEORGE DOUGLAS AND ROB ROY-MR. LANGLEY; DRYFESDALE AND BAILIE-MR. MAKIN;ROLAND AND RASHLEIGH-MR. NELSON;SANDY AND DOUGAL-MR. THOMAS RYDER;MARY AND HELEN-MISS JULIA NICOL;LADY DOUGLAS AND JEAN MCALPINE-MRS. LANGLEY;CATHERINE AND DI VERNON-MISS C. ATKINSON
SONG "BIDE YE YET"-MR. THOMAS RYDER
SPEC WEDNESDAY;COMBINATION;TRUNCATED;BENEFIT-MR. THOMAS RYDER; LAST NIGHT OF SEASON;COMPANY ON ITS WAY TO DUNDEE; POSSIBLE DATE QUERY YEAR-INKED NOTE IDENTIFIES

W12;91 THEA FALKIRK,THEATRE,ASSEMBLY-ROOMS [SCOTLAND]
DATE 30-JUN-1845
TYPE NATIONAL DRAMA
SUPP MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE (FIRST ACT)
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. HENRY LORAINE;ROLAND-MR. MANDALE;SANDY-MR. THORNHILL; DRYFESDALE-MR. ROGERSON;RUTHVEN-MR. ROYSTON; LINDSAY-MR. MELTON;MELVILLE-MR. HARVEY;MARY STUART-MISS JULIA NICOL;CATHERINE-MISS PLUNKETT; LADY DOUGLAS-MRS. THORNHILL
SPEC MONDAY;BENEFIT-MISS JULIA NICOL,MR. HENRY LORAINE; TRUNCATED

W12;93 THEA MONTROSE,THEATRE,TRADES-HALL [SCOTLAND]
DATE 13-APR-1846
TYPE NATIONAL DRAMA
MAIN MARY STUART;OR, THE ESCAPE FROM LOCHLEVEN CASTLE
AUTH WM. MURRAY, ESQ.
WORK ABBOT
LEAD DRYFESDALE-MR. VIVASH;RUTHVEN-MR. NICOL;LINDSAY-MR. OSBORNE; MELVILLE-MR. SMITH;ROLAND-MRS. EDWIN;SANDY-MR. T. RYDER;GEORGE DOUGLAS-MR. POLLOCK; MARY-MRS. POLLOCK;LADY DOUGLASS [SIC]-MRS. LOVEGROVE;CATHERINE-MISS VIVAS
SONG "BIDE YE YET"-MR. T. RYDER
SPEC MONDAY;POSSIBLE QUERY CITY AND YEAR-INKED NOTE IDENTIFY; COMPANY-MRS. POLLOCK'S FROM THE THEATRE ROYAL,ABERDEEN (MRS. POLLOCK, LATE MRS. RYDER); CROSS-DRESSING

W12;94 THEA ST. ANDREWS,THEATRE,CITY HALL [SCOTLAND]
DATE 7-AUG-1848
TYPE NATIONAL DRAMA
MAIN MARY QUEEN OF SCOTS
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. SIDNEY DAVIS;DRYSDALE-MR. STODDART;ROLAND-MR. S. JOHNSON; SANDY-MR. MACKAY;RUTHVEN-MR. F. HASTINGS; LINDSAY-MR. J.H. STODDART;MELVILLE-MR. FISHER;MARY-MRS. J.W. ANSON;CATHERINE-MRS. F. HASTINGS;LADY DOUGLAS-MRS. JOHNSON
SPEC MONDAY;G.A.-MR. MACKAY;HIS FAREWELL BENEFIT

W12;95 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-JAN-1850
TYPE NATIONAL DRAMA
MAIN MARY STUART! OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD LINDSAY-MR. JOSEPHS;RUTHVEN-MR. LYONS;MELVILLE-MR. CHANNING; GEORGE DOUGLAS-MR. T. KING;ROLAND-MR. F.A. ROBINSON; DRYFESDALE-MR. W. COOPER;SANDY-MR. W. WEBSTER;MARY-MISS FRANKLAND;MARGARET DOUGLAS-MISS CLEAVER;CATHERINE-MISS A. VINING
SPEC THURSDAY;REVIVAL

W12;97 THEA LONDON,TH.R.,DRURY LANE
DATE 18-MAR-1850
TYPE DRAMA
SUPP MARY STUART, OR, THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD LINDSAY-MR. BARRY;RUTHVEN-MR. DIDDEAR;MELVILLE-MR. EVERETT; GEORGE DOUGLAS-MR. C. FISHER;ROLAND-MR. W. MONTAGUE;SANDY-MR. MANDERSON;DRYFSDALE-MR. CATHCART;MARY-MISS LAURA ADDISON; MARGARET DOUGLAS-MISS PHILLIPS; CATHERINE-MISS MORANT
SPEC MONDAY;"FIRST TIME AT THIS THEATRE";

W12;99 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 8-FEB-1851
TYPE NATIONAL DRAMA
ACTS 2
MAIN MARY STUART, OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. POWRIE;ROLAND-MR. F.A. ROBINSON; DRYFESDALE-MR. W COOPER;LINDSAY-MR. JOSEPHS;RUTHVEN-MR. LYONS; SANDY-MR. G. WEBSTER;MELVILLE-MR.CHANNING;MARY-MISS FRANKLAND; MARGARET DOUGLAS-MISS CLEAVER;CATHERINE-MISS T. BASSANO
SPEC SATURDAY;REVIVAL-"FIRST NIGHT THESE THREE YEARS";"FIRST TIME THIS SEASON"

W12;100 THEA UNKNOWN,COPPIN'S OLYMPIC
DATE 17-DEC-1800
TYPE SCOTTISH DRAMA
MAIN MARY QUEEN OF SCOTS OR, THE ESCAPE FROM LOCH LEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. HEIR;LYNDSAY-MR. R. MCGOWAN;RUTHVEN-MR. BIRCH; MELVILLE-MR. SEFTON;ROLAND-MR.WEBSTER;DRYSDALE-MR. R. YOUNGE;SANDY-MR. MURRAY;MARY-MRS C. YOUNG;LADY DOUGLAS-MRS THOMSON;CATHERINE-MRS DALE
SPEC MONDAY, ALSO TUESDAY 18TH;QUERY CITY;DATE QUERY INCOMPLETE;G.A. OUT-THE BACKUS MINSTRELS,MR. JERRY BRYANT;FIRST NIGHT IN THIS THEATRE;BILL SPLIT INTWO; BENEFIT-JERRY BRYANT "THE CELEBRATED TONES".

W12;101 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-APR-1800
TYPE NATIONAL DRAMA
MAIN MARY STUART QUEEN OF SCOTS
WORK ABBOT/GUY MANNERING (SEE SPEC)
LEAD GEORGE DOUGLAS-MR. R. SAKER;RUTHVEN-MR. T. ROBINSON;LINDSAY-MR. ANSON; MELVILLE-MR. H. MURRAY;DRYSDALE-MR. J.B. HOWARD;SANDY-MR. R. PILLANS; ROWLAND [SIC]-MR. R.P. SHERIDAN;MARY-MISS M. YOUNG; MARGARET DOUGLAS-MISS M. BILLINGS;CATHERINE-MISS ANNIE ADAMS
SPEC TUESDAY;SPECIAL OCCASION-GENERAL TICKET NIGHT;DATE QUERY INCOMPLETE; BILL ALSO COVERS MONDAY 1ST AND THE EDINBURGH COLOURED OPERA TROUPE'S PERFORMANCE OF THE OVERTURE TO "GUY MANNERING"

W12;102 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 29-APR-1800
TYPE NATIONAL DRAMA/SCOTTISH DRAMA
MAIN MARY QUEEN OF SCOTS OF THE ESCAPE FROM LOCH LEVEN
SUPP GUY MANNERING
WORK ABBOT/GUY MANNERING
LEAD GEORGE DOUGLAS-MR. JAMES EDWARDS;LINDSAY AND SEBASTIAN-MR. SAULT; MELVILLE AND BERTRAM-MR. D. SLOANE;RUTHVEN AND GABRIEL-MR. R. LYONS (INITIAL UNCLEAR);ROWLAND-MR. C. NEVILLE (COL MANNERING-MR. NEVILLE);SANDY AND DANDIE-MR. R PILLANS; DRYSDALE-MR. J. ARCHER (DOMINIE-MR. ARCHER); MARY-MISS MARGARET COOPER;LADY DOUGLAS AND MEG MERRILIES-MRS LYONS; CATHERINE AND FLORA-MISS F. NORMAN;LUCY-MISS MARIA SAKER;JULIA-MISS HELEN BROUGHAM
SONG "ROBIN TAMSON'S SMIDDY"-MR. PILLANS (G.M.)
SPEC SATURDAY;DATE QUERY INCOMPLETE;COMBINATION;POSSIBLE QUERY CAST FOR "MARY QUEEN OF SCOTS"-INKED NOTES DIFFER;

W12;103 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-SEP-1854
TYPE NATIONAL DRAMA
MAIN MARY STUART!! OR THE CASTLE OF LOCHLEVEN (2 ACTS)
SUPP THE TWA DROVERS!
WORK ABBOT/TWO DROVERS/ROB ROY (SEE SPEC)
LEAD GEORGE DOUGLAS-MR. ARTHUR STIRLING;ROLAND-MR. G. WEBSTER; RUTHVEN-MR. CARTER;DRYFESDALE AND WAKEFIELD-MR. HARALD;LINDSAY AND SQUIRE TREBY-MR. KELSEY;MELVILLE AND MORRISON-MR. FISHER; SANDY AND ROBIN OIG-MR. MUNGALL;MARY STUART-MISS PAGE;MARGARET DOUGLAS AND ELSPAT-MRS ATKINS; CATHERINE SEYTON-MISS WYATT; MAGGIE AND MARTHA MCALPINE-MISS SOMERS
SPEC THURSDAY, BILL ALSO COVERS FRIDAY 15TH AND SATURDAY 16TH, ON FRIDAY MAIN PIECE IS THE "GRAND OPERATIC PLAY" OF "ROB ROY"-BILL HAS FULL CAST AND SONGS;COMBINATION;BENEFIT-DUVERNAY CHILDREN (JUVENILE DANCERS)

W12;104 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-JAN-1857
TYPE DRAMA
MAIN MARY QUEEN OF SCOTS! OR THE CASTLE OF LOCHLEVEN
WORK ABBOT
LEAD GEORGE DOUGLAS-MR. E.D. LYONS; ROLAND-MR. MOWBRAY; RUTHVEN-MR. R. TINDELL; DRYFESDALE-MR. HARALD; LINDSAY-MR. DOUGLAS; MELVILLE-MR. D. GREY; SANDY-MR. HARKER; MARY-MRS WYNDHAM; MARGARET DOUGLAS-MRS ATKINS; CATHERINE-MISS HOWARD
SPEC MONDAY, BILL ALSO COVERS TUESDAY 6TH AND WEDNESDAY 7TH

W12;105 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 12-JAN-1857
TYPE NATIONAL DRAMA
MAIN MARY STUART
WORK ABBOT
LEAD AS AT 5-JAN-1857 (SEE W12;104)
SPEC MONDAY, BILL ALSO COVERS TUESDAY 13TH;

W12;108 THEA LONDON,SURREY THEATRE
DATE 15-FEB-1821
TYPE HISTORICAL MELODRAMATIC ROMANCE
MAIN KENILWORTH; OR, THE COUNTESS OF LEICESTER
AUTH T.J. DIBDIN (FORD)
COMP ERSKINE
WORK KENILWORTH
LEAD LEICESTER-MR. BENGOUGH; VARNEY-MR. HUNTLEY; TRESSILIAN-MR. S. H. CHAPMAN; LAMBOURN-MR. WYATT; ANTONY FOSTER-MR. RIDGWAY; WAYLAND SMITH-MR. WATKINSON; ELIZABETH-MRS DIBDIN; AMY ROBSART-MISS TAYLOR; JANET FOSTER-MISS COPELAND
SPEC THURSDAY; "SECOND TIME"; RUN-"EVERY EVENING UNTIL FURTHER NOTICE"; FIRST PRODUCTION; NEW SCENERY, COSTUMES, ETC.

W12;109 THEA LONDON,TH.R.,COVENT GARDEN
DATE 8-MAR-1821
TYPE DRAMATICK PIECE
ACTS 2
MAIN KENILWORTH
AUTH A. BUNN (FORD)
WORK KENILWORTH
LEAD LEICESTER-MR. VANDENHOFF; VARNEY-MR. ABBOTT; TRESSILIAN-MR. CONNOR; LAMBOURNE-MR. COMER; ANTONY FOSTER-MR. VARLEY; ELIZABETH-MRS FAUCIT; AMY-MRS VINING; JANET-MRS T HILL
SPEC THURSDAY; "FIRST TIME"; FIRST PRODUCTION; NEW SCENERY, COSTUMES, ETC.

W12;110 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 1-DEC-1821
TYPE MELO DRAMA
ACTS 3
MAIN KENILWORTH, OR THE DAYS OF GOOD QUEEN BESS
COMP HUMBLE
WORK KENILWORTH
LEAD LEICESTER-MR. C. MASON; BLOUNT-MR. MASON; VARNEY-MR. MUNRO; LAMBOURNE-MR. BODDIE; TRESSILIAN-MR. MACNAMARA; GOSLING-MR. COLLINS; WAYLAND SMITH-MR. MACGREGOR; ELIZABETH -MRS. MACNAMARA; AMY ROBSART-MRS. MUNRO
SPEC SATURDAY, BILL ALSO COVERS FRIDAY 30TH NOVEMBER; "FIRST TIME"; FIRST PRODUCTION "WRITTEN EXPRESSLY FOR THIS THEATRE";NEW SCENERY,COSTUMES, ETC. "W. AITCHISON, PRINTER, ROYAL BANK CLOSE."

W12;111 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-JUL-1822
TYPE HISTORICAL DRAMA
ACTS 3
MAIN KENILWORTH, OR THE MERRY DAYS OF OLD ENGLAND
AUTH THOMAS DIBDIN (ALSO SEE FORD)
COMP LODER, HORN
WORK KENILWORTH
LEAD LEICESTER-MR. CALCRAFT; BLOUNT-MR. MURRAY; VARNEY-MR. MUNRO; TRESSILIAN-MR. DENHAM; ANTONY FOSTER-MR. MACKAY; LAMBOURNE-MR. JONES;WAYLAND-MR. DUFF; ELIZABETH-MRS BUNN; AMY ROBSART-MRS. H. SIDDONS; JANET FOSTER-MISS NICOL
SONG "THE MERRY DAYS OF GOOD QUEEN BESS"-MR. HUCKEL (MASTER LAWRENCE GOLDTHRED)
SPEC TUESDAY; "FIRST TIME IN THIS THEATRE"; G.A.-MRS BUNN (LATE MISS SOMERVILLE)

W12;112 THEA BIRMINGHAM,TH.R.
DATE 31-JUL-1822
TYPE PLAY
ACTS 4
MAIN KENILWORTH; OR, ENGLAND'S GOLDEN DAYS
COMP LODER, HORN, STANSBURY
WORK KENILWORTH
LEAD LEICESTER-MR. COOPER; TRESSILIAN-MR. MUDE; VARNEY-MR. BENNETT; BLOUNT-MR. COLLIER; ANTONY FOSTER-MR. BUTLER; WAYLAND SMITH-MR. SHUTER; LAMBOURNE-MR. ARCHER; ELIZABETH-MRS BUNN; AMY ROBSART-MISS DANCE; JANET FOSTER-MRS WAYLETT
SONG MESSRS. G. SMITH (GOSLING), YARNOLD (EVERARD), THORNE (GOLDTHREAD), LATHAM (GREGORY)-"OF ALL THE BIRDS ON BUSH OR TREE", "THE SMOKING BOWL", "THE RED CROSS KNIGHTS", "COME, GIRLS, GIRLS, BUY OF MY FINERY"
SPEC WEDNESDAY; "FOR THE FIRST TIME" AT THIS THEATRE; "WITH A SPLENDID CARNIVAL"NEW SCENERY, COSTUMES, ETC.; G A-MRS BUNN

W12;115 THEA SHEFFIELD,THEATRE
DATE 2-DEC-1822
TYPE PLAY
ACTS 4
MAIN KENILWORTH; OR, ENGLAND'S GOLDEN DAYS
COMP LODER, HORN, STANSBURY
WORK KENILWORTH
LEAD ROBERT DUDLEY, EARL OF LICHFIELD [SIC]-MR. MUDE; TRESSILIAN-MR. HILL; VARNEY-MR. HAMBLIN; BLOUNT-MR. BUTLER; ANTONY FOSTER-MR. NEVILLE; WAYLAND SMITH-MR. HOLLAND; LAMBOURNE-MR. DE CAMP; ELIZABETH-MRS BUNN;AMY ROBSART-MRS HAMBLIN; JANET FOSTER-MISS FROST
SPEC MONDAY; G.A.-MRS BUNN; "FIRST TIME" AT THIS THEATRE; "SPLENDID CARNIVAL";NEW SCENERY, COSTUMES, ETC..

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W12;116 THEA MANCHESTER,TH.R.
        DATE 14-MAR-1823
        TYPE PLAY
        ACTS 4
        MAIN KENILWORTH OR ENGLAND'S GOLDEN DAYS
        WORK KENILWORTH
        LEAD LEICESTER-MR. SALTER; VARNEY-MR. DIDDEAR; BLOUNT-MR. W.
             REES; TRESSILIAN-MR. BASS; ANTONY FOSTER-MR. MCGIBBON;
             WAYLAND SMITH-MR. G PENSON; LAMBOURNE-MR. BROWNE; ELIZABETH
          -MRS BUNN; AMY ROBSART-MRS MCGIBBON; JANET FOSTER-MISS ROCK
        SPEC FRIDAY; G.A.-MRS. BUNN "FOURTH NIGHT AND LAST NIGHT BUT ONE OF
             THE NEW PLAY"; CARNIVAL; NEW SCENERY "THE DECORATIONS FROM
             LONDON";

W12;117 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-FEB-1823
        TYPE HISTORICAL PLAY
        ACTS 4
        MAIN KENILWORTH OR THE MERRY DAYS OF OLD ENGLAND
        WORK KENILWORTH
        LEAD LEICESTER-MR. VANDENHOFF; VARNAY-MR. CALCRAFT; BLOUNT-MR.
             MURRAY; TRESSILIAN-MR. PRITCHARD; ANTONY FORSTER [SIC]-MR.
             MACKAY; LAMBOURNE-MR. JONES; WAYLAND-MR. BLAND; ELIZABETH-
             MRS RENAUD; AMY ROBSART-MRS H. SIDDONS; JANET FORSTER-MISS
             NICOL
        SPEC TUESDAY; REVIVAL;

W12;118 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-MAY-1823
        TYPE HISTORICAL PLAY
        ACTS 4
        MAIN KENILWORTH OR THE MERRY DAYS OF OLD ENGLAND
        WORK KENILWORTH
        LEAD AS AT 14-MAR-1823 (SEE W12;117) EXCEPT, LEICESTER-MR. BUTLER
        SPEC THURSDAY;

W12;119 THEA LONDON,TH.R.,DRURY LANE
        DATE 5-JAN-1824
        TYPE TRAGIC PLAY
        ACTS 4
        MAIN KENILWORTH; OR, THE DAYS OF GOOD QUEEN BESS
        WORK KENILWORTH
        LEAD LEICESTER-MR.WALLACK; BLOUNT-MR. GATTIE; VARNEY-MR.
             ARCHER; TRESSILIAN-MR. PENLEY; ANTONY FOSTER-MR. TERRY;
             LAMBOURNE-MR. BROWNE; WAYLAND SMITH-MR. HARLEY; ELIZABETH-
             MRS BUNN; AMY ROBSART-MRS W. WEST; JANET FOSTER-MISS S BOOTH
        SPEC MONDAY; "FOR THE 1ST TIME"; "AN ALLEGORICAL AND CHARACTERISTIC
             PAGEANT"; NEW SCENERY, COSTUMES, ETC..

W12;120 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-AUG-1824
        TYPE HISTORICAL PLAY
        ACTS 4
        MAIN KENILWORTH OR THE MERRY DAYS OF OLD ENGLAND
        WORK KENILWORTH
        LEAD LEICESTER-MR. PRITCHARD; VARNEY-MR. CALCRAFT; BLOUNT-MR.
             STANLEY; TRESSILIAN-MR. DENHAM; ANTONY FORSTER-MR. MACKAY;
             LAMBOURNE-MR. JONES; WAYLAND-MR. MILLER; ELIZABETH-MRS
             BUNN; AMY ROBSART-MRS STANLEY; JANET FORSTER-MISS NICOL
        SPEC TUESDAY; G.A.-MRS BUNN; HER BENEFIT
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W12;121 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 21-MAR-1825
MAIN KENILWORTH, OR THE GOLDEN DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LEAD LEICESTER-MR. CLIFTON; TRESSILIAN-MR. SHERIDAN; VARNEY-MR. GANN; ANTONY FOSTER-MR. MITCHELL; WAYLAND SMITH-MR. WILLIAMS; LAMBOURNE-MR. BURROUGHS; FLIBBERTIGIBBET-MR. PHILLIPS; ELIZABETH-MRS. FROMOW; AMYROBSART-MRS PINDAR; JANET FOSTER-MISS RYDER
SPEC MONDAY; "NEW VERSION";

W12;122 THEA LEICESTER,THEATRE
DATE 24-OCT-1825
TYPE DRAMA
MAIN KENILWORTH, OR THE GOLDEN DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LEAD LEICESTER-MR. WALDRON; BLOUNT-MR. GIFFORD; VARNEY-MR. MILLER; TRESSILIAN-MR. JULIAN; ANTONY FOSTER-MR. MITCHELL; WEYLAND [SIC] SMITH-MR. DODD; ELIZABETH-MISS DAVIES; AMY [SIC] ROBSART-MRS WALDRON; JANET FOSTER-MISS A. BRANDON
SPEC MONDAY; FIRST TIME IN LEICESTER; BENEFIT-MR. MITCHELL; POSSIBLE QUERY ACTOR PLAYING "TRESSILIAN"-DAMAGED BILL; "LOCKSHAW, PRINTER, HIGH-STREET,LEICESTER."

W12;123 THEA BRISTOL,TH.R.
DATE 23-APR-1827
TYPE HISTORICAL PLAY
MAIN KENILWORTH; OR, ENGLAND'S GOLDEN DAYS
WORK KENILWORTH
LEAD LEICESTER-MR. GARTON; VARNEY-MR. FITZWAYLETT; ANTONY FOSTER -MR. CLARKSON; TRESILIAN [SIC]-MR. BRINDAL; WAYLAND-MR. ROSS; LAMBOURNE-MR. BAKER; AMY ROBSART-MISS TAYLOR; JANET FOSTER-MISS PITT; ELIZABETH-MRS MCCREADY
SPEC MONDAY; "THIRD TIME"; NEW SCENERY, COSTUMES, ETC.; G.A. OUT- MR. HUNT; "AS PERFORMED AT THE THEATRE-ROYAL,DRURY-LANE, COVENT-GARDEN, & C. & C." "SOMERTON, PRINTER."

W12;124 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 31-AUG-1827
TYPE MELO-DRAMA
MAIN KENILWORTH OR THE GOLDEN DAYS OF GOOD QUEEN BESS
AUTH MR.W.BENNETT (SEE SPEC)
WORK KENILWORTH
LEAD LEICESTER-MR. HIELD; TRESSILLIAN-MR. W. JOHNSON; VARNEY- MR. ALEXANDER; ANTONY FOSTER-MR. THOMAS; LAMBOURNE-MR. FERGUSON; WAYLAND SMITH-MR.COLLIER; AMY ROBSART-MISS SCHOLEY; ELIZABETH-MRS SEYTON; JANET FOSTER-MISS M. NICOL (JANET FOSTER IS DESIGNATED AS "MRS".)
SPEC FRIDAY; "FOR THE FIRST TIME A GRAND NEW MELO-DRAMA"-"A NEW VERSION DRAMATISED BY MR. W. BENNETT OF THE EXETER THEATRE"

W12;126 THEA MANCHESTER,ROYAL MINOR UNKNOWN,YORK-STREET
DATE 5-DEC-1828
TYPE DRAMA
MAIN KENILWORTH OR, THE GOLDEN DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LEAD LEICESTER-MR. DERBYSHIRE; VARNEY-MR. BARCLAY; TRESILLIAN-MR. NEVILLE;ANTONY FOSTER-MR. GATES; LAMBOURNE-MR. BROTHERTON; BLUNT [SIC]-MR. BENWELL; WAYLAND SMITH-MR. SMITH; ELIZABETH-MRS COOKE; AMY ROBSART-MRS GREEN; JANET FOSTER-MRS CARLETON
SPEC QUERY THEATRE-DAMAGED BILL; FRIDAY; SPECIAL OCCASION-"TICKET NIGHT"

W12;127 THEA LONDON,TH.R.,DRURY LANE
DATE 22-OCT-1832
TYPE PLAY/PAGEANT
MAIN KENILWORTH
SUPP THE COMMEMORATION OF THE BARD OF THE NORTH
WORK KENILWORTH/VARIOUS
LEAD LEICESTER AND THE BARD-MR. COOPER; VARNEY-MR. YOUNGE; BLOUNT-MR. AYLIFFE; TRESSILLIAN-MR. STANLEY; ANTONY FOSTER-MR. MATHEWS;LAMBOURNE-MR. BEDFORD; WAYLAND SMITH-MR. HARLEY; ELIZABETH-MISS PHILLIPS; AMY ROBSART-MRS NESBITT; JANET FOSTER-MISS KENNETH
SPEC MONDAY; COMBINATION; SPECIAL OCCASION-SCOTT'S DEATH; RUN-PAGEANT;

W12;128 THEA LONDON,TH.R.,COVENT GARDEN
DATE 11-FEB-1833
TYPE GRAND NATIONAL BALLET
MAIN KENILWORTH
AUTH DESHAYES
COMP COSTA
WORK KENILWORTH
LEAD LEICESTER-MONS. T. GUERINOT; VARNEY-MR. W.H. PAYNE; TRESSILLIAN-MR. O'BRYAN; LAMBOURNE-MONS. GOURIET; ANTONY FOSTER-MR. TURNOUR; BLOUNT-MR. JULES; FLIBBERTIGIBBET-MASTER WILLIAM MITCHINSON; ELIZABETH-MRS. VINING; AMY-MDLLE PAULINE LEROUX; JENNY-MADAME PROCHE GIUBEILEI
SPEC MONDAY; BALLET; "2D TIME ON THE ENGLISH STAGE";

W12;129 THEA ABERDEEN,TH.R. [SCOTLAND]
DATE 21-JAN-1834
TYPE PLAY
MAIN KENILWORTH
WORK KENILWORTH
LEAD LEICESTER-MR. FREDERICKS; BLOUNT-MR. ABBEY; VARNEY-MR. RAE; TRESSILLIAN-MR. LANGLEY; ANTONY FOSTER-MR. WILLIAMS; LAMBOURNE-MR. RYDER JUN.; WAYLAND SMITH-MR. WATT; ELIZABETH-MRS. TYRER; AMY-MRS. RYDER; JANET FOSTER-MISS POOLE
SPEC TUESDAY; REVIVAL; J. DAVIDSON & CO. PRINTERS, 68, BROAD STREET, ABERDEEN

W12;131 THEA LONDON,TH.R.,DRURY LANE
DATE 2-MAR-1835
TYPE HISTORICAL PLAY
MAIN KENILWORTH
WORK KENILWORTH
LEAD LEICESTER-MR. COOPER; VARNEY-MR. G. BENNETT; BLOUNT-MR. AYLIFFE; TRESSILLIAN-MR. KING; WAYLAND SMITH-MR. HARLEY; LAMBOURNE-MR WEBSTER;ANTONY FOSTER-MR. MATTHEWS; ELIZABETH-MRS SLOMAN; AMY ROBSART-MISS E.TREE; JANET FOSTER-MISS KENNETH
SPEC MONDAY; "FIRST TIME THIS SEASON"

W12;133 THEA CORK,CIRCUS ROYAL,MARY STREET
DATE 11-NOV-1836
TYPE EQUESTRIAN
MAIN QUEEN ELIZABETH; OR THE PRINCELY SPORTS AT KENILWORTH
WORK KENILWORTH (REMOTE)
LEAD LEICESTER-MR. WILD; BURLEIGH-MR. HUGHES; SUSSEX-MR. HULSE; CHAMBERLAIN-MR. POWELL; CECIL-MR. PADDINGTON; RALEIGH-MR. COTTRELL; ELIZABETH-MRS BATTY; DUCHESS OF RUTLAND-MRS. MOSELEY; COUNTESS OF NOTTINGHAM-MRS. HUGHES; LADY ADELINE CECIL-MRS. FANQUE; COUNTESS OF SOUTHAMPTON-MRS. FULLER
SPEC FRIDAY, ALSO ON SATURDAY 12TH "FOR THE 5TH & 6TH TIME"

W12;134 THEA LONDON,TH.R.,DRURY LANE
DATE 15-MAY-1837
TYPE HISTORICAL DRAMA
SUPP KENILWORTH
WORK KENILWORTH
LEAD LEICESTER-MR. COOPER; BLOUNT-MR. HENRY; VARNEY-MR. DIDDEAR; TRESSILLIAN-MR. BRINDAL; ANTONY FOSTER-MR. MATHEWS; LAMBOURNE-MR. BEDFORD; WAYLAND SMITH-MR. MEADOWS; ELIZABETH -MISS HUDDART; AMY ROBSART-MISS TAYLOR; JANET FOSTER-MRS. HUMBY
SPEC MONDAY; G.A. OUT-MADAME SCHROEDER DEVRIENT (OPERA SINGER)

W12;135 THEA LONDON,TH.R.,DRURY LANE
DATE 19-MAY-1838
TYPE HISTORICAL DRAMA
MAIN KENILWORTH!
WORK KENILWORTH
LEAD LEICESTER-MR. COOPER; BLOUNT-MR. F. COOKE; VARNEY-MR. H. COOKE; TRESSILLIAN-MR. KING; ANTHONY FOSTER-MR. W. BENNETT; LAMBOURNE-MR. MCIAN; WAYLAND SMITH-MR. COMPTON; ELIZABETH-MRS LOVELL; AMY ROBSART-MRS TERNAN; JANET FOSTER-MISS POOLE
SPEC SATURDAY

W12;136 THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
DATE 13-JUN-1857
TYPE DRAMA
SUPP KENILWORTH OR THE DAYS OF GOOD QUEEN BESS
WORK KENILWORTH
LEAD LEICESTER-MR. F. DEWAR; VARNEY-MR. R. TINDELL; TRESILIAN [SIC]-MR. WARDEN; LAMBOURNE-MR. C. STEYNE; ANTONY FOSTER-MR. E. JONES; ELIZABETH-MISS CLEAVER; AMY ROBSART-MISS A. MARKHAM; JANET FOSTER-MISS E. WEBB
SPEC SATURDAY; BENEFIT-MR. T. MEAD (S.M.)

W12;137 THEA LONDON,TH.R.,DRURY LANE
DATE 17-OCT-1870
TYPE ROMANTIC DRAMA
ACTS 4
MAIN AMY ROBSART
AUTH ANDREW HALLIDAY
COMP W. C. LEVEY
WORK KENILWORTH
LEAD LEICESTER-MR. J.B. HOWARD; SUSSEX-MR. DOUGLAS; TRESSILIAN-MR. MORTON TAVARES; VARNEY-MR. T.C. KING; LAMBOURNE-MR. BRITTAIN WRIGHT; WAYLAND SMITH-MR. MORELAND; TONY FOSTER-MR. H. CLIFFORD; FLIBBERTIGIBBET-MR. FRED VOKES; AMY ROBSART-MISS NEILSON; ELIZABETH-MISS F. ADDISON; JANET FOSTER-MISS ROSINA VOKES
SPEC MONDAY; POSSIBLE DATE QUERY INCOMPLETE-FORD IDENTIFIES;

W12;138 THEA LONDON,ROYAL STRAND THEATRE
DATE 14-FEB-1859
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH OR YE QUEENE, YE EARLE, AND YE MAYDENNE
WORK KENILWORTH
LEAD ELIZABETH-MRS. SELBY; LEICESTER-MISS M. TERNAN; AMY ROBSART-MISS M. OLIVER; RALEIGH-MISS M. WILSON; TRESSILIAN-MISS C. SAUNDERS; SUSSEX-MISS LAVINE; JANET-MISS E. WILTON; VARNEY-MR. J. CLARKE; WAYLAND SMITH-MR. J. BLAND; LAMBOURNE-MR. TURNER; TONY FOSTER-MR. POYNTER; GOSLING-MR. CHATER
SPEC MONDAY, ALSO ON TUES 15TH AND WED 16TH "48TH, 49TH AND 50TH TIMES"; RUN; CROSS-DRESSING

W12;139 THEA LIVERPOOL,PRINCE OF WALES
DATE 9-MAY-1800
TYPE COMIC OPERATIC EXTRAVAGANZA
SUPP KENILWORTH OR, YE QUEENE, YE EARLE, AND YE MAYDENNE
AUTH ANDREW HALLIDAY
WORK KENILWORTH
LEAD ELIZABETH-MR. LIONEL BROUGH; LEICESTER-MISS BESSIE HARDING; AMY ROBSART-MISS TERESA FURTADO; RALEIGH-MISS CLARA WESTON; TRESILLIAN-MISS MARY WILMOT; SUSSEX-MISS ALINE; JANET-MISS JESSIE ANSTISS; VARNEY-MR. EDWARD SAKER; WAYLAND SMITH-MISS A. MARKHAM; LAMBOURNE-MR. G.P. GRAINGER; TONY FOSTER-MR. HILL
SPEC TUESDAY; "THE FOOTLIGHTS" PROGRAMME; "RE-WRITTEN AND REGENERATED EXPRESSLY FOR THIS THEATRE BY ANDREW HALLIDAY"; DATE QUERY INCOMPLETE; CROSS-DRESSING; G.A.-MISS TERESA FURTADO

W12;140 THEA LONDON,AVENUE THEATRE
DATE 19-DEC-1885
TYPE FAIRY BURLESQUE EXTRAVAGANZA
ACTS 3
MAIN KENILWORTH
AUTH R. REECE AND H.B. FARNIE
WORK KENILWORTH
LEAD LEICESTER-MISS VIOLET CAMERON; RALEIGH-MISS P. BROUGHTON; SUSSEX-MISSE. BROUGHTON; TRESSILIAN-MISS M. DE BRAHAM; AMY ROBSART-MISS L.LINDEN; FLIBBERTIGIBBET-MISS K. JAMES; JANET FOSTER-MISS M. WENTWORTH; THE GOODFAY, STAR ONE-MISS N. HARDINGE; ELIZABETH-MR. J.J. DALLAS;
SPEC DATE QUERY-SEE FORD FOR DATE; PROGRAMME; NEW SCENERY, COSTUMES, ETC.; CROSS-DRESSING;

W12;141 THEA LONDON,TH.R.,DRURY LANE
DATE 5-DEC-1870
TYPE DRAMA
ACTS 4
MAIN AMY ROBSART
AUTH ANDREW HALLIDAY
COMP W.C. LEVEY
WORK KENILWORTH
LEAD AS AT 17-OCT-1870 (SEE W12;137)
SPEC MONDAY; PROGRAMME; RUN-" & DURING THE WEEK"

W12;142 THEA BRIGHTON,TH.R.
DATE 8-SEP-1869
TYPE BURLESQUE
SUPP KENILWORTH OR, YE QUEENE, YE EARLE, & YE MAYDENNE
WORK KENILWORTH
LEAD ELIZABETH-MR. H. LEIGH; LEICESTER-LADY DON; AMY ROBSART-MISS C. WESTON; RALEIGH-MISS M. TAYLOR; TRESSILIAN-MISS MARION; SUSSEX-MISS E. WOOLGAR; JANET-MISS MELDRITH; VARNEY -MR. H. NYE CHART; WAYLAND SMITH-MR. HARRY COX; LAMBOURNE-MR. NEEDHAM; TONY FOSTER-MR. A. BISHOP; GOSLING-MR. COWDEREY
SPEC WEDNESDAY; BILL ALSO COVERS THURSDAY 9TH SEPTEMBER; G.A.-LADY DON; "FOR THE LAST TIME"; CROSS-DRESSING;BILL HEADED "NEW" TH.R.

W13;6 THEA LONDON,TH.R.,DRURY LANE
DATE 15-JAN-1822
TYPE SERIOUS DRAMA
MAIN THE PIRATE
AUTH W. DIMOND (FORD)
WORK PIRATE
LEAD MR.COOPER,MR.PENLEY,MR.POPE,MR.MUNDEN,MR.LOVEDAY,MR.GATTIE,MR. HARLEY, MADAME VESTRIS,MISS CUBITT,MRS.BLAND,MISS POVEY,MISS TREE,MRS.W.WEST
SPEC TUESDAY;"FIRST TIME";FIRST PRODUCTION;NEW SCENERY,COSTUMES,ETC.

W13;7 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 21-FEB-1823
TYPE MELO-DRAMA
ACTS 3
MAIN THE PIRATE
WORK PIRATE
LEAD MAGNUS TROIL-MR.FORRESTER;BASIL MERTON-MR.ANDERSON;MORDAUNT MERTON-MR.BING;CLEVELAND-MR.ANGUS;CLAUD HALCRO-MR. ROBERTSON;TRIPTOLEMUS-MR.STANLEY;MINNA TROIL-MRS.ANGUS; BRENDA TROIL-MISS CLEAVER(MISS MUNDAY BEING ILL);NORNA-MRS. STANLEY;BARBARA YELLOWLEY-MRS.POWER;SNAILSFOOT-MR.H.JOHNSTON
SONG "THE RED,RED ROSE","FAREWELL TO NORTHMAVEN","ADIEU,DEAREST MAID, I ADORE THEE"-MR.BING;"ANOTHER GLASS,AND THEN"-MR.STANLEY
SPEC FRIDAY;"SECOND NIGHT OF THE PIRATE";RUN-"EVERY EVENING UNTIL FURTHER NOTICE";"AS PERFORMED AT THE OLYMPIC THEATRE";NEW SCENERY.

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W13;8   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-MAR-1824
        TYPE MELO-DRAMATIC PLAY
        ACTS 5
        MAIN THE PIRATE OR THE REIMKENNAR OF ZETLAND
        AUTH J.W.CALCRAFT (FORD)
        WORK THE PIRATE
        LEAD MAGNUS TROIL-MR.LYNCH;BASIL MERTOUN-MR.FAULKENER;MORDAUNT-
             MR. PRITCHARD;CLAUD HALCRO-MR.MASON;TRIPTOLEMUS-MR.DENHAM;
             SNAILSFOOT-MR. MACKAY;CLEVELAND-MR.CALCRAFT;BUNCE-MR.
             MURRAY;MINNA-MRS.H.SIDDONS; BRENDA-MISS HALFORD;BARBARA
             YELLOWLEES-MRS.NICOL;NORNA-MRS.RENAUD
        SPEC MONDAY;"FIRST NIGHT";FIRST PRODUCTION

W13;9   THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 4-MAR-1825
        TYPE MELO-DRAMATIC ROMANCE
        MAIN THE PIRATE
        AUTH DIBDIN
        WORK PIRATE
        LEAD MERTOUN-MR.GANN;MORDAUNT-MR.CLIFTON;MAGNUS TROIL-MR.
             MITCHELL; CLEVELAND-MR.SHERIDAN;BUNCE-MR.CROLEY;CLAUD HALCRO
          -MR.BERRIMAN; TRIPTOLEMUS-MR.BURROUGHS;SNAILSFOOT-MR.
             WILLIAMS;NORNA-MISS EDMISTON; MINNA-MISS M.RYDER;BRENDA-
             MISS RYDER;BARBARA YELLOWLEY-MRS.MITCHELL
        SPEC FRIDAY;"RECEIVED LAST NIGHT WITH DECIDED SUCCESS"

W13;11  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-MAY-1825
        TYPE NATIONAL PLAY
        MAIN THE PIRATE OR THE REIMKENNAR OF ZETLAND
        WORK PIRATE
        LEAD AS AT 29-MAR-1824 (SEE W13;8) EXCEPT,BASIL MERTOUN-MR.LEE;
             MORDAUNT-MR.MORTIMAR;CLEVELAND-MR.PRITCHARD;BRENDA-MISS DYER
        SPEC THURSDAY;BENEFIT-MRS.RENAUD;"FIRST TIME THIS SEASON"

W13;19  THEA LONDON,SURREY THEATRE
        DATE 4-JUL-1822
        TYPE MELO-DRAMA
        ACTS 3
        MAIN THE FORTUNES OF NIGEL,OR KING JAMES 1 AND HIS TIMES.
        AUTH MR.BALL (FITZBALL-SEE FORD)
        COMP ERSKINE
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.BENGOUGH;NIGEL-MR.BURROUGHS;HUNTINGLEN-MR.
             CHAPMAN; DALGARNO-MR.COOKE;MALGROWTHER-MR.NICHOLSON;GEORGE
             HERIOT-MR.GOMERY; BUCKINGHAM-MR.HEMMINGS;RICHIE-MR.WESTON;
             TRAPBOIS-MR.BUCKINGHAM; MARGARET-MISS P.RAMSAY;LADY HERMIONE
          -MRS.EDEN;MARTHA-MISS BENCE; MRS.CHRISTIE-MISS GLOVER
        SONG "WHAT AVAIL" TO THE AIR OF "DONALD"-MISS P.GLOVER;"AULD ROBIN
             GREY"-MISS GLOVER
        SPEC THURSDAY;DATE QUERY INCOMPLETE-PENCILLED NOTE IDENTIFIES,FORD
             CONFIRMS; "THE 12TH TIME IN ANY THEATRE";FIRST PRODUCTION;RUN-
             ALSO ON FRIDAY 5TH, AND SATURDAY 6TH;NEW SCENERY,COSTUMES,ETC..
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W13;20  THEA LONDON,SURREY THEATRE
        DATE 30-JAN-1823
        TYPE MELO-DRAME
        ACTS 3
        MAIN THE FORTUNES OF NIGEL OR KING JAMES  &  HIS TIMES
        AUTH MR.BALL (FITZBALL-FORD)
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.BENGOUGH;NIGEL-MR.BURROUGHS;HUNTINGLEN-MR.
             ROBERTS; MALGROWTHER-MR.ADCOCK;GEORGE HERIOT-MR.JERVIS;
             BUCKINGHAM-MR.SMITH; RICHIE-MR.LAWRENCE;TRAPBOIS(DOUBLES
             JOHN CHRISTIE)-MR.DAVIDGE;DALGARNO-MR.GALE;MARGARET RAMSAY-
             MRS.PINDAR "FIRST TIME";LADY HERMIONE-MISS EDMISTON;MARTHA
             TRAPBOIS-MISS BENCE;MRS.CHRISTIE-MISS JONAS
        SPEC THURSDAY;RUN "AND DURING THE WEEK";

W13;21  THEA MANCHESTER,QUEEN'S THEATRE [A]
        DATE 6-DEC-1831
        TYPE MELO-DRAMA
        MAIN THE FORTUNES OF NIGEL;OR KING JAMES THE FIRST  &  HIS TIMES
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.NEVILLE;TRAPBOIS-MR.BEVERLY;NIGEL-MR.
             HAMILTON;DALGARNO-MR.PRESTON;MALGROWTHER-MR.GRAINGER;GEORGE
             HERIOT-MR.CARR;BUCKLNGHAM-MR.HARDING;RICHIE-MR.CARTER;LADY
             HERMIONE-MISS CROFTON;MARGARET RAMSAY-MISS RAE;MARTHA
             TRAPBOIS-MRS.WATSON;MRS.CHRISTIE-MISS LEE
        SPEC TUESDAY;QUERY CITY,PRINTED BY "J.PHENIX";BENEFIT-MR.HAMILTON

W13;22  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 31-JAN-1823
        TYPE PLAY
        ACTS 5
        MAIN NIGEL;OR,THE CROWN JEWELS
        AUTH I.POCOCK (FORD)
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.BARTLEY;BUCKINGHAM-MR.HUNT;DALGARNO-MR.C.
             KEMBLE;NIGEL-MR.ABBOTT;GEORGE HERIOT-MR.EGERTON;TRAPBOIS-
             MR.BLANCHARD;JENKIN VINCENT-MR.HORREBOW(INDISTINCT);PEPPERCOLE
          -MR.FARLEY;MARGARET RAMSAY-MISS FOOTE;MARTHA TRAPBOIS-MISS
             LACY;SKOURLIE-MR.W.FARREN
        SPEC FRIDAY;FIRST PRODUCTION;"3D TIME";NEW SCENERY,COSTUMES,ETC..

W13;23  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 28-JAN-1823
        TYPE PLAY
        ACTS 5
        MAIN NIGEL;OR,THE CROWN JEWELS
        LEAD AS AT 31-JAN-1823 (SEE W13;22) EXCEPT,JENKIN VINCENT-MR.COMER
        SPEC TUESDAY;"THE THEATRICAL OBSERVER"NO.374;"FIRST TIME";JOURNAL HAS
             ARTICLE ON THE PLAY AND MENTIONS PARTICULARLY ITS' USE OF BLANK
             VERSE,AND DIFFERENCES FROM OTHER "WAVERLEY" ADAPTATIONS,IE."A
             MERE THEATRICAL EDITION OF A NOVEL."
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W13;24  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-FEB-1823
        TYPE OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY/FORTUNES OF NIGEL (SEE SPEC)
        LEAD SIR FREDERICK-MR.EGERTON;RASHLEIGH-MR.ABBOTT;OWEN-MR.
             BLANCHARD; FRANCIS-MR.DURUSET;ROB ROY-MR.YATES;DOUGAL-MR.
             COMER;BAILLIE-MR.W. FARREN;DI VERNON-MISS M.TREE;HELEN-MRS.
             FAUCIT
        SPEC TUESDAY;"THE THEATRICAL OBSERVER"NO.380,CONTAINS REVIEW OF
             "NIGEL"; "OR,THE CROWN JEWELS" AT COVENT GARDEN;SEE ALSO W8;63A
             DOUBLED BILL

W13;25  THEA LIVERPOOL,TH.R.
        DATE 18-AUG-1823
        TYPE PLAY
        MAIN NIGEL;OR,THE CROWN JEWELS
        WORK FORTUNES OF NIGEL
        LEAD SKOURLIE-MR.W.FARREN;TRAPBOIS-MR.MEADOWS;HILDEBRAD-MR.
             TAYLOR;KING JAMES-MR.PORTEUS;BUCKINGHAM-MR.LEAVES;DALGARNO-
             MR.VANDENHOFF;NIGEL-MR.BASS;GEORGE HERIOT-MR.MCGIBBON;
             PEPPERCOLE-MR.ANDREWS;JENKIN VINCENT-MR.J.BENWELL;MARGARET
             RAMSAY-MISS ROCK;MARTHA TRAPBOIS-MRS.FAUCIT
        SPEC MONDAY;G.A. OUT-MR.GATTIE

W13;26  THEA RICHMOND,KING'S THEATRE
        DATE 13-AUG-1824
        TYPE PLAY
        MAIN NIGEL;OR,THE CROWN JEWELS
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.KLANERT;NIGEL-MR.COURTNEY;BUCKINGHAM-MR.
             TURNER;DALGARNO-MR.FITZHARRIS;GEORGE HERIOT-MR.COOKE;
             TRAPBOIS-MR.ATWOOD;PEPPERCOLE-MR.LOCKWOOD;JENKIN VINCENT-MR.
             BAYARD;SKOURLIE-MR.KEENE;MARGARET RAMSAY-MRS.WILKINS;MARTHA
          -MISS WILKINS;
        SPEC FRIDAY;NEW SCENERY,COSTUMES,ETC.;

W13;28  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-FEB-1823
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT,OR THE FORTUNES OF NIGEL
        AUTH W.A.MURRAY (FORD)
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.DENHAM;BUCKINGHAM-MR.GORDON;HUNTINGLEN-MR.
             FAULKNER; NIGEL-MR.PRITCHARD;DALGARNO-MR.CALCRAFT;GEORGE
             HERIOT-MR.MURRAY; RICHIE-MR.MACKAY;COLEPEPPER-MR.BLAND;
             TRAPBOIS-MR.MASON;LADY HERMIONE-MRS.EYRE;MARGARET RAMSAY-
             MRS.H.SIDDONS;MARTHA TRAPBOIS-MRS.RENAUD
        SPEC SATURDAY;"FOR THE 11TH TIME IN THIS THEATRE"

W13;29  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-NOV-1823
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT,OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LEAD AS AT 22-FEB-1823 (SEE W13;28) EXCEPT,BUCKINGHAM-MR.WYNN;
             GEORGE HERIOT-MR.LYNCH;COLEPEPPER-MR.STANLEY;MARGARET RAMSAY
          -MRS.STANLEY
        SPEC FRIDAY
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W13;30  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-JAN-1824
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT,OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.DENHAM;BUCKINGHAM-MR.WYNN;HUNTINGLEN-MR.
             FAULKNER; NIGEL-MR.PRITCHARD;DALGARNO-MR.CALCRAFT;GEORGE
             HERIOT-MR.LYNCH;RICHIE-MR.MACKAY;COLEPEPPER-MR.STANLEY;
             TRAPBOIS-MR.MASON;LADY HERMOINE-MRS.EYRE;MARGARET RAMSAY-
             MRS.STANLEY;MARTHA-MRS.RENAUD
        SPEC THURSDAY

W13;31  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-FEB-1824
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN GEORGE HERIOT,OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LEAD AS AT 1-JAN-1824 (SEE W13;30)
        SPEC TUESDAY

W13;32  THEA MANCHESTER,NEW PAVILION,SPRING GARDENS
        DATE 3-AUG-1825
        TYPE MELO-DRAME
        SUPP THE FORTUNES OF NIGEL!OR,THE DAYS OF KING JAMES
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.LOVEDAY;DALGARNO-MR.GILES;GEORGE HERIOT-MR.
             YOUNG;NIGEL-MR.BREWER;RICHIE-MR.DONALDSON;BUCKINGHAM-MR.
             BYWATER;TRAPBOIS-MR. BUCKINGHAM;LADY HERMIONE-MRS.JACKSON;
             MARGARET RAMSAY-MRS.LOVEDAY; MARTHA TRAPBOIS-MRS.YOUNG
        SPEC WEDNESDAY,ALSO ON FRIDAY 5TH AND SATURDAY 6TH;"AS PERFORMED AT
             THE COBURG  &  SURREY THEATRES";"PRINTED BY J.PHENIX,NO.12,
             BOW-STREET."

W13;33  THEA UNKNOWN,TH.R.
        DATE 5-JUN-1826
        TYPE HISTORICAL PLAY
        MAIN KING JAMES I,OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.WILLIAMS;HUNTINGLEN-MR.HAMERTON;BUCKINGHAM-
             MR.BARRY; NIGEL-MR.BRINDAL;DALGARNO-MR.TALBOT;GEORGE HERIOT
          -MR.SOUTHWELL;RICHIE-MR.CALCRAFT;LADY HERMIONE-MISS
             STANFIELD(MAY BE "STANSFIELD);MRS. CHRISTIE-MRS.BROAD;MARGARET
             RAMSAY-MISS JARMAN;COLEPEPPER-MR.BROUGH; TRAPBOIS-MR.
             SMOLLET;MARTHA-MRS.VAUGHAN
        SPEC MONDAY;QUERY CITY;
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W13;34  THEA LONDON,TH.R.,DRURY LANE
        DATE 5-OCT-1868
        TYPE DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        COMP W.C.LEVEY
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.PHELPS;PRINCE CHARLES-MR.TEMPLE;BUCKINGHAM-
             MR.F.CHARLES;DALGARNO-MR.H.SINCLAIR;NIGEL-MR.E.PRICE;GEORGE
             HERIOT-MR.ADDISON; RAMSAY-MR.J.JOHNSTONE;RICHIE-MR.G.
             CUMMING;COLEPEPPER-MR.W.MCINTYRE;TRAPBOIS-MR.PHELPS(DOUBLES);
             LADY HERMIONE-MISS E.STUART; MARGARET RAMSAY-MISS HEATH;
             MARTHA-MISS F.ADDISON
        SPEC MONDAY;RUN "EVERY EVENING UNTIL FURTHER NOTICE";FIRST
             PRODUCTION; NEW SCENERY,COSTUMES,ETC.;PROGRAMME

W13;35  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-MAR-1869
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.G.CUMMING;PRINCE CHARLES-MR.SLOANE;BUCKINGHAM
          -MR.T. PERCY;DALGARNO-MR.G.ROBINSON;NIGEL-MR.J.B.HOWARD;
             GEORGE HERIOT-MR.W.H.WALLACE;RAMSAY-MR.J.GRAY;MALAGROWTHER-
             MR.BARR;RICHIE-MR.R.S.PILLANS;COLEPEPPER-MR.R.NORMAN;
             TRAPBOIS-MR.MCINTYRE;LADY HERMIONE-MISS A. ADAMS;MARGARET
             RAMSAY-MISS M.RHODES;DAME URSULA-MRS.F.MATHEWS;MARTHA-MISS
             M.BILLINGS
        SPEC MONDAY,ALSO ON TUESDAY 23RD,WEDNESDAY 24TH;POSSIBLE DATE QUERY
             INCOMPLETE-TEXT IDENTIFIES;FIRST TIME IN THIS CITY;G.A. MR.
             CUMMING,MR.MCINTYRE,MRS.F. MATHEWS;NEW SCENERY;"PRODUCED IN THE
             AUTUMN OF LAST YEAR AT THE THEATRE-ROYAL,DRURY LANE."

W13;36  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-APR-1869
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LEAD AS AT 22-MAR-1869 (SEE W13;35) EXCEPT,KING JAMES-MR.J.JOHNSTONE
        SPEC MONDAY, ALSO TUESDAY 13TH;RUN-"LAST TWO NIGHTS";BENEFIT-MR.A.
             HALLIDAY;

W13;39  THEA LONDON,PRINCESS'S THEATRE
        DATE 6-MAR-1871
        TYPE HISTORICAL AND SENSATIONAL DRAMA
        ACTS 3
        MAIN KING O'SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES AND TRAPBOIS-MR.PHELPS;PRINCE CHARLES-MR.H.
             WESTLAND; BUCKINGHAM-MR.H.CRELLIN;DALGARNO-MR.HAYWELL;NIGEL
          -MR.J.CLAYTON;GEORGE HERIOT-MR.JAMES JOHNSTONE;RAMSAY-MR.C.
             F.MARSHALL;MALAGROWTHER-MR.A. TAPPING;RICHIE-MR.H.CLIFFORD;
             COLEPEPPER-MR.W.BRUTON;LADY HERMIONE-MISS A.MERTON;MARGARET
             RAMSAY-MISS R.LECLERCQ;MARTHA-MISS E.STUART.
        SPEC MONDAY,ALSO WEDNESDAY 8TH AND FRIDAY 9TH;G.A.-MR.PHELPS.
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W13;40 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-APR-1884
TYPE ROMANTIC DRAMA
ACTS 3
MAIN KING O'SCOTS
SUPP OVERTURES-"GUY MANNERING"-BISHOP, AND "NIGEL"-THEO.HYSLOP
AUTH ANDREW HALLIDAY
WORK FORTUNES OF NIGEL/GUY MANNERING (SPEC)
LEAD KING JAMES-J.R.BURT;PRINCE CHARLES-A.S.DEWAR;BUCKINGHAM-F. C.DURRANT; DALGARNO-A.B.BOAK;MALAGROWTHER-JOHN GARLAND; GEORGE HERIOT-W.M. MCLACHLAN;NIGEL-R.S.HORSLEY;RICHIE-A.Y. RITCHIE;COLEPEPPER-S.T.VINE; TRAPBOIS-E.M.ROYLE;MARGARET RAMSAY-MISS NELLIE PETRIE;MARTHA-MISS MAIR;LADY HERMIONE-MISS KUNZ
SPEC WEDNESDAY;DATE CONFIRMED-W7;167;AMATEUR;SPECIAL OCCASION-EDINBURGH UNIVERSITY TERCENTENARY COMMEMORATION;FAVOURITE MUSIC

W13;42 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-FEB-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LEAD AS AT 22-FEB-1823 (SEE W13;28)
SPEC FRIDAY;"6TH TIME IN THIS THEATRE"-RUN;

W13;43 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-NOV-1823
TYPE HISTORICAL PLAY
ACTS 5
MAIN GEORGE HERIOT, OR, THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LEAD AS AT 21-NOV-1823 (SEE W13;29)
SPEC MONDAY

W13;44 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-JUN-1824
TYPE NATIONAL PLAY
MAIN GEORGE HERIOT OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LEAD AS AT 1-JAN-1824 (SEE W13;30)
SPEC TUESDAY;BENEFIT-MR.DENHAM

W13;46 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-DEC-1824
TYPE PLAY
MAIN GEORGE HERIOT OR THE FORTUNES OF NIGEL
WORK FORTUNES OF NIGEL
LEAD KING JAMES-MR.DENHAM;BUCKINGHAM-MR.J.H.MASON;HUNTINGLEN-MR. LEE;NIGEL-MR.MONTIMAR;DALGARNO-MR.PRITCHARD;GEORGE HERIOT-MR.LYNCH;RICHIE-MR. MACKAY;COLEPEPPER-MR.STANLEY;TRAPBOIS-MR.MASON;LADY HERMIONE-MRS. EYRE;(MRS)MARGARET RAMSAY-MRS. STANLEY;MARTHA-MRS.RENAUD
SPEC FRIDAY;"FIRST TIME THIS SEASON";G.A. OUT-MISS CLARA FISHER

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W13;47  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-MAY-1827
        TYPE NATIONAL PLAY  &  OPERA
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        SUPP GUY MANNERING OR THE GIPSY'S PROPHECY
        WORK FORTUNES OF NIGEL/GUY MANNERING
        LEAD KING JAMES  &  DANDIE-MR.DENHAM;BUCKINGHAM  &  GABRIEL-MR.
             HARROLD;HUNTIN-GLEN-MR.TAYLOR;NIGEL-MR.MONTAGUE STANLEY;
             DALGARNO  &  COL.MANNERING-MR. PRITCHARD;GEORGE HERIOT  &  GLOSSIN
          -MR.LYNCH;RICHIE  &  DOMINIE-MR. MACKAY;COLEPEPPER-MR.STANLEY;
             TRAPBOIS  &  MUCKLETHRIFT-MR.MASON;BERTRAM-MR.THORNE;
             HILDEBROD  &  HATTERAICK-MR.MURRAY;LADY HERMIONE-MRS.EYRE;
             MARGARET RAMSAY(MRS)-MRS.STANLEY;MRS.CHRISTIE  &  FLORA-MISS
             EYRE; MARTHA  &  MEG MERRILIES-MRS.RENAUD;JULIA-MISS TUNSTALL;
             LUCY-MISS NOEL
        SONG "IN THE COURSE OF THE EVENING";"THE FLOWERS OF THE FOREST","CAM
             'YE BY ATHOL","KATHLEEN O'MORE","REST THEE BABE","THE BIRKS OF
             ABERFELDY"-MISS NOEL","BLUE BONNETS","BE MINE,DEAR MAID","WILLIE
             BREW'D","ECHO DUET"WITH MISS TUNSTALL-MR.THORNE;"THE LAIRD O'
             COCKPEN"-MR.MACKAY
        SPEC TUESDAY;COMBINATION;BENEFIT-MR.DENHAM

W13;48  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-OCT-1827
        TYPE PLAY
        ACTS 5
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LEAD AS AT 8-MAY-1827 (SEE W13;47) EXCEPT,GEORGE HERIOT-MR.MURRAY;
             MRS.CHRISTIE-MISS MURRAY;
        SPEC TUESDAY;COMING ATTRACTIONS LISTED INCLUDE A PRODUCTION OF "ROB
             ROY" ON THURSDAY 18TH-THE CAST IS GIVEN.

W13;48R THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-MAR-1828
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.DENHAM;NIGEL-MR.MONTAGUE STANLEY;DALGARNO-MR.
             PRITCHARD;GEORGE HERIOT-MR.MURRAY;RICHIE-MR.MACKAY;
             COLEPEPPER-MR.STANLEY; TRAPBOIS-MR.MASON;LADY HERMIONE-MRS.
             EYRE;MARGARET RAMSAY(MRS)-MRS. STANLEY;MRS.CHRISTIE-MISS
             MURRAY;MARTHA TRAPBOIS-MRS.RENAUD.
        SPEC TUESDAY;"FIRST TIME THIS SEASON";QUERY COMPRESSED;SPECIAL
             OCCASION-NON-APPEARANCE OF G.A. MR.MATHEWS FORCES CHANGE OF
             BILL.

W13;49  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-NOV-1828
        TYPE NATIONAL PLAY
        ACTS 3
        MAIN GEORGE HERIOT
        WORK FORTUNES OF NIGEL
        LEAD AS AT 18-MAR-1828 (SEE W13;48R) EXCEPT,MRS.CHRISTIE-MISS ANN
             MURRAY; GEORGE HERIOT-MR.MATHEWS;ALSO,BUCKINGHAM-MR.COLLIER
             (CHARACTER UNLISTED ON W13;48R)
        SPEC MONDAY;QUERY COMPRESSED;
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W13;50 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-JAN-1829
TYPE NATIONAL PLAY
ACTS 3
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LEAD AS AT 17-NOV-1828 (SEE W13;49)
SPEC TUESDAY;QUERY COMPRESSED

W13;51 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-FEB-1829
TYPE NATIONAL PLAY/DRAMA
MAIN GEORGE HERIOT OR THE FORTUNES OF NIGEL
SUPP THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARDS
WORK FORTUNES OF NIGEL/HEART OF MID-LOTHIAN
LEAD GEORGE HERIOT AS AT 17-NOV-1828 (SEE W13;49); ARGYLE-MR.JONES; STAUNTON-MR.MONTAGUE STANLEY;DUMBIEDIKES-MR. MACKAY; RATCLIFFE-MR.DENHAM;QUEEN CAROLINE-MRS.RENAUD;JEANIE-MISS MASON;EFFIE-MRS.GRAY;MADGE-MRS. STANLEY
SPEC TUESDAY;COMBINATION;BILL MAKES SPECIAL MENTION OF HARD TIMES FACING THE THEATRES.

W13;52 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-MAY-1830
TYPE NATIONAL PLAY/DRAMA
MAIN GEORGE HERIOT OR THE FORTUNES OF NIGEL (3 ACTS)
SUPP CHARLES EDWARD, OR THE LAST OF THE STUARTS
WORK FORTUNES OF NIGEL/WAVERLEY(ALIEN)
LEAD KING JAMES & SIR ALEXANDER-MR.DENHAM;BUCKINGHAM & O'NIELL-MR. M.RAE; NIGEL & CAPT.DARLTON-MR.MONTAGUE STANLEY;DALGARNO & PRINCE CHARLES-MR. PRITCHARD;GEORGE HERIOT & GENERAL CAMPBELL -MR.MATHEWS;RICHIE & MALCOLM-MR.MACKAY;TRAPBOIS & LIEUT. STANDARD-MR.MCGREGOR;COLEPEPPER-MR.STANLEY; LADY HERMIONE-MRS.MATHEWS;MARGARET RAMSAY & LADY MACDONALD-MRS.STANLEY;MRS. CHRISTIE & JANET-MISS MARY MURRAY;MARTHA-MRS.EYRE;FLORA MACDONALD-MISS WESTON
SONG "THE LANDING OF PRINCE CHARLIE","CAM' YE BY ATHOL"-MISS PHILLIPS.
SPEC THURSDAY;COMBINATION;"FIRST TIME THIS SEASON"-GEORGE HERIOT

W13;53 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-MAY-1832
TYPE PLAY
MAIN GEORGE HERIOT
WORK FORTUNES OF NIGEL
LEAD KING JAMES-MR.POWER;BUCKINGHAM-MR.FAUCIT;NIGEL-MR.BEVAN; DALGARNO-MR.PRITCHARD;GEORGE HERIOT-MR.ROBERTS;RICHIE-MR. MACKAY;COLEPEPPER-MR.STANLEY;TRAPBOIS-MR.MASON;LADY HERMIONE -MRS.EYRE;MARGARET RAMSAY(MRS)-MRS.FAUCIT;MRS.CHRISTIE-MISS MURRAY;MARTHA-MRS.STANLEY
SPEC TUESDAY;BENEFIT-R.MACKAY

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W13;54  THEA LONDON,VICTORIA THEATRE
        DATE 1-DEC-1842
        TYPE MELO-DRAMATIC ROMANCE
        ACTS 3
        MAIN FORTUNES OF NIGEL, OR KING JAMES THE FIRST  &  HIS TIMES
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.DALE;DALGARNO-MR.SEAMAN;NIGEL-MR.E.F.
             SAVILLE; MALGROWTHER-MR.HOWARD;GEORGE HERIOT-MR.WILTON;
             RICHIE-MR.GARDNER; BUCKINGHAM-MR.HITCHINSON[SIC];TRAPBOIS-
             MR.BUCKINGHAM;MARGARET RAMSAY-MISS MARTIN;MARTHA-MRS.G.LEE;
             MRS.CHRISTIE-MRS.SEAMAN(LADY HERMIONE'S APARTMENT IS LISTED AS
             A SCENE IN ACT II,BUT SHE IS NOT LISTED)
        SPEC THURSDAY;BENEFIT-MR.BUCKINGHAM;G.A. OUT-MISS VINCENT.

W13;55  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-MAR-1846
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN GEORGE HERIOT, OR THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LEAD KING JAMES-MR.MELROSE;BUCKINGHAM-MR.EBURNE;DALGARNO-MR.E.
             GLOVER;NIGEL-MR.WYNDHAM;GEORGE HERIOT-MR.REYNOLDS;RICHIE-
             MR.MACKAY;TRAPBOIS-MR.RAY;COLEPEPPER-MR.LLOYD;LADY HERMIONE
          -MISS J.ST.GEORGE;MARGARET RAMSAY (MRS)-MRS.LEIGH MURRAY;MRS.
             CHRISTIE-MRS.JOSEPHS;MARTHA-MISS CLEAVER.
        SPEC SATURDAY;REVIVAL-"FIRST TIME THESE TWO YEARS";G.A.-MR.
             MACKAY; G.A. OUT-MR.HENRY HALL(COMEDIAN)

W13;58  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 20-MAR-1823
        TYPE MELO DRAMA
        ACTS 3
        MAIN PEVERIL OF THE PEAK;OR, THE DAYS OF CHARLES II
        AUTH E.FITZBALL(FORD)
        COMP MR.JEWSON
        WORK PEVERIL OF THE PEAK
        LEAD KING CHARLES-MR.MUNRO;BUCKINGHAM-MR.J.MASON;ORMOND-MR.
             CHIPPENDALE;SIR JEFFERY-MR.FORRESTER;JULIAN-MR.ANGUS;MAJ.
             BRIDGENORTH-MR.ANDERSON; CHRISTIAN-MR.ANDREWS;HUDSON-
             MASTER W.STANLEY;COUNTESS DERBY-MRS.MUNRO;LADY PEVERIL-MRS.
             BRETTON;ALICE-MISS CLEAVER;FENELLA-MRS.ANGUS
        SPEC THURSDAY

W13;59  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 21-OCT-1826
        TYPE OPERA
        ACTS 3
        MAIN PEVERIL OF THE PEAK
        AUTH I.POCOCK(FORD)
        COMP MR.HORN
        WORK PEVERIL OF THE PEAK
        LEAD KING CHARLES-MR.SERLE;ORMOND-MR.FITZHARRIS;BUCKINGHAM-MR.
             POWER;SIR JEFFERY-MR.FAWCETT;JULIAN-MR.SAPIO;MAJ.BRIDGENORTH
          -MR.WARDE;TOPHAM-MR.MEADOWS;COUNTESS OF DERBY-MRS.FAUCIT;
             LADY PEVERIL-MRS.SLOMAN;ALICE-MISS PATON;FENELLA-MISS M.
             GLOVER
        SPEC SATURDAY;"NEVER ACTED";FIRST NIGHT;FIRST PRODUCTION;NEW SCENERY,
             COSTUMES,ETC..
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W13;61 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 26-DEC-1826
TYPE MELO-DRAMATIC PLAY
ACTS 3
MAIN PEVERIL OF THE PEAK
AUTH POCOCKE,ESQ.[SIC]
COMP MR.HORN
WORK PEVERIL OF THE PEAK
LEAD KING CHARLES-MR.ARMSTRONG;ORMOND-MR.HARROLD;BUCKINGHAM-MR. MONTAGUE STANLEY;SIR GEOFFRY-MR.MACKAY;JULIAN-MR.SINCLAIR; MAJ.BRIDGENORTH-MR. PRITCHARD;TOPHAM-MR.MASON;COUNTESS OF DERBY-MRS.RENAUD;LADY PEVERIL-MRS.EYRE;FENELLA-MRS.STANLEY; ALICE-MISS NOEL
SONG "THE BROAD-SWORDS OF OLD SCOTLAND"-MR.SINCLAIR;"EVEN AS THE SUN"-MISS NOEL
SPEC TUESDAY;G.A.-MR.SINCLAIR;"LATELY PRODUCED AT THE THEATRE-ROYAL,COVENT-GARDEN"

W13;62 THEA LONDON,TH.R.,COVENT GARDEN
DATE 21-JUN-1827
TYPE OPERA
MAIN PEVERIL OF THE PEAK
WORK PEVERIL OF THE PEAK
LEAD AS AT 21-OCT-1826 (SEE W13;59) EXCEPT,ALICE-MISS CAWSE(HER FIRST APPEARANCE IN THAT ROLE);BUCKINGHAM-MR.BAKER.
SONG "LOOK OUT,'TIS THE GOOD OLD KNIGHT","TO HORSE, NO MORE DELAY", "TROLL,TROLL, THE BONNY BROWN BOWL","THE POLE-STAR OF PEVERIL", "HOME,HOME","MAY HEAV'N PROTECT THIS HAPPY ISLE"-COMPANY, VARIOUS;"WHEN SORROW SPEEDS THE VENOM'D DART","O! I NEVER WILL MARRY A PURITAN LAD","MONARCH AND SIRE,TO THEE I BEND","WHEN FIRST HE WOO'D AND WON MY LOVE","AH,NEVER CAN MY HEART RESIGN" AND"SURROUNDED BY DANGER" WITH MR.SAPIO-MISS CAUSE;"MY FAIREST! MY DEAREST","TELL ME,O TELL ME,THOU MAIDEN DEAR","TIS SWEET TO HEAR"-MR.SAPIO.
SPEC THURSDAY;BENEFIT-MR.BLANCHARD

W13;64 THEA BRISTOL,TH.R.
DATE 23-DEC-1828
TYPE PLAY & OPERA
MAIN PEVERIL OF THE PEAK
SUPP GUY MANNERING;OR, THE GIPSY'S PROPHECY
WORK PEVERIL OF THE PEAK/GUY MANNERING
LEAD JULIAN & BERTRAM-MR.SAPIO;KING CHARLES & MANNERING-MR.I. SMITH;ORMOND & HATTERAICK-MR.CLARKSON;BUCKINGHAM-MR.PARKER; MAJ.BRIDGENORTH-MR.GRAY; SIR GEOFFRY & DANDIE-MR. HOLLINGSWORTH;TOPHAM & GLOSSIN-MR.GRAINGER; DOMINIC-MR.PERRY; COUNTESS OF DERBY-MISS GORDON;ALICE-MISS ATKINSON; FENELLA & FLORA-MRS.PARKER;LADY PEVERIL & MEG MERRILIES-MRS.MACREADY; JULIA-MISS LIONS;LUCY-MISS RICHARDS
SONG "IN THE COURSE OF THE EVENING"-"THE SHEPHERD'S REED","SMILE, AGAIN,MY BONNY LASSY","OFT IN THE STILLY NIGHT","BLUE BONNETS", "SCOTS WHA HAE","NOW HOPE, NOW FEAR" WITH MISS LIONS,"WITHOUT A COMPANION" WITH MR.HOLLINGSWORTH, "FORGET THEE,NO" AND "SURROUNDED BY DANGER" WITH MISS ATKINSON-MR.SAPIO
SPEC TUESDAY;G.A.-MR.SAPIO;HIS BENEFIT;COMBINATION;"SECOND TIME AT THIS THEATRE"-PEVERIL,"RECEIVED HERE ON MONDAY EVENING"; "SOMERTON,PRINTER."

W13;65 THEA LONDON,TH.R.,COVENT GARDEN
DATE 13-OCT-1827
TYPE OPERA
MAIN PEVERIL OF THE PEAK
WORK PEVERIL OF THE PEAK
LEAD AS AT 21-JUN-1827 (SEE W13;62) EXCEPT, LADY PEVERIL-MRS.VINING
SPEC SATURDAY

W13;66 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 31-MAY-1830
TYPE MUSICAL DRAMA
MAIN PEVERIL OF THE PEAK
COMP CHARLES E.HORN
WORK PEVERIL OF THE PEAK
LEAD KING CHARLES-MR.HEILD;BUCKINGHAM-MR.BEVAN;ORMOND-MR. MCDONALD;TOPHAM-MR.CURRYER;MAJ.BRIDGENORTH-MR.C.BASS;SIR GEOFFREY-MR.REYNOLDSON;JULIAN-MR.G.HORNCASTLE;COUNTESS OF DERBY-MRS.HEILD;LADY PEVERIL-MRS.TYRER; ALICE-MRS.CUMMINS; FENELLA-MDLLE ROSIER.
SONG "LOOK OUT","TO HORSE AND AWAY","TROUL THE BONNY BROWN BOWL","THE POLE STAR OF PEVERIL","HOME GOOD PEOPLE HOME","LONG LIVE THE KING"-COMPANY VARIOUS;"SWEET MELODY","THE YOUNG CAVALIER","MY PRETTY PAGE" WITH MISS HORNCASTLE (PAGE)-MRS.CUMMINS;"THE CELEBRATED TABLET SONG","THE SHEPHERDS REED","THE GLORIES OF WAR" WITH MR.REYNOLDSON;"SURROUNDED BY DANGER" WITH MRS.CUMMINS -MR.HORNCASTLE.
SPEC MONDAY;NEW SCENERY,COSTUMES,ETC.;CROSS-DRESSING

W13;69 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 24-JUN-1823
TYPE HISTORICAL DRAMA
MAIN QUENTIN DURWARD
WORK QUENTIN DURWARD
LEAD LOUIS XI-MR.LEE;ORLEANS-MR.BING;DUNOIS-MR.MARSHALL; HAYRADDIN-MR. RYDER;JOAN-MRS.LANE;ANNE-MRS.WELSH;CRAWFORD -MR.WILLIAMS;LUDOVIC LESLY-MR.ANDERSON;QUENTIN-BUTLER; BURGUNDY-MR.MITCHELL;CREVECOEUR-MR.ANGUS; COUNTESS HAMELINE-MRS.HILIARD;DE LA MARCK-MR.SIME;ISABELLE OF CROYE-MRS.ANGUS
SPEC TUESDAY;"SECOND TIME IN ANY THEATRE OUT OF LONDON","DRAMATISED BY A GENTLEMAN OF THIS CITY,EXPRESSLY FOR THIS THEATRE";NEW SCENERY,COSTUMES, ETC.;

W13;70 THEA DUNDEE,TH.R. [SCOTLAND]
DATE 1-AUG-1823
TYPE HISTORICAL DRAMA
MAIN QUENTIN DURWARD
COMP MR.WILSON
WORK QUENTIN DURWARD
LEAD AS AT CALEDONIAN ,24-JUN-1823(SEE W13;69)EXCEPT, LOUIS XI-MR. LEECH ;ORLEANS-MR.CHESTER;LUDOVIC LESLY-MR.ANDREWS;COUNTESS HAMELINE-MRS. COLLINS
SPEC FRIDAY;"FIRST TIME HERE","DRAMATISED EXPRESSLY FOR, AND ACTED ONLY BY, THIS COMPANY, IN THE CALEDONIAN , EDINBURGH"

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W13;74  THEA LONDON,ADELPHI THEATRE,STRAND
        DATE 19-JAN-1824
        TYPE MELO-DRAME
        MAIN ST.RONAN'S WELL
        AUTH J.R. PLANCHE (FORD)
        COMP G.B.HERBERT
        WORK ST.RONAN'S WELL
        LEAD ETHERINGTON-MR.POWER;TYRELL-MR.BURROUGHS;SIR BINGO-MR.
             SALTER;MOWBRAY-MR.ELLIOTT;JEKYL-MR.CHAPMAN;O'TURK-MR.LEE;
             MR.TOUCHWOOD-MR.WILKINSON;LADY PENELOPE-MRS.BRYAN;LADY BINKS
          -MISS BROWN;CLARA-MRS.WAYLETT;MRS.DODDS-MRS.DALY
        SPEC MONDAY;RUN "AND DURING THE WEEK";"FIRST TIME";FIRST PRODUCTION;

W13;75  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-JUN-1824
        TYPE PLAY
        ACTS 3
        MAIN ST.RONAN'S WELL
        SUPP AN ADDRESS "WRITTEN EXPRESSLY FOR THIS OCCASION"
        AUTH R.PLANCHE, ESQ. [SCOTT WROTE THE ADDRESS]
        WORK ST.RONAN'S WELL
        LEAD ETHRINGTON-MR.DENHAM;SIR BINGO-MR.STANLEY;TYRREL-MR.
             PRITCHARD;MOWBRAY-MR.CALCRAFT;JEKYLL-MR.JONES;TOUCHWOOD-MR.
             MURRAY;O'TURK-MR.LYNCH; LADY PENELOPE-MRS.EYRE;LADY BINKS-
             MISS EYRE;CLARA-MRS.H.SIDDONS; MEG DODDS-MR.MACKAY "FOR THIS
             NIGHT ONLY"
        SPEC SATURDAY;BENEFIT-MR.MURRAY;G.A. MUSIC-THE PROFESSIONAL
             SOCIETY OF EDINBURGH;"FIRST NIGHT"; FIRST TIME AT THIS THEATRE;
             CROSS-DRESSING

W13;76  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-DEC-1824
        TYPE PLAY
        MAIN ST.RONAN'S WELL
        AUTH R.PLANCHE, ESQ.
        WORK ST.RONAN'S WELL
        LEAD AS AT 5-JUN-1824 (SEE W13;75) EXCEPT, TYRREL-MR.MONTIMAR;
             MOWBRAY-MR.PRITCHARD
        SPEC TUESDAY;G.A. OUT-MISS CLARA FISHER;CROSS-DRESSING

W13;78  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-MAY-1825
        TYPE PLAY
        ACTS 3
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LEAD AS AT 21-DEC-1824 (SEE W13;76)
        SPEC WEDNESDAY;CROSS-DRESSING

W13;79  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-DEC-1826
        TYPE PLAY
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LEAD ETHERINGTON-MR.DENHAM;SIR BINGO-MR.RAE;TYRREL-MR.ARMSTRONG;
             MOWBRAY-MR.PRITCHARD;JEKYLL-MR.JONES;TOUCHWOOD-MR.MURRAY;
             O'TURK;MR.LYNCH;LADY PENELOPE-MRS.EYRE;LADY BINKS-MISS EYRE;
             CLARA-MRS.H.SIDDONS;MEG DODDS-MR.MACKAY
        SONG "THERE CAM' A YOUNG MAN TO MY DADDY'S DOOR"-MR.MACKAY
        SPEC THURSDAY;"FIRST TIME THIS SEASON";CROSS-DRESSING
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W13;80 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 4-SEP-1827
TYPE NATIONAL MELO-DRAMA
MAIN WAVERLY OR THE FATE OF MACIVOR VICHIAN VHOR
SUPP ST.RONAN'S WELL;OR THE MOWBRAY FAMILY
WORK WAVERLEY/ST.RONAN'S WELL
LEAD FERGUS & TYRELL-MR.W.JOHNSON;WAVERLY & ETHERINGTON-MR.W. ALEXANDER; BRADWARDINE & MEG DODDS-MR.ALEXANDER;BALMAWHAPPLE & JEKYLL-MR.HEILD; MALCOLM & MOWBRAY-MR.RAE;MACWHEEBLE & SIR BINGO-MR.READIE;EVAN AND CARGILL-MR.THOMAS;BEN LEAN & O'TURK -MR.FERGUSON;SAUNDERSON & TOUCHWOOD-MR.COLLIER;FLORA & CLARA -MISS SCHOLEY;ROSE & MRS.JONES-MISS FAIRBROTHER;LADY BINKS- MISS M.NICOL;MRS.NOSEBAG AND LADY PENELOPE-MRS. MUNRO
SONG "THERE CAM' A YOUNG MAN TO MY DADDY'S DOOR"-MR.ALEXANDER"ST. RONAN'S WELL"
SPEC TUESDAY;BENEFIT-MR.C.ALEXANDER (BOX BOOK-KEEPER);COMBINATION; "FIRST TIME IN THIS CITY"-WAVERLY;"DRAMATISED EXPRESSLY FOR THIS ESTABLISHMENT"-ST.RONAN'S WELL;CROSS-DRESSING;"A NEW VERSION"-WAVERLY[SIC]

W13;81 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-MAR-1828
TYPE PLAY
MAIN ST.RONAN'S WELL
WORK ST.RONAN'S WELL
LEAD ETHERINGTON-MR.DENHAM;SIR BINGO-MR.FELTON;TYRREL-MR. MONTAGUE STANLEY;MOWBRAY-MR.PRITCHARD;JEKYLL-MR.JONES; TOUCHWOOD-MR.MURRAY;O'TURK-MR.JAMES;LADY PENELOPE-MRS.EYRE; LADY BINKS-MISS GRAY;CLARA-MRS.STANLEY; MEG DODDS-MR.MACKAY.
SONG "THERE CAM' A YOUNG MAN TO MY DADDY'S DOOR"-MR.MACKAY
SPEC MONDAY;"FIRST TIME THIS SEASON";CROSS-DRESSING

W13;82 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 18-MAY-1829
TYPE PLAY
SUPP ST.RONAN'S WELL
WORK ST.RONAN'S WELL
LEAD ETHERINGTON-MR.DENHAM;SIR BINGO-MR.COLLIER;TYRREL-MR. MONTAGUE STANLEY;MOWBRAY-MR.PRITCHARD;JEKYLL-MR.JONES; TOUCHWOOD-MR.MURRAY;O'TURK-MR.STANLEY;LADY PENELOPE-MRS. EYRE;LADY BINKS-MRS.MATHEWS;CLARA-MRS. STANLEY;MEG DODDS- MR.MACKAY
SONG "THE CAM' A YOUNG MAN"-MR.MACKAY
SPEC MONDAY;REVIVAL-"FIRST TIME THESE TWO YEARS";BENEFIT-MR. MACKAY; CROSS-DRESSING

W13;84 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-JUN-1829
TYPE NATIONAL PLAY/OPERA
MAIN ST.RONAN'S WELL
SUPP GUY MANNERING
WORK ST.RONAN'S WELL/GUY MANNERING
LEAD ST.RONAN'S WELL-AS AT 18-MAY-1829 (SEE W13;82)COL. MANNERING- MR.MATHEWS; DANDIE-MR.DENHAM;BERTRAM-MR.THORNE;DOMINIE-MR. MACKAY;HATTERAICK-MR.STANLEY;JULIA-MISS TUNSTALL;LUCY-MISS CLARKE;MEG MERRILIES-MRS.RENAUD
SONG "BLUE BONNETS","BE MINE,DEAR MAID","WILLIE BREW'D","THE ECHO DUET" WITH MISS TUNSTALL-MR.THORNE.
SPEC WEDNESDAY;BENEFIT-MRS.RENAUD,BILL HAS AN APPEAL FOR SUPPORT; CROSS-DRESSING

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W13;85  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-APR-1831
        TYPE NATIONAL PLAY
        MAIN ST.RONAN'S WELL
        WORK ST.RONAN'S WELL
        LEAD ETHERINGTON-MR.BEVAN;SIR BINGO-MR.WILKINS;TYRREL-MR.
             BRINDAL;MOWBRAY-MR.PRITCHARD;JEKYLL-MR.HOOPER;TOUCHWOOD-MR.
             MURRAY;O'TURK-MR.STANLEY;LADY PENELOPE-MRS.EYRE;LADY BINKS-
             MISS FAIRBROTHER;CLARA-MISS JARMAN;MEG DODDS-MR.MACKAY
        SPEC WEDNESDAY;REVIVAL "FIRST TIME THESE THREE YEARS";BENEFIT-MR.
             MACKAY; CROSS-DRESSING

W13;87  THEA NEWCASTLE,TH.R.
        DATE 20-DEC-1839
        TYPE NATIONAL DRAMA/INTERLUDE
        MAIN THE BRIDE OF LAMMERMOOR;OR, THE FATE OF RAVENSWOOD
        SUPP THE CLEIKUM INN
        WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
        LEAD SIR WILLIAM-MR.CLINTON;ASHTON-MR.HARRISON;EDGAR-MR.TERNAN;
             BUCHLAW-MR.H.HOLL;CRAIGENGELT & MCTURK-MR.DILLON;CALEB & MEG
             DODDS-MR.MACKAY; TYRREL-MR.R.H.SHARPE;RANDOLPH & BINDLOSE-
             MR.W.JOHNSON;LADY ASHTON-MRS.BULLEN;LUCY-MRS.TERNAN;ALICE
             GRAY-MISS PELHAM
        SONG "THERE CAM' A YOUNG MAN"-MR.MACKAY
        SPEC FRIDAY;G.A.-MR.MACKAY;HIS BENEFIT;COMBINATION;SPECIAL OCCASION
          -"FIFTH FASHIONABLE NIGHT"

W13;88  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-SEP-1846
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LEAD TYRREL-MR.BEDFORD;O'TURK-MR.WYNDHAM;BINDLOOSE-MR.JOSEPHS;
             MEG DODDS-MR.MACKAY
        SONG "THERE CAM' A YOUNG MAN"-MR.MACKAY
        SPEC TUESDAY;G.A.-MR.MACKAY;CROSS-DRESSING

W13;89  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-MAR-1846
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        LEAD TYRREL-MR.BEDFORD;O'TURK-MR.WYNDHAM;BINDLOOSE-MR.MELROSE;
             MEG DODDS-MR.MACKAY
        SONG "THERE CAM' A YOUNG MAN"-MR.MACKAY
        SPEC SATURDAY;G.A.-MR.MACKAY;G.A. OUT-MR.J.MILLS;HIS BENEFIT;
             CROSS-DRESSING

W13;96  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 17-JUL-1824
        TYPE MELO-DRAMA
        MAIN RED GAUNTLET
        WORK REDGAUNTLET
        LEAD REDGAUNTLET-MR.AITKEN;DARSIE-MR.HAMILTON;PETER PEEBLES-MR.
             ALEXANDER; ALLAN-MR.MELROSE;NANTY EWART-MR.W.ALEXANDER;
             CRISTAL NIXON-MR. FERGUSON;WILLIE-MR.BAYNE;LILIAS-MISS
             MONTGOMERY;MABEL-MRS.CLIFFORD; MAGGIE-MISS MCKEEVER;DORCAS-
             MISS ANDERSON.
        SPEC SATURDAY;"THE NEW MELO-DRAMA","THE LAST NIGHT"
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W13;97 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 28-MAY-1825
TYPE DRAMATIC SKETCH
ACTS 3
MAIN REDGAUNTLET
WORK REDGAUNTLET
LEAD PRINCE CHARLES-MR.DENHAM;REDGAUNTLET-MR.PRITCHARD;SIR RICHARD-MR. HARROLD;MAXWELL-MR.LEE;GEN.CAMPBELL-MR.LYNCH; DARSIE-MR.THORNE;ALLAN-MR.MORTIMAR(QUERY);NANTY-MR.STANLEY; PETER PEEBLES-MR.MACKAY;CRISTAL NIXON-MR.RAE;MABEL-MISS J. NICOL;LILIAS-MISS NOEL
SONG "THE MINSTREL BOY TO THE WAR IS GONE","SCOTS WHA HAE","YE BANKS AND BRAES" AND "GO WHERE GLORY WAITS THEE" WITH MISS NOEL-MR. THORNE;"CAM' YOU BY ATHOL BRAE","HOW HARD'S THE FATE OF WOMANKIND"-MISS NOEL.
SPEC SATURDAY;"FIRST TIME IN ANY THEATRE";BENEFIT-MR.MURRAY

W13;98 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 3-APR-1846
TYPE NATIONAL OPERA/DRAMA
MAIN ROB ROY (3 ACTS)
SUPP REDGAUNTLET (2 ACTS)
WORK ROB ROY/REDGAUNTLET
LEAD ROB ROY & REDGAUNTLET-MR.E.GLOVER;FRANCIS & CRISTAL NIXON-MR. EBURNE;SIRFREDERICK & GEDDES-MR.RAE;RASHLEIGH-MR.WYNDHAM; THORNTON & DARSIE-MR. BEDFORD;OWEN & NANTY-MR.EWART;BAILIE AND PETER PEEBLES-MR.MACKAY;DOUGAL & FOXLEY-MR.MELROSE; GALBRAITH-MR.MURRAY;ALLAN-MR.REYNOLDS;DI VERNON & LILIAS-MISS JULIA ST.GEORGE;HELEN-MISS CLEAVER;MABEL-MISS MACFARLANE
SONG "THE RED RED ROSE","AULD LANGSYNE","THE FLOWER OF ELLERSLIE", "THOUGH YOU LEAVE ME NOW" AND "FORLORN & BROKEN HEARTED" WITH MISS ST.GEORGE-MR. EBURNE (RR);"JOHN ANDERSON MY JO" & "A HIGHLAND LAD" (RR),"MY HEART'S IN THE HIGHLANDS"-MISS ST.GEORGE.
SPEC FRIDAY;COMBINATION;G.A.-MR.MACKAY;HIS BENEFIT;PATRONAGE-COL. MCDONALD, C.B. & OFFICERS OF THE 92ND HIGHLANDERS (& THEIR BAND); REVIVAL-"FIRST TIME THESE TWO YEARS"-ROB ROY;"SECOND TIME THIS SEASON"-REDGAUNTLET

W13;99 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-MAR-1847
TYPE NATIONAL DRAMA
MAIN REDGAUNTLET (2 ACTS)
SUPP ROYAL WANDERER! OR PRINCE CHARLES EDWARD STUART
WORK REDGAUNTLET/WAVERLEY (ALIEN)
LEAD REDGAUNTLET & PRINCE CHARLES-MR.E.GLOVER;DARSIE & SIR ALEXANDER-MR. BEDFORD;FAIRFORD & LIEUT.STANDARD-MR.JOSEPHS; ALLAN & O'NEIL-MR.VAUDRAY;PETER PEEBLES & MALCOLM-MR.MACKAY; NANTY-MR.LLOYD;CRISTAL NIXON & SULLIVAN-MR.MURRAY;GEN. CAMPBELL (IN BOTH PLAYS)-MR.BIRCH;MABEL-MISS LOSH;LILIAS-MISS ALDRIDGE;LADY MACDONALD-MISS CLEAVER;FLORA-MISS COVENEY
SONG "HERE'S A HEALTH BONNY SCOTLAND TO THEE","LASSIE, WOULD YE LOVE ME?" WITH MISS H.COVENEY (MARGARET)-MISS COVENEY
SPEC THURSDAY;COMBINATION;G.A.-MR.MACKAY;G.A. OUT-MR.RANGER.

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W13;101 THEA PERTH,TH.R. [SCOTLAND]
        DATE 24-MAY-1847
        TYPE NATIONAL OPERA/DRAMA
        MAIN ROB ROY
        SUPP REDGAUNTLET OR, POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK ROB ROY/REDGAUNTLET
        LEAD BAILIE  &  PETER PEEBLES-MR.MACKAY;ROB ROY-MR.GRATTAN DAWSON;
             SIR FREDERICK  &  FAIRFORD-MR.WILSON;FRANCIS  &  ALLAN-MR.G.L.
             LEE;RASHLEIGH AND REDGAUNTLET-MR.MARK;THORNTON  &  DARSIE-MR.S.
             JOHNSON;DOUGAL  &  NANTY-MR.J.W.ANSON;CRISTAL NIXON-MR.MARCHANT;
             HELEN-MRS.J.W.ANSON;DI VERNON AND LILIAS-MISS PEEL;
        SONG "SOON THE SUN","ST.MUNGO'S TOWER","O,HONE A RIE","ROY'S WIFE",
             "PARDON NOW THE BOLD OUTLAW" WITH MR.MACKAY-COMPANY VARIOUS;"A
             FAMOUS MAN"-MR.T.S. ATKINS (GALBRAITH);"THE RED, RED ROSE",
             "THE FLOWERS OF THE FOREST","THOUGH YOU LEAVE ME NOW"  &
             "FORLORN  &  BROKEN-HEARTED" WITH MISS PEEL-MR.G.L. LEE;"A
             HIGHLAND LAD"-MISS PEEL
        SPEC MONDAY;G.A.-MR.MACKAY;HIS BENEFIT  &  FAREWELL TOUR;COMBINATION;
             "LAST TIME THIS SEASON"-ROB ROY;"FIRST  &  ONLY TIME THIS
             SEASON"-REDGAUNTLET;

W13;102 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-APR-1848
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN REDGAUNTLET OR POOR PETER PEEBLES VERSUS PLAINSTANES
        WORK REDGAUNTLET
        LEAD REDGAUNTLET-MR.R.YOUNGE;DARSIE-MR.WYNDHAM;FAIRFORD-MR.
             JOSEPHS;ALAN-MR.WEEKLEY;PETER PEEBLES-MR.MACKAY;GEDDES-MR.
             RAE;NANTY-MR.LLOYD; CRISTAL NIXON-MR.HONEY;MABEL-MISS MAY;
             LILIAS-MISS VIVASH
        SPEC FRIDAY;G.A.-MR.MACKAY;"SECOND TIME THIS SEASON"

W13;105 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-JUN-1825
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN THE TALISMAN A TALE OF THE CRUSADERS
        AUTH W.H.MURRAY (FORD)
        WORK TALISMAN
        LEAD RICHARD-MR.PRITCHARD;PHILIP OF FRANCE-MR.LYNCH;LEOPOLD-MR.
             HARROLD; CONRADE-MR.RAE;GRAND MASTER-MR.DENHAM;KENNETH-MR.
             MURRAY;SALADIN-MR.JONES (ADONBEC);BERENGARARIA (SIC)-MISS
             MASON;EDITH-MRS.H.SIDDONS; CALISTA-MISS DYER.
        SPEC WEDNESDAY;"FIRST NIGHT";FIRST PRODUCTION;PARTLY NEW SCENERY,
             COSTUMES, ETC.

W13;106 THEA LIVERPOOL,TH.R.
        DATE 26-SEP-1825
        TYPE DRAMATIC ENTERTAINMENT
        MAIN THE TALISMAN
        WORK TALISMAN
        LEAD RICHARD-MR.VANDENHOFF;PHILIP OF FRANCE-MR.DOYNE;LEOPOLD-MR.
             PORTEUS; KENNETH-MR.BASS;SALADIN (EL HAKIM)-MR.DIDDEAR;GRAND
             MASTER-MR. MCGIBBON;CONRADE-MR.SMITH;BERINGARIA [SIC]-MISS
             COOKE;CALISTA-MRS. IRELAND;EDITH-MISS LACY
        SPEC MONDAY;G.A.-MISS LACY;"PERFORMED...THEATRE ROYAL,EDINBURGH";
             "FIRST TIME HERE" IN THIS THEATRE;
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W13;107 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 2-JUN-1828
        TYPE HISTORICAL DRAMA
        SUPP THE TALISMAN
        WORK TALISMAN
        LEAD RICHARD-MR.PRITCHARD;PHILIP OF FRANCE-MR.JAMES;LEOPOLD-MR.
             HARROLD; CONRADE-MR.ANDERSON;GRAND MASTER-MR.DENHAM;KENNETH
          -MR.MONTAGUE STANLEY;SALADIN (ADONBECK)-MR.JONES;BERENGARIA-
             MISS MASON;EDITH-MRS. H.SIDDONS
        SPEC MONDAY;REVIVAL-"FIRST TIME THESE TWO YEARS";BENEFIT-MR.
             PRITCHARD;G.A.-BANDS OF THE THIRD DRAGOON GUARDS AND FOURTH
             KING'S OWN.

W13;108 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-APR-1833
        TYPE HISTORICAL MELO-DRAMATIC PLAY
        ACTS 3
        MAIN THE TALISMAN, A TALE OF THE CRUSADERS
        WORK TALISMAN
        LEAD BERENGARIA-MISS MASON;EDITH-MISS JARMAN;RICHARD-MR.
             PRITCHARD;PHILIP OF FRANCE-MR.FAUCIT;LEOPOLD-MR.POWER;
             CONRADE-MR.BEVAN;GRAND MASTER-MR.BARRET;KENNETH-MR.MURRAY;
             SALADIN (ADONBECK)-MR.TERNAN;ROB OF THE GLEN-MR.MACKAY
             (FIRST LISTING OF THIS CHARACTER);BLANCHE-MISS BYFELD
        SONG "THE GERMAN TROOPER'S WINE SONG"-MR.EDMUNDS (WAT TINLIN)
        SPEC WEDNESDAY;BENEFIT-MR.MURRAY;REVIVAL-"FIRST TIME THESE FIVE
             YEARS"

W13;109 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-MAY-1833
        TYPE HISTORICAL MELO-DRAMATIC PLAY
        ACTS 3
        SUPP THE TALISMAN A TALE OF THE CRUSADERS
        WORK TALISMAN
        LEAD AS AT 24-APR-1833 (SEE W13;108) EXCEPT, PHILIP OF FRANCE-MR.
             ROBERTS; KENNETH-MR.FAUCIT
        SONG "THE TOAST BE DEAR WOMAN"-MR.EDMUNDS;"ROBIN IS MY ONLY JO",
             "THE MINSTREL BOY","COMING THRO' THE RYE"-MISS BYFELD
        SPEC WEDNESDAY;BENEFIT-MISS BYFELD;G.A. OUT-MISS ELIZA PATON,
             MASTER F.B. JEWSON;"SECOND TIME THESE FIVE YEARS"

W13;113 THEA LONDON,TH.R.,DRURY LANE
        DATE 29-MAY-1826
        TYPE MUSICAL ROMANCE
        ACTS 3
        MAIN THE KNIGHTS OF THE CROSS, OR THE HERMITS PROPHECY
        AUTH S.BEAZLEY (FORD)
        COMP BISHOP
        WORK TALISMAN
        LEAD RICHARD-MR.WALLACK;PHILIP OF FRANCE-MR.COMER;LEOPOLD-MR.
             MERCER; CONRADE-MR.HOWELL;GRAND MASTER-MR.PENLEY;KENNETH-
             MR.BENNETT;SALADIN-MR.ARCHER;HERMIT-MR.YOUNGE;BLONDELL-MR.
             HORN;BERENGARIA-MRS.W.WEST; EDITH-MISS STEPHENS;CALISTA-
             MISS WESTON
        SPEC MONDAY;"FIRST TIME";FIRST PRODUCTION;PARTLY NEW SCENERY
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W13;114 THEA BRISTOL,TH.R.
        DATE 11-APR-1828
        TYPE HISTORICAL PLAY
        MAIN THE KNIGHTS OF THE CROSS;OR, THE HERMITS PROPHECY
        WORK TALISMAN
        LEAD RICHARD-MR.I.SMITH;KENNETH-MR.GARTON;PHILIP OF FRANCE-MR.
             BARTLETT; LEOPOLD-MR.WILLIAMS;CONRADE-MR.CONEY;GRAND MASTER
          -MR.PARKER;HERMIT-MR.CLARKSON;BLONDEL-MR.SPENCER;SALADIN-
             MR.CURLING;ROSWALL-THE DOG "BRUCE";BERENGARIA-MISS LAWRENCE;
             EDITH-MISS DUNBAR;CALISTA-MRS.BAKER.
        SPEC FRIDAY;"FIRST TIME AT THIS THEATRE","AS PERFORMED AT THE
             THEATRE-ROYAL, DRURY-LANE";ILLUSTRATED BILL.

W13;117 THEA LONDON,CITY OF LONDON THEATRE
        DATE 12-DEC-1842
        TYPE HISTORICAL DRAMA
        MAIN RICHARD & SALADIN THE KNIGHTS OF THE CROSS! OR, THE DOG & THE
             BANNER OF ENGLAND
        WORK TALISMAN
        LEAD KENNETH-MR.W.BLANCHARD,JUN (QUERY-INKED NOTE IDENTIFIES);
             CONRADE-MR. CONY;SALADIN-MR.J.T.JOHNSON;RICHARD-MR.COWLE;
             PHILLIP OF FRANCE-MR. SMITH;LEOPOLD-MR.REYNOLDS;GRAND MASTER
          -MR.MACDONALD;HERMIT-MR.LLOYD; BLONDEL-MR.ATKINSON;
             BERENGARIA-MISS LOVE;EDITH-MRS.ATKINSON;CALISTA-MRS.JOHNSON
        SPEC MONDAY;RUN-"AND DURING THE WEEK";"FIRST NIGHT OF A NEW
             HISTORICAL DRAMA!";G.A.-MESSRS.CONY & BLANCHARD, & THEIR DOG
             HECTOR;BILL IN 2 PARTS-SECOND PART ON REVERSE OF W13;117.

W13;121 THEA LONDON,TH.R.,DRURY LANE
        DATE 4-APR-1853
        TYPE BURLESQUE
        SUPP KING RICHARD COEUR DE LION AND THE KNIGHT OF THE COUCHANT LEOPARD
        AUTH R.B.BROUGH (FORD)
        COMP T.G.REED
        WORK TALISMAN
        LEAD RICHARD-MR.CHARLES SELBY;KENNETH-MISS P.HORTON;SALADIN-MR.
             MOORHOUSE; BLONDEL-MR.YARNOLD;GRAND MASTER-MR.HAROLD;CONRADE
          -MR.EDGAR;ROSWAL (DOG)-MASTER GRENSKI;PHILIP OF FRANCE-MR.
             CONY;OBERON-MISS E.FEIST;PUCK-MISS NEVILLE;EDITH-MISS F.
             REEVES;BERENGARIA-MISS K.SAXON
        SPEC MONDAY,ALSO ON TUESDAY 5TH & WEDNESDAY 6TH;RUN-"EVERY EVENING
             UNTIL FURTHER NOTICE";FIRST PRODUCTION;NEW SCENERY,COSTUMES,ETC.;
             CROSS-DRESSING;

W13;122 THEA LONDON,TH.R.,DRURY LANE
        DATE 17-JUN-1874
        MAIN IL TALISMANO
        AUTH A.MATTHISON (FORD)
        COMP M.W. BALFE
        WORK TALISMAN
        LEAD KENNETH-SGR.ITALO CAMPANINI;RICHARD-SGR.ROTA;NECTABANUS-
             SGR.CATALINI;L'EMIRO-SGR.CAMPOBELLO;IL RE DE FRANCIA-SGR.
             COSTA;IL DUCA D'AUSTRIA-SGR.CASABONI;IL BARONE DE VAUX-SGR.
             RINALDINI;EDITH-MME.CHRISTINE NILSSON
        SPEC WEDNESDAY;POSSIBLE DATE QUERY INCOMPLETE-FORD IDENTIFIES;"FOR
             THE THIRD TIME";GRAND OPERA (IN ITALIAN)
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W13;125 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 17-DEC-1825
        TYPE DRAMA
        MAIN THE LION OF ENGLAND, OR THE TALISMAN
        AUTH CLIFTON (FORD)
        WORK TALISMAN
        LEAD RICHARD-MR.GANN;CONRADE-MR.CROLEY;LEOPOLD-MR.SHERIDAN;
             GRAND MASTER-MR.MITCHELL;PHILIP OF FRANCE-MR.MASON;BLONDEL-
             MASTER RYDER;SALADIN (ADONBEC)-MR.ORMOND;KENNETH-MR.CLIFTON;
             BERENGARIA-MRS.MITCHELL; CALISTA-MRS.GUNN;EDITH-MRS.ANGEL
        SPEC SATURDAY;G.A.OUT-MR.MELROSE;"SECOND TIME","HONOURED ON
             THURSDAY LAST...";NEW SCENERY,COSTUMES,ETC.;FIRST PRODUCTION;

W14;4   THEA MANCHESTER,MINOR THEATRE
        DATE 30-AUG-1824
        TYPE HISTORICAL MELO-DRAME
        MAIN ROBERT THE BRUCE
        WORK LORD OF THE ISLES (ALIEN)
        LEAD KING EDWARD-MR.EDWARDS;BRUCE-MR.BICKERTON;BALIOL-MR.CLARKE;
             HASTINGS-MR.BARCLAY;DE VALENCE-MR.SIDNEY;SIR ROGER-MR.
             DARLEY;CUMMIN-MR.HART;ANGUS-MR.BROTHERTON;TAM MACDONALD-MR.
             EMLEY;ALEXANDRA-MRS.BICKERTON; JANE-MRS.LAMBE;WALTER-MR.
             REILLY
        SPEC MONDAY;ALIEN

W14;5   THEA MANCHESTER,ROYAL MINOR-THEATRE [A]
        DATE 17-OCT-1827
        TYPE NATIONAL DRAMA
        SUPP BRUCE
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.DIDDEAR;PRINCE BALIOL-MR.SMITH;ANGUS-MR.PLATT;SIR
             ROGER-MR.BOYCE;CUMMIN-MR.RILEY;WALTER ROSS-MR.FISHER;TAM
             MCDONALD-MR. GATES;KING EDWARD-MR.NEVILLE;HASTINGS-MR.
             DOYNE;DE VALENCE-MR.HAMILTON; ALEXANDRA-MRS.MAKEEN;FLORA-
             MISS CRAVEN
        SPEC QUERY CITY,PRINTED BY "J.PHENIX,BOW STREET,BACK KING STREET";
             WEDNESDAY; ALIEN

W14;6   THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 30-MAY-1828
        TYPE GRAND NATIONAL SPECTACLE
        SUPP ROBERT THE BRUCE OR,THE BATTLE OF BANNOCKBURN
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.HARRISON;CUMMIN-MR.HAMILTON;ANGUS-MR.BAYNE;
             GEORDIE MCNAB-MR.ALEXANDER;WALTER ROSS-MR.NORMAN;TAM
             MCDONALD-MR.CAMPBELL;ALEXANDRIA-MRS.PERCY;DE VALENCE-MR.
             PICKERING;KING EDWARD-MR.W.PALMER;HASTINGS-MR.CURRIER;FLORA
          -MISS PALMER
        SPEC FRIDAY;G.A.-MR.NORMAN;G.A. OUT-MDLLE. ROSIER;ALIEN

W14;7   THEA MANCHESTER,ROYAL MINOR THEATRE,SPRING GARDENS
        DATE 5-JUL-1830
        TYPE DRAMA
        SUPP BRUCE;OR,THE BATTLE OF BANNOCKBURN
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.DIDDEAR;PRINCE BALIOL-MR.BANNISTER;ANGUS-MR.MILLS;
             SIR ROGER-MR.AYRES;CUMMIN-MR.ANDREWS;WALTER ROSS-MR.GREEN;
             TAM MCDONALD-MR.FRY;JEAN ROSS-MRS.CARLTON;KING EDWARD-MR.
             NEVILLE;HASTINGS-MR.SELWYN; DE VALENCE-MR.PHILLIMORE;
             ALEXANDRA-MRS.HOWARD;FLORA-MISS WALLIS
        SPEC MONDAY,ALSO TUESDAY 6TH;ALIEN
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W14;8   THEA MANCHESTER,QUEEN'S THEATRE
        DATE 17-SEP-1831
        TYPE HISTORICAL MELO-DRAMA
        MAIN ROBERT THE BRUCE;OR,THE BATTLE OF BANNOCKBURN
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.DIDDEAR;BALIOL-MR.H.BENWELL;ANGUS-MR.HARDING;
             CUMMINS-MR. CARR;SIR ROGER-MR.KELSHAW;WALTER ROSS-MR.ROXBY;
             TAM MACDONALD-MR. REDFORD;KING EDWARD-MR.GRAINGER;HASTINGS-
             MR.WATSON;DE VALENCE-MR. HUGGINS;ALEXANDRA-MRS.HARDING;FLORA
          -MISS E.LEE
        SPEC SATURDAY;G.A.-MR.DIDDEAR;G.A. OUT-MR.J.S.GRIMALDI,MR.SUTTON
             (PANTOMINISTS);ALIEN

W14;9   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-APR-1837
        TYPE NATIONAL DRAMA
        SUPP ROBERT THE BRUCE
        WORK LORD OF THE ISLES (ALIEN)
        LEAD KING EDWARD-MR.FISHER;BRUCE-MR.GRAHAM;BALIOL-MR.SMYTHSON;
             HASTINGS-MR.ROBERTS;COMYN-MR.BARRY;DE VALENCE-MR.CROWE;
             KIRKPATRICK-MR.CRISP; TAM MCDONALD-MR.MACKAY;WALTER ROSS-
             MR.ELLSGOOD;MCGREGOR-MR.MANVERS; ALEXANDRA-MISS VINING;FLORA
          -MISS E.COVENEY
        SONG "SCOTS WHA HAE"-MR.MANVERS
        SPEC FRIDAY;REVIVAL "FIRST TIME THESE FIVE YEARS";BENEFIT-MRS. AND
             MISS LUCY FISHER;ALIEN

W14;11  THEA MANCHESTER,NEW UNKNOWN,SPRING GARDENS
        DATE 23-JUL-1800
        TYPE GRAND SCOTTISH MELO-DRAME
        MAIN ROBERT THE BRUCE OR,THE BATTLE OF BANNOCKBURN
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.BREWER;BALIOL-MR.FISHWICK;CUMMIN-MR.GILES;
             KIRKPATRICK-MR. BYWATER;TAM MCDONALD-MR.HOWARD;WALTER ROSS-
             MR.M.CORRI;JEAN ROSS-MRS. FISHWICK;KING EDWARD-MR.GREEN;DE
             VALLENCE [SIC]-MR.YOUNG;ALEXANDRA-MRS.JACKSON;FLORA-MISS
             YOUNG
        SONG "SCOTS WHA HAE"-MR.BYWATER
        SPEC QUERY THEATRE,DAMAGED BILL PRINTED BY "J.PHENIX,NO.12,
             BOW-STREET"; SATURDAY;DATE QUERY INCOMPLETE;ALIEN

W14;12  THEA EDINBURGH,AMPHITHEATRE,NICHOLSON ST. [SCOTLAND]
        DATE 30-JAN-1854
        TYPE NATIONAL DRAMA
        MAIN ROBERT THE BRUCE! OR THE BATTLE OF BANNOCKBURN
        WORK LORD OF THE ISLES (SEE SPEC)
        LEAD BRUCE-MR.MORTIMER;SIR JAMES DOUGLAS-MR.COURTNEY;CORMAC DOIL
          -MR.HILL; KINLECK ALLINE-MR.F.BAIN;MCTORFIN-MR.FISHER;SIMON
             FRASER-MR.MUNGALL; ANGUS GLENCAIRN-MR.A.STIRLING;DE VALENCE
          -MR.DANVERS;DE COURTNEY-MR. HOWARD;DE TOURNAY-MR.MURRAY;
             FITZLOUIS-MR.TURNER;STRONGBOW-MR.W.VERNON;EDITH-MISS PAGE
             (CORMAC DOIL'S DAUGHTER)
        SPEC MONDAY;G.A.-MR.  &  MRS.WYNDHAM AND THEIR THEATRE ROYAL COMPANY;
             BENEFIT-MR.MUNGALL;POSSIBLE ALIEN
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W14;14  THEA LONDON,ROYAL COBURG THEATRE
        DATE 16-JUN-1819
        TYPE GRAND HISTORICAL MELO-DRAMA
        MAIN ROBERT THE BRUCE OR,THE BATTLE OF BANNOCKBURN
        AUTH W.BARRYMORE
        WORK LORD OF THE ISLES
        LEAD LORN-MR.BARRYMORE;RONALD-MR.GOMERSAL;DONALD-MR.STEBBING;
             WALTER ROSS-MR.BRADLEY;EDWARD BRUCE-MR.CARTLITCH;CORMAC DOIL
          -MR.SMITH;ABBOT-MR.GALLOT;BRUCE-MR.STANLEY;KING EDWARD-MR.
             DAVIDGE;ARGENTINE-MR.BLANCHARD;DE BOUNE-MR.HOWELL JUN.;
             PEMBROKE-MR.PETERS;EDITH OF LORN-MRS.STANLEY;JANET-MISS
             SEYMOUR;ISABEL-MISS WATSON;MORAG-MRS.GALLOT
        SPEC WEDNESDAY;RUN " &  FOLLOWING EVENINGS";"ENTIRELY NEW"

W14;15  THEA SUNDERLAND,UNKNOWN
        DATE 10-APR-1815
        TYPE MELO-DRAME
        ACTS 3
        MAIN THE LORD OF THE ISLES;OR,THE BATTLE OF BANNOCKBURN
        AUTH MR.FAULKNER
        COMP MR.THOMAS WRIGHT
        WORK LORD OF THE ISLES
        LEAD BRUCE-MR.FAULKNER;EDWARD DE BRUCE-MR.COWELL;RONALD-MR.
             STANLEY;TORQUIL-MR.ANDREWS;FERRAND-MR.LEWIS;ABBOT-MR.GRANT;
             ARGENTINE-MR.REYMES;LORN-MR.YARNOLD;CORMAC DOIL-MR.SMITH;
             ISABEL-MRS.STANLEY;EDITH OF LORN-MRS.FAULKNER
        SONG "WAKE MAID OF LORN" AND "MERRILY,MERRILY GOES THE BARK"-MESSRS.
             YARNOLD BROWN (EACKIN),LEWIS;"BROACH [SIC] OF LORN"-MR.LEWIS;
             "FILL THE BRIGHT GOBLET"-COMPANY;
        SPEC QUERY THEATRE;MONDAY;BENEFIT-MRS.FAULKNER;"TAKEN FROM WALTER
             SCOTT'S LAST POEM"..."THE WORDS LITERALLY COPIED, AND THE
             INCIDENTS ARRANGED, DISPOSED,AND ADAPTED FOR THE STAGE BY"

W14;16  THEA DURHAM,UNKNOWN
        DATE 29-MAY-1815
        TYPE MELO-DRAME
        ACTS 3
        MAIN LORD OF THE ISLES;OR,THE BATTLE OF BANNOCKBURN
        AUTH MR.FAULKNER
        COMP MR.THOMAS WRIGHT
        WORK LORD OF THE ISLES
        LEAD AS AT SUNDERLAND,10-APR-1815 (SEE W14;15)
        SONG "WAKE MAID OF LORN" AND "MERRILY,MERRILY GOES THE BARK"-MESSRS.
             YARNOLD BROWN (EACKIN),LEWIS;"BROACH [SIC] OF LORN"-MR.LEWIS;
             "FILL THE BRIGHT GOBLET"-COMPANY;
        SPEC QUERY THEATRE;MONDAY;BENEFIT-MRS.FAULKNER
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W14;17 THEA SCARBOROUGH,THEATRE
DATE 6-SEP-1815
TYPE HISTORICAL PIECE
ACTS 3
MAIN THE LORD OF THE ISLES;OR,THE BATTLE OF BANNOCKBURN
COMP MR.THOMAS WRIGHT
WORK LORD OF THE ISLES
LEAD BRUCE-MR.FAULKNER;EDWARD BRUCE-MR.WAYLETT;RONALD-MR. STANLEY;TORQUIL-MR.ANDREWS;FERRAND-MR.BROWN;EACHIN-MR. BLAND;ABBOT-MR.HOLMES; ARGENTINE-MR.WHITE;LORN-MR.YARNOLD; CORMAC DOIL-MR.ALEXANDER;ISABEL-MRS.STANLEY;EDITH LORN-MRS. FAULKNER
SONG "WAKE MAID OF LORN" AND "MERRILY,MERRILY GOES THE BARK"-MESSRS. YARNOLD AND BROWN;"FILL THE BRIGHT GOBLET"-COMPANY; "BROACH OF LORN"-MR.BROWN
SPEC WEDNESDAY;"FOURTH NIGHT"-RUN;

W14;18 THEA SOUTH SHIELDS,THEATRE
DATE 24-OCT-1815
TYPE HISTORICAL PIECE
ACTS 3
MAIN THE LORD OF THE ISLES;OR,THE BATTLE OF BANNOCKBURN
COMP MR.THOMAS WRIGHT
WORK LORD OF THE ISLES
LEAD AS AT SCARBOROUGH,6-SEP-1815 (SEE W14;17) EXCEPT EDWARD BRUCE-MR.COWELL; ARGENTINE-MR.WATERS;CORMAC DOIL-MR.LINDSAY
SONG "WAKE MAID OF LORN" AND "MERRILY,MERRILY GOES THE BARK"-MESSRS. YARNOLD AND BROWN;"FILL THE BRIGHT GOBLET"-COMPANY;"BROACH OF LORN"-MR.BROWN
SPEC TUESDAY

W14;19 THEA LONDON,ROYAL SURREY THEATRE
DATE 20-NOV-1834
TYPE ROMANTIC NATIONAL OPERA
ACTS 3
MAIN THE LORD OF THE ISLES OR,THE GATHERING OF THE CLANS
AUTH FITZBALL
COMP G.H.RODWELL
WORK LORD OF THE ISLES
LEAD BRUCE-MR.ARCHER;RONALD-MR.WILSON;LORN-MR.MORLEY;LORD EDWARD-MR. MAITLAND;ABBOT-MR.MORTIMER;DOUGAL-MR.EDWIN; CORMAC DOIL-MR.C.HILL; MACDUMPIE-MR.W.SMITH;HARPER-MR. YOUNG;ISABEL-MISS LAND;KATHLEEN-MISS SOMERVILLE;EDITH LORN-MISS MAYOSS;LADY ABBESS-MRS.R.HUGHES
SONG "WARDER!WARDER!","THE CHASE IS O'ER","TUNEFUL MUSIC","WELCOME TO THE STRANGER","HEALTH TO THE BRIDE","BOLD AS THE EAGLE","THOU SHALT BY BLESS'D","LEAD,LEAD TO BATTLE","THE BRUCE IS SAVED"-CHORUS VARIOUS; "TIME'S ONLY CHANGE IS HERE","LIFT THE CUP","THE SCARLET FLOWER"; "THE SOLDIER WHO DIED FOR HIS KING","WARRIOR CHIEF,FAREWELL" WITH MISS LAND-MR.WILSON;"FAR NORTH","I DREAM'D LAST NIGHT","FORGET NOT YOUR SOLDIER"-MR.EDWIN;"FROM THY TOWER","THE DAYS OF JOY","A LITTLE BARK" WITH MR.EDWIN, "FIRST IT CAME" WITH MISS LAND,"WHA'S TO BLAME" WITH MESSRS.W.SMITH AND EDWIN-MISS SOMERVILLE;"ALAS!ALAS!" MISS MAYOSS;"DEAREST SISTER", "VENGEANCE!","MERRILY WHILE THE DEER IS BROWSING"-MR. MORLEY;"HEAVEN WILL NE'ER DESERT THE BRAVE","GOD OF LOVE!","RUIN FILLS THE CLOISTER'D HALLS", "THO' ROSES WITHER"-MISS LAND;"I FEEL WITHIN MY AGED BREAST"-MR. BANNISTER;"THE MOON GOES DOWN" AND "FROM STEEP TO STEEP"-MESSRS WILSON, MAITLAND,EDWIN; "HERE'S A HEALTH OF THE LASSIE"-MESSRS.EDWIN AND W.SMITH; "THE HOARY TRAITOR"-CHORUS.
SPEC THURSDAY;"FOR THE FIRST TIME";FIRST PRODUCTION;"THE FIRST ORIGINAL THREE ACT OPERA EVER PRODUCED IN A MINOR THEATRE";NEW SCENERY,COSTUMES,ETC.; G.A.-MESSRS.WILSON,MORLEY,ARCHER,MISSES LAND AND SOMERVILLE;TAKES TALE UPTO BRUCE'S WINNING OF THE SCOTTISH REGALIA.

W14;21 THEA LONDON,ROYAL SURREY THEATRE
DATE 27-NOV-1834
TYPE ROMANTIC NATIONAL OPERA
ACTS 3
MAIN THE LORD OF THE ISLES OR,THE GATHERING OF THE CLANS
AUTH FITZBALL
COMP G.H.RODWELL
WORK LORD OF THE ISLES
LEAD AS AT 20-NOV-1834(SEE W14;19)
SONG "WARDER! WARDER!","THE CHASE IS O'ER","TUNEFUL MUSIC","WELCOME TO THE STRANGER","HEALTH TO THE BRIDE","BOLD AS THE EAGLE","THOU SHALT BY BLESS'D","LEAD,LEAD TO BATTLE","THE BRUCE IS SAVED"-CHORUS VARIOUS; "TIME'S ONLY CHANGE IS HERE","LIFT THE CUP","THE SCARLET FLOWER","THE SOLDIER WHO DIED FOR HIS KING","WARRIOR CHIEF,FAREWELL" WITH MISS LAND-MR.WILSON;"FAR NORTH","I DREAM'D LAST NIGHT","FORGET NOT YOUR SOLDIER"-MR.EDWIN;"FROM THY TOWER","THE DAYS OF JOY","A LITTLE BARK" WITH MR. EDWIN, "FIRST IT CAME" WITH MISS LAND,"WHA'S TO BLAME" WITH MESSRS.W. SMITH AND EDWIN-MISS SOMERVILLE;"ALAS!ALAS!"MISS MAYOSS; "DEAREST SISTER","VENGEANCE!","MERRILY WHILE THE DEER IS BROWSING"-MR. MORLEY;"HEAVEN WILLNE'ER DESERT THE BRAVE","GOD OF LOVE!","RUIN FILLS THE CLOISTER'D HALLS", "THO' ROSES WITHER" -MISS LAND;"I FEEL WITHIN MY AGED BREAST"-MR. BANNISTER;"THE MOON GOES DOWN" AND "FROM STEEP TO STEEP"-MESSRS,WILSON MAITLAND EDWIN;"HERE'S A HEALTH OF THE LASSIE"-MESSRS.EDWIN AND W.SMITH; "THE HOARY TRAITOR"-CHORUS.
SPEC THURSDAY,ALSO FRIDAY 28TH AND SATURDAY 29TH;RUN "7TH,8TH & 9TH TIME"; G.A.-MESSRS.WILSON,MORLEY,EDWIN,MISSES LAND AND SOMERVILLE

W14;22 THEA LONDON,TH.R.,COVENT GARDEN
DATE 9-DEC-1835
TYPE NATIONAL OPERA
ACTS 3
SUPP THE LORD OF THE ISLES;OR,THE GATHERING OF THE CLANS
WORK LORD OF THE ISLES
LEAD BRUCE-MR.G.BENNETT;LORD EDWARD-MR.J.WEBSTER;LORN-MR.MORLEY; RONALD-MR.COLLINS;DOUGAL-MR.MANVERS;MAC DUMPIE-MR.VALE; CORMAC DOIL-MR. C. HILL;ABBOT-MR.BANNISTER;HARPER-MR. WILSON;ISABEL-MISS TURPIN;EDITH LORN-MISS TAYLOR;CATHLEEN-MISS LAND;LADY ABBESS-MISS PATRIDGE.
SONG "WARDER,WARDER","AH!HAPLESS VESSEL-HAPLESS MAID","WELCOME TO THE STRANGER","HEALTH TO THE BRIDE","BOLD AS THE EAGLE";"THOU SHALT BE BLESSED","THE BRUCE IS SAVED","FROM STEEP TO STEEP", "VICTORY,VICTORY"-COMPANY, VARIOUS;"MY FATHER'S HALLS,MY NATIVE HOME","THE SCARLET FLOWER","THE MOON GOES DOWN","THE SOLDIER WHO DIED FOR HIS KING"-MR.COLLINS;"THE BRIDAL RING"-MR.MANVERS,"REST WARRIOR CHIEF","GOD OF LOVE","FIRST IT CAME" WITH MISS LAND;"I FEEL WITHIN MY AGED BREAST"-MR.BANNISTER; "YOU DEEM ME TOO STERN","MERRILY WHILE THE DEER IS BROWSING"-MR.MORLEY.
SPEC WEDNESDAY;"WITH ALTERATIONS";G.A. OUT-MR.POWER.

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W14;25  THEA DUBLIN,TH.R.
        DATE 13-JUN-1800
        TYPE POETICAL PLAY
        ACTS 3
        MAIN ROBERT BRUCE,OR THE LORD OF THE ISLES
        COMP MR.HODSON
        WORK LORD OF THE ISLES
        LEAD BRUCE-MR.COBHAM;LORN-MR.THOMPSON;ARGENTINE-MR.GLADSTANES;
             FITZLEWES-MR.SMYTHSON;AUGUSTINE-MR.FLEMMINGTON;EDWARD BRUCE
          -MR.WALLIS;RONALD-MR.SEYMOUR;TORQUIL-MR.MUSGRAVE;ABBOT-MR.
             YOUNGER;GORMACH DOLL [SIC]-MR.ROWSELL;MINSTREL-MR.O'ROURKE;
             ISABEL-MRS.YATES;MORAG-MRS.BROAD; MONA-MRS.JOHNSON;EDITH-
             MISS WALSTEIN
        SPEC SATURDAY;DATE QUERY INCOMPLETE;"FIRST TIME";PRINTED BY "NOLAN...,
             3 SUFFOLK STREET";POSSIBLE CITY QUERY-INKED NOTE IDENTIFIES.

W14;26  THEA BRISTOL,TH.R.
        DATE 18-APR-1823
        TYPE CALEDONIAN MELO-DRAMA
        ACTS 3
        SUPP ROBERT THE BRUCE;OR, THE BATTLE OF BANNOCKBURN
        AUTH "AUTHOR OF...WALLACE THE HERO OF SCOTLAND"
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BALIOL-MR.REED;BRUCE-MR.MONTAGUE;ANGUS-MR.JEPHSON;
             KIRKPATRICK-MR.FRAZER;TAM MCDONALD-MR.ROSS;CUMMIN-MR.
             WILLIAMS;WALTER ROSS-MR.M. CORRI;JEAN ROSS-MRS.M.CORRI;KING
             EDWARD-MR.WYNN;DE VALLENCE [SIC]-MR.STRICKLAND;HASTINGS-MR.
             MELMOUTH;ALEXANDRA-MISS COOKE;FLORA-MISS LANCASTER
        SPEC FRIDAY;BENEFIT-MR. AND MRS.M.CORRI;G.A.-MR. AND MRS.M.CORRI;
             "1ST TIME IN BRISTOL";"AS PERFORMED AT THE COBURG AND ROYALTY
             THEATRES LONDON,THE THEATRES ROYAL,YORK,HULL AND EDINBURGH";
             POSSIBLE ALIEN; "BENNETT,PRINTER, ADJOINING ST. JOHN'S GATE."

W14;27  THEA NORTH SHIELDS,THEATRE
        DATE 29-DEC-1826
        TYPE GRAND HISTORICAL MELO-DRAME
        ACTS 3
        SUPP ROBERT THE BRUCE;OR,THE BATTLE OF BANNOCKBURN
        COMP M.CORRI
        WORK LORD OF THE ISLES (ALIEN)
        LEAD BRUCE-MR.E.CROOK;ANGUS-MR.DONALDSON;KIRKPATRICK-MR.SIMMS;
             COMYN-MR.CULLENFORD;WALTER ROSS-MR.PARKER;TAM MCDONALD-MR.
             MITCHELL; EDWARD-MR.TELBIN;HASTINGS-MR.WOODLEY;DE VALENCE-
             MR.ANSELL;JEAN-MISSMOODY;ALEXANDRA-MISS RIVERS;FLORA-MRS.
             PARKER
        SPEC ALIEN;"(NEVER ACTED HERE AND FOR THIS NIGHT ONLY)";BENEFIT-MR.
             REDFORD (GEORDY);PATRONAGE-UNITED LODGES OF FREE GARDENERS OF
             NORTH AND SOUTH SHIELDS;FRIDAY

W14;31  THEA NORTH SHIELDS,THEATRE
        DATE 10-DEC-1810
        TYPE GRAND ROMANCE
        ACTS 3
        SUPP MARMION OR,THE BATTLE OF FLODDEN FIELD
        WORK MARMION
        LEAD MARMION-MR.FAULKNER;DE WILTON-MR.MANN;SIR HUGH-MR.BEVERLEY;
             HUGO-MR.LANCASTER;FITZEUSTACE-MR.BROWN;CLARA-MRS.S.KEMBLE;
             LADY HERON-MRS. DARLEY;ALICE-MRS.BLAND;KING JAMES-MR.
             HOLMES;DOUGLAS-MR.GROVE;SIR DAVID LINDSAY-MR.STANFIELD;QUEEN
             MARGARET-MRS.EBORALL.
        SPEC MONDAY;BENEFIT-MR.FAULKNER;"PRINTED BY T.APPLEBY."
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W14;32 THEA UNKNOWN,ROYAL HIBERNIAN THEATRE
DATE 1-JAN-1800
TYPE MELO-DRAMATIC EQUESTRIAN SPECTACLE
ACTS 3
MAIN MARMION
WORK MARMION
LEAD MR.H.JOHNSTON;MR.GOMERY;MR.LACY;MISS LACY;MR.WHEATLY;MR.WALLACK; MR.CURTIS; MR.WOOLFORD;MR.WOOLF;MR.ISAACS;MR.LINDSAY;MR.GARBOIS; MR.ABERCROMBIE; MR.BARTLETT;MR.PETERS;MISS MACAULEY;MISS ADAMS; MRS.PEARCE;MRS.GARBOIS
SPEC DATE QUERY-UNKNOWN;RUN-"THIS AND EVERY EVENING UNTIL FURTHER NOTICE", LIST OF SCENERY INCLUDES-SUBTERRANEAN VAULTS OF THE CONVENT-CASTLE GATE,DRAWBRIDGE-GRAND HALL AND BANQUET-INTERIOR SCOTCH VILLAGE INN-ELFIN RING-DOUGLAS CASTLE AND DISTANT COUNTRY;PAPER STAMPED WITH A ROYAL (GARTER?) SEAL IN RED.

W14;33 THEA SCARBOROUGH,UNKNOWN
DATE 6-AUG-1814
TYPE MELO DRAMATIC SPECTICLE [SIC]
MAIN MARMION;OR,THE BATTLE OF FLODDEN FIELD
WORK MARMION
LEAD MARMION-MR.BROWN;SIR BERTRAND-MR.BATTIGAN;SURREY-MR. RICHARDS;SIR HUGHHERON-MR.MIEL;HUGO AND FITZEUSTACE-MESSRS. TURPIN & WHITE;DE WILTON-MRGORDON;ALFRED-MASTER BLAND;FATHER FRANCIS-MR.KEMBLE;CONSTANCE-MRS. RICHARDS;CLARE-MISS GRANT; LADY HERON-MRS.F.BROWN;KING JAMES-MR.STUART;DOUGLAS-MR. GRANT;SIR DAVID LINDSAY-MR.CUFFLEY;QUEEN MARGARET-MRS. MACNAMARA;SANDY-MR.BLAND
SONG "YOUNG LOCHINVAR"-MRS.F.BROWN
SPEC POSSIBLE QUERY CITY AND THEATRE PRINTED BY "TODD...SCARBOROUGH"; LIST OF SCENERY ON THE REVERSE;NEW MUSIC,SCENERY,COSTUMES,ETC..

W14;34 THEA UNKNOWN
DATE 8-OCT-1814
TYPE SPECTACLE
MAIN MARMION OR THE BATTLE OF FLODDEN FIELD
WORK MARMION
LEAD AS AT SCARBOROUGH 6-AUG-1814 (SEE W14;33) EXCEPT FITZEUSTACE-MR.CUFFLEY; DE WILTON-MR. STUART; LADY HERON-MRS. H.KEMBLE; KING JAMES-MR.WHITE; SIR DAVID LINDSAY IS OMITTED
SONG "YOUNG LOCHINVAR"-MRS.H.KEMBLE.
SPEC SATURDAY;BENEFIT-MR.TURPIN;QUERY CITY AND THEATRE

W14;35 THEA SCARBOROUGH,THEATRE
DATE 13-OCT-1814
TYPE GRAND SPECTACLE
SUPP MARMION,OR THE BATTLE OF FLODDEN FIELD
WORK MARMION
LEAD AS AT 6-AUG-1814 (SEE W14;33) EXCEPT,SURREY IS OMITTED; FITZEUSTACE-MR. CUFFLEY;DE WILTON-MR.STUART;FATHER FRANCIS-MR.RICHARDS;KING JAMES-MR.WHITE;SIR DAVID LINDSAY OMITTED
SPEC THURSDAY;BENEFIT-MRS.F.BROWN;LAST NIGHT OF SEASON

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W14;36  THEA UNKNOWN,MINOR THEATRE,SPRING GARDENS
        DATE 26-OCT-1815
        TYPE POEM...DRAMATIZED
        MAIN MARMION;OR,THE BATTLE OF FLODDEN FIELD
        AUTH OXBERRY
        WORK MARMION
        LEAD MARMION-MR.BICKERTON;DE WILTON-MR.WEST;SIR HUGH-MR.
             KENDALL; FITZEUSTACE-MR.SHAW;SELBY-MISS COOKE;BLOUNT-MR.
             HALL;SURREY-MR. BARNES;CONSTANCE-MRS.BICKERTON;CLARE-MRS.
             HALL;LADY ABBESS-MRS.SHAW; KING JAMES-MR.HARVEY;DOUGLAS-MR.
             REES.
        SPEC QUERY CITY-PRINTED BY "J.MOLINEUX,5,ST.MARY'S-GATE";OXBERRY
             OF DRURY-LANE;CROSS-DRESSING;THURSDAY

W14;37  THEA LONDON,TH.R.,DRURY LANE
        DATE 1-JAN-1819
        TYPE DRAMATICK ROMANCE
        ACTS 3
        MAIN FLODDEN FIELD
        COMP T.COOKE
        WORK MARMION
        LEAD MESSRS.A.KEMBLE,HAMBLIN,HOLLAND,PENLEY,POWELL,BENGOUGH,H.
             JOHNSTON;YARNOLD; R.PHILLIPS,SMITH;MRS.W.WEST,MRS.ORGER,MRS.
             ROBINSON,MISS CUBITT,MISS COOKE
        SPEC FRIDAY;"2ND TIME"-"PRODUCED FOR THE FIRST TIME LAST NIGHT";RUN-
             "EVERY EVENING UNTIL FURTHER NOTICE"

W14;39  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 15-DEC-1851
        TYPE GRAND ASTLEYIAN HISTORICAL EQUESTRIAN SPECTACLE
        MAIN MARMION OR THE BATTLE OF FLODDEN FIELD
        AUTH E.FITZBALL
        WORK MARMION
        LEAD KING JAMES-MR.RICHARDS;DOUGLAS-MR.NORMAN;MARMION-MR.
             CROWTHER;EARL DE CLARE-MR.MORRISON;SIR HUGH-MR.F.H.HENRY;DE
             WILTON-MR.RAYMOND;FRIAR-MR.BRADSHAW;GIBBY-MR.FORMAN;
             CONSTANCE-MRS.MORETON BROOKES;CLARE-MRS. G.LEE;PRIORESS-
             MRS.MANDERS;ABBESS-MRS.WHITBY;BLANCHE-MISS LA PORTE
        SPEC MONDAY;RUN "AND DURING THE WEEK";FIRST TIME AT THIS THEATRE "AS
             PERFORMED AT ASTLEY'S AMPHITHEATRE ONE HUNDRED & TWENTY-THREE
             NIGHTS"

W14;44  THEA HALIFAX,THEATRE
        DATE 26-AUG-1825
        TYPE NATIONAL DRAMA/SCOTCH LEGEND
        MAIN ROB ROY M'GREGOR, OR AULD LANG SYNE
        SUPP THE NIGHT HAG;OR ST.SWITHIN'S CHAIR
        AUTH W.BARRYMORE (FORD)-SUPP
        WORK ROB ROY/TALES OF MY LANDLORD (WAVERLEY-ALIEN-SEE SPEC)
        LEAD SIR FREDERICK & THE JUDGE-MR.POWELL;ROB ROY & CAPT.CAMPBELL-
             MR.ELTON; RASHLEIGH & MR.CAMERON-MR.ANDERTON;FRANCIS & DONALD
             CAMPBELL-MR.HART; THORNTON & KINLOCH ALLEN-MR.RYAN;BAILIE &
             DAVIE LOGAN-MR.NEWTON;DOUGAL & MCDUFFITH-MR.JONES;DI
             VERNON & JENNIE LOGAN-MRS.LANE;HELEN-MRS. ELTON;WITCHES-
             MESSRS.BROTHERTON(OWEN),KELLY & BUCHANNON;LADY MARGARET-MRS.
             TURNOUR (MARTHA)
        SONG "AH,WOULD IT WERE","THE HIGHLAND LAD"-MRS.LANE
        SPEC FRIDAY;G.A.-"MR.COOKE'S DRAMATIC COMPANY";COMBINATION;BENEFIT
          -THE DOORKEEPERS;CROSS-DRESSING;QUERY WORK-FORD CITES
             "WAVERLEY" CHAPTER 13.
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W14;45  THEA IPSWICH,THEATRE
        DATE 9-JUL-1827
        TYPE ROMANTIC DRAMA
        MAIN THE NIGHT HAG;OR, ST.SWITHIN'S CHAIR
        WORK "FOUNDED ON..."TALES OF MY LANDLORD"."
        LEAD CAPT.CAMPBELL-MR.BALLS;DONALD CAMPBELL-MR.G.SMITH;DAVIE
             LOGAN-MR. SHERWIN;MCDUFFITH-MR.WARWICK;JUDGE ADVOCATE-MR.
             HAMERTON;GILDEY GREY (WITCH)-MR.BEACHAM;LADY MARGARET-MRS.
             BRUDENELL;JEANIE-MISS WILLIAMS.
        SPEC MONDAY;G.A.-MR.  &  MRS.BALLS;THEIR BENEFIT;CROSS-DRESSING

W14;46  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 7-AUG-1844
        TYPE ROMANTIC MELO-DRAMA
        ACTS 2
        SUPP THE NIGHT WITCH OR HALLOWMASS EVE  &  ST.SWITHIN'S CHAIR
        COMP DEWAR-OVERTURE TO "THE ANTIQUARY"
        WORK TALES OF MY LANDLORD/ANTIQUARY-SPEC
        LEAD CAPT. CAMPBELL-MR.E.GLOVER;DONALD CAMPBELL-MR.LEIGH;CAMERON
          -MR.RAY; DAVIE LOGAN-MR.WATT;MCDUFFETH-MR.H.CORRI;LADY
             MARGARET-MRS.BROOKES; JEANNIE-MRS.LEIGH;GILDAS GREY-MR.
             BEDFORD
        SPEC WEDNESDAY;"FOUNDED UPON AN OLD SCOTTISH LEGEND";FAVOURITE MUSIC;
             CROSS-DRESSING

W14;50  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 5-JUL-1828
        TYPE MELO-DRAMA
        MAIN THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        AUTH GOFF (SEE FORD-QUERY, ALSO W14;55)
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.HARRISON;ROBIN OIG-MR.ALEXANDER;HUGH MORRISON-
             MR.BAYNE; IREBY-MR.HAMILTON;FLEECEBUMPKIN-MR.W.PALMER;SANDY
          -MR.CAMPBELL;ELSPAT-MRS.PERCY;MARTHA-MISS STUART
        SPEC SATURDAY;"FOR THE 1ST TIME";"DRAMATISED FROM THE CHRONICLES OF
             THE CANONGATE."

W14;52  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 8-JUL-1828
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LEAD AS AT 5-JUL-1828 (SEE W14;50)
        SPEC TUESDAY;"FOR THE 2D TIME"

W14;53  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 23-AUG-1828
        TYPE MELO-DRAMA
        SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LEAD AS AT 5-JUL-1828 (SEE W14;50) EXCEPT,WAKEFIELD-MR.HARRISON;
             IREBY-MR. AMHERST;MARTHA-MISS JACKSON
        SPEC SATURDAY;"FOR THE 8TH TIME"
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W14;54 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-NOV-1828
TYPE NATIONAL PLAY & DRAMATIC SKETCH
MAIN THE BRIDE OF LAMMERMOOR
SUPP TWO DROVERS (2 ACTS)
AUTH W.H.MURRAY (FORD-SEE W4)
WORK BRIDE OF LAMMERMOOR/TWO DROVERS
LEAD SIR WILLIAM-MR.MATHEWS;ASHTON & ROBIN OIG-MR.MONTAGUE STANLEY;EDGAR-MR.PRITCHARD;BUCKLAW-MR.JONES;CALEB & HUGHIE MORRISON-MR.MACKAY; WAKEFIELD-MR.STANLEY;SECOND GENTLEMAN & IREBY-MR.CAMPBELL;RANDOLPH & FLEECEBUMPKIN-MR.TAYLOR; LOCKHARD & SANDY-MR.AIKIN;LUCY-MRS.H.SIDDONS;LADY ASHTON-MRS.EYRE;MYSIE-MRS.NICOL;JANET-MRS.RENAUD;MARTHA-MISS GRAY
SONG "THE HONEST-HEARTED DROVER"-MR.MACKAY
SPEC MONDAY;"FIRST NIGHT";FIRST PRODUCTION;"LICENSED FOR THIS THEATRE"; COMBINATION

W14;55 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 29-DEC-1828
TYPE NATIONAL MELO-DRAMA
SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LEAD ROBIN OIG-MR.ALEXANDER;WAKEFIELD-MR.FRIMBLEY;HUGH MORRISON-MR.BURN; FLEECEBUMPKIN-MR.HART;IREBY-MR.LENNOX;SANDY-MR. ANDREWS;ELSPAT-MISS JACKSON;MARTHA-MISS BARRY
SPEC MONDAY;"DRAMATISED...EXPRESSLY FOR THIS ESTABLISHMENT" (SEE FORD);THEATRE OPEN FOR 12 NIGHTS ONLY;G.A.OUT-MR.WILSON-(ROPE DANCER).

W14;56 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 3-JAN-1829
TYPE MELO-DRAMA
SUPP THE TWO DROVERS OR A HIGHLANDER'S REVENGE
WORK TWO DROVERS
LEAD AS AT 29-DEC-1828 (SEE W14;55) EXCEPT, ELSPAT-MRS.ANDREWS
SPEC SATURDAY;G.A. OUT-MR.WILSON (ROPE DANCER)

W14;58 THEA LONDON,SURREY THEATRE
DATE 24-SEP-1849
TYPE SCOTTISH DRAMA
SUPP THE TWO DROVERS, OR THE PROPHETESS OF THE GLEN
WORK TWO DROVERS
LEAD WAKEFIELD-MR.EMERY;ROBIN OIG-MR.BRUCE NORTON;HUGH MORRISON-MR.G. JONES;IREBY-MR.E.NEWTON;FLEECEBUMPKIN-MR.C.FORRESTER; SANDIE-MR. NAYLOR;ELOPAT (SIC)-MRS.H.VINING;MARTHA-MISS E. BROMLEY.
SONG "SAW YE MY AIN LOVE"-MISS E.BROMLEY;"COME, SIT YE DOWN, MY BONNIE LASS"-MR.G.JONES
SPEC MONDAY;RUN-"EVERY EVENING";POSSIBLE DATE QUERY INCOMPLETE-FORD IDENTIFIES;

W14;59 THEA HULL,ROYAL ADELPHI THEATRE (LATE ADAM'S ARENA)
DATE 8-AUG-1831
TYPE DRAMA & MELO DRAMA
MAIN THE TWO DROVERS OR A HIGHLANDER'S REVENGE
SUPP MARY STUART OR, THE CASTLE OF LOCHLEVEN (2 ACTS)
WORK TWO DROVERS/ABBOT
LEAD WAKEFIELD & LINDSAY-MR.W.T.VINING;ROBIN OIG & DRYFESDALE-MR. THOMPSON; IREBY-MR.MCAULEY;HUGHIE MORRISON & SANDIE-MR.G. TAYLOR;FLEECEBUMPKIN & SIR ROBERT-MR.TURNBULL;SANDIE & MURDOCH -MR.MARSHALL;JEANNETTE & LADY DOUGLAS-MRS.HILLIARD;MARTHA-MISS TUNSTALL;GEORGE DOUGLAS-MR.CLIFTON; ROLAND-MR.C. INGLETON;RUTHVEN-MR.KING;MARY-MISS HILLIARD;DAME HESKETT & CATHERINE-MRS.CLIFTON
SONG "TWAS WITHIN A MILE OF EDINBORO'TOWN","THERE GROWS A BONNY BRIAR BUSH"-MISS TUNSTALL;"DINNA THINK MY BONNIE LASSIE"-MR.G. TAYLOR (T.D.)
SPEC MONDAY;POSSIBLE DATE QUERY-PENCIL NOTE IDENTIFIES "1840"; POSSIBLE CITY QUERY,PENCIL NOTE IDENTIFIES, PRINTED BY "PECK & SMITH...HULL";COMBINATION;"ACTED IN LONDON, EDINBURGH, ABERDEEN & GLASGOW";G.A.-MISS TUNSTALL; (8-AUG-1840 WAS A SATURDAY).

W14;61 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 9-NOV-1835
TYPE OPERA & NATIONAL MELO-DRAMA
MAIN ROB ROY
SUPP TWO DROVERS
WORK ROB ROY/TWO DROVERS
LEAD SIR FREDERICK-MR.COOKE;ROB ROY-MR.MONTAGUE STANLEY;RASHLEIGH -MR.HIELD;FRANCIS-MR.BEDFORD;BAILIE-MR.MACKAY;OWEN & WAKEFIELD-MR.LLOYD; THORNTON & IRBY-MR.G.ELLIS;DOUGAL AND HUGHIE MORRISON-MR.POWER; MCSTUART & ROBIN OIG-MR.PEDDIE; JOBSON & FLEECEBUMPKIN-MR.ROBERTS; GARDENER & SANDY-MR. EDMUNDS;HELEN & ELSPAT-MRS.HIELD;DI VERNON-MISS ATKINSON; MARTHA-MISS NEWTON
SONG "AE DAY A BRAW WOOER CAM DOUN THE LANG GLEN"-MISS NEWTON
SPEC MONDAY; COMBINATION

W14;62 THEA CORK,TH.R.,COOK STREET
DATE 7-DEC-1800
TYPE DRAMA
MAIN THE HIGHLANDER'S REVENGE
WORK TWO DROVERS
LEAD WAKEFIELD-MR.E.G.BURTON;ROBIN OIG-MR.W.ALEXANDER;HUGH MORRISON-MR. CALLAGHAN;IREBY-MR.CROTTY;ELSPETH-MRS.SEYTON; MARTHA-MRS.E.G.BURTON; MRS.HESKET-MISS COOKE.
SONG "THE CAMARONIAN RANT","THE CAMPBELL'S ARE COMING!","GILLEAN NA FEILLEUDISH-OR, THE LADS WITH THE KILTS"-DANCE TUNES.
SPEC SATURDAY;DATE QUERY INCOMPLETE;G.A.-"CELEBRATED HIGHLANDERS WITH THEIR NATIVE PIPER"-PERFORMED BEFORE VICTORIA & PRINCE ALBERT;"R. & .J.ARMSTRONG,PRINTERS,25,MARLBORO' STREET,CORK"-POSSIBLE CITY QUERY.

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W14;64  THEA DUMFRIES,THEATRE [SCOTLAND]
        DATE 4-NOV-1842
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.J.ROGERS;ROBIN OIG-MR.W.MUNRO JOHNSON;HUGH
             MORRISON-MR.W.GOURLAY;IREBY-MR.R.FREEMAN;FLEECEBUMPKIN-MR.
             AITKEN;SANDY-MR. HARMER;ELSPAT-MRS.J.ROGERS;MARTHA-MISS
             COWELL
        SONG "KILLIE CALLUM"-BROAD SWORD DANCE-MR.MUNRO JOHNSON
        SPEC FRIDAY;"RECEIVED ON WEDNESDAY EVENING";SPECIAL OCCASION-
             PATRONAGE OF THE HON. MRS.YOUNG OF LINCLUDEN

W14;65  THEA DUNDEE,TH.R.,YEAMAN SHORE [SCOTLAND]
        DATE 5-FEB-1844
        TYPE DOMESTIC LEGENDARY DRAMA
        SUPP THE TWA DROVERS OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.EVANS;ROBIN OIG-MR.MACDONALD;HUGH MORRISON-MR.
             MACKAY; IREBY-MR.C.MACDONALD;FLEECEBUMPKIN-MR.GILBERT;SANDY
          -MR.GREEN;ELSPAT-MRS.EDWIN;MARTHA-MRS.MACDONALD
        SPEC MONDAY;BENEFIT-MR.GILBERT;

W14;67  THEA CARLISLE,TH.R.
        DATE 8-AUG-1845
        TYPE HISTORICAL DRAMA
        SUPP THE TWA DROVERS!!
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.HARKER;ROBIN OIG-MR.WATT;FLEECEBUMPKIN-MR.J.W.
             ANSON; HUGH MORRISON-MR.S.JOHNSON;IREBY-MR.BRANSON;SANDY-
             MR.MAXWELL; ELSPAT-MRS.CLIFTON;MARTHA-MISS JOHNSON
        SPEC FRIDAY

W14;68  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 23-JAN-1846
        TYPE LEGENDARY DRAMA
        ACTS 2
        SUPP THE TWA DROVERS
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.W.MONTAGUE;IRBY-MR.MARSHALL;FLEECEBUMPKIN-MR.
             MILES; ROBIN OIG-MR.E.FALCONER;HUGH MORRISON-MR.SIDNEY;SANDY
          -MR.STODDART; ELSPAT-MRS.E.YOUNG;MARTHA-MISS LEWIS
        SPEC FRIDAY

W14;69  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-NOV-1846
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE TWA DROVERS, OR A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LEAD WAKEFIELD-MR.BEDFORD;IRBY-MR.WHITE;FLEECEBUMPKIN-MR.BIRCH;
             HUGH MORRISON-MR.JOSEPHS;ROBIN OIG-MR.MELROSE;SANDY-MR.
             VIVASH;ELSPAT-MISS CLEAVER;MARTHA-MISS ALDRIDGE.
        SPEC TUESDAY;G.A. OUT-PROF.KELLER'S POSES PLASTIQUES  &  GRAND TABLEAUX
             VIVANS; "FIRST TIME THIS SEASON"
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W14;70 THEA ABERDEEN,TH.R.,MARISCHAL ST.[SCOTLAND]
DATE 24-DEC-1800
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LEAD WAKEFIELD-MR.R.PHILLIPS;ROBIN OIG-MR.D.STEWART;HUGHIE MORRISON-MR.W. NICOL;IREBY-MR.R.G.RIVERS;FLEECEBUMPKIN-MR. WATERHOUSE;SANDY-MR.C. LINDEN;ELSPAT-MRS.D.STEWART;MARTHA-MISS E.LOVEGROVE.
SPEC THURSDAY;DATE QUERY INCOMPLETE;REVIVAL "FIRST TIME THESE FOUR YEARS"

W14;71 THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
DATE 25-JUN-1857
TYPE DRAMA & NATIONAL DRAMA
MAIN KENILWORTH OR THE DAYS OF GOOD QUEEN BESS
SUPP THE TWA DROVERS
WORK KENILWORTH/TWO DROVERS
LEAD LEICESTER & HUGH MORRISON-MR.F.DEWAR;VARNEY-MR.R.TINDELL; HUNSDON & SANDY-MR.WILSON;TRESILIAN & WAKEFIELD-MR.WARDEN; LAMBOURNE & HESKETT-MR.C.STEYNE;ANTONY FOSTER-MR.E.JONES; GOLDTHREAD & FLEECEBUMPKIN-MR. DOWNEY;GOSLING & ROBIN OIG-MR. D.STEWART;IREBY-MR.GLADSTONE;QUEEN ELIZABETH & ELSPAT-MISS CLEAVER;AMY-MISS A.MARKHAM;MARTHA-MISS VINING
SPEC THURSDAY;COMBINATION;"LAST NIGHT BUT ONE OF THE COMPANY PERFORMING AT THIS ESTABLISHMENT"

W14;73 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-MAR-1854
TYPE NATIONAL DRAMA
SUPP THE TWA DROVERS
WORK TWO DROVERS
LEAD WAKEFIELD-MR.MORTIMER;ROBIN OIG-MR.MUNGALL;HUGH MORRISON-MR.FISHER; IRBY-MR.COURTNEY;FLEECEBUMPKIN-MR.F.BAIN;SANDY-MR.CARROLL;ELSPAT-MRS.NEWTON;MARTHA-MISS PAYNE
SPEC FRIDAY;G.A. OUT-MR.POWRIE

W14;78 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 23-JUN-1829
TYPE NATIONAL DRAMA
ACTS 5
MAIN THE FAIR MAID OF PERTH
AUTH C.BASS
COMP MR.WEDDELL (OVERTURE)
WORK FAIR MAID OF PERTH
LEAD KING ROBERT-MR.MELMATH;ROTHSAY-MR.BEVAN;ALBANY-MR.FERRERS; DOUGLAS-MR.MCCARTHY;SIR PATRICK-MR.MILLER;CRAIGDALLIE-MR. THOMPSON;SIMON GLOVER-MR.TYRER;PROUDFUTE-MR.MCGREGOR;HAL-MR.C.BASS;CATHERINE-MISS J.NICOL;MAGDALEN PROUDFUTE-MRS. TYRER;LOUISE-MRS.C.BASS;CONACHAR-MR. HARRISON;TORQUIL-MR. LAWRENCE FRAZER;MCGILLIE-MR.NEVILLE
SONG "THE LAY OF POOR LOUISE","THE BONNIE BLUE CAPS STILL FOR ME"-MRS.C.BASS
SPEC TUESDAY;"SECOND TIME";"AS PERFORMED BY THE PRESANT COMPANY IN THE THEATRES-ROYAL,PERTH AND DUNDEE,UPWARDS OF FORTY NIGHTS"; "NEW SCENERY,COSTUMES, ETC;"...RECEIVED LAST EVENING"

W14;80 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 15-SEP-1828
TYPE MELO DRAMA
MAIN THE FAIR MAID OF PERTH OR ST.VALENTINE'S EVE
WORK FAIR MAID OF PERTH
LEAD CONACHAR-MR.AITKEN;ROTHSAY-MR.DIDDEAR;HAL-MR.ALEXANDER;
KING ROBERT-MR.BAYNE;SIR JOHN RAMORNEY-MR.HAMILTON;DOUGLAS-
MR.ARCHER;SIMON GLOVER-MR.W.PALMER;TORQUIL-MR.CAMPBELL;
BONTHORN-MR.FERGUSON;PROUDFOOT-MR.RAE;MCGHILLIE-MR.AMHERST;
CATHERINE-MRS.PERCY;LOUISE-MISS JACKSON; MAGDALEN PROUDFOOT
-MRS.SEYTON
SPEC MONDAY;"FIRST TIME IN SCOTLAND";POSSIBLE DATE QUERY 14-SEP-1828
WAS A SUNDAY,-SEE ALSO W14;82.

W14;82 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 16-SEP-1828
TYPE MELO DRAMA
MAIN THE FAIR MAID OF PERTH
WORK FAIR MAID OF PERTH
LEAD AS AT 15-SEP-1828 (SEE W14;80)
SPEC TUESDAY;BENEFIT-MR.DIDDEAR;"2D TIME IN SCOTLAND"

W14;84 THEA LONDON,ROYAL COBURG THEATRE
DATE 23-JUN-1828
TYPE HISTORICO ROMANTIC DRAMA
ACTS 4
MAIN ST.VALENTINE'S EVE;OR, THE FAIR MAID OF PERTH
AUTH H.M.MILNER
WORK FAIR MAID OF PERTH
LEAD KING ROBERT-MR.MORTIMER;ROTHSAY-MR.HIELD;ALBANY-MR.E.L.
LEWIS;DOUGLAS-MR.DOWSING;ERROL-MR.MEARS;CONACHAR-MR.GANN;
TORQUIL-MR.PORTEUS; MCGHILLIE-MR.ELSGOOD;SIR JOHN-MR.GALE;
SIMON GLOVER-MR.MEREDITH;HAL-MR.COBHAM;PROUDFUTE-MR.SLOMAN;
CATHERINE-MISS WATSON;MAGDALEN PROUDFUTE-MRS.DANSON;LOUISE-
MISS MERRITT
SONG "WHERE THE GLEN ALL IS STILL"-MR.MEARS
SPEC MONDAY;"FIRST NIGHT";FIRST PRODUCTION;RUN" AND DURING THE WEEK"

W14;86 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 20-SEP-1827
TYPE MELO-DRAMA
SUPP THE BATTLE OF THE INCH;OR FOR MY AIN HAND
WORK FAIR MAID OF PERTH (ALIEN)
LEAD MCINTOSH-MR.HEILD;MCKAY-MR.W.JOHNSON;HENRY WYNDE (HAL)-MR.
ALEXANDER; CRAWFORD-MR.THOMAS;ALISTER-MR.BAYNE;DONALD-MR.W.
ALEXANDER;RANDAL-MR.COLLIER;MURDOCK-MR.READIE;ROBERT-MR.
RAE;MARY-MISS SCHOLEY;PEGGY-MISS FAIRBROTHER;JANET-MRS.
SEYTON
SPEC THURSDAY;BENEFIT-MR.HENDERSON (FLUTE-PLAYER);N.B. "WORK"-
NOVEL PUBLISHED APRIL 1828;PATRONAGE-COL.TEASDALE AND OFFICERS
OF THE KING'S DRAGOON GUARDS.

W18;88 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 2-JUL-1828
TYPE NATIONAL MELO-DRAMA
SUPP THE BATTLE OF THE INCH OF PERTH;OR, FOR MY AIN HAND
WORK FAIR MAID OF PERTH (ALIEN)
LEAD HARRY WYNDE (HAL)-MR.ALEXANDER;MCINTOSH-MR.HAMILTON;MCKAY-MR.HARRISON;CRAWFORD-MR.MCDONALD;ALLISTER-MR.BAYNE;RANDAL-MR.KING;DONALD-MR. CAMPBELL;MURDOCH-MR.W.PALMER;ROBERT-MR. AMHERST;LADY MARY-MISS STUART;PEGGY-MISS PALMER;JANET-MRS. SEYTON.
SPEC WEDNESDAY;ALIEN

W14;92 THEA OXFORD,NEW THEATRE,MAGDALEN-STREET
DATE 31-AUG-1836
TYPE MELO DRAMATIC PLAY
ACTS 2
MAIN THE HIGHLAND WIDOW OR THE CATERAN'S SON
AUTH MR.HENRY MARSTON
WORK THE HIGHLAND WIDOW
LEAD GEN.RAVELIN-MR.MORRIS;COL.CAMPBELL-MR.DIXON;ALLAN BREAK CAMERON-MR. FRAZER;DONALD-MR.BROUGHAM;MCPHADRAICK-MR.BOWER; HAMISH BEAN-MR.MARSTON;MCTYRIE-MR.CRESWICK;MONS.CHOUFLEUR-MR.CLIFTON;LEANDER LAKE-MR.WYATT;ANDREW-MR.RENAUD;ELSPAT-MRS.BROOKS;ELLEN-MISS R.BARNETT;JANET-MISS ATKINSON;ALICE-MISS GORDON
SPEC WEDNESDAY;FIRST NIGHT "NEVER ACTED";FIRST PRODUCTION;

W14;93 THEA EDINBURGH,ADELPHI [SCOTLAND]
DATE 20-SEP-1836
TYPE NATIONAL DRAMA
ACTS 2
MAIN THE HIGHLAND WIDOW, OR THE CATERAN'S SON
AUTH C.Z.BARNETT (FORD)
WORK THE HIGHLAND WIDOW
LEAD CAPT.GRANT-MR.CRISP;MACKENZIE-MR.ROBERTS;ALLAN BREAK CAMERON -MR. HUTCHINGS;COLIN-MR.AITKIN;TYRIC-MR.STEWART;LUCKLESS-MR.MURRAY;HAMISH MCTAVISH-MR.MONTAGUE STANLEY;ELSPAT MCTAVISH -MRS.FISHER;ELLA-MISS NEWTON
SONG "HE'S A BRAW AND HANDSOME LAD"-MISS NEWTON.
SPEC TUESDAY;"THIRD NIGHT","PRODUCTION ON SATURDAY EVENING"

W14;95 THEA GUILDFORD,THEATRE
DATE 3-NOV-1836
TYPE MELO-DRAMATIC PLAY
MAIN THE HIGHLAND WIDOW;OR, THE CATERAN'S SON
AUTH MR.HENRY MARSTON
WORK THE HIGHLAND WIDOW
LEAD GEN.RAVELIN-MR.MORRIS;COL.CAMPBELL-MR.BOWER;ALLAN BREAK CAMERON-MR. DIXON;DONALD-MR.RENAUD;MCPHADRAICK-MR.BOWER; HAMISH BEAN-MR.MARSTON; MCTYRIE-MR.REID;CHOUFLEUR-MR. CLIFTON;LEANDER LAKE-MR.WYATT;ANDREW-MR.CLAYTON;ELSPAT-MRS. BARNETT;ELLEN-MRS.R.BARNETT;JANET-MISS ATKINSON;ALICE-MISS GORDON
SPEC THURSDAY;BENEFIT-MR.H.MARSTON;SEE ALSO OXFORD, 31-AUG-1836 (W14;92); "RUSSELL,PRINTERS."

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W14;96  THEA RYDE,THEATRE
        DATE 17-SEP-1842
        TYPE MELO-DRAMATIC PLAY
        SUPP THE HIGHLAND WIDOW, OR THE CATERAN'S SON
        AUTH MR.HENRY MARSTON
        WORK THE HIGHLAND WIDOW
        LEAD HAMISH BEAN-MISS E.CHAPLIN;COL.CAMPBELL-MR.HARRINGTON;ALLAN
             BREAK CAMERON-MR.CLAYTON;MCPHADRAICK-MR.ANSON;YOUNG DONALD-
             MR.STIRLING; ELSPAT-MRS.BARNETT;ELLEN-MISS CORRI;ALICE-MRS.
             CLAYTON
        SPEC SATURDAY;G.A.-MISS ELLEN CHAPLIN;HER BENEFIT;COMPRESSED
             (OUTLINE ON BILL CONSIDERABLY COMPRESSED FROM W14;92);
             CROSS-DRESSING;"E.HARTNALL,CROSS STREET,RYDE"-PRINTERS.

W14;98  THEA LONDON,ENGLISH OPERA HOUSE
        DATE 20-SEP-1837
        TYPE SCOTTISH MELO-DRAMA
        MAIN THE HIGHLAND CATERAN
        WORK THE HIGHLAND WIDOW (POSSIBLE ALIEN)
        LEAD MACDONALD OF BARISDALE-MR.BRINDAL;GEN.BAILLIE-MR.S.JONES;
             CAPT.MONKTON-MR.HEATH;SGT.MUSQUETOON-MR.BAKER;WALTER LOGAN-
             MR.DIDDEAR;MCTAVISH-MR.TURNOUR;JOCK MUIR-MR.MCIAN;ALLAN
             O'DUNCARTY-MR.MEARS;LILIAS LOGAN-MRSEAST;MRS.MCTAVISH-
             MADAME SIMON
        SPEC WEDNESDAY;RUN-"EVERY EVENING UNTIL FURTHER NOTICE";"SIXTH TIME"

W14;101 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-MAY-1826
        TYPE PLAY
        ACTS 5
        MAIN WOODSTOCK
        AUTH I.POCOCK (FORD)
        WORK WOODSTOCK
        LEAD KERNEGUY-MR.C.KEMBLE;CROMWELL-MR.WARDE;SIR HENRY-MR.W.
             FARREN;ALBERT LEE-MR.SERLE;WILDRAKE-MR.JONES;EVERARD-MR.
             COOPER;ROCHECLIFFE-MR. EGERTON;TOMKINS-MR.BLANCHARD;JOLLIFFE
          -MR.EVANS;ALICE LEE-MRS. CHATTERLEY;PHOEBE-MISS JONES;
             CROMWELL'S DAUGHTER-MISS J.SCOTT;DAME JELLICOT-MISS HUDSON
        SPEC MONDAY;"2D TIME";FIRST PRODUCTION;RUN-"EVERY EVENING THIS
             WEEK, SATURDAY EXCEPTED".

W14;102 THEA UNKNOWN,TH.R.
        DATE 9-JUN-1826
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN WOODSTOCK;OR, THE CAVALIER
        WORK WOODSTOCK
        LEAD KERNEGUY-MR.ABBOTT;CROMWELL-MR.CALCRAFT;SIR HENRY-MR.
             TALBOT;ALBERT LEE-MR.BRINDALL;WILDRAKE-MR.MCCARTHY;EVERARD-
             MR.SOUTHWELL;ROCHECLIFF-MR.CUNINGHAM;TOMKINS-MR.LATHAM;
             JOLLIFFE-MR.JOHNSON;ALICE LEE-MISS JARMAN;CROMWELL'S
             DAUGHTER-MISS STANFIELD;DAME JELLICOT-MRS.JOHNSTON; PHOEBE-
             MRS.BROWNE
        SONG "THE MOON SOME SAY IS THE LAMP OF LOVE"-MRS.BROWNE.
        SPEC FRIDAY;QUERY CITY;G.A. OUT-MONS.JEAN DECOUR;BENEFIT-MR.
             ABBOTT; "AND NOW ACTING AT THE THEATRE-ROYAL,COVENT-GARDEN".
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W14;103 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-JUN-1826
        TYPE PLAY
        ACTS 5
        MAIN WOODSTOCK OR THE CAVALIER, A TALE OF THE YEAR SIXTEEN HUNDRED
             AND FIFTY-ONE
        AUTH POCOCKE [SIC] "WITH A FEW ALTERATIONS"
        WORK WOODSTOCK
        LEAD KERNEGIE-MR.DENHAM;BUCKINGHAM-MR.COLLIER;WILTON-MR.
             ANDERSON;SIR HENRY-MR.MACKAY;ALBERT LEE-MR.BENSON HILL;
             ROCHECLIFFE-MR.LYNCH; WILDRAKE-MR.JONES;JOLLIFFE-MR.
             STANLEY;CROMWELL-MR.PRITCHARD;EVERARD-MR.MURRAY;TOMKINS-MR.
             MASON;CROMWELL'S DAUGHTER-MISS MASON;PHOEBE-MISSDYER;ALICE
             LEE-MRS.H.SIDDONS
        SONG "THE OLDEN TIME"-MR.STANLEY;"GOODBYE SORROW"-MISS DYER  &  MR.
             STANLEY
        SPEC SATURDAY;"FIRST NIGHT";

W14;104 THEA UNKNOWN
        DATE 30-JUN-1826
        TYPE PLAY
        MAIN WOODSTOCK
        WORK WOODSTOCK
        LEAD KING CHARLES (KERNEGUY)-MR.C.KEMBLE;CROMWELL-MR.WARDE;SIR
             HENRY-MR.REES;ALBERT LEE-MR.RAYMOND;WILDRAKE-MR.HOOPER;
             EVERARD-MR.BASS;ROCHECLIFFE-MR.ANDREWS;TOMKINS-MR.SMITH;
             JOLLIFFE-MR.HAMMOND;PHOEBE-MISS HOLDAWAY;CROMWELL'S DAUGHTER
          -MISS BARRETT;DAME JELLICOT-MRS.RATCLIFFE
        SPEC QUERY CITY AND THEATRE;FRIDAY;G.A.-MR.C.KEMBLE,MR.WARDE;"THE
             FIRST TIME HERE";NEW SCENERY

W14;105 THEA GLOUCESTER,THEATRE
        DATE 31-JUL-1826
        TYPE PLAY
        MAIN WOODSTOCK
        WORK WOODSTOCK
        LEAD KERNEGUY-MR.MATHEWS;SIR HENRY-MR.BAKER;EVERARD-MR.BARRY;
             ALBERT LEE-MR.STRICKLAND;ROCHECLIFFE-MR.DUFF;WILDRAKE-MR.
             COOKE;TOMKINS-MR.WYATT ;JOLIFFE-MR.FISHER;CROMWELL-MR.
             WARDE;ALICE LEE-MISS PENLEY;CROMWELL'SDAUGHTER-MISS E.PENLEY;
             PHOEBE-MRS.COOKE;DAME JELLICOT-MISS WILKINS
        SPEC MONDAY;G.A.-MR.WARDE;"WALKER  &  SONS, PRINTERS, GLOUCESTER."

W14;107 THEA SCARBOROUGH,THEATRE
        DATE 9-SEP-1826
        TYPE PLAY
        MAIN WOODSTOCK;OR, THE CAVALIER
        WORK WOODSTOCK
        LEAD KERNEGUY-MR.F.CROOK;CROMWELL-MR.CULLENFORD;SIR HENRY-MR.
             WOODLEY;ALBERT LEE-MR.BYWATER;WILDRAKE-MR.PARKER;EVERARD-
             MR.REDFORD;ROCHECLIFFE-MR.TELBIN;TOMKINS-MR.F.FRIMBLEY;
             JOLLIFFE-MR.MITCHELL;ALICE LEE-MISS GLOVER;PHOEBE-MRS.
             PARKER;CROMWELL'S DAUGHTER-MISS TELBIN;DAME JELLICOT-MRS.F.
             FRIMBLEY
        SPEC SATURDAY;SPECIAL OCCASION-PATRONAGE OF THE MARQUIS OF
             CARMARTHEN, "SIXTH FASHIONABLE NIGHT";"C.  &  J.TODD,JUN.,PRINTERS,
             SCARBOROUGH."
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W14;108 THEA PERTH,TH.R. [SCOTLAND]
DATE 20-SEP-1826
TYPE PLAY
MAIN WOODSTOCK,OR, THE CAVALIER
WORK WOODSTOCK
LEAD AS AT EDINBURGH, TH.R. (SEE W14;103) EXCEPT, BUCKINGHAM-MR. HARROLD; SIR HENRY-MR.MASON;ROCHECLIFFE-MR.AIKIN;EVERARD-MR.RAE;PHOEBE-MISS MURRAY;ALICE LEE-MRS.STANLEY
SONG "THE OLDEN TIME","GOOD BYE SORROW" WITH MISS MURRAY-MR.STANLEY.
SPEC BILL HAS NO CITY OR THEATRE-SEE W14;109-PERTH;BENEFIT-MR. & MRS. STANLEY;WEDNESDAY;CAST-LIST IS REDUCED, BUT SUBSTANTIALLY ED., TH.R.

W14;109 THEA PERTH,TH.R. [SCOTLAND]
DATE 29-SEP-1826
TYPE DRAMA
ACTS 3
SUPP WOODSTOCK,OR, THE CAVALIER, A TALE OF THE YEAR SIXTEEN HUNDRED AND FIFTY-ONE
WORK WOODSTOCK
LEAD AS AT 20-SEP-1826 (SEE W14;108) EXCEPT, PHOEBE-MISS DYER RETURNS.
SONG AS AT 20-SEP-1826 (SEE W14;108)
SPEC FRIDAY;"SECOND TIME IN THIS THEATRE"

W14;110 THEA MARGATE,TH.R.
DATE 13-SEP-1827
TYPE COMEDY
MAIN WOODSTOCK OR, THE CAVALIERS & ROUNDHEADS
WORK WOODSTOCK
LEAD KERNEGUY-MR.MARSTON;CROMWELL-MR.I.SMITH;SIR HENRY-MR. MCGREGOR;ALBERT LEE-MISS NOEL;EVERARD-MR.PALMER;WILDRAKE-MR.SERLE;CAPT PEARSON-MR. ROBINSON;JOLLIFFE-MR.SENNETT; ROCHCLIFF-MR.LATTERN;TOMKINS-MR.MUNDAY; PHOEBE-MISS MOODY; DAME JELLICOT-MRS.COLLIER;ALICE LEE-MRS.SENNETT.
SPEC THURSDAY;CROSS-DRESSING;G.A.-MR.SERLE;"BY DESIRE OF SEVERAL LADIES & GENTLEMEN OF THE BOARDING HOUSES ESTABLISHMENT."; "DENNE, PRINTER, MARGATE."

W15;6 THEA LONDON,TH.R.,COVENT GARDEN
DATE 21-MAR-1811
TYPE MUSICAL DRAMA
ACTS 3
MAIN THE KNIGHT OF SNOWDOUN
COMP BISHOP
WORK LADY OF THE LAKE
LEAD MR.C.KEMBLE;MR.YOUNG;MR.BARRYMORE;MASTER CHAPMAN;MR.EGERTON;MR. BLANCHARD; MR.LISTON;MR.EMERY;MR.CHAPMAN;MASTER DROSET;MR. HAMERTON;MR.KING;MISS S. BOOTH;MRS.DICKONS;MRS.LISTON
SPEC THURSDAY;"18TH TIME";FIRST PRODUCTION;NEW SCENERY, COSTUMES, ETC..

W15;7 THEA LONDON,TH.R.,ENGLISH OPERA HOUSE,STRAND
DATE 14-JUL-1823
TYPE MUSICAL DRAMA
MAIN THE KNIGHT OF SNOWDOUN
COMP BISHOP (ALSO FROM ROSSINI'S "LA DONNA DEL LAGO")
WORK LADY OF THE LAKE
LEAD SNOWDOWN-MR.T.P.COOKE;RODERICK DHU-MR.WALLACK;DOUGLAS-MR. ROWBOTHAM; YOUNG DOUGLAS-MISS C.BODEN;MARR-MR.BAKER;MURDOCK -MR.SALTER;MACLOON-MR.W.CHAPMAN;NORMAN-MR.PEARMAN;ELLEN- MISS LOUISA DANCE;ALICE-MRS. AUSTIN;ISABEL-MISS POVEY.
SONG TRAMP CHORUS, "WHAT, HO! CLANSMAN, HO!","GALLANT LIEGEMEN, SHALL WE FEAR?","SCOTS, WITH YOUR CHIEF, HASTE, HASTE AWAY","WHEN OUR WEDDED JOYS ARE NIGH","LOVELY BRIDEGROOM, BEAUTY'S PRIDE","NOW OUR MONARCH'S HOPES ARE CROWNED"-COMPANY,VARIOUS;"ALL YOUNG MEN AND MAIDS" WITH MRS.AUSTIN,"TELL ME, YE ECHOES, THAT HEAR ME"-MR.PEARMAN;"WHERE SHALL THE LOVER REST?","OH NEVER,NEVER, THIS HEART SHALL FEEL","HOW SWEET IS TOIL WHEN O'ER THE SOUL"-MISS.L.DANCE;"I DEDICATE MY LAY TO THEE","TO WOO HIS MATE" WITH MISS POVEY-MRS.AUSTIN;"WHAT NEWS MY PRETTY PAGE?"-MISS POVEY; "BEFORE I PRICKED ONWARD TO MERRY ENGLAND"-MR.W.CHAPMAN.
SPEC MONDAY;"REVIVED AND PERFORMED FOR THE FIRST TIME IN THIS THEATRE";G.A.-MR.WALLACK;CROSS-DRESSING

W15;9 THEA UNKNOWN,TH.R.
DATE 15-JAN-1811
TYPE MELO-DRAMATIC ENTERTAINMENT
ACTS 3
MAIN THE LADY OF THE LAKE
COMP J.A.JONES
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.SIDDONS;HERBERT-MR.ANDERSON;LUFFNESS-MR. MCNAMARA;JOHN OF BRENT-MR.TURPIN;BERTRAM-MR.JONES;DOUGLAS-MR.ARCHER;ALLAN BANE-MR. SHAW;MALCOLM GRAEME-MR.THOMPSON; ELLEN-MRS.H.SIDDENS;RODERICK DHU-MR. TERRY;MALISE-MR.DUFF; RED MURDOCH-MR.W.MURRAY;BRIAN-MR.HALLIWELL; LADY MARGARET-MRS.MCNAMARA;BLANCHE-MRS.YOUNG.
SPEC QUERY CITY;TUESDAY;"NEVER ACTED";FIRST NIGHT;FIRST PRODUCTION; NEW SCENERY, COSTUMES,ETC.;POSSIBLY EDINBURGH.

W15;11 THEA DURHAM,THEATRE
DATE 17-APR-1811
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE, OR THE KNIGHT OF SNOWDOUN
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.FAULKNER;RODERICK DHU-MR.HOLMES;DOUGLAS-MR. BEVERLEY; MALCOLM GRAEME-MR.H.KEMBLE;ALLAN BANE-MR.BENNETT; BRIAN-MR.STANFIELD; MALISE-MR.BROWN;MURDOCH-MR.LOMBE;LADY MARGARET-MRS.STANFIELD;BLANCHE-MRS.DARLEY;ELLEN-MISS MARSH
SPEC WEDNESDAY;NEW SCENERY, COSTUMES;"THIRD SUBSCRIPTION NIGHT"

W15;12 THEA SOUTH SHIELDS,THEATRE
DATE 29-MAY-1811
TYPE MELO-DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE, OR THE KNIGHT OF SNOWDOUN
WORK LADY OF THE LAKE
LEAD AS AT DURHAM, 17-APR-1811 (SEE W15;11)
SPEC WEDNESDAY

W15;14 THEA UNKNOWN
DATE 18-JUN-1812
TYPE SCOTISH (SIC) MELO-DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD KING JAMES (SNOWDOUN)-MR.JONES;RODERIC DHU-MR.NEVILLE;
DOUGLAS-MR. ARCHER;RED MURDOCH-MR.W.MURRAY;GRAEME-MR.MANN;
ALLAN BAYNE-MR.TRUEMAN;BRIAN-MR.MASON;BLANCHE-MISS KING;
ELLEN-MISS S.NORTON;MARGARET-MRS. MCNAMARA.
SPEC QUERY CITY AND THEATRE;BENEFIT-MR.W.MURRAY;G.A. OUT-MR.
INCLEDON; THURSDAY, "(FOR THE ONLY TIME IT WILL EVER BE ACTED)".

W15;15 THEA UNKNOWN
DATE 10-DEC-1812
TYPE DRAMATIC MELANGE
MAIN THE LADY OF THE LAKE
COMP PERCIVALL (NEW OVERTURE)
WORK LADY OF THE LAKE
LEAD RODERIC DHU-MR.SOWERBY;SNOWDOUN-MR.STANLEY;ALLAN BANE-MR.
CHARLTON; DOUGLAS-MR.ASH;BRIAN-MR.GATTIE;MALCOLM GRAEME-MR.
COMER;JOHN OF BRENT-MR.CUNNINGHAM;MALISE-MR.LODGE;MURDOCK-
MR.VINING;ELLEN-MRS.VINING; ALICE-MRS.CUNNINGHAM;ISABEL-
MISS MATMHEWS (SIC);BLANCH-MISS KELLY; LADY MARGARET-MRS.
CHATTERLEY.
SPEC THURSDAY;POSSIBLE DATE QUERY-DAMAGED BILL;QUERY CITY AND
THEATRE;

W15;16 THEA UNKNOWN
DATE 7-JAN-1813
TYPE GRAND DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.C.CONNOR;DOUGLAS-MR.FOOTE;BRIAN-MR.YOUNGER;
MALISE-MR. O'NEILL, JUN.;HERRIES-MR.REID;RODERICK DHU-MR.
THOMPSON;MALCOLM GRAEME-MR.FULTON;ALLAN BANE-MR.SHAW;MURDOCH
-MR.ROWSWELL;LADY MARGARET-MRS. FULLAM;ELLEN-MRS.FULTON;
BLANCHE-MISS WALSTEIN
SPEC QUERY CITY & THEATRE-PART BILL;FRIDAY

W15;18 THEA UNKNOWN,TH.R.
DATE 18-MAR-1813
TYPE MELO-DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.JONES;DOUGLAS-MR.ARCHER;RODERIC DHU-MR.GRANT;
ALLAN BANE-MR.TRUEMAN;MALCOLM GRAEME-MR.MANN;BRIAN-MR.
HALLIWELL;RED MURDOCH-MR. W.MURRAY;JOHN OF BRENT-MR.BROMLEY;
MALISE-MR.DUFF;ELLEN-MISS PHILLIPPS;LADY MARGARET-MRS.
MCNAMARA;BLANCHE-MISS KING.
SPEC QUERY CITY;THURSDAY;G.A. OUT-MR.J.KEMBLE;"FIRST TIME THIS
SEASON"

W15;19 THEA UNKNOWN,TH.R.
DATE 25-NOV-1800
TYPE DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
COMP SANDERSON & T.COOKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.C.CONNOR;RODERICK DHU-MR.THOMPSON;DOUGLAS-MR. FOOT;MALCOLMGRAEME-MR.FULTON;ALLAN BANE-MRS.SHAW;MURDOCH-MR.ROWSWELL;HERRIES-MR.REID;BRIAN-MR.YOUNGER;MALISE-MR. O'NEILL,JUN.;ELLEN-MRS.FULTON;LADYMARGARET-MRS.C.CONNOR; BLANCHE-MISS WALSTEIN
SPEC QUERY CITY;DATE QUERY INCOMPLETE;THURSDAY;CROSS-DRESSING

W15;20 THEA UNKNOWN,TH.R.
DATE 13-DEC-1813
TYPE DRAMA
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.JONES;DOUGLAS-MR.ARCHER;RODERICK DHU-MR.T. SHORT;ALLAN BANE-MR.TRUEMAN;MALCOLM GRAEME-MR.SHORT;BRIAN-MR.HALLIWELL;RED MURDOCH-MR.W.MURRAY;JOHN OF BRENT-MR. BROMLEY;MALISE-MR.DUFF;ELLEN-MISS DOUGLAS;BLANCHE-MISS MACAULEY;LADY MARGARET-MRS.BROMLEY.
SPEC MONDAY

W15;21 THEA UNKNOWN,TH.R.
DATE 24-NOV-1814
TYPE DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.LACY;DOUGLAS-MR.ARCHER;RODERIC DHU-MR.FINN; ALLAN BANE-MR.TRUEMAN;MALCOLM GRAEME-MR.W.WEST;BRIAN-MR. ADCOCK;RED MURDOCH-MR. W.MURRAY;JOHN OF BRENT-MR.CHIPPENDALE; MALISE-MR.DUFF;CAPTAIN-MR. MULLENDER;ELLEN-MISS DOUGLAS; BLANCHE-MISS L.KELLY;LADY MARGARET-MRS. BROMLEY.
SPEC THURSDAY;"ONLY TIME THIS SEASON";QUERY CITY

W15;22 THEA UNKNOWN,TH.R.
DATE 15-DEC-1814
TYPE PLAY
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD AS AT 24-NOV-1814 (SEE W15;21) EXCEPT, CAPTAIN-MR.GRAY;"RED MURDOCH" IS NOT IN THE CAST.
SPEC QUERY CITY;THURSDAY;"POSITIVELY LAST TIME"

W15;23 THEA UNKNOWN,TH.R.
DATE 21-APR-1818
TYPE DRAMATIC ROMANCE
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.ST.GEORGE GREGG;RODERICK DHU-MR.COBHAM;DOUGLAS-MR. MUSGRAVE;MALCOLM GRAEME-MR.SMYTHSON;ALLAN BANE-MR. YOUNGER;BRIAN-MR. GLADSTANES;MALISE-MR.FITZHARRIS;MURDOCH-MR.ROWSWELL;ELLEN-MRS.EDWIN; LADY MARGARET-MRS.SMYTHSON; BLANCHE-MISS WALSTEIN.
SPEC TUESDAY;"FIRST TIME THIS SEASON";BENEFIT-MR.WILLIAMS;QUERY CITY;PRINTED BY "W.TYRRELL...COLLEGE GREEN."

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W15;25  THEA DUBLIN,TH.R. [A]
        DATE 1-MAY-1800
        TYPE MELO-DRAME
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.ARMSTRONG;DOUGLAS-MR.POWEL [SIC];RODERICK DHU-
             MR.COBHAM; MALCOLM GRAEME-MR.HARVEY;BRYAN-MR.THOMPSON;ALLAN
             BANE-MR.YOUNGER; MALISE-MR.FITZHARRIS;MURDOCH-MR.ROWSWELL;
             LADY MARGARET-MRS.COBHAM; BLANCH-MISS WALSTEIN;ELLEN-MISS
             WHITAKER.
        SPEC QUERY CITY-PRINTED BY,"NOLAN...3,SUFFOLK-STREET";SATURDAY;DATE
             QUERY INCOMPLETE;

W15;27  THEA DUBLIN,TH.R. [A]
        DATE 17-JUN-1800
        TYPE DRAMATIC ROMANCE
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD AS AT UNKNOWN, TH.R. 21-APR-1818 (SEE W15;23) EXCEPT RODERICK
             DHU-MR. SEYMOUR "1ST TIME";ELLEN-MISS WHITAKER "(FIRST TIME)
             ";BLANCHE-MISS L. KELLY "(FIRST TIME)".
        SPEC QUERY CITY-PART BILL;WEDNESDAY;DATE QUERY INCOMPLETE;SPECIAL
             OCCASION-"LALLA ROOKH" AUTHORS NIGHT;PRINTED BY "NOLAN...
             SUFFOLK-STREET."

W15;28  THEA UNKNOWN,TH.R.
        DATE 29-JUN-1800
        TYPE DRAMATIC ROMANCE
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.ARMSTRONG;RODERICK DHU-MR.COBHAM;MALCOLM GRAEME
          -MR.HARVEY;BRIAN-MR.THOMPSON;MURDOCH-MR.LEONARD;DOUGLAS-
             MR.POWELL;ALLAN BANE-MR.YOUNGER;MALISE-MR.FITZHARRIS;BLANCHE
          -MISS WALSTEIN;LADY MARGARET-MRS.COBHAM;ELLEN-MISS BYRNE
             "FIRST TIME AND FOR THIS NIGHT ONLY"
        SONG "WITHIN A MILE OF EDINBORO'TOWN","OH LOGIE A BUCHAN","THE FALLEN
             HERO", "THOU ARE GONE AWA' FRA ME,MARY"-MISS BYRNE.
        SPEC TUESDAY;DATE QUERY INCOMPLETE;BENEFIT-MISS BYRNE;QUERY CITY-
             PART BILL-PRINTED BY "TYRRELL...COLLEGE-GREEN";

W15;29A THEA BATH,TH.R.
        DATE 20-MAR-1820
        TYPE MUSICAL ROMANCE
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.CONWAY;ALLAN BANE-MR.CHARLTON;DOUGLAS-MR.EGAN;
             BRIAN-MR.ROWBOTHAM;MALCOLM GRAEME-MR.BAKER;JOHN OF BRENT-
             MR.CUNNINGHAM;MALISE-MR.LODGE;MURDOCK-MR.HORREBOW;RODERICK
             DHU-MR.WARDE;SOLDIER-MR.BEDFORD;ELLEN-MRS.BAKER;BLANCHE-
             MISS JARMAN;LADY MARGARET-MRS.JARMAN;ALICE-MRS.HUMBY
        SPEC MONDAY;BENEFIT-MR.BEDFORD
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W15;29B THEA LONDON,TH.R.,DRURY LANE
DATE 21-FEB-1823
TYPE ORATORIO SELECTION
ACTS 1
MAIN THE LADY OF THE LAKE
AUTH SIR WALTER SCOTT
COMP ROSSINI
WORK LADY OF THE LAKE
LEAD SINGERS IN ORATORIO = MISS PATON & MRS.SALMON-ELLEN;MR.SAPIO & MR.BRAHAM-SNOWDOUN;MADAME VESTRIS-MALCOLM GRAEME;MR.BRAHAM-RODERICK DHU;MR. KELLNER-DOUGLAS;MR.SAPIO-ALLAN BANE
SONG "THE STAG AT EVE HAD DRUNK HIS FILL","HUNTSMAN REST THY CHACE [SIC] IS DONE","HAIL TO THE CHIEF WHO IN TRIUMPH ADVANCES" WITH MR.BRAHAM,"MY BOSOM'NIGHT OR DAY" WITH MADAM VESTRIS,"I DID NOT THINK THAT MY FOND BREAST" WITHMRS.SALMON-CHORUS;"THE WAVES OF SLOW RETIRING DAY","WHAT BEAUTY AND WHAT GRACE" WITH MR.SAPIO-MISS PATON;"AND HAVE WE MET SO SOON TO PART" WITH MR.BRAHAM,"OH! RISK NOT THUS THY LIFE FOR ME" WITH MADAME VESTRIS-MRS. SALMON; "OH! WHAT IS LIFE WHEN DOOMED TO PROVE"-MADAME VESTRIS;"I MET YOUNG MALCOLM AS I STRAY'D"-MR.KELLNER;"HOW SWEET IS TOIL ENDURED FOR THOSE"-MR.SAPIO;"OH, STRANGER! IN THIS HOUR OF FEAR"-SALMON, BRAHAM & SAPIO.
SPEC FRIDAY;"THEATRICAL OBSERVER",NO.394;COMPRESSED;FAVOURITE MUSIC; CROSS-DRESSING;SEE ALSO W15;30 DOUBLED BILL

W15;29C THEA LONDON,TH.R.,DRURY LANE
DATE 22-FEB-1823
TYPE ORATORIO SELECTION
WORK LADY OF THE LAKE/ROB ROY (SPEC)
LEAD AS AT 21-FEB-1823 (SEE W15;29B)
SONG DITTO
SPEC SATURDAY;"THEATRICAL OBSERVER" NO.395;JOURNAL HAS REVIEW OF THE PREVIOUS EVENING'S PERFORMANCE OF "THE LADY OF THE LAKE" (SEE W15;29B) & ADVANCE NOTICE OF THAT EVENING'S PERFORMANCE OF "ROB ROY MACGREGOR"-A FULL CAST IS GIVEN.

W15;30 THEA LONDON,TH.R.,DRURY LANE
DATE 21-FEB-1823
TYPE ORATORIO SELECTION
ACTS 1
MAIN THE LADY OF THE LAKE
COMP ROSSINI
WORK LADY OF THE LAKE
LEAD AS AT W15;29B (BILL GIVES ONLY THE NAMES OF THE PERFORMERS FOR THE EVENING)
SPEC FRIDAY;"FOR THE FIRST TIME IN THIS COUNTRY";COMPRESSED;FAVOURITE MUSIC; CROSS-DRESSING;SEE ALSO W15;29B DOUBLED BILL

W15;31 THEA LONDON,ROYAL CIRCUS AND SURREY THEATRE
DATE 18-SEP-1800
TYPE MELO-DRAMATIC SPECTACLE
SUPP THE LADY OF THE LAKE
AUTH T.DIBDIN
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.CORDELL;RODERICK DHU-MR.HUNTLEY;DOUGLAS-MR. CLIFFORD; MALCOLM GRAEME-MR.GIROUX;ALLAN BANE-MR.LEONARD; BRIAN-MR.SMITH;MURDOCH-MR.HATTON;MALISE-MR.HOWELL;LADY MARGARET-MISS DIGRANO;BLANCHE-MRS. BROOKES;ELLEN-MISS TAYLOR
SPEC THURSDAY;RUN-ALSO ON FRIDAY 19TH,SATURDAY 20TH "FOR THIS WEEK ONLY";DATE QUERY INCOMPLETE;BILL LISTS NEW SCENERY.

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W15;32  THEA LONDON,TH.R.,DRURY LANE
        DATE 28-FEB-1823
        TYPE ORATORIO SELECTION
        ACTS 1
        MAIN THE LADY OF THE LAKE
        AUTH SIR W.SCOTT
        COMP ROSSINI
        WORK LADY OF THE LAKE
        LEAD AS AT W15;29B, EXCEPT, MR.PEARMAN SUBSTITUTES FOR MR.SAPIO.
        SONG "THE STAG AT EVE","HUNTSMAN REST","HAIL TO THE CHIEF","MY BOSOM
             NIGHT OR DAY" WITH MADAME VESTRIS,"I DID NOT THINK THAT MY FOND
             BREAST" WITH MRS. SALMON-CHORUS;"THE WAVES OF SLOW RETIRING
             DAY","WHAT BEAUTY  &  WHAT GRACE"WITH MR.PEARMAN-MISS PATON;
             BRAHAM,KELLNER,VESTRIS  &  SALMON AS AT W15;29B EXCEPT, TRIO
             OMITTED.
        SPEC FRIDAY;"SECOND TIME IN THIS COUNTRY";CROSS-DRESSING;

W15;33  THEA CORK,TH.R.
        DATE 27-JUL-1800
        TYPE ROMANTIC DRAMA
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD RODERIC DHU-MR.CALCRAFT;SNOWDOUN-MR.H.BLAND;DOUGLAS-MR.
             LINGHAM; MALCOLM GRAEME-MR.HAUGHTON;ALLAN BANE-MR.DUFF;
             MALISE-MR.GLENVILLE; BRIAN-MR.BARRETT;MURDOCH-MR.HASTINGS;
             ELLEN-MRS.LINGHAM;LADY MARGARET-MRS.BARRETT;BLANCHE-MISS
             NORMAN
        SPEC SATURDAY;BENEFIT-MR.CALCRAFT;G.A. OUT-MR.  &  MRS.KEAN;
             PATRONAGE OF "OFFICERS OF THE STAFF AND GARRISON OF CORK";G.A.-
             "STRING BAND OF THE 41ST" BY PERMISSION OF COL.PEDDIE;"W.SCRAGGS,
             MASTER PRINTER...MAYLOR STREET."

W15;34  THEA SHEFFIELD,UNKNOWN
        DATE 24-NOV-1823
        TYPE DRAMA
        ACTS 3
        MAIN THE LADY OF THE LAKE AND THE KNIGHT OF SNOWDOUN
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.CARTER;RODERICK DHU-MR.MUDE;DOUGLAS-MR.
             MORELAND;MALCOLM GRAEME-MR.KING;ALLAN BANE-MR.COLLIER;MALISE
          -MR.REILLY;MURDOCH-MR. HOLLAND;ELLEN-MRS.R.W.HALL;BLANCH-
             MISS FISHER;LADY MARGARET-MRS. WESTON
        SPEC POSSIBLE QUERY CITY-PRINTED BY "H.A.BACON...SHEFFIELD";QUERY
             CITY-PART BILL;NEW SCENERY;MONDAY

W15;35  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 21-JUN-1824
        TYPE MELO-DRAMA
        MAIN THE LADY OF THE LAKE, OR RODERICK VICH ALPINE DHU
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.AITKEN;RODERICK DHU-MR.ALEXANDER;DOUGLAS-MR.
             CLIFFORD; MALCOLM GRAEME-MR.HAMILTON;MURDOCH-MR.W.ALEXANDER;
             BRIAN-MR.FERGUSON; ALLAN BANE-MR.BAYNE;MALISE-MR.CROLEY;
             ELLEN-MISS MONTGOMERY;BLANCH-MISS MCKEEVER;LADY MARGARET-
             MRS.CLIFFORD
        SPEC MONDAY;"SECOND NIGHT","RECEIVED ON SATURDAY NIGHT"
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W15;36 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 21-SEP-1825
TYPE GRAND MELO-DRAMA
MAIN THE LADY OF THE LAKE OR THE KNIGHT OF SNOWDOWN [SIC]
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.SHERIDAN;RODRICK DHU-MR.ORMOND;DOUGLAS-MR. MITCHELL;ALLAN BANE-MR.MASON;MALCOLM GRAEME-MR.CROLEY; MURDOCH-MR.GUNN;BRIAN-MR. MCLAREN;MALISE-MR.STANLEY;JOHN OF BRENT-MR.PICKERING;ELLEN-MISS S. BOOTH;LADY MARGARET-MRS.MITCHELL;BLANCH-MRS.MASON.
SPEC WEDNESDAY;G.A.-MISS S.BOOTH

W15;37 THEA LONDON,TH.R.,DRURY LANE
DATE 4-JAN-1827
TYPE MUSICAL DRAMA
MAIN THE LADY OF THE LAKE
COMP T.COOKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.COOPER;RODERICK DHU-MR.WALLACK;DOUGLAS-MR. THOMPSON; MALCOLM GRAEME-MR.SOUTHWELL;BRIAN-MR.ARCHER;ALLAN BANE-MR.YOUNGE; MALISE-MR.WEBSTER;MURDOCH-MR.O.SMITH;ELLEN -MISS ELLEN TREE;LADY MARGARET-MRS.KNIGHT;BLANCH-MISS I.PATON
SPEC THURSDAY;"NEVER ACTED HERE"

W15;38 THEA MANCHESTER,ROYAL MINOR-THEATRE,YORK ST.,SPRING GARDENS [A]
DATE 16-AUG-1827
TYPE NATIONAL DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.WILLIAMS;RODERICK DHU-MR.DIDDEAR;DOUGLAS-MR. DOYNE;MALCOLMGRAEME-MR.RILEY;ALLAN BAYNE [SIC]-MR.GATES; BRIAN-MR.JONES;MURDOCH-MR.FISHER;MALISE-MR.NEWTON;ELLEN-MISS STANFIELD;BLANCH-MISS REDMAN; LADY MARGARET-MRS.DOYNE
SPEC QUERY CITY-PART BILL PRINTED BY "J.PHENIX, BOW STREET, BACK KING STREET";THURSDAY, ALSO FRIDAY 17TH

W15;39 THEA LONDON,CHATHAM THEATRE
DATE 10-APR-1828
TYPE MELO-DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.FLYNN;RODERICK DHU-MR.FORREST;DOUGLAS-MR. WOODHULL;MALCOLMGRAEME-MR.WOOD;ALLAN BANE-MR.RICHARDS;BRYAN -MR.QUIN;MURDOCK-MR.DURANG;JOHN OF BRENT-MR.TURNBULL; BLANCHE-MRS.ENTWHISTLE;ELLEN-MRS.FLYNN;LADY MARGARET-MRS. STEVENSON.
SONG "HUNTSMAN REST! THY CHASE IS DONE","IN OUR ISLE'S ENCHANTED HALL","HAIL TO THE CHIEF WHO IN TRIUMPH ADVANCES","WOE TO THE TRAITOR! WOE","TRAMP" MARCH,"THEY BID ME WEEP, THEY BID ME PRAY", "YET WHOOP,BARNABY! OFF WITH THY LIQUOR"
SPEC THURSDAY;"3D TIME THIS SEASON","THE WHOLE DIRECTED BY SIGNOR ANGRISANI";

W15;40 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 23-MAY-1828
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.DENHAM;RODERICK DHU-MR.PRITCHARD;DOUGLAS-MR. JAMES;MALCOLMGRAEME-MR.MONTAGUE STANLEY;BRIAN-MR.MASON;ALLAN BANE-MR.FERGUSON; MURDOCH-MR.MURRAY;MALISE-MR.HARROLD;JOHN OF BRENT-MR.MILLER;LADY DOUGLAS-MRS.EYRE;ELLEN-MISS MASON; BLANCHE-MISS NOEL
SPEC FRIDAY;REVIVAL "FIRST TIME THESE TWO YEARS";POSSIBLE QUERY CHARACTER "LADY DOUGLAS"

W15;41 THEA CORK,TH.R.,GEORGE'S ST.
DATE 15-SEP-1828
TYPE ROMANTIC ENTERTAINMENT
SUPP THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.BENNETT;DOUGLAS-MR.GOUGH;MALCOLM GRAEME-MR. GRIFFITHS; ALLAN BANE-MR.CUNNINGHAM;RODERIC DHU-MR.CALCRAFT; BRIAN-MR.BROUGH; MALISE-MR.BARRY;MURDOCH-MR.RAE;ELLEN-MISS KENNETH;LADY MARGARET-MRS.SHUTER;BLANCHE-MISS A.JONES
SPEC MONDAY;BENEFIT-MR.CALCRAFT (STAGE MANAGER);G.A.-THE DUBLIN COMPANY; PATRONAGE-LT.COL.FERGUSON & THE OFFICERS OF THE 34TH REGT.;

W15;42 THEA BRISTOL,TH.R.
DATE 28-JAN-1829
TYPE MUSICAL DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.GRAY;SNOWDOUN-MR.PARKER;DOUGLAS-MR. CLARKSON;MALCOLM GRAEME-MR.BARTLETT;BRIAN-MR.GRAINGER;ALLAN BANE-MR.BRANDON;MALISE-MR.ALDRIDGE;MURDOCK-MR.CURLING; ELLEN-MISS STEWARDSMITH;BLANCH-MRS. PARKER;LADY MARGARET-MISS GORDON.
SONG "SOLDIER REST","IN OUR ENCHANTED HALL","HAIL TO THE CHIEF"
SPEC WEDNESDAY;NEW SCENERY,COSTUMES,ETC.;"AS PERFORMED AT THE ENGLISH OPERA HOUSE, LONDON"

W15;43 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
DATE 30-JUN-1829
TYPE NATIONAL DRAMA
MAIN THE LADY OF THE LAKE. THE KNIGHT OF SNOWDOUN.
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.C.BASS;DOUGLAS-MR.TYRER;MALCOLM GRAEME-MR. BEVAN; BRYAN-MR.MELMOTH;MALISE-MR.WALLACE;MURDOCH-MR. CURRYER;ALLAN BANE-MR.MILLER;SNOWDOUN-MR.J.MASON,"FIRST APPEARANCE HERE";ELLEN-MISS J. NICOL;LADY MARGARET-MRS.LEE; BLANCH-MRS.C.BASS.
SPEC TUESDAY

W15;44 THEA UNKNOWN,ROYAL MINOR THEATRE
DATE 3-DEC-1830
TYPE MELO DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.CARR;SNOWDOUN-MR.EGERTON;DOUGLAS-MR.HALL; MALCOLM GREAME [SIC]-MR.WESTON;BRIAN-MR.NEVILLE;MALITE [SIC] -MR.AYRES;JOHN OF BRENT-MR.PHILLIMORE;MURDOCK-MR.DERBYSHIRE; ELLEN-MRS.HOWARD;LADY MARGARET-MISS SINCLAIR;BLANCHE OMITTED FROM LIST OF CHARACTERS
SPEC QUERY CITY, PRINTED BY "W.H.JONES, 22, MARKET-STREET";FRIDAY; BENEFIT-MR.PHILLIMORE.

W15;45 THEA MANCHESTER,QUEEN'S THEATRE
DATE 30-JUL-1831
TYPE MELO-DRAMA
SUPP THE LADY OF THE LAKE;OR, THE KNIGHT OF SNOWDOUN
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.WALDRON;SNOWDOUN-MR.PRESTON;DOUGLAS-MR. CARR;MALCOLM GRAEME-MR.REDFORD;BRIAN-MR.HARDING;ALLAN BANE-MR.H.BENWELL;MURDOCH-MR.R.ROXBY;MALISE-MR.ENGLAND;JOHN OF BRENT-MR.WATSON;ELLEN-MRS. HARDING;LADY MARGARET-MISS CROFTON;BLANCHE-MISS LEE
SPEC POSSIBLE QUERY THEATRE-PART BILL,PRINTED BY "J.PHENIX... BOW-STREET"; BENEFIT-MR.WALDRON;G.A.-MR.WALDRON;SATURDAY

W15;47 THEA DEMARARA,TH.R. [A]
DATE 24-DEC-1831
TYPE DRAMATIC SPECTACLE
MAIN THE LADY OF THE LAKE
COMP ARR.JAMIESON
WORK LADY OF THE LAKE
LEAD SNOWDOUN-MR.WALSTEIN;DOUGLAS-MR.MARKHAM;MALCOLM GRAEME-MR. MACONACHY; MURDOCH-MR.LAFOREST;JOHN OF BRENT-MR.COLLINS; RODERICK DHU-MR. SOUTHWELL;ALLAN BANE-MR.HUTCHINGS;BRIAN-MR.REED;MALISE-MISS BLANCHARD;ELLEN-MRS.WALSTEIN;BLANCHE-MRS.LAFOREST;LADY MARGARET-MRS.WHEATLEY
SPEC QUERY CITY "BY PERMISSION OF HIS EXCELLENCY THE GOVERNOR" "AS PERFORMED... BY THE PRESENT COMPANY,UPWARDS OF 20 NIGHTS IN BARBADOS AND TRINIDAD"; SPECIAL OCCASION-CHRISTMAS EVE;FIRST TIME IN THIS THEATRE;SATURDAY;CROSS-DRESSING;NEW SCENERY, COSTUMES,ETC.;REVERSE BILL HAS ATTACHED LABEL,NORWICH WINE MERCHANT.

W15;48 THEA HALIFAX,THEATRE
DATE 27-FEB-1832
TYPE DRAMA
MAIN THE LADY OF THE LAKE
AUTH T.DIBDIN
COMP J.SAUNDERSON "ORIGINAL MUSIC"
WORK LADY OF THE LAKE
LEAD RODERICK DHU-MR.T.P.COOKE;SNOWDOUN-MR.ANDERSON;DOUGLAS-MR. NANTZ; ALLAN BANE-MR.SIMPSON;BRIAN-MR.WINGROVE;MURDOCK-MR. BODDIE;MALCOLM GRAEME-MR.LACY;MALISE-MR.WALTON;ELLEN-MISS DAVIES;BLANCHE-MRS. WALTON;LADY MARGARET-MISS CRAVEN
SPEC MONDAY;G.A.-MR.T.P.COOKE;HIS BENEFIT; "FIRST TIME HERE";NEW SCENERY, COSTUMES,ETC..

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W15;49  THEA NORWICH,UNKNOWN
        DATE 10-AUG-1833
        TYPE DRAMA
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD RODERICK DHU-MR.MASON;SNOWDOUN-MR.HICKS;DOUGLAS-MR.
             HAMERTON;MALCOLM GRAEME-MR.G.SMITH;BRIAN-MR.BEACHAM;ALLAN
             BANE-MR.GRAY;MURDOCK-MR. HARRISON;MALISE-MR.NICHOLLS;
             BLANCH-MISS PHILLIPS;LADY MARGARET-MRS. WATKINSON;ELLEN-
             MISS MASON.
        SPEC QUERY THEATRE;POSSIBLE QUERY CITY,PRINTED BY "BACON AND
             KINNEBROOK... MERCURY OFFICE,NORWICH";SPECIAL OCCASION-"LAST
             NIGHT";SATURDAY

W15;50  THEA LONDON,SURREY THEATRE
        DATE 8-AUG-1834
        TYPE DRAMA
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.C.HILL;DOUGLAS-MR.DILLON;MALCOLM GRAEME-MR.C.
             PITT; RODERICK DHU-MR.T.P.COOKE;BRIAN-MR.DIBDIN PITT;MALISE
          -MR.TULLY; MURDOCK-MR.LEE;ALLAN BANE-MR.YOUNG;ELLEN-MRS.
             WILKINSON;LADY MARGARET-MISS YOUNG;BLANCHE-MISS JULIAN
        SPEC FRIDAY, ALSO ON SATURDAY 9TH;

W15;51  THEA BOLTON,THEATRE
        DATE 6-APR-1838
        TYPE ROMANTIC DRAMA
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.G.COOKE;DOUGLAS-MR.CARR;MALCOLM GRAEME-MR.
             COATES;MURDOCH-MR.NEWTON;BRIAN-MR.RIDYARD;MALISE-MR.LYON;
             ALLAN BANE-MR.MELVIN; RODERICK DHU-MR.COPELAND;BLANCHE-
             MISS CARR;LADY MARGARET-MRS.CAMPBELL;ELLEN-MRS.COPELAND.
        SPEC FRIDAY;BENEFIT-MR.COPELAND

W15;52  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 31-JAN-1843
        TYPE OPERA
        MAIN THE LADY OF THE LAKE
        COMP ROSSINI (ARR. J.H.TULLY)
        WORK LADY OF THE LAKE
        LEAD SNOWDON-MR.MANVERS;DOUGLAS-MR.GIUBILEI;ALLAN BANE-MR.
             HORNCASTLE; RODERICK DHU-MR.W.HARRISON;MURDOCH-MR.BINGE;
             MALISE-MR.J.RIDGWAY; MALCOLM GRAEME-MRS.ALFRED SHAW;ELLEN-
             MISS RAINFORTH;MARGARET-MISS COLLETT;
        SPEC TUESDAY;"FOR THE FIRST TIME ON THE ENGLISH STAGE";NEW SCENERY;
             CROSS-DRESSING;GRAND OPERA

W15;54  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 7-APR-1843
        TYPE OPERA
        MAIN THE LADY OF THE LAKE
        COMP ROSSINI (ARR. J.H.TULLY)
        WORK LADY OF THE LAKE
        LEAD AS AT 31-JAN-1843 (SEE W15;52) EXCEPT, SNOWDON-MR.TRAVERS;
             MALCOLM GRAEME-MISS POOLE.
        SPEC FRIDAY; "23RD TIME ON THE ENGLISH STAGE";GRAND OPERA;
             CROSS-DRESSING
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W15;55  THEA PLYMOUTH,TH.R.
        DATE 17-APR-1843
        TYPE DRAMA
        ACTS 3
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOUN-MR.PERKINS;RODERICK DHU-MR.MADDOCKS;DOUGLAS-MR.
             FIELDING; MALCOLM GRAEME-MR.SMYTHSON;BRIAN-MR.RAE;ALLAN BANE
          -MR.DEARLOVE;MALISE-MR.WAYE;MURDOCK-MR.BIDDLES;ELLEN-MRS.
             MADDOCKS;LADY MARGARET-MRS. SHALLDERS;BLANCHE-MISS HAMILTON.
        SPEC MONDAY;NEW SCENERY,COSTUMES,ETC.;"E.NETTLETON,PRINTER,(BOX
             OFFICE)30, WHIMPLE STREET,PLYMOUTH."

W15;56  THEA LONDON,TH.R.,DRURY LANE
        DATE 4-NOV-1843
        TYPE OPERA
        MAIN THE LADY OF THE LAKE
        COMP ROSSINI (ARR. J.H.TULLY)
        WORK LADY OF THE LAKE
        LEAD SNOWDON-MR.TEMPLETON;DOUGLAS-MR.STRETTON;ALLAN BANE-MR.G.
             HORNCASTLE; RODERICK DHU-MR.W.HARRISON;MURDOCH-MR.BINGE;
             MALISE-MR.T.RIDGEWAY; MALCOLM GRAEME-MRS.ALFRED SHAW;ELLEN-
             MISS RAINFORTH;MARGARET-MISS COLLETT.
        SPEC SATURDAY; "FIRST TIME IN THIS THEATRE";GRAND OPERA;
             CROSS-DRESSING;G.A. OUT-MADLLE.C.GRISI,M.PETIPA (BALLET DANCERS)

W15;57  THEA LONDON,TH.R.,DRURY LANE
        DATE 6-DEC-1843
        TYPE OPERA
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD AS AT 4-NOV-1843 (SEE W15;56) EXCEPT, ELLEN-MISS BETTS.
        SPEC WEDNESDAY;"8TH TIME IN THIS THEATRE";GRAND OPERA;CROSS-DRESSING

W15;58  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-MAY-1848
        TYPE MELO-DRAMATIC ROMANCE
        MAIN THE LADY OF THE LAKE
        AUTH THOMAS DIBDIN
        WORK LADY OF THE LAKE
        LEAD RODERICK DHU-MR.E.GLOVER;DOUGLAS-MR.YOUNGE;MALCOLM GRAEME-
             MR.WEEKLEY;SNOWDON-MR.WYNDHAM;BRIAN-MR.RAY;ALLAN BANE-MR.
             JOSEPHS;MURDOCH-MR.C.LLOYDS;MALISE-MR.CARROLL;LADY MARGARET
          -MISS CLEAVER;BLANCHE-MISS COVENEY;ELLEN-MRS.C.A.TELLET
        SPEC FRIDAY;REVIVAL "SECOND TIME THESE FIVE YEARS";

W15;59  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-FEB-1850
        TYPE MELO-DRAMATIC ROMANCE
        SUPP THE LADY OF THE LAKE
        AUTH THOMAS DIBDIN,ESQ.,
        WORK LADY OF THE LAKE
        LEAD RODERICK DHU-MR.POWRIE;DOUGLAS-MR.W.WEBSTER;MALCOLM GRAEME-
             MR.F.A. ROBINSON;SNOWDON-MR.WYNDHAM;BRIAN-MR.W.COOPER;JOHN
             OF BRENT-MR. JOSEPHS;ALLAN BANE-MR.W.H.EBURNE; MURDOCH-MR.
             VAUDREY;MALISE-MR. CARROLL;LADY MARGARET-MISS CLEAVER;BLANCH
          -MISS PARKER;ELLEN-MISS FRANKLAND
        SPEC MONDAY;G.A.-MR.POWRIE
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W15;61  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-APR-1854
        TYPE MELO-DRAMATIC ROMANCE
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDEN[SIC]-MR.POWRIE;RODERICK DHU-MR.MORTIMER;DOUGLAS-MR.
             C.JAMES; MURDOCH-MR.MURRAY;MALCOLM GRAEME-MRS.A.STIRLING;
             BRIAN-MR.HILL;ALLAN BANE-MR.BARRY;MALICE-MR.COURTNEY;JOHN
             OF BRENT-MR.WEBSTER;ELLEN-MISS PAGE;LADY MARGARET-MRS.
             NEWTON;BLANCH-MRS.MORTIMER.
        SPEC MONDAY;G.A. OUT-MR.PHELPS

W15;63  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-DEC-1856
        TYPE MELO-DRAMATIC ROMANCE
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDOWN-MR.T.MEAD;RODERICK DHU-MR.HARALD;DOUGLAS-MR.R.
             TINDELL; MURDOCH-MR.DAVIS;MALCOLM GRAEME-MR.MOWBRAY;JOHN OF
             BRENT-MR.CARROLL; BRIAN-MR.DOUGLAS;ALLAN BAIN-MR.HARKER;
             MALISE-MR.WALLACE;LADY MARGARET-MRS.ATKINS;BLANCH-MISS
             ANSTEY;ELLEN-MISS ISABEL ADAMS
        SPEC SATURDAY;"FIRST NIGHT THIS SEASON"

W15;64  THEA DUBLIN,TH.R.
        DATE 12-JAN-1857
        TYPE ROMANTIC DRAMA
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LEAD SNOWDON-MR.G.MELVILLE;DOUGLAS-MR.BELLAIR;MALCOLM GRAEME-
             MR. FITZPATRICK;ALLAN BANE-MR.ROGERSON;BRIAN-MR.SALVIE;
             RODERICK DHU-MR.C.STANTON;MURDOCK-MR.CLIFFORD;MALISE-MR.
             HORTON;ELLEN-MISS MORTYN;LADY MARGARET-MRS.RAYMOND;BLANCHE-
             MISS C.TELLET
        SPEC MONDAY

W15;65  THEA LONDON,TH.R.,NEW ADELPHI
        DATE 28-JAN-1867
        TYPE (BURLESQUE) GRAND EXTRAVAGANZA
        ACTS 1
        SUPP THE MOUNTAIN DHU!OR, THE KNIGHT THE LADY AND THE LAKE
        AUTH "THE AUTHOR OF...BURLESQUE OF "KENILWORTH"."
        WORK LADY OF THE LAKE
        LEAD FITZJAMES(SNOWDON)-MRS.A.MELLON;MALCOLM GRAEME-MISS HUGHES;
             RODERICK DHU-MR.J.L.TOOLE;DOUGLAS-MR.PAUL BEDFORD;MALISE-
             MISS E.PITT;MURDOCH-MR.ASHLEY;ELLEN-MISS FURTADO;ALLAN BANE
          -MR.C.J.SMITH
        SPEC MONDAY;RUN "AND DURING THE WEEK";NEW SCENERY,COSTUMES,ETC.;
             CROSS-DRESSING
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W15;66  THEA EDINBURGH,ROYAL LYCEUM [SCOTLAND]
        DATE 6-AUG-1888
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        COMP MENDELSSOHN,BISHOP,ROSSINI
        WORK LADY OF THE LAKE
        LEAD RODERICK DHU-MR.J.B.HOWARD;SNOWDOUN-MR.C.MACDONA;DOUGLAS-
             MR.A.LYLE; MALCOLM GRAEME-MR.J.E.PEARCE;BRIAN-MR.H.MOXON;
             MURDOCH-MR.N.MACLEOD; MALISE-MR.A.N.RAMSDEN;ALLAN BANE-MR.
             JAMES ELMORE;JOHN O'BRENT-MR.T. WALKER;LADY MARGARET-MISS
             BELLA CECIL;ELLEN-MISS E.HOBAN;BLANCHE-MISS K.SHERRY
        SPEC MONDAY;RUN "EVERY EVENING" "LAST TWELVE NIGHTS";NEW SCENERY,
             COSTUMES,ETC.;

W15;70  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-MAY-1851
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        MAIN LOCHINVAR OR THE BRIDAL OF NETHERBY
        AUTH W.T.MONCRIEFF
        WORK LOCHINVAR (MARMION-REMOTE)
        LEAD KING JAMES-MR.R.YOUNGE;LORD NETHERBY-MR.COOPER;SIR HERON-
             MR.LYONS; LOCHINVAR-MR.WYNDHAM;MUSGRAVE-MR.F.A.ROBINSON;
             MACBAWBIE-MR.SAKER; CROMIE-MR.G.WEBSTER;SANDY-MR.JOSEPHS;
             HELEN-MISS FRANKLAND;MYSIE-MISS PARKER;ALEWIFE-MRS.JOSEPHS
        SPEC TUESDAY;BENEFIT-MESSRS.JOSEPHS & WEBSTER;SPECIAL OCCASION-
             THE GRAND NATIONAL NIGHT;G.A. OUT-MR.P.HOWDEN(IRISH DANCER),MR.
             A.SUTHERLAND (VOCALIST);"FIRST TIME THIS SEASON"

W15;71  THEA UNKNOWN,TH.R.,CHURCH ST
        DATE 4-JUN-1845
        TYPE DRAMA
        MAIN LOCHINVAR;OR, THE BRIDAL OF NETHERBY
        WORK LOCHINVAR (MARMION-REMOTE)
        LEAD KING JAMES-MR.FITZROY;LORD NETHERBY-MR.GODFREY;MUSGRAVE-MR.
             HALFORD; LOCHINVAR-MR.RAE;SIR HERON-MR.GLYDON;MACBAWBIE-MR.
             FISHWICK;SANDY-MR.COLLIER;CROMIE-MR.C.F.MARSHALL;HELEN-
             MISS M.MELVILLE;MYSIE-MRS. BARROWCLIFFE;LADY NETHERBY-MRS.
             HALFORD;ALEWIFE-MISS COOKE.
        SPEC WEDNESDAY;QUERY CITY-PRINTED BY "M.J.WHITTY...JOURNAL OFFICE,
             CABLE STREET";RUN-ALSO ON THURSDAY 5TH,FRIDAY 6TH;

W15;72  THEA EDINBURGH,QUEEN'S THEATRE & OPERA HOUSE [SCOTLAND]
        DATE 24-MAY-1861
        MAIN LOCHINVAR!OR THE BRIDE OF NETHERBY (NATIONAL DRAMA)
        SUPP ROB ROY! (ACT 1 ONLY)
        WORK LOCHINVAR/(MARMION)/ROB ROY
        LEAD KING JAMES-M.C.COOKE;LORD NETHERBY-MR.FITZJAMES;SIR HERON-
             MR.C.WESTON;LOCHINVAR & ROB ROY-MR.D.H.JONES;MUSGRAVE-MR.
             MORTON;MACBAWBIE & SIR FREDERICK-MR.FOOTE;CROMIE & BAILIE-MR.
             GOURLAY;FRANCIS-MISS A.MARKHAM;DOUGAL-MR.C.MUNGALL;HELEN-
             MISS ROBBERDS;MYSIE (SEE FRANCIS);DI VERNON-MRS.H.WATSON;LADY
             NETHERBY-MRS.F.D.LYONS
        SPEC FRIDAY;BENEFIT-MR.GOURLAY;G.A.-MR.GOURLAY,MR.MUNGALL;G.A.
             OUT-MISS JULIA DALY;BILL ALSO COVERS SATURDAY 25TH;COMBINATION;
             TRUNCATED;CROSS-DRESSING
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W15;77  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-FEB-1826
        TYPE FARCE
        ACTS 2
        SUPP CRAMOND BRIG,OR THE GUDEMAN O'BALLANGREICH [SIC]
        WORK ALIEN
        LEAD KING JAMES-MR.DENHAM; BIRKIE-MR.HARROLD;JOCK HOWISON-MR.
             MACKAY;TAM-MR.COLLIER;TIBBIE HOWISON-MRS.NICOL;MARIAN-MISS
             NOEL
        SONG "SAW YE JOHNNY COMING,FEYTHER","THE SOLDIER LADDIE","SHE SHALL
             WALK IN SILK ATTIRE","WE'LL MEET BESIDE THE DUSKY GLEN" WITH MR.
             COLLIER-MISS NOEL.
        SPEC MONDAY;"FIRST NIGHT";"PARTLY ADAPTED FROM"THE KING AND THE
             MILLER OF MANSFIELD",AND FOUNDED UPON AN INTERESTING ANECDOTE IN
             SCOTTISH HISTORY";

W15;78  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-APR-1826
        TYPE FARCE
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD AS AT 27-FEB-1826 (SEE W15;77)
        SONG "SAW YE JOHNNY COMING,FEYTHER","THE SOLDIER LADDIE","SHE SHALL
             WALK IN SILK ATTIRE","WE'LL MEET BESIDE THE DUSKY GLEN" WITH MR.
             COLLIER-MISS NOEL.
        SPEC WEDNESDAY;"FOR THE 22ND TIME"

W15;79  THEA PERTH,TH.R. [SCOTLAND]
        DATE 30-AUG-1826
        TYPE DRAMA
        SUPP CRAMOND BRIG;OR, THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.PRITCHARD;BIRKIE-MR.HARROLD;HOWISON-MR.
             DENHAM;TAM-MR.COLLIER;TIBBIE HOWISON-MRS.NICOL;MARIAN-MISS
             MURRAY
        SONG "SMILE AGAIN MY BONNIE LASSIE"-MR.COLLIER
        SPEC WEDNESDAY;"FOUNDED ON AN INTERESTING ANECDOTE IN SCOTTISH
             HISTORY"; "FIRST NIGHT"

W15;80  THEA LIVERPOOL,TH.R.
        DATE 16-OCT-1826
        TYPE FARCE
        SUPP CRAMOND BRIG OR THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.BASS;BIRKIE-MR.J.F.HUNT;JOCK HOWISON-MR.
             PORTEUS; MAXWELL-MR.LEAVES;TIBBIE HOWISON-MRS.TAYLOR;MARION
          -MISS RADCLIFFE
        SPEC MONDAY;"SECOND TIME HERE";G.A. OUT-MISS LACY,MR.SALTER;
W15;81 (THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-MAR-1827
        TYPE NATIONAL FARCE
        SUPP CRAMOND BRIG,OR THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        LEAD AS AT 27-FEB-1826 (SEE W15;77)
        SONG DITTO, EXCEPT MISS NOEL SUBSTITUTES "OH SAW YE MY WEE THING" FOR
             "SHE SHALL WALK IN SILK ATTIRE"
        SPEC FRIDAY;G.A.OUT-MR.WEBB;HIS BENEFIT;SOURCE GIVEN AS AT SPEC ON
             W15;77; BILL IN 2 PARTS,SECOND PART ON W15;81R.
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W15;82 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 10-MAY-1827
TYPE NATIONAL FARCE
SUPP CRAMOND BRIG
WORK ALIEN
LEAD KING JAMES-MR.DENHAM;BIRKIE-MR.HARROLD;JOCK HOWISON-MR. MACKAY; MAXWELL-MR.MONTAGUE STANLEY;TIBBIE-MRS.NICOL;MARIAN -MISS NOEL
SONG "SAW YE JOHNNY COMING,QUO,SHE","THE SOLDIER LADDIE","OH SAW YE MY WEE THING","YE BANKS AND BRAES" WITH MR.MONTAGUE STANLEY-MISS NOEL.
SPEC THURSDAY;BENEFIT-MRS.NICOL

W15;83 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 13-NOV-1827
TYPE MUSICAL FARCE
SUPP CRAMOND BRIG
WORK ALIEN
LEAD AS AT 10-MAY-1827 (SEE W15;82) EXCEPT,BIRKIE-MR.FELTON
SONG AS AT 10-MAY-1827 (SEE W15;82)
SPEC TUESDAY

W15;84 THEA DUNSE,THEATRE [SCOTLAND]
DATE 24-SEP-1828
TYPE NATIONAL MELO-DRAMA
ACTS 3
SUPP CRAMOND BRIG
WORK ALIEN
LEAD KING JAMES-MR.MONTAGUE STANLEY;JOCK HOWISON-MR.DENHAM;TAM-MR.HENRY; BIRKIE-MR.AIKIN;TIBBIE-MRS.EYRE;MARIAN-MISS ANN MURRAY.
SONG "SAW YE JOHNNY COMING,QUO SHE"-MISS ANN MURRAY
SPEC WEDNESDAY;G.A.-"EDINBURGH" COMPANY;"ACTED IN EDINBURGH...FOR 60 NIGHTS"

W15;85 THEA LIVERPOOL,TH.R.
DATE 26-SEP-1828
TYPE FARCE
SUPP CRAMOND BRIG;OR, THE GUDE-MAN O'BALLANGEICH
WORK ALIEN
LEAD KING JAMES-MR.RAYMOND;JOCK HOWISON-MR.MACKAY;BIRKIE-MR. KING; MAXWELL-MR.LEAVES;TIBBIE-MRS.HOWISON;MARIAN-MISS NOEL
SONG "MUIRLAND WILLIE"-MR.MACKAY;"JOHN ANDERSON,MY JO","COMING THROUGH THE RYE","HURRAH FOR THE BONNETS O' BLUE","BONNY PRINCE CHARLIE"-MISS NOEL
SPEC FRIDAY;G.A.-MR.MACKAY,MISS NOEL;G.A.OUT-MR. & MRS.BEDFORD; BENEFIT-MISS NOEL.

W15;86 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 21-NOV-1828
TYPE MUSICAL FARCE
SUPP CRAMOND BRIG
WORK ALIEN
LEAD KING JAMES-MR.DENHAM;JOCK HOWISON-MR.MACKAY;BIRKIE-MR. CAMPBELL; MAXWELL-MR.COLLIER;TIBBIE-MRS.NICOL;MARIAN-MISS NOEL
SONG "SAW YE JOHNNY COMING,QUO' SHE","THE SOLDIER LADDIE","SAW YE MY WEE THING"-MISS NOEL.
SPEC FRIDAY;G.A.OUT-FRENCH COMPANY OF COMEDIANS.

W15;87 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 25-FEB-1829
TYPE FARCE
SUPP CRAMOND BRIG
WORK ALIEN
LEAD AS AT 21-NOV-1828 (SEE W15;86) EXCEPT,BIRKIE-MR.TAYLOR
SONG "SAW YE JOHNNY COMING, QUO' SHE","THE SOLDIER LADDIE","SAW YE MY WEE THING"-MISS NOEL.
SPEC WEDNESDAY;BILL CONTAINS A SPECIAL MESSAGE OF THANKS TO THE PATRONS FROM THE MANAGER.

W15;88 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 22-MAY-1829
TYPE NATIONAL FARCE
SUPP CRAMOND BRIG,OR THE GUDEMAN O' BALLANGEICH
WORK ALIEN
LEAD AS AT 21-NOV-1828 (SEE W15;86) EXCEPT,BIRKIE-MR.TAYLOR, MARIAN -MISS TUNSTALL
SONG DITTO, EXCEPT MISS TUNSTALL SUBSTITUTES "GUDE FORGI'E ME FOR LEEIN" FOR "THE SOLDIER LADDIE"
SPEC FRIDAY

W15;89 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-JUN-1829
TYPE NATIONAL FARCE
SUPP CRAMOND BRIG
WORK ALIEN
LEAD AS AT 21-NOV-1828 (SEE W15;86) EXCEPT,BIRKIE-MR.TAYLOR, MARIAN -MISS CLARKE
SONG DITTO, EXCEPT MISS CLARKE SUBSTITUTES "CAM' YE BY ATHOL" FOR "THE SOLDIER LADDIE"
SPEC TUESDAY

W15;90 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 16-OCT-1829
TYPE NATIONAL FARCE
ACTS 2
SUPP CRAMOND BRIG OR THE GUDEMAN O' BALLANGEICH
WORK ALIEN
LEAD KING JAMES-MR.DENHAM;JOCK HOWISON-MR.MACKAY;BIRKIE-MR.M. RAE; MAXWELL-MR.COLLIER;TIBBIE HOWISON-MRS.NICOL;MARIAN-MISS TUNSTALL
SONG "SAW YE JOHNNY COMING,QUO' SHE","GUDE FORGI'E ME FOR LEEIN","SAW YE MY WEE THING"-MISS TUNSTALL.
SPEC FRIDAY;G.A.OUT-MR.BRAHAM,MISS PHILLIPS;

W15;91 THEA LIVERPOOL,TH.R.
DATE 1-DEC-1829
TYPE SCOTCH FARCE
SUPP CRAMOND BRIG;OR, THE GUDE MAN OF BALLANGEICH
WORK ALIEN
LEAD KING JAMES-MR.RAYMOND;BIRKIE-MR.HUNT;JOCK HOWISON-MR. HAMMOND; MAXWELL-MR.LEAVES;MARION[SIC]-MISS MAYHEW;TIBBIE HOWISON-MRS.TAYLOR;
SPEC TUESDAY;G.A.OUT-SIGR. DE BEGNIS'ITALIAN COMPANY

W15;92 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-MAY-1830
TYPE NATIONAL FARCE
ACTS 2
SUPP CRAMOND BRIG,OR THE GUDEMAN O' BALLANGEICH
WORK ALIEN
LEAD AS AT 16-OCT-1829 (SEE W15;90) EXCEPT,MAXWELL-MR.HART
SONG DITTO, ALSO "MUIRLAND WILLIE"-MR.MACKAY
SPEC MONDAY;G.A.OUT-MR.WILSON;BENEFIT-MR.MACKAY

W15;94 THEA LIVERPOOL,TH.R.
DATE 1-AUG-1831
TYPE SCOTCH DRAMA
MAIN CRAMOND BRIG;OR, THE GUDE MAN OF BALLANGEICH
WORK ALIEN
LEAD KING JAMES-MR.H.COOKE;BIRKIE-MR.DURAND;JOCK HOWISON-MR. HAMMOND; MAXWELL-MR.LEAVES;MARION-MISS L.JARMAN (QUERY WHETHER G.A.-NO INITIAL GIVEN ELSEWHERE);TIBBIE-MRS.TAYLOR
SPEC MONDAY;G.A.-MISS JARMAN;G.A.OUT-MR.POWER

W15;95 THEA LIVERPOOL,TH.R.
DATE 14-SEP-1831
TYPE SCOTCH DRAMA
SUPP CRAMOND BRIG OR, THE GUDE MAN OF BALLAGEICH [SIC]
WORK ALIEN
LEAD AS AT 1-AUG-1831 (SEE W15;94) EXCEPT, JOCK HOWISON-MR.MACKAY
SPEC WEDNESDAY;BENEFIT-MR.ANDREWS;G.A.-MR.MACKAY;G.A. OUT-MR. BLANCHARD, MR.BROWNE,MR.ELLAR,SIGNOR PAULO

W15;96 THEA YORK,TH.R.
DATE 9-MAR-1833
TYPE MUSICAL FARCE
SUPP CRAMOND BRIG,OR,THE GUDEMAN O'BALLANGEICH
AUTH J.G.LOCKHART
WORK ALIEN
LEAD KING JAMES-MR.CLIFTON;BIRKIE-MR.SHERARD;MAXWELL-MR.CARTER; JOCK HOWIESON [SIC]-MR.HAMMERTON;TIBBIE HOWIESON-MRS.CLIFTON; MARION-MISS ALDRIDGE.
SPEC SATURDAY;"ALTERED...FROM "THE KING AND THE MILLER OF MANSFIELD". ";SPECIAL OCCASION-PATRONAGE OF THE "HIGH-SHERIFF,AND THE GENTLEMEN OF THE GRAND JURY";AS PRODUCED "AT THE THEATRE-ROYAL, EDINBURGH".

W15;97 THEA YORK,TH.R.
DATE 22-MAR-1833
TYPE MASQUE & MUSICAL FARCE
MAIN THE VISION OF THE BARD
SUPP CRAMOND BRIG;OR, THE GUDE MAN O'BALLANGEICH
WORK VARIOUS/ALIEN
LEAD "CRAMOND BRIG" AS AT 9-MAR-1833 (SEE W15;96);THE MASQUE-THE BARD-MR.WALDRON;FANCY-MRS.CLIFTON;GENIUS OF SCOTLAND-MISS K.GLIDDON; GENIUS OF ENGLAND-MISS BOYLE;GENIUS OF IRELAND-MISS L.MELVILLE; SPIRIT OF THE MOUNTAINS-MISS ALDRIDGE; IMMORTALITY-MRS.FAWCETT; 27 CHARACTERS FROM 8 WORKS.
SPEC FRIDAY;COMBINATION;"FIFTH TIME";SPECIAL OCCASION-SCOTT'S DEATH; "B. WIKELEY,PRINTER,YORK."

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W15;98  THEA LONDON,NEW THEATRE ROYAL,ENGLISH OPERA HOUSE
        DATE 20-OCT-1834
        TYPE SCOTTISH OPERETTA
        SUPP CRAMOND BRIG
        WORK ALIEN (BUT SEE SPEC)
        LEAD KING JAMES-MR.WILSON;JOCK HOWISON-MR.WILLIAMS;MAXWELL-MR.T.
             MILLER; BIRKIE-MR.BRUNTON;MARIAN-MISS SOMERVILLE;TIBBLE
             HOWISON-MRS. GRIFFITHS
        SONG "THE WHISKEY SHALL FLOW"-COMPANY;"FLOWERS OF THE FOREST","SAW
             YE MY WEE THING"-MR.WILSON;"MY HEART IS SAIR FOR SOMEBODY",
             "THERE GROWS A BONNYBRIAR BUSH","SHOULD I CHECK THE TEAR" WITH
             MR.T.MILLER-MISS SOMERVILLE.
        SPEC MONDAY;"FIRST NIGHT";"FOUNDED ON A TALE BY SIR WALTER SCOTT"

W15;99  THEA LONDON,NEW THEATRE ROYAL,LYCEUM,AND OPERA HOUSE
        DATE 28-OCT-1834
        TYPE SCOTTISH OPERETTA
        SUPP CRAMOND BRIG
        WORK ALIEN (BUT SEE SPEC)
        LEAD AS AT 20-OCT-1834 (SEE W15;98) EXCEPT,MAXWELL-MR.ALDRIDGE.
        SONG "THE WHISKEY SHALL FLOW"-COMPANY;"FLOWERS OF THE FOREST","SAW
             YE MY WEE THING"-MR.WILSON;"MY HEART IS SAIR FOR SOMEBODY",
             "THERE GROWS A BONNYBRIAR BUSH","SHOULD I CHECK THE TEAR" WITH
             MR.T.MILLER-MISS SOMERVILLE.
        SPEC TUESDAY;"FIFTH TIME";"FOUNDED ON A TALE BY SIR WALTER SCOTT";

W15;101 THEA DUNDEE,TH.R. [SCOTLAND]
        DATE 3-JAN-1835
        TYPE SCOTTISH DRAMA
        SUPP CRAMOND BRIG;OR,THE GUDEMAN OF BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.PHELPS;BIRKIE-MR.ROBERTS;JOCK HOWIESON-MR.
             STEWART; MAXWELL-MR.STOKER;TIBBIE HOWIESON-MRS.CUTHBERT;
             MARY [SIC]-MRS. NEWTON.
        SPEC SATURDAY

W15;102 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-JAN-1835
        TYPE NATIONAL FARCE
        SUPP CRAMOND BRIG,OR THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.WILSON;JOCK HOWISON-MR.MACKAY;BIRKIE-MR.
             GRAHAM; (MAXWELL IS NOT AMONGST THE CHARACTERS); TIBBIE HOWIESON
          -MISS NICOL; MARIAN-MISS COVENEY
        SONG "THE FLOWERS OF THE FOREST","SAW YE MY WEE THING"-MR.WILSON;
             "THE BANNERS OF BLUE","THE BANKS OF ALLAN WATER"-MISS COVENEY.
        SPEC SATURDAY;G.A.-MR.WILSON;HIS BENEFIT;SEE ALSO W15;103 DUPLICATE
             DATA

W15;103 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-JAN-1835
        TYPE NATIONAL FARCE
        SUPP CRAMOND BRIG,OR THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        SPEC SATURDAY;DUPLICATE INFORMATION-ALTERNATIVE PRINTING,SLIGHTLY
             DIFFERENT FORM OF W15;102
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W15;104 THEA LONDON,NEW THEATRE ROYAL,LYCEUM,AND ENGLISH OPERA HOUSE
DATE 29-MAY-1835
TYPE SCOTTISH OPERETTA
SUPP CRAMOND BRIG
WORK ALIEN (BUT SEE SPEC)
LEAD KING JAMES-MR.WILSON;JOCK HOWISON-MR.WILLIAMS;MAXWELL-MR. MAITLAND; MARIAN-MISS SOMERVILLE;TIBBIE HOWISON-MRS.GRIFFITH
SPEC FRIDAY;CHARITY BENEFIT FOR AN "ASYLUM FOR AGED FREEMASONS"; "TWENTIETH TIME";"FOUNDED ON A TALE BY SIR WALTER SCOTT"

W15;104RTHEA NEWCASTLE POTTERY THEATRE
DATE 7-SEP-1838
SUPP CRAMOND BRIG
WORK ALIEN
LEAD KING JAMES-MR.G.V.BROOKE;JOCK HOWIESON-MR.NEVILLE;BIRKIE-MR.CARR; MAXWELL-MR.HARDING;TIBBIE HOWEISON [SIC]-MISS NEVILLE;MARION-MRS. HOWARD.
SPEC POSSIBLE QUERY CITY-DAMAGED BILL PRINTED BY "HYDE AND CREWE... NEWCASTLE";G.A. OUT-MRS.HOOPER,MR. & MRS. YATES,SIGNOR HERVIO NANO";FRIDAY;BENEFIT-MRS.YATES

W15;105 THEA LIVERPOOL,TH.R.
DATE 2-SEP-1839
TYPE SCOTCH DRAMA
MAIN CRAMOND BRIG;OR THE GOOD MAN OF BALLANGIECH [SIC]
WORK ALIEN
LEAD JOCK HOWISON-MR.MACKAY;KING JAMES-MR.W.H.BLAND;BIRKIE-MR. LYNNE; MAXWELL-MR.J.RIDGEWAY;MARION-MISS GRANT;TIBBIE-MRS. EDWARDS; KATTIE-MRS.RIDGEWAY
SONG "BONNY PRINCE CHARLIE"-MISS GRANT
SPEC MONDAY;BENEFIT-MR.CLARKE (ACTING MANAGER);G.A.-MR.MACKAY;G. A. OUT-MESSRS.DOWTON,KEELEY,HACKETT AND F.VINING

W15;106 THEA LONDON,ROYAL SURREY THEATRE
DATE 14-DEC-1842
TYPE SCOTTISH DRAMA
SUPP CRAMOND BRIG;OR,THE GUDE MAN OF BALLANGEICH
WORK ALIEN
LEAD KING JAMES-MR.J.WEBSTER;BIRKIE-MR.MORTON;MAXWELL-MR.DIXIE; JOCK HOWIESON-MR.NEVILLE;TIBBIE HOWIESON-MRS.DALY;MARIAN-MISS TERRY
SPEC WEDNESDAY;BENEFIT-MR.NEVILLE;G.A. OUT-MR.R.SHEPHERD,MR.EMERY, MRS. NEVILLE

W15;107 THEA WIGTON,THEATRE,QUEEN'S HEAD INN [SCOTLAND]
DATE 29-JUL-1845
TYPE SCOTTISH DRAMA
MAIN CRAMOND BRIG;OR THE GUID MAN OF BALLANGEICGH [SIC]
WORK ALIEN
LEAD KING JAMES-MR.LORTON;BIRKIE-MR.BRANSON;MAXWELL-MR.HARKER; HOWISON-MR.WATT;TIBBIE HOWISON-MRS.CLIFTON;MARION-MISS JOHNSON
SONG "TWAS WITHIN A MILE OF EDINBURGH TOWN"-MR.HARKER;"BIDE YE YET" -MR.WATT
SPEC TUESDAY;"WILLIAM ROBERTSON,PRINTER,WIGTON."

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W15;108 THEA BRADFORD,TH.R.,LEEDS ROAD
        DATE 8-APR-1846
        TYPE SCOTTISH DRAMA
        SUPP CRAMOND BRIG! OR,THE GUDEMAN OF BALLANGEICH
        WORK ALIEN
        LEAD JOCK HOWIESON-MR.BRUCE NORTON;KING JAMES-MR.LORTON;BIRKIE-
             MR.EVERETT;MAXWELL-MR.WILSTEAD;TIBBIE HOWIESON-MRS.EDWARDS;
             MARIAN-MISS BROWN
        SONG "THE PILGRIM OF LOVE"-MR.WILSTEAD;"SAW YE JOHNNY COMING"-
             MISS BROWN.
        SPEC WEDNESDAY;G.A.-YORK CIRCUIT COMPANY;"FOUNDED ON FACT";
             PATRONAGE OF "SEVERAL FAMILIES OF CONSEQUENCE"

W15;109 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-MAR-1848
        TYPE NATIONAL DRAMA
        ACTS 2
        SUPP CRAMOND BRIG OR THE GUDEMAN O'BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.E.GLOVER;JOCK HOWISON-MR.MACKAY;BIRKIE-MR.
             VAUDREY; TIBBIE HOWISON-MISS NICOL;MARIAN-MISS VIVASH
             (MAXWELL IS OMITTED)
        SPEC WEDNESDAY;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY;G.A. OUT-
             MISS JULIA BENNETT.

W15;110 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-APR-1848
        TYPE NATIONAL OPERA/DRAMA
        MAIN ROB ROY,OR AULD LANG SYNE (3 ACTS)
        SUPP CRAMOND BRIG,OR THE GUDEMAN O'BALLANGEICH (2 ACTS)
        WORK ROB ROY/ALIEN
        LEAD ROB ROY AND KING JAMES-MR.E.GLOVER;BAILLIE AND HOWIESON-MR.
             MACKAY; JOBSON AND BIRKIE-MR.VAUDREY;SIR FREDERICK-MR.RAE;
             RASHLEIGH-MR. WYNDHAM;FRANCIS-MR.W.H.EBURNE;DOUGAL-MR.
             JOSEPHS;HELEN-MISS CLEAVER; DI VERNON-MISS COVENEY;JEAN
             MCALPINE AND TIBBIE-MISS NICOL;MARIAN-MISS VIVASH
        SONG IN "ROB ROY";"RED,RED ROSE","AULD LANGSYNE","MACGREGOR'S
             GATHERING", "THOUGH YOU LEAVE ME NOW" AND "FORLORN AND
             BROKEN-HEARTED" WITH MISS COVENEY-MR.EBURNE;"A FAMOUS MAN"-
             MR.MURRAY(GALBRAITH);"SOON THE SUN"," ST.MUNGO'S TOWER","ROB ROY
             MACGREGOR,O","ROY'S WIFE"-COMPANY VARIOUS;"A HIGHLAND LAD"-
             MISS COVENEY
        SPEC MONDAY;COMBINATION;SPECIAL OCCASION-MACKAY'S FAREWELL TOUR

W15;111 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-OCT-1849
        TYPE NATIONAL DRAMA
        ACTS 2
        MAIN CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.T.KING;JOCK HOWISON-MR.W.WEBSTER;BIRKIE-MR.
             LYONS; TIBBIE HOWISON-MISS NICOL;MARIAN-MISS PARKER;(MAXWELL
             IS OMITTED)
        SONG "MY AIN FIRESIDE"-MISS PARKER
        SPEC MONDAY;"SECOND TIME THIS SEASON"; G.A.OUT-ROYAL ITALIAN OPERA
             BALLET COMPANY;BENEFIT-MADLLE.WUTHIER
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W15;112 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-JUN-1853
        TYPE NATIONAL DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.POWRIE;JOCK HOWIESON-MR.GOURLAY;BIRKIE-MR.
             WALLACE; TAM MAXWELL-MR.W.H.EBURNE;TIBBIE HOWIESON-MRS.
             ATKINS;MARIAN-MISS CRUISE
        SONG "BONNIE BESSIE LEE"-MR.W.H.EBURNE;
        SPEC SATURDAY;BENEFIT-MR.WYNDHAM;G.A.-MR.POWRIE;G.A.OUT-THE
             LECLERCQ FAMILY (DANCERS)

W15;113 THEA LEEDS,TH.R.,HUNSLET LANE
        DATE 22-OCT-1855
        TYPE SCOTCH DRAMA
        MAIN CRAMOND BRIG!OR THE GUDEMAN O' BALLANGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.STANTON;BIRKIE-MR.L.WALTERS;MAXWELL-MR.
             GLADSTONE; JOCK HOWISON-MR.HARKER;TIBBY-MRS.C.MELVILLE.
        SPEC MONDAY

W15;114 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 23-OCT-1800
        TYPE DRAMA
        SUPP CRAMOND BRIG OR, THE GUDE MAN OF BALLENGEICH
        WORK ALIEN
        LEAD KING JAMES-MR.J.WEBSTER;BIRKIE-MR.HOWE;JOCK HOWIESON-MR.
             HAYWOOD; MAXWELL-MR.CAULFIELD;TIBBIE-MRS.F.MATHEWS;MARION-
             MISS P.HORTON
        SPEC FRIDAY, ALSO ON SATURDAY 24TH; "FIRST TIME AT THIS THEATRE";DATE
             QUERY INCOMPLETE;G.A.-MR.HAYWOOD;G.A.OUT-MR.WALLACK.

W15;115 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-APR-1800
        TYPE SCOTCH DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.J.R.GIBSON;JOCK HOWISON-MR.R.S.PILLANS;BIRKIE
          -MR.KEMBLE;MAXWELL-MR.D.SLOANE;TIBBIE HOWISON-MRS.ATKINS;
             MARION-MISS HAMILTON
        SPEC MONDAY;DATE QUERY INCOMPLETE; BENEFIT-MR.J.R.GIBSON;G.A.-MR.
             J.R.GIBSON

W15;116 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-NOV-1800
        TYPE SCOTCH DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.J.H.BARNES;JOCK HOWIESON-MR.R.S.PILLANS;BIRKIE
          -MR.R. LYONS;MAXWELL-MR.GRAY;TIBBIE-MRS.ATKINS;MARMION(SIC)
          -MISS HAMILTON
        SONG "AULD ROBIN THE LAIRD","MY AULD GRANNY'S LEATHER POUCH"-MR.R.S.
             PILLANS
        SPEC WEDNESDAY;RUN-"EACH EVENING","LAST FOUR NIGHTS";DATE QUERY
             INCOMPLETE; SPECIAL OCCASION-"HALLOW FAIR WEEK";G.A.-MR.R.S.
             PILLANS;G.A.OUT-MR.H.TALBOT
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W15;117 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-NOV-1856
        TYPE NATIONAL DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.HARALD;HOWIESON-MR.HARKER;BIRKIE-MR.MOWBRAY;
             MAXWELL-MR.DAVIS;TIBBIE-MISS NICOL;MARION-MISS M.DAVIS
        SONG "THE NAMELESS LASSIE"-MISS M.DAVIS
        SPEC TUESDAY;G.A.OUT-MISS GLYN,MR.T.MEAD AND MISSES GUNNISS
             (DANCERS);

W15;118 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-JAN-1800
        TYPE SCOTCH DRAMA
        MAIN CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.J.B.HOWARD;JOCK HOWIESON-MR.R.PILLANS;BIRKIE-
             MR.T.PERCY;MAXWELL-MR.SETON;HOWIESON-MRS.ATKINS;MARION-
             MISS HAMILTON
        SPEC MONDAY,ALSO ON TUESDAY 26TH,WEDNESDAY 27TH-RUN;DATE QUERY
             INCOMPLETE;

W15;119 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-JUN-1869
        TYPE NATIONAL DRAMA
        MAIN CRAMOND BRIG
        WORK CRAMOND BRIG
        LEAD KING JAMES-MR.J.B.HOWARD;JOCK HOWIESON-MR.R.PILLANS;BIRKIE-
             MR.T.PERCY;TAM MAXWELL-MR.SETON;TIBBIE-MRS.ATKINS; MARION-
             MISS HAMILTON
        SPEC TUESDAY;SPECIAL OCCASION-"GENERAL TICKET NIGHT"

W15;120 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-APR-1866
        TYPE NATIONAL DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR.J.B.HOWARD;JOCK HOWIESON-MR.W.CAMPBELL;BIRKIE
          -MR.T. ROBINSON;MAXWELL-MR.FAULKLAND;TIBBIE-MRS.ATKINS;
             MARION-MISS MACKAY
        SONG "WITHIN A MILE OF EDINBURG TOON"-MISS MACKAY
        SPEC TUESDAY;SPECIAL OCCASION-"GENERAL TICKET NIGHT"

W15;121 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-APR-1866
        TYPE NATIONAL DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD KING JAMES-MR. J.B.HOWARD;JOCK HOWIESON-MR.W.CAMPBELL;BIRKIE
          -MR.T. ROBINSON;MAXWELL-MR.FAULKLAND;TIBBIE HOWIESON-MRS.
             ATKINS;MARION-MISS MACKAY
        SPEC SATURDAY;BILL ALSO COVERS FRIDAY 20TH;G.A.OUT-MR.  &  MRS.
             CHARLES MATHEWS;
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W15;122 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-DEC-1864
        TYPE SCOTCH DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN
        LEAD JOCK HOWIESON-MR. GEORGE FISHER;KING JAMES-MR.FARRELL;BIRKIE
          -MR. ARCHER;MAXWELL-MR.WEBB;TIBBIE-MRS.ATKINS;MARION-MISS
             MACKAY
        SPEC SATURDAY;BILL ALSO COVERS 15TH AND 16TH.

W15;123 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-APR-1800
        TYPE SCOTCH DRAMA
        SUPP CRAMOND BRIG
        WORK ALIEN/(ROB ROY/GUY MANNERING-SPEC)
        LEAD KING JAMES & ROB ROY-MR.J.R.GIBSON;HOWISON,DANDIE & BAILIE-
             MR.R.S. PILLANS;(POSSIBLE QUERY "DANDIE" BILL OMITS INITIALS);
             BIRKIE-MR.KEMBLE; MAXWELL-MR.D.SLOANE;TIBBIE-MRS.ATKINS;
             MARION-MISS HAMILTON;MEG MERRILIES-MRS.WYNDHAM;DI VERNON-
             MISS MARIE RHODES.
        SPEC FRIDAY;BENEFIT-MR.NORMAN;DATE QUERY INCOMPLETE;BILL ALSO
             PREVIEWS SATURDAY 16TH AND A COMBINATION;MAIN-GUY MANNERING;
             SUPP-ROB ROY (ACTS 2 AND 3);TRUNCATED;CAST GIVEN AS ABOVE.

W15;126 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-JAN-1829
        TYPE MELO-DRAMA
        ACTS 2
        SUPP THE NOYADES,OR, THE MAID OF LA VENDEE
        WORK LIFE OF NAPOLEON BUONAPARTE (REMOTE)
        LEAD GARNIER-MR.TAYLOR;DEVAUX-MR.COLLIER;MATOIS-MR.MATHEWS;
             TARDIFF-MR. MURRAY;MARGUERITTE-MRS.NICOL;EUGENIE-MISS
             MASON;CARLINE-MRS.H.SIDDONS;CAPT. LOUVET-MR.PRITCHARD;
             FRANCOIS-MR.J.STANLEY;CADENAS-MR.EBSWORTH
        SPEC SATURDAY;"FIRST NIGHT"

W15;128 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-DEC-1829
        TYPE LEGENDARY TRAGIC PLAY
        ACTS 3
        MAIN THE HOUSE OF ASPEN OR, THE SECRET AVENGERS
        AUTH (SIR WALTER SCOTT)
        COMP "AN AMATEUR"
        WORK SCOTT
        LEAD DUKE OF BAVARIA-MR.HOOPER;RUDIGER-MR.DENHAM;GEORGE-MR.
             BARTON;HENRY-MR.MONTAGUE STANLEY;MARTIN-MR.TAYLOR;CONRADE-
             MR.MCGREGOR;RODERICK-MR.PRITCHARD;WILLIAM-MR.POWER;HUGO-MR.
             M.RAE;BERTRAM-MR.MATHEWS;GERTRUDE-MISS PHILLIPS;ISABELLA-
             MISS JARMAN
        SPEC THURSDAY;"FIRST NIGHT";G.A.-MISS JARMAN,MISS PHILLIPS
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W15;129 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-DEC-1829
        TYPE LEGENDARY TRAGIC PLAY
        ACTS 3
        MAIN THE HOUSE OF ASPEN OR,THE SECRET AVENGERS
        AUTH (SIR WALTER SCOTT)
        COMP "AN AMATEUR"
        WORK SCOTT
        LEAD AS AT 17-DEC-1829 (SEE W15;128)
        SPEC SATURDAY;"THIRD NIGHT";ALSO ON-"MONDAY,TUESDAY,AND WEDNESDAY
             EVENINGS IN THE ENSUING WEEK"-RUN;

W15;132 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 23-JUN-1830
        TYPE DRAMA
        SUPP AUCHINDRANE
        AUTH (SIR WALTER SCOTT)
        WORK SCOTT
        LEAD MURE OF AUCHINDRANE-MR.C.BASS;PHILIP MURE-MR.W.L.REDE;
             GIFFORD-MR. BEVAN;QUENTIN BLANE-MR.HIELD;HILDEBRAND-MR.
             FITZALLAN;NEIL MCLELLAN-MR.HAIGH;DUNBAR-MR.MUIR;MARIAN-MRS.
             HIELD;ISABEL-MISS J.TYRER
        SPEC WEDNESDAY;

W15;135 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 29-OCT-1832
        TYPE PLAY  &  MASQUE
        MAIN WAVERLEY (4 ACTS)
        SUPP THE VISION OF THE BARD
        AUTH SHERIDAN KNOWLES (MASQUE)
        COMP A.LEE  &  G.STANSBURY(WAVERLEY)
        WORK WAVERLEY/VARIOUS
        LEAD PRINCE CHARLES-MR.VINING;FERGUS MCIVOR-MR.WARDE;WAVERLEY-
             MR.ABBOTT; BRADWARDINE-MR.BARTLEY;MAJ.MELVILLE-MR.EGERTON;
             MCWHEEBLE-MR.MEADOWS; BALMAWHAPPLE-MR.G.STANSBURY;EVAN DHU-
             MR.HAINES;CALLUM BEG-MR.MITCHELL;FLORA-MISS E.TREE;ROSE-
             MISS SHIRREFF;THE BARD-MR.SHERIDAN KNOWLES
        SPEC MONDAY;COMBINATION;"6TH TIME"-BOTH PLAYS

W15;136 THEA YORK,TH.R.
        DATE 18-MAR-1833
        TYPE MASQUE
        SUPP THE VISION OF THE BARD
        AUTH SHERIDAN KNOWLES
        WORK VARIOUS
        LEAD THE BARD-MR.WALDRON;FANCY-MRS.CLIFTON;GENIUS OF SCOTLAND-
             MISS K. GLIDDON;GENIUS OF ENGLAND-MISS BOYLE;GENIUS OF IRELAND
          -MISS L.MELVILLE;SPIRIT OF THE MOUNTAINS-MISS ALDRIDGE;
             IMMORTALITY-MRS.FAWCETT;27 OR SO CHARACTERS FROM 8 WORKS.
        SPEC MONDAY;"FIRST NIGHT";FIRST TIME IN THIS THEATRE
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APPENDIX 4

HENDERSON/ SCOTTISH

BLANK

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SC1;4    THEA LONDON,TH.R.,DRURY LANE
         DATE 31-MAR-1834
         TYPE EASTER FOLLY
         SUPP ANSTER FAIR;OR MICHAEL SCOTT, THE WIZARD
         WORK ANSTER FAIR
         BILL SC1;4
         SPEC MONDAY;"FOR THE 1ST TIME"

SC1;7    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 27-APR-1857
         TYPE FARCE
         SUPP A NIGHT AT PORTOBELLO!
         WORK A NIGHT AT PORTOBELLO
         BILL SC1;7
         SPEC MONDAY;"AN ENTIRELY NEW FARCE";G.A. OUT-MISS R.WRIGHT (DANCER).

SC1;12   THEA LONDON,ROYAL COMEDY THEATRE
         DATE 4-FEB-1889
         TYPE PLAY
         ACTS 1
         SUPP A HIGHLAND LEGACY
         AUTH BRANDON THOMAS
         WORK A HIGHLAND LEGACY
         BILL SC1;12
         SPEC MONDAY

SC1;15   THEA LONDON,TH.R.,DRURY LANE
         DATE 3-JUN-1814
         TYPE BALLET DANCE
         SUPP AULD ROBIN GRAY (A)
         COMP MR.BYRNE (SEE SPEC)
         WORK AULD ROBIN GRAY
         BILL SC1;15
         SPEC FRIDAY;1ST TIME;"COMPOSED" BY MR.BYRNE.

SC1;16   THEA LONDON,TH.R.,COVENT GARDEN
         DATE 1-MAY-1829
         TYPE DIVERTISSEMENT
         SUPP AULD ROBIN GRAY
         WORK AULD ROBIN GRAY (A)
         BILL SC1;16
         SPEC FRIDAY

SC1;17   THEA GLASGOW,TH.R.,DUNLOP ST. [SCOTLAND]
         DATE 15-JUL-1831
         TYPE BALLET OF ACTION
         SUPP AULD ROBIN GRAY
         WORK AULD ROBIN GRAY (A)
         BILL SC1;17
         SPEC FRIDAY;G.A.-BALLET COMPANY

SC1;18   THEA LONDON,TH.R.,COVENT GARDEN
         DATE 12-DEC-1831
         TYPE BALLET
         SUPP AULD ROBIN GRAY
         WORK AULD ROBIN GRAY (A)
         BILL SC1;18
         SPEC MONDAY
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SC1;19  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 21-MAY-1835
        TYPE BALLET
        SUPP AULD ROBIN GRAY
        WORK AULD ROBIN GRAY (A)
        BILL SC1;19
        SPEC THURSDAY;REVIVAL "FIRST TIME THESE FIVE YEARS"

SC1;20  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 1-JUL-1835
        TYPE BALLET
        SUPP AULD ROBIN GRAY
        WORK AULD ROBIN GRAY (A)
        BILL SC1;20
        SPEC WEDNESDAY;BENEFIT OF G.A. OUT-MME.MALIBRAN (OPERA SINGER)

SC1;21  THEA NEWCASTLE,TH.R.
        DATE 27-MAR-1844
        TYPE BALLET OF ACTION
        SUPP AULD ROBIN GRAY!
        WORK AULD ROBIN GRAY (A)
        BILL SC1;21
        SPEC WEDNESDAY;G.A. OUT-MR.ANDERSON, MISS MACREADY.

SC1;24  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 18-MAY-1820
        TYPE SCOTCH INTERLUDE
        SUPP AULD ROBIN GRAY, OR THE HEART THAT LO'ES BUT ANE
        WORK AULD ROBIN GRAY (B)
        BILL SC1;24
        SPEC THURSDAY;BENEFIT-MR.ALEXANDER (SANDY MACNAB, THE PIPER).

SC1;25  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 10-AUG-1827
        TYPE SCOTCH BURLETTA
        ACTS 1
        SUPP AULD ROBIN GRAY, OR THE HEART THAT LO'ES BUT ANE
        WORK AULD ROBIN GRAY (B)
        BILL SC1;25
        SPEC FRIDAY

SC1;27  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-JUN-1820
        TYPE INTERLUDE
        SUPP AULD ROBIN GRÁY
        WORK AULD ROBIN GRAY (B)/ROB ROY (SEE SPEC)
        BILL SC1;27
        SPEC MONDAY;BENEFIT-WILLIAM ROWLEY (BOX-KEEPER);MACKAY SINGS
             "BAILLIE NICOL JARVIE'S JOURNEY TO ABERFOIL."

SC1;28  THEA LONDON,SURREY THEATRE
        DATE 19-APR-1800
        TYPE MUSICAL DRAMA
        ACTS 2
        SUPP AULD ROBIN GRAY
        AUTH E.FITZBALL
        COMP ALEXANDER LEE, "LATE"
        WORK AULD ROBIN GRAY (B)
        BILL SC1;28
        SPEC MONDAY;WEEK LONG RUN;DATE QUERY INCOMPLETE.
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SC1;29  THEA LONDON,BRITANNIA,HOXTON
        DATE 25-AUG-1856
        TYPE DOMESTIC DRAMA
        ACTS 3
        MAIN AULD ROBIN GRAY
        AUTH C.H.HAZLEWOOD
        WORK AULD ROBIN GRAY (B)
        BILL SC1;29
        SPEC MONDAY;"LICENSED EXPRESSLY FOR THIS ESTABLISHMENT";RUN "AND ALL
             THE WEEK";NEW SCENERY.

SC1;31  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 28-AUG-1850
        TYPE DRAMA
        ACTS 3
        SUPP BLACK DOUGLASS [SIC] OR, THE DEATH OF THE PARRICIDE
        WORK BLACK DOUGLAS OR THE DEATH OF THE PARRICIDE
        BILL SC1;31
        SPEC WEDNESDAY;ALSO ON THURSDAY AND FRIDAY-WEEK-LONG BILL;ACTION
             SPLIT BETWEEN SCOTLAND AND THE U.S.A.

SC1;35  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 10-JUN-1841
        TYPE COMEDY
        ACTS 3
        MAIN BELFORD CASTLE! OR, THE SCOTTISH GOLD MINE!
        WORK BELFORD CASTLE, OR, THE SCOTTISH GOLD MINE
        BILL SC1;35
        SPEC THURSDAY;G.A.-MR.MAYWOOD (MR.MUCKLE);"NEVER ACTED".

SC1;36  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 15-JUN-1841
        TYPE COMEDY
        ACTS 3
        MAIN BELFORD CASTLE;OR, THE SCOTTISH GOLD-MINE!
        WORK BELFORD CASTLE, OR, THE SCOTTISH GOLD MINE.
        BILL SC1;36
        SPEC TUESDAY;"THIRD TIME";G.A.-MR.MAYWOOD (MR.MUCKLE)

SC1;39  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 20-SEP-1828
        TYPE NATIONAL MELOSDRAMA [SIC]
        SUPP THE BREADALBANE HIGHLANDER OR THE MOMENT OF TERROR
        WORK THE BREADALBANE HIGHLANDER/ABBOT (SEE SPEC)
        BILL SC1;39
        SPEC SATURDAY;"FOR THE 1ST TIME IN SCOTLAND";LAST NIGHT OF THE SEASON;
             MAIN IS "MARY,QUEEN OF SCOTS" FROM "THE ABBOT".

SC1;43  THEA LONDON,ROYAL STRAND THEATRE
        DATE 23-JUL-1859
        TYPE MUSICAL FARCE
        SUPP THE BONNIE FISH-WIFE
        AUTH CHARLES SELBY
        WORK THE BONNIE FISH-WIFE
        BILL SC1;43
        SPEC SATURDAY;"FOR THIS NIGHT ONLY";BENEFIT-MISS M.OLIVER (MISS
             THISTLEDOWN AND MAGGY MACFARLANE).
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SC1;49  THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE [SCOTLAND]
        DATE 9-APR-1862
        TYPE FARCE
        SUPP BROTHER SANDY MACDONALD
        WORK BROTHER SANDY MACDONALD
        BILL SC1;49
        SPEC WEDNESDAY;G.A. OUT-"PEEP O'DAY" PRINCIPALS;BILL HEADED "ROYAL
             QUEEN'S"ETC

SC1;50  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 3-MAR-1871
        TYPE SCOTCH FARCE
        SUPP BROTHER SANDY MACDONALD
        WORK BROTHER SANDY MACDONALD/GUY MANNERING (SPEC)
        BILL SC1;50
        SPEC FRIDAY;BILL ALSO COVERS 4-MAR-1871 AND SUPP PRODUCTION OF "GUY
             MANNERING" ON THAT DATE.

SC1;51  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-MAR-1800
        TYPE FARCE
        SUPP BROTHER SANDY MACDONALD
        WORK BROTHER SANDY MACDONALD
        BILL SC1;51
        SPEC MONDAY;ALSO ON TUESDAY 29TH;DATE QUERY INCOMPLETE;G.A. OUT-MR.
             F.ROBSON (COMEDIAN).

SC1;52  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-APR-1800
        TYPE SCOTCH FARCE
        SUPP BROTHER SANDY MACDONALD
        WORK BROTHER SANDY MACDONALD
        BILL SC1;52
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;BENEFIT-MR.DOWLAND (?MUSICIAN).

SC1;55  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 23-DEC-1812
        TYPE HISTORICAL PLAY
        ACTS 3
        MAIN CALEDONIA, OR THE THISTLE AND THE ROSE
        COMP MR.W.PENSON (MEDLEY SCOTS OVERTURE)
        WORK CALEDONIA, OR THE THISTLE AND THE ROSE
        BILL SC1;55
        SPEC WEDNESDAY;"FIRST TIME ON ANY STAGE";CAST INCLUDES TERRY (AS LORD
             ARCHIBALD), DUFF (DUNDORE), OCCASIONAL PROLOGUE SPOKEN BY MRS.H.
             SIDDONS; NEW SCENERY;"INTERSPERSED WITH SCOTS MUSIC".

SC1;59  THEA YORK,TH.R.
        DATE 15-SEP-1812
        TYPE DANCE
        SUPP THE CALEDONIAN LOVERS;OR, THE GRETNA-GREEN BLACKSMITH
        WORK THE CALEDONIAN LOVERS, ETC.
        BILL SC1;59
        SPEC TUESDAY;BENEFIT-MASTER DAVIS (NOT IN DANCE);PROGRAMME IS
             LARGELY EQUESTRIAN
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SC1;63  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-FEB-1829
        TYPE OPERA
        ACTS 3
        MAIN CARRON SIDE, OR THE FOUNDLING OF PORTUGAL
        WORK CARRON SIDE/WAVERLEY-ALIEN (SEE SPEC)
        BILL SC1;63
        SPEC TUESDAY;"AS PRODUCED AT THE THEATRE ROYAL, COVENT GARDEN, LAST
             SEASON"; SUPP-NATIONAL DRAMA, 2 ACTS,"CHARLES EDWARD, OR, THE
             LAST OF THE STUARTS"(ALIEN-SEE HENDERSON "WAVERLEY".)

SC1;64  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 14-JUN-1828
        TYPE OPERA
        MAIN CARRON SIDE;OR, THE FETE CHAMPETRE
        COMP LIVERATI
        WORK CARRON SIDE
        BILL SC1;64
        SPEC SATURDAY;"7TH AND LAST TIME THIS SEASON".

SC1;67  THEA EDINBURGH,PANTHEON [SCOTLAND]
        DATE 31-MAR-1820
        TYPE CALEDONIAN MELO-DRAMA
        SUPP CATTERANS [SIC], OR CHIEFTAINS OF THE ORKNEYS
        WORK CATTERANS,OR CHIEFTAINS OF THE ORKNEYS
        BILL SC1;67
        SPEC FRIDAY;NEW SCENERY,COSTUMES,ETC.;"AS PERFORMED...AT THE REGENCY
             THEATRE, LONDON."

SC1;72  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 15-SEP-1836
        TYPE TRAGIC DRAMA
        ACTS 3
        MAIN THE CAVALIER!
        WORK THE CAVALIER (LORD MORETON)
        BILL SC1;72
        SPEC THURSDAY;"NEVER ACTED"

SC1;75  THEA UNKNOWN,TH.R.
        DATE 26-APR-1809
        TYPE BALLET OF ACTION
        SUPP DOUGLAS AND PERCY,OR, THE BATTLE OF CHEVY CHASE
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;75
        SPEC WEDNESDAY

SC1;78  THEA UNKNOWN,TH.R.
        DATE 2-DEC-1811
        TYPE PLAY
        MAIN PERCY, EARL OF NORTHUMBERLAND
        AUTH MISS HANNAH MOORE
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;78
        SPEC MONDAY;REVIVAL, "NOT ACTED THESE THIRTEEN YEARS".
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SC1;79  THEA LONDON,ROYAL CIRCUS-SURREY
        DATE 5-JUL-1816
        TYPE MELO-DRAMATIC ROMANCE
        SUPP CHEVY CHASE,OR, THE WARLOCKS OF THE BORDER
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;79
        SPEC FRIDAY;ALSO AT SATURDAY 6TH;"IN THE COURSE OF THE PIECE A SCOTCH
             BALLET"; "AN ALLEGORICAL SCENE OF THE DESCENT OF BRITANNIA AND
             SCOTIA".

SC1;80  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 6-MAY-1829
        TYPE NATIONAL MELO-DRAMA
        MAIN DOUGLAS AND PERCY, OR THE BATTLE OF CHEVY CHASE
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;80
        SPEC WEDNESDAY;

SC1;81  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 31-JUL-1829
        TYPE DRAMA
        SUPP THE CHEVIOT HUNT
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;81
        SPEC FRIDAY;"THE NEW DRAMA"

SC1;82  THEA LONDON,TH.R.,DRURY LANE
        DATE 3-MAY-1836
        TYPE GRAND CHIVALRIC ENTERTAINMENT
        SUPP CHEVY CHASE
        COMP MR.T.COOKE
        WORK THE CHEVIOT HUNT (ETC.)
        BILL SC1;82
        SPEC THURSDAY;NEW SCENERY, COSTUMES, ETC.;REALISATION OF MCCLISE'S
             "THE VOW OF THE PEACOCK",AND BIRD'S "CHEVY CHASE";BILL QUOTES
             "THE LAY OF THE LAST MINSTREL" ON THE PRESENTATION OF PEACOCKS
             AT DINNER.

SC1;85  THEA LONDON,ROYAL OLYMPIC THEATRE
        DATE 19-JUN-1874
        TYPE HISTORICAL PLAY
        ACTS 4
        MAIN LADY CLANCARTY OR, WEDDED AND WOOED
        AUTH T.TAYLOR
        WORK CLANCARTY, OR, WEDDED AND WOOED
        BILL SC1;85
        SPEC FRIDAY;WEEK-LONG RUN, DAY OMITTED FROM THE BILL;G.A.-MISS A.
             CAVENDISH (LADY CLANCARTY).

SC1;89  THEA LONDON,VICTORIA THEATRE,BRIXTON
        DATE 28-JUL-1800
        TYPE ROMANTIC CALEDONIAN DRAMA
        ACTS 2
        SUPP CLANRONALD THE USURPER OF GLENCAIRN "A TALE OF THE SOLWAY"
        WORK CLANRONALD, THE USURPER OF GLENCAIRN/BLACK DWARF (SPEC)
        BILL SC1;89
        SPEC WEDNESDAY, ALSO ON FRIDAY 30TH, WEEK-LONG BILL;DATE QUERY
             INCOMPLETE; SEE ALSO HENDERSON WAVERLEY "BLACK DWARF"-POSSIBLE
             ALIEN, CAST OF CHARACTERS IS IDENTICAL,SANDY,ADELA,ADELBERT,
             MATHEW,ETC..
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SC1;93  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 20-AUG-1828
        TYPE BALLET DANCE
        SUPP THE COBLER [SIC] OUTWITTED;OR, MORE TRICKS THAN ONE
        WORK THE COBLER [SIC] OUTWITTED;OR, MORE TRICKS THAN ONE
        BILL SC1;93
        SPEC WEDNESDAY

SC1;94  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 14-MAY-1829
        TYPE BALLET DANCE
        SUPP THE COBBLER OUTWITTED;OR, MORE TRICKS THAN ONE
        WORK THE COBLER [SIC] OUTWITTED;OR, MORE TRICKS THAN ONE
        BILL SC1;94
        SPEC THURSDAY; MAIN-"THE GOWRIE CONSPIRACY, OR RUTHVEN RAID"

SC1;98  THEA LONDON,NEW TH.R.,LYCEUM-ENGLISH OPERA HOUSE
        DATE 11-AUG-1835
        TYPE SCOTTISH BALLAD OPERA
        ACTS 2
        MAIN THE COVENANTERS
        COMP LODER
        WORK THE COVENANTERS
        BILL SC1;98
        SPEC TUESDAY; "SECOND TIME";SUPP-OPERA OF "THE MOUNTAIN SYLPH".
             WHOSE CAST OF CHARACTERS INCLUDES "DONALD,JESSIE,CHRISTIE,
             BAILLIE MACWHAPPLE."

SC1;99  THEA LONDON,NEW TH.R.,LYCEUM-ENGLISH OPERA HOUSE
        DATE 5-SEP-1835
        TYPE SCOTTISH BALLAD OPERA
        ACTS 2
        SUPP THE COVENANTERS
        COMP E.J.LODER
        WORK THE COVENANTERS
        BILL SC1;99
        SPEC SATURDAY;"24TH TIME"

SC1;101 THEA LONDON,DAVIDGE'S ROYAL SURREY
        DATE 3-DEC-1844
        TYPE ROMANCE
        MAIN CRIGHTON OF CLUNIE-AND CATHERINE DE MEDICIS
        WORK CRIGHTON OF CLUNIE-AND CATHERINE DE MEDICIS
        BILL SC1;101
        SPEC TUESDAY;ALSO ON THURS. 5TH AND SAT. 7TH;BILL NAMES CRIGHTON OF
             CLUNIE AS BEING GENERALLY KNOWN AS "THE ADMIRABLE CRIGHTON";
             WEEK-LONG BILL;SUPP-WED.-FRID. "SCOTTISH DRAMA" OF "CRAMOND
             BRIG; OR, THE GUDE MAN OF BALLANGEICH."

SC1;106 THEA GOOLE,THEATRE
        DATE 25-SEP-1843
        TYPE SCOTCH BALLET
        SUPP THE DANCING SCOTSMAN
        WORK THE DANCING SCOTSMAN
        BILL SC1;106
        SPEC MONDAY;"FIRST TIME HERE"
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SC1;107 THEA LONDON,TH.R.,ADELPHI
        DATE 16-FEB-1800
        TYPE COMIC BALLET OF ACTION
        SUPP THE DANCING SCOTCHMAN
        WORK THE DANCING SCOTCHMAN
        BILL SC1;107
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;"FIRST TIME HERE";BENEFIT-
             MADAME CELESTE (NOT IN THE CAST);G.A. OUT-MR.BEN WEBSTER.

SC1;108 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 2-JUL-1853
        TYPE COMIC BALLET
        SUPP THE DANCING SCOTCHMAN
        WORK THE DANCING SCOTCHMAN
        BILL SC1;108
        SPEC SATURDAY;"FIRST NIGHT"

SC1;109 THEA LEEDS,TH.R.,HUNSLET LANE
        DATE 25-OCT-1855
        SUPP THE DANCING SCOTCHMAN!!
        WORK THE DANCING SCOTCHMAN
        BILL SC1;109
        SPEC THURSDAY;CROSS-DRESSING (MISS LLOYDS AS JAMIE).

SC1;110 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-FEB-1859
        TYPE BALLET
        SUPP THE DANCING SCOTCHMAN!
        WORK THE DANCING SCOTCHMAN
        BILL SC1;110
        SPEC FRIDAY;BENEFIT-MR.F.LAWRIE (CLOWN) WHO PLAYS "TAM SAMPSON, THE
             DANCING SCOTCHMAN"

SC1;114 THEA LONDON,ROYAL SOHO THEATRE
        DATE 22-AUG-1860
        TYPE LEGANDARY DRAMA
        MAIN THE DIRK;OR, A SCOT'S REVENGE
        WORK THE DIRK/TWO DROVERS (SEE SPEC)
        BILL SC1;114
        SPEC WEDNESDAY;BENEFIT-MR.LINTON (NOT IN CAST);QUERY MAIN OR SUPP;
             CAST OF CHARACTERS IDENTICAL TO HENDERSON WAVERLEY "TWO DROVERS"

SC1;117 THEA LONDON,TH.R.,DRURY LANE
        DATE 17-JUN-1820
        TYPE SERIOUS OPERA
        MAIN DAVID RIZZIO
        COMP BRAHAM,ATTWOOD,T.COOKE-REEVE
        WORK DAVID RIZZIO
        BILL SC1;117
        SPEC SATURDAY;"FIRST TIME";NEW SCENERY,COSTUMES,ETC.;"FOUNDED UPON
             SCOTTISH HISTORY"

SC1;118 THEA EDINBURGH,TH.R. (SCOTLAND)
        DATE 25-AUG-1821
        TYPE NATIONAL OPERA
        MAIN DAVID RIZZIO
        WORK DAVID RIZZIO
        BILL SC1;118
        SPEC SATURDAY;"AS ORIGINALLY PRODUCED AT THE THEATRE ROYAL DRURY
             LANE"; G.A.-MR.HORN (RIZZIO),MISS WILSON (MARY);HER BENEFIT;G.
             A. OUT-MR.ISAACS
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SC1;121 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 9-JAN-1812
        TYPE BALLET-DANCE
        SUPP DONALD AND MOGGY, OR, HIGHLAND REVELS
        WORK DONALD AND MOGGY (ETC.)
        BILL SC1;121
        SPEC THURSDAY;G.A. OUT-MRS.C. KEMBLE;BOX-OFFICE-MR.GARBUTT;
             COMPANY INCLUDES TERRY,EYRE,W.MURRAY,MRS.NICOL;PRINTER-R.
             MCMASTER.

SC1;122 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 31-MAR-1812
        TYPE GRAND BALLET DANCE
        SUPP DONALD AND MOGGY, OR HIGHLAND REVELS
        WORK DONALD AND MOGGY (ETC.)
        BILL SC1;122
        SPEC TUESDAY;PRINTER AND BOX-OFFICE AS AT SC1;121;G.A. OUT-MR.
             MUNDER; COMPANY SUBSTANTIALLY CHANGED BUT INCLUDES MESSRS. BERRY
             AND POWER, AS FOR SC1;121, AND MESSRS. DUFF AND ANDERSON

SC1;123 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 28-APR-1812
        TYPE MUSICAL FARCE
        SUPP DONALD AND MOGGY
        WORK DONALD AND MOGGY (ETC)
        BILL SC1;123
        SPEC TUESDAY;PRINTER AND BOX-KEEPER AS AT SC1;121;BENEFIT-DONALD
             MCGLASHAN (NOT ON BILL);COMPANY INCLUDES MESSRS. TERRY,EYRE,
             BERRY, ANDERSON,DUFF,AND MRS.NICOL.

SC1;124 THEA SOUTHAMPTON,TH.R.
        DATE 26-SEP-1842
        TYPE BALLET DANCE
        SUPP DONALD-MOGGY;OR, A RIOTOUS WEDDING
        WORK DONALD AND MOGGY (ETC)
        BILL SC1;124
        SPEC MONDAY;CAST OF CHARACTERS IS SUBSTANTIALLY DIFFERENT FROM THAT
             OF THE OTHER ENTRIES.

SC2;5   THEA EXETER THEATRE
        DATE 6-JUN-1804
        TYPE SCOTCH BALLET
        SUPP DONALD AND PEGGY
        WORK DONALD AND PEGGY;OR, LOVE IN THE HIGHLANDS
        BILL SC2;5
        SPEC WEDNESDAY;BENEFIT-MRS.MARGENUM (NOT IN CAST)

SC2;6   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-MAY-1816
        TYPE BALLET DANCE
        SUPP DONALD AND PEGGY;OR, LOVE IN THE HIGHLANDS
        WORK DONALD AND PEGGY;OR, LOVE IN THE HIGHLANDS
        BILL SC2;6
        SPEC WEDNESDAY;"7TH TIME".
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SC2;7    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 28-JAN-1817
         TYPE BALLET-DANCE
         SUPP DONALD AND PEGGY
         WORK DONALD AND PEGGY;OR, LOVE IN THE HIGHLANDS
         BILL SC2;7
         SPEC TUESDAY

SC2;9    THEA SOUTH SHIELDS,THEATRE
         DATE 19-JUN-1810
         TYPE INTERLUDE
         SUPP DONALD MACKINTOSH'S TRAVELS FROM ABERDEEN TO LONDON
         WORK DONALD MACKINTOSH'S TRAVELS (ETC.)
         BILL SC2;9
         SPEC TUESDAY;BENEFIT-MR.(DONALD MACKINTOSH) AND MRS.SHAW

SC2;10   THEA EDINBURGH,TH.R. [SCOTLAND(A)]
         DATE 9-APR-1812
         TYPE INTERLUDE
         SUPP DONALD MCINTOSH'S TRAVELS FROM ABERDEEN TO LONDON
         WORK DONALD MACKINTOSH'S TRAVELS (ETC.)
         BILL SC2;10
         SPEC BOX-OFFICE-MR.GARBUTT;THURSDAY;"FROM THE REGISTER OFFICE";
              COMPANY INCLUDES MESSRS.TERRY (DONALD MACKINTOSH),DUFF,W.MURRAY,
              SIDDONS,MRS.NICOL.

SC2;12   THEA EDINBURGH,TH.R. [SCOTLAND(A)]
         DATE 22-FEB-1813
         TYPE SCENE
         SUPP DONALD MCINTOSH'S TRAVELS
         WORK DONALD MACKINTOSH'S TRAVELS (ETC.)
         BILL SC2;12
         SPEC MONDAY;"FROM THE REGISTER OFFICE";BOX-KEEPER AND COMPANY AS AT
              SC2;10;MRS NICOL DOES NOT APPEAR, MRS.H.SIDDONS DOES.

SC2;13   THEA NEWCASTLE,TH.R.
         DATE 21-OCT-1818
         TYPE INTERLUDE
         SUPP DONALD MACKINTOSH'S TRAVELS, FROM ABERDEEN TO LONDON
         WORK DONALD MACKINTOSH'S TRAVELS (ETC.)
         BILL SC2;13
         SPEC WEDNESDAY;"TAKEN FROM THE FARCE OF THE REGISTER OFFICE";
              CROSS-DRESSING "CAPTAIN LEBRUSH (FIRST TIME) BY THE JUNIOR MISS
              WORGMAN."

SC2;14   THEA BRISTOL,TH.R.
         DATE 5-MAR-1829
         TYPE INTERLUDE
         SUPP DONALD MCINTOSH'S TRAVELS FROM ABERDEEN TO LONDON.
         WORK DONALD MACKINTOSH'S TRAVELS
         BILL SC2;14
         SPEC THURSDAY;SPECIAL OCCASION-PATRONAGE OF HIS MAJESTY;G.A. OUT-
              SIGNOR DE BEGNIS (SINGER), ALSO THE PUPILS OF THE ROYAL ACADEMY
              OF MUSIC (INCLUDING MR.SAPIO);BENEFIT-PUPILS OF THE R.A.M.
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SC2;26  THEA LONDON,TH.R.,DRURY LANE
        DATE 8-MAY-1784
        TYPE PLAY
        MAIN DOUGLAS
        WORK DOUGLAS;OR, THE NOBLE SHEPHERD
        BILL SC2;26
        SPEC SATURDAY;ILLNESS OF MR.KEMBLE-"TANCRED AND SIGISMUNDA" IS
             CHANGED TO "DOUGLAS"

SC2;27  THEA UNKNOWN,NEW THEATRE,SADLER STREET
        DATE 5-APR-1786
        TYPE TRAGEDY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;27
        SPEC WEDNESDAY;COMPANY IS MESSRS. STRICKLAND,PATTERSON,CLAYTON,
             DALRYMPLE,KELL,ELLIS,BANKS,MESDAMES KELL, BAILIOL AND PATTERSON;
             TICKETS AT "MR.PENNINGTON,BOOKSELLER,IN THE MARKET-PLACE".

SC2;28  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-OCT-1790
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;28
        SPEC MONDAY;REVIVAL "NOT ACTED THESE FOUR YEARS";"DOUGLAS BY A YOUNG
             GENTLEMAN"-HIS FIRST APPEARANCE ON ANY STAGE.

SC2;29  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 20-DEC-1790
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;29
        SPEC MONDAY;DOUGLAS "(FIRST TIME)" BY MR.FENNELL.

SC2;30  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 23-OCT-1797
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;30
        SPEC MONDAY

SC2;32  THEA HULL,MRS.RICHMOND'S,CHAPEL-LANE
        DATE 20-FEB-1798
        TYPE SCENES FROM ACT 3
        SUPP DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;32
        SPEC TUESDAY;"IN A COMMODIOUS ROOM";FAVOURITE SCENE;TRUNCATED; DATE
             QUERY INCOMPLETE, INKED NOTE GIVES YEAR AND MONTH.

SC2;33  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 16-APR-1798
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;33
        SPEC MONDAY
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SC2;35  THEA POCKLINGTON,THEATRE,BUCK INN
        DATE 11-NOV-1799
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;35
        SPEC MONDAY;DATE QUERY INCOMPLETE, INKED NOTE IDENTIFIES.

SC2;36  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 29-APR-1800
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;36
        SPEC TUESDAY;REVIVAL-"(FOR THE FIRST TIME THESE TWO YEARS)".

SC2;37  THEA BIRMINGHAM,THEATRE
        DATE 14-JUL-1800
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;37
        SPEC MONDAY;BENEFIT-MRS.POPE (YOUNG NORVAL "FOR THAT NIGHT ONLY");
             G.A.-MR. (OLD NORVAL) AND MRS.POPE;CROSS-DRESSING.

SC2;38  THEA NEWCASTLE UPON TYNE,UNKNOWN
        DATE 19-JAN-1801
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;38
        SPEC MONDAY;QUERY CITY AND THEATRE "NEWCASTLE UPON TYNE;PRINTED BY S.
             HODGSON, GROAT-MARKET".

SC2;39  THEA LINCOLN,THEATRE
        DATE 9-OCT-1801
        TYPE TRAGEDY
        MAIN DOUGLAS,OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;39
        SPEC FRIDAY;BENEFIT-MR.WALCOT (DOUGLAS) AND MIFS CHAPMAN (ANNA);
             POSSIBLE QUERY CAST-BILL HEAVILY INKED.

SC2;40  THEA LINCOLN,THEATRE
        DATE 24-SEP-1802
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;40
        SPEC FRIDAY;SEE ALSO SC2;39, THIS BILL SHOWS CAST INKED IN ON
             PREVIOUS BILL.

SC2;45  THEA HULL,TH.R.
        DATE 29-DEC-1802
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;45
        SPEC WEDNESDAY;INKED NOTE BESIDE TITLE OF "#57.10..0."
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SC2;46  THEA LONDON,TH.R.,DRURY LANE
        DATE 30-DEC-1803
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;46
        SPEC FRIDAY

SC2;47  THEA LONDON,TH.R.,DRURY LANE
        DATE 1-APR-1807
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;47
        SPEC WEDNESDAY;CAST, CORRECTED IN PENCIL.

SC2;48  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-JAN-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;48
        SPEC MONDAY;BOX-OFFICE "MR.MCGREGOR";"R.MCMASTER,PRINTER." SEE ALSO
             SC2;52

SC2;49  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 16-FEB-1808
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;49
        SPEC TUESDAY;BOX-OFFICE AND PRINTER AS AT SC2;48;"LAST WEEK OF MR.
             COOKE'S ENGAGEMENT."

SC2;50  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 4-AUG-1808
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;50
        SPEC THURSDAY;"DOUGLAS, BY THE CELEBRATED YOUNG SPANIARD, BEING HIS
             FIRST APPEARANCE ON ANY STAGE.";BOX-OFFICE AND PRINTER AS AT SC2;
             48

SC2;51  THEA MANCHESTER,TH.R.
        DATE 26-AUG-1808
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;51
        SPEC FRIDAY;BENEFIT-MISS S.BOOTH (YOUNG NORVAL "FOR THIS NIGHT
             ONLY"); CROSS-DRESSING;"W.COWDREY,PRINTER,GAZETTE-OFFICE,
             HUNTER'S LANE".
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SC2;52  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-JAN-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;52
        SPEC MONDAY;PRINTER-MCMASTER;BOX-OFFICE-MCGREGOR;COMPANY INCLUDES
             MESSRS. EVATT,WHEATLY,SOWERBY,ARCHER,VINING AND MRS.NICOL.
             MISSES CHARTERIS AND WALTON;SEE ALSO DUPLICATE SC2;48

SC2;53  THEA PORTSMOUTH AND PORTSEA,THEATRE
        DATE 6-JAN-1809
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;53
        SPEC FRIDAY;SUPP INCLUDES FROM OSSIAN, "OSCAR AND MALVINA;OR, THE
             HALL OF FINGAL" AND "A NEW SCOTCH DANCE","THE SHANTROUSE" WITH
             APPROPRIATE MUSIC COMPOSED AND ARRANGED BY MR.DORIVAL.

SC2;54  THEA SOUTH SHIELDS,THEATRE
        DATE 22-MAY-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;54
        SPEC MONDAY;FIRST NIGHT OF THE SEASON;WHITSUN MONDAY.

SC2;55  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 31-MAY-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;55
        SPEC WEDNESDAY;G.A.-MRS.SIDDONS (LADY RANDOLPH) HER 1ST NIGHT;
             BOX-OFFICE-MR.MCGREGOR,PRINTER-MR.MCMASTER.

SC2;56  THEA SCARBOROUGH,THEATRE
        DATE 23-AUG-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;56
        SPEC WEDNESDAY

SC2;57  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 28-NOV-1809
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;57
        SPEC TUESDAY;BOX OFFICE-MR.GARBUTT;PRINTER-R.MCMASTER;TOMORROW
             FIRST TIME "THE FOUNDLING OF THE FOREST","THE PART OF BERTRAND
             BY MR. TERRY, FROM THE THEATRE-ROYAL,LIVERPOOL, BEING HIS FIRST
             APPEARANCE IN THISCITY.";BILL HEADED "EDINBURGH,NEW TH.R., LEITH
             WALK"
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SC2;58  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 28-MAR-1810
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;58
        SPEC WEDNESDAY;PRINTER AND BOX-OFFICE AS AT SC2;57;G.A.-MRS.
             SIDDONS, (LADY RANDOLPH);COMPANY INCLUDES MESSRS.DUFF, TERRY,
             ARCHER AND SIDDONS, MISS FENWICK AND MRS.NICOL.

SC2;60  THEA SOUTH SHIELDS,THEATRE
        DATE 29-NOV-1810
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;60
        SPEC THURSDAY;BENEFIT-MR. AND MRS.BLAND (WALKING PERSONS); G.A.-
             MR.H.KEMBLE "FOR THAT NIGHT ONLY" AS DOUGLAS.

SC2;61  THEA PICKERING,THEATRE
        DATE 4-FEB-1811
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;61
        SPEC MONDAY;CROSS-DRESSING. (DOUGLAS BY MISS COLLIER);COLLIERS
             COMPRISE MOST OF THE COMPANY;"GIBSON, PRINTER, MALTON."

SC2;62  THEA DURHAM,THEATRE
        DATE 10-MAY-1811
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;62
        SPEC FRIDAY;BENEFIT-MISS CAMPION (DOUGLAS "FOR THAT NIGHT ONLY");
             CROSS-DRESSING.

SC2;63  THEA SOUTH SHIELDS,THEATRE
        DATE 31-MAY-1811
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;63
        SPEC FRIDAY

SC2;64  THEA SUNDERLAND,THEATRE
        DATE 2-DEC-1811
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;64
        SPEC MONDAY;"ONLY TIME THIS SEASON"
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SC2;65  THEA SOUTH SHIELDS,THEATRE
        DATE 4-APR-1812
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;65
        SPEC SATURDAY;SUPP IS "THE GENTLE SHEPHERD;OR, PATIE AND ROGER" WITH
             THE ASSISTANCE OF A PARTY FROM THE FORFAR REGIMENT, A REPEAT OF
             TUESDAY LAST'S SUCCESS.

SC2;67  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 1-JUN-1812
        TYPE "QUARREL SCENE" FROM THE TRAGEDY
        SUPP DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;67
        SPEC MONDAY;FAVOURITE SCENE;TRUNCATED;CROSS-DRESSING MISS NICOL AS
             LORD RANDOLPH;ENTIRE CAST OF MISS NICOL, MASTER NICOL, MASTERS
             C. AND J. MASON;BENEFIT-MRS.C.MCGREGOR;BOX-OFFICE-MR.GARBUTT

SC2;68  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 12-NOV-1812
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;68
        SPEC THURSDAY

SC2;69  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 19-JAN-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;69
        SPEC TUESDAY;COMPANY INCLUDES MESSRS.SIDDONS,TERRY,DUFF;SUPP IS "THE
             GENTLE SHEPHERD" COMPRESSED INTO 2 ACTS;G.A. OUT-MESSRS.
             CUNNINGHAM, BRIDGES-PETERS, "VOLTIGEURS", ACROBATS AND
             PANTOMIMISTS.

SC2;70  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 12-FEB-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;70
        SPEC FRIDAY;BOX-OFFICE-MR.GARBUTT;G.A.-MR.J.KEMBLE (OLD NORVAL)
             "FIRST APPEARANCE IN THAT CHARACTER IN THIS CITY."

SC2;71  THEA LONDON,TH.R.,DRURY LANE
        DATE 14-JUN-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;71
        SPEC MONDAY;G.A.-MR.PAYNE (NORVAL) FROM N.YORK AND PHILADELPHIA.
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SC2;73  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-AUG-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;73
        SPEC MONDAY;BENEFIT AND G.A.-MISS S.BOOTH (YOUNG NORVAL);CROSS-
             DRESSING;PATRONAGE-LADY PRINGLE OF STITCHEL;BOX-OFFICE AND
             PRINTER-GARBUTT AND MCMASTER.

SC2;74  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 9-AUG-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;74
        SPEC MONDAY;BENEFIT-MISS DOUGLAS (YOUNG NORVAL);CROSS-DRESSING;
             BOX-OFFICE-MR.GARBUTT;COMPANY INCLUDES MESSRS.TERRY,DUFF AND
             ANDERSON

SC2;75  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-NOV-1813
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;75
        SPEC WEDNESDAY;BOX-OFFICE-MR.GARBUTT;COMPANY INCLUDES MESSRS. DUFF,
             ANDERSON, W.MURRAY;G.A.-MR.BETTY (DOUGLAS)-JUVENILE.

SC2;78  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 26-APR-1814
        TYPE TRAGEDY
        MAIN DOUGLAS,OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;78
        SPEC TUESDAY;BOX-OFFICE-MR.GARBUTT;COMPANY INCLUDES MESSRS. EYRE,
             DUFF,ARCHER;G.A.-MR.C.KEMBLE (YOUNG NORVAL)

SC2;79  THEA SCARBOROUGH,THEATRE
        DATE 31-AUG-1814
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;79
        SPEC WEDNESDAY;G.A. OUT-SIEUR SANCHES (ACROBAT).

SC2;80  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-JAN-1815
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;80
        SPEC MONDAY;POSSIBLE CITY QUERY-CATT IDENTIFIES "A YOUNG GENTLEMAN
             OF EDINBURGH","WRITTEN BY A GENTLEMAN OF EDINBURGH";COMPANY
             INCLUDES MESSRS. EYRE,ARCHER,W.MURRAY,DUFF;SUPP "GRAND NATIONAL
             PANTOMIME" OF "OSCAR-MALVINA"
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SC2;82  THEA THIRSK,OLD THREE TONS INN
        DATE 1-MAR-1816
        SUPP DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;82
        SPEC FRIDAY;QUERY TRUNCATED;FAVOURITE SCENE;"IN A COMMODIOUS ROOM";
             COMPANY CONSISTS OF MR.-MRS.CROWTHER-MISS CROWTHER
             (JUVENILE); "PEAT, PRINTER, THIRSK";"BY PERMISSION OF THE
             MAGISTRATE."

SC2;83  THEA SCARBOROUGH,THEATRE
        DATE 3-SEP-1816
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;83
        SPEC TUESDAY;G.A.-MRS.RENAUD (LADY RANDOLPH)-LATE MRS.POWELL

SC2;84  THEA DUBLIN,TH.R.
        DATE 23-NOV-1816
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;84
        SPEC SATURDAY;G.A.-MR.H.PAYNE (YOUNG NORVAL);POSSIBLE CITY QUERY
             CATT IDENTIFIES "MR.YOUNG HAS OBTAINED PERMISSION...TO PERFORM
             IN DUBLIN","FIRST APPEARANCE IN THIS KINGDOM."

SC2;85  THEA LEAMINGTON SPA,THEATRE
        DATE 3-SEP-1817
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;85
        SPEC WEDNESDAY;"SHAKESPEARE PRESS, PRINTED BY W.PERRY, WARWICK".

SC2;87  THEA LONDON,TH.R.,DRURY LANE
        DATE 7-MAY-1818
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;87
        SPEC THURSDAY

SC2;88  THEA WARWICK,THEATRE
        DATE 3-OCT-1818
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;88
        SPEC SATURDAY;JUVENILE "YOUNG NORVAL BY MASTER G.PHILLIMORE, A YOUTH,
             ONLY TEN YEARS OF AGE".

SC2;89  THEA WALSALL,THEATRE
        DATE 7-OCT-1818
        TYPE PLAY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;89
        SPEC WEDNESDAY;BENEFIT-MRS.PHILLIMORE (LADY RANDOLPH);COMPANY
             LARGELY THAT AT WARWICK, SEE SC2;88
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SC2;90  THEA UNKNOWN,TH.R.
        DATE 29-OCT-1818
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/ROB ROY (SEE SPEC)
        BILL SC2;90
        SPEC THURSDAY;QUERY CITY-BOX OFFICE-MR.ROBERTS PRINTERS "SMITH
             AND GALWAY, POOL LANE";COMPANY INCLUDES MESSRS. BASS, VANDENHOFF,
             MCGIBBON,BANKS, MESDAMES MCGIBBON AND VANDENHOFF;CATT-FRIDAY,
             "MUSICAL PLAY" OF ROB ROY MACGREGOR-G.A.-MRS.GARRICK AS DI
             VERNON.

SC2;91  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-DEC-1818
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;91
        SPEC MONDAY

SC2;92  THEA MARGATE,TH.R.
        DATE 2-AUG-1819
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;92
        SPEC MONDAY;JUVENILE;"YOUNG NORVAL BY MASTER ZERAH COLBURN, THE
             CELEBRATED AMERICAN ARITHMETICIAN...(HIS FIRST ATTEMPT ON ANY
             STAGE)."

SC2;93  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-APR-1819
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;93
        SPEC SATURDAY;G.A.-MR.KEAN (YOUNG NORVAL);HIS BENEFIT

SC2;95  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-AUG-1819
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/ROB ROY (SEE SPEC)
        BILL SC2;95
        SPEC SATURDAY;G.A.-MISS O'NEILL (LADY RANDOLPH),MR.ABBOTT
             (DOUGLAS); CATT-TUESDAY, "MUSICAL DRAMA" OF "ROB ROY, OR AULD
             LANGSYNE" DUE TO MISS O'NEILL'S WISHING A NIGHT OFF.

SC2;96  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-DEC-1820
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;96
        SPEC FRIDAY
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SC2;97  THEA IPSWICH,THEATRE
        DATE 5-JAN-1821
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;97
        SPEC FRIDAY;G.A.-MISS MACAULEY (LADY RANDOLPH)

SC2;98  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-FEB-1821
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/HEART OF MID-LOTHIAN (SEE SPEC)
        BILL SC2;98
        SPEC FRIDAY;TOMORROW "THE HEART OF MID-LOTHIAN"

SC2;99  THEA SHEFFIELD,THEATRE
        DATE 24-OCT-1821
        TYPE TRAGEDY
        MAIN DOUGLAS,OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;99
        SPEC WEDNESDAY

SC2;101 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-MAY-1822
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/ROB ROY (SEE SPEC)
        BILL SC2;101
        SPEC WEDNESDAY;G.A.-MR.BARTLEY [OLD NORVAL] AND MRS.BARTLEY [LADY
             RANDOLPH]-LATE MISS SMITH;FRIDAY, NATIONAL OPERA OF ROB ROY
             MACGREGOR OR AULD LANG SYNE.

SC2;102 THEA LIVERPOOL,TH.R.
        DATE 4-OCT-1822
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;102
        SPEC FRIDAY;G.A.-MISS S.BOOTH (YOUNG NORVAL);HER BENEFIT;
             CROSS-DRESSING.

SC2;103 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 26-OCT-1822
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;103
        SPEC SATURDAY;"2D TIME"

SC2;104 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 26-DEC-1823
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;104
        SPEC FRIDAY
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SC2;105 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-FEB-1824
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;105
        SPEC THURSDAY

SC2;106 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-FEB-1824
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;106
        SPEC MONDAY

SC2;107 THEA BATH,TH.R.
        DATE 5-MAR-1824
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;107
        SPEC FRIDAY;BENEFIT-MRS.BAILEY (LADY RANDOLPH "FIRST TIME");AMATEUR
           -"THE PART OF YOUNG NORVAL,BY LIEUTENANT COLONEL BRADDYLL (WHO,
             FROM MOTIVES THE MOST LIBERAL, HAS KINDLY COME FORWARD ON THE
             PRESENT OCCASION.)"

SC2;108 THEA BRISTOL,TH.R.
        DATE 8-SEP-1824
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;108
        SPEC WEDNESDAY;G.A. OUT-MR.ELLAR-SIGNOR PAULO (PANTOMIMISTS);
             "BENNETT,PRINTER,ADJOINING ST.JOHN'S GATE."

SC2;110 THEA PETERHEAD,THEATRE [SCOTLAND]
        DATE 30-SEP-1824
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;110
        SPEC COMPANY INCLUDES-MESSRS. GORDON,WELCH,POWER,FILLAN,SKINNER,
             SMITH, MESDAMES FILLAN,ROBERTSON,WELCH,MISS KELLY (JUVENILE);"N.
             MCPHEE,PRINTER."

SC2;111 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-DEC-1824
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;111
        SPEC TUESDAY;CROSS-DRESSING;G.A.-MISS CLARA FISHER (YOUNG NORVAL).
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SC2;112 THEA WINTERTON,NEW THEATRE
        DATE 16-FEB-1825
        TYPE PLAY
        MAIN THE DOUGLAS;OR THE NOBLE SHEPERD [SIC]
        WORK DOUGLAS (ETC.)
        BILL SC2;112
        SPEC WEDNESDAY;"RICHARDSON PRINER [SIC],BRIGG";COMPANY INCLUDES
             MESSRS. CLARKE,NORTH,CRAWSHAW,TEMPLETON,MESDAMES CLARKE,
             TEMPLETON AND GILES.

SC2;113 THEA WINTERTON,NEW THEATRE
        DATE 3-MAY-1825
        TYPE PLAY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;113
        SPEC TUESDAY;COMPANY LARGELY THAT AT SC2;112 WITH THE ADDITION OF
             MESSRS,JARVIS AND WATSON;CROSS-DRESSING,MRS.CLARKE AS DOUGLAS
             "FOR THAT NIGHT ONLY"

SC2;115 THEA KIRKTON,NEW THEATRE
        DATE 12-MAY-1825
        TYPE PLAY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS
        BILL SC2;115
        SPEC THURSDAY;"ISAAC WILSON,PRINTER,49,LOWGATE,HULL";COMPANY
             SUBSTANTIALLY THAT AT WINTERTON, SEE SC2;112 AND SC2;113

SC2;116 THEA SCARBOROUGH,THEATRE
        DATE 19-SEP-1825
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;116
        SPEC MONDAY

SC2;117 THEA UNKNOWN
        DATE 27-JUN-1826
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC)/WARLOCK OF THE GLEN (SEE SPEC)
        BILL SC2;117
        SPEC TUESDAY;SUPP IS "MELO-DRAME" OF "THE WARLOCK OF THE GLEN";G.A.-
             MR.C.KEMBLE (YOUNG NORVAL),MR.WARD(OLD NORVAL);COMPANY INCLUDES
             MESSRS. BASS,VANDENHOFF,POWELL,PORTEUS

SC2;119 THEA PERTH,TH.R. [SCOTLAND]
        DATE 13-SEP-1826
        TYPE TRAGEDY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)/WARLOCK OF THE GLEN (SEE SPEC)
        BILL SC2;119
        SPEC WEDNESDAY;SUPP IS "MELO DRAMA" OF "THE WARLOCK OF THE GLEN OR
             THE CASTLE OF GLENCAIRN";COMPANY INCLUDES MESSRS.ANDERSON,
             PRITCHARD, HARROLD,DENHAM,MESDAMES EYRE AND NICOL, MISS EYRE.
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SC2;120 THEA SCARBOROUGH,THEATRE
        DATE 3-OCT-1826
        TYPE TRAGEDY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;120
        SPEC TUESDAY

SC2;121 THEA BRISTOL,TH.R.
        DATE 10-OCT-1826
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE PEASANT
        WORK DOUGLAS (ETC.)
        BILL SC2;121
        SPEC TUESDAY

SC2;122 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-NOV-1826
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/CRAMOND BRIG (SEE SPEC)
        BILL SC2;122
        SPEC MONDAY;SUPP IS "NATIONAL FARCE" IN 2 ACTS, OF "CRAMOND BRIG,OR
             THE GUDEMAN OF BALLANGEICH".

SC2;123 THEA LONDON,TH.R.,DRURY LANE
        DATE 27-NOV-1826
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;123
        SPEC MONDAY

SC2;124 THEA LONDON,TH.R.,DRURY LANE
        DATE 13-NOV-1826
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;124
        SPEC MONDAY

SC2;125 THEA WINDSOR,TH.R.
        DATE 31-AUG-1827
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;125
        SPEC FRIDAY;REVIVAL;PATRONAGE OF B.H.GILL,ESQ. OF WYRARDISBURY.

SC2;126 THEA LONDON,TH.R.,DRURY LANE
        DATE 1-OCT-1827
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;126
        SPEC MONDAY;YOUNG NORVAL BY MR.KEAN,JUN. "HIS FIRST APPEARANCE ON ANY
             STAGE".
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SC2;127 THEA LONDON,TH.R.,DRURY LANE
        DATE 4-OCT-1827
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;127
        SPEC THURSDAY;MR.KEAN,JUN'S "2ND APPEARANCE ON ANY STAGE".

SC2;129 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-FEB-1828
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;129
        SPEC THURSDAY

SC2;130 THEA UNKNOWN
        DATE 23-MAY-1828
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;130
        SPEC FRIDAY;YOUNG NORVAL-MR.EDMUND CLOVER "HIS SECOND APPEARANCE ON
             ANY STAGE";BENEFIT-MRS.CLOVER (LADY RANDOLPH)-MISS M.CLOVER;
             COMPANY INCLUDES MESSRS.RAYMOND, VANDENHOFF, HAMMOND, MISS
             HOLDAWAY;ACTING MANAGER-MR.CLARKE.

SC2;131 THEA LIVERPOOL,TH.R.
        DATE 23-JUN-1828
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;131
        SPEC MONDAY;COMPANY AS AT SC2;130;G.A.-MR.KEAN,JUN. (YOUNG NORVAL).

SC2;132 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-JUL-1828
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;132
        SPEC FRIDAY;G.A.-MR.WARDE (YOUNG NORVAL);G.A. OUT-MR.WEEKES.

SC2;133 THEA HADDINGTON,THEATRE [SCOTLAND]
        DATE 23-AUG-1828
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/WARLOCK OF THE GLEN (SEE SPEC)
        BILL SC2;133
        SPEC SATURDAY;"THE EDINBURGH COMPANY";SUPP IS "MELO-DRAMA" IN 2 ACTS
             OF "THE WARLOCK OF THE GLEN, OR THE CASTLE OF GLENCAIRN".

SC2;134 THEA SCARBOROUGH,THEATRE
        DATE 12-SEP-1828
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;134
        SPEC FRIDAY
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SC2;135 THEA DUNBAR,THEATRE [SCOTLAND]
        DATE 16-SEP-1828
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)/ABBOT-WARLOCK OF THE GLEN (SPEC)
        BILL SC2;135
        SPEC TUESDAY;SUPP INCLUDES "HISTORICAL MELO-DRAMA" OF "MARY,QUEEN OF
             SCOTS; OR, THE CASTLE OF LOCH-LEVEN" AND "MELO-DRAMA" IN 2 ACTS
             OF "THE WARLOCK OFTHE GLEN;OR, THE CASTLE OF GLENCAIRN".

SC2;136 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-OCT-1828
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS; OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;136
        SPEC TUESDAY;G.A.-MR.KEAN,JUN. (YOUNG NORVAL).

SC2;137 THEA LEICESTER,THEATRE
        DATE 27-NOV-1828
        TYPE TRAGEDY
        ACTS 5
        MAIN DOUGLAS OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;137
        SPEC THURSDAY;G.A.-MR.KEAN,JUN. (YOUNG NORVAL);SHAVED BILL.

SC2;138 THEA SHEFFIELD THEATRE
        DATE 30-DEC-1828
        TYPE TRAGEDY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;138
        SPEC TUESDAY;CROSS-DRESSING;MRS.PERCY (YOUNG NORVAL).

SC2;139 THEA BRISTOL,TH.R.
        DATE 28-APR-1829
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;139
        SPEC TUESDAY

SC2;141 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-NOV-1829
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;141
        SPEC TUESDAY;G.A. OUT-MISS JARMAN

SC2;142 THEA SHEFFIELD,THEATRE
        DATE 12-JAN-1830
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;142
        SPEC TUESDAY
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SC2;143 THEA SUNDERLAND,THEATRE
        DATE 9-FEB-1830
        TYPE TRAGEDY
        SUPP DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;143
        SPEC TUESDAY;BILL HEADLINES "THE TRAGEDY OF DOUGLAS AT HALF-PRICE";
             "G.GARBUTT,PRINTER".

SC2;144 THEA NOTTINGHAM,THEATRE
        DATE 8-NOV-1830
        TYPE PLAY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;144
        SPEC MONDAY;BENEFIT-MR.ANDERSON (YOUNG NORVAL);"G.STRETTON, PRINTER."

SC2;145 THEA HALIFAX,THEATRE
        DATE 18-FEB-1831
        TYPE PLAY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;145
        SPEC FRIDAY;BENEFIT-MRS.WALTON (ANNA);AMATEUR-"THE PART OF YOUNG
             NORVAL BY A YOUNG GENTLEMAN OF HALIFAX".

SC2;146 THEA DEMARARA,UNKNOWN [A]
        DATE 22-OCT-1831
        TYPE SCENES FROM...TRAGEDY
        SUPP DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;146
        SPEC SATURDAY;BENEFIT-MRS.CONGREVE (YOUNG NORVAL);CROSS-DRESSING;
             POSSIBLE DATE QUERY-SHAVED BILL;BILL DECORATION SIMILAR TO
             DEMERARA BILLS; TICKETS AT...ROYAL GAZETTE OFFICE;ADMITTANCE SIX
             GUILDERS;PATRONAGE "HIS EXCELLENCY SIR BENJAMIN D'URBAN".

SC2;147 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 2-JAN-1832
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;147
        SPEC MONDAY

SC2;148 THEA NORTH SHIELDS,THEATRE
        DATE 2-JAN-1832
        TYPE TRAGEDY
        MAIN DOUGLAS,OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;148
        SPEC MONDAY
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SC2;149 THEA DEMERARA,TH.R.
        DATE 29-FEB-1832
        TYPE TRAGEDY
        MAIN DOUGLAS,OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;149
        SPEC WEDNESDAY;BENEFIT-MR.JAMIESON (ORCHESTRA LEADER);"DEMERARY AND
             ITS VICINITY";TICKETS AT ..,ROYAL GASETTE OFFICE;ADMISSION SIX
             GUILDERS; "LAST NIGHT, BUT ONE, OF THE COMPANY'S PERFORMANCE
             THIS SEASON".

SC2;150 THEA SCARBOROUGH,THEATRE
        DATE 30-JUL-1832
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;150
        SPEC MONDAY

SC2;151 THEA YORK,TH.R.
        DATE 24-MAR-1835
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;151
        SPEC TUESDAY;"W.C.STAFFORD,PRINTER,CHRONICLE-OFFICE,YORK".

SC2;154 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-NOV-1835
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;154
        SPEC FRIDAY

SC2;155 THEA LONDON,ROYAL OLYMPIC THEATRE
        DATE 23-OCT-1843
        TYPE BURLETTA (BURLESQUE)
        SUPP NORVAL!
        AUTH LEMAN REDE
        WORK DOUGLAS (ETC.)
        BILL SC2;155
        SPEC MONDAY;RUN "AND DURING THE WEEK".

SC2;156 THEA LONDON,TH.R.,SADLER'S WELLS
        DATE 28-NOV-1843
        TYPE TRAGEDY
        MAIN DOUGLAS!
        WORK DOUGLAS (ETC.)
        BILL SC2;156
        SPEC TUESDAY;POSSIBLE DATE QUERY-INKED NOTE IDENTIFIES;BENEFIT-
             MISS F.BACKOUS;(YOUNG NORVAL) "HER FIRST APPEARANCE IN THAT
             CHARACTER"; CROSS-DRESSING.

SC2;157 THEA SCARBOROUGH,TH.R.
        DATE 26-JUN-1844
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;157
        SPEC WEDNESDAY
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SC2;158 THEA RYDE,TH.R.
        DATE 11-OCT-1844
        TYPE TRAGEDY
        MAIN DOUGLAS OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;158
        SPEC FRIDAY

SC2;159 THEA PAISLEY,TH.R.,ABERCORN STREET [SCOTLAND]
        DATE 16-SEP-1844
        TYPE TRAGEDY
        MAIN DOUGLAS! OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;159
        SPEC MONDAY;G.A. OUT-THE BOLENO FAMILY (PANTOMIMISTS).

SC2;160 THEA LIVERPOOL,ROYAL AMPHITHEATRE
        DATE 12-NOV-1845
        TYPE TRAGEDY
        MAIN DOUGLAS!
        WORK DOUGLAS (ETC.)
        BILL SC2;160
        SPEC WEDNESDAY;G.A.-MR.G.OWEN (YOUNG NORVAL),MR.H.LYNNE (OLD
             NORVAL); G.A. OUT-MR.W.SMITH,MADAME PROCKE GUIBILIE AND MR.A.
             WEBSTER.

SC2;161 THEA CARLISLE,TH.R.
        DATE 13-FEB-1846
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)/GUY MANNERING (SEE SPEC)
        BILL SC2;161
        SPEC FRIDAY;SUPP, COMPRESSED INTO 2 ACTS "OPERATIC DRAMA" OF "GUY
             MANNERING"; G.A.-MR.G.OWEN (YOUNG NORVAL)

SC2;162 THEA NEWCASTLE-ON-TYNE,TH.R.
        DATE 17-FEB-1846
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;162
        SPEC TUESDAY;G.A.-MR.G.OWEN (YOUNG NORVAL)-BILL GIVES A SUMMARY
             OF HIS LIFE AND CAREER.

SC2;163 THEA CORK,TH.R.,COOKE ST.
        DATE 6-JUN-1846
        TYPE TRAGEDY
        MAIN DOUGLAS OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;163
        SPEC SATURDAY;G.A.-MR.G.OWEN (YOUNG NORVAL).

SC2;164 THEA NORWICH,TH.R.
        DATE 17-APR-1847
        TYPE TRAGEDY
        ACTS 3
        MAIN DOUGLAS OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;164
        SPEC SATURDAY;"COMPRESSED INTO 3 ACTS";G.A.-MR.G.OWEN (DOUGLAS); G.
             A. OUT-SIGNOR PLIMMERI "ATTITUDINARIAN AND MAN-MONKEY."
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SC2;165 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-NOV-1847
        TYPE TRAGEDY
        MAIN DOUGLAS, OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;165
        SPEC MONDAY;G.A. OUT-THE CHAPPELLO CZARTONSKI FAMILY (GYMNASTS);
             "FIRST TIME THIS SEASON".

SC2;166 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-JAN-1848
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;166
        SPEC WEDNESDAY;"THIRD TIME THIS SEASON".

SC2;167 THEA BRISTOL,TH.R.
        DATE 14-FEB-1850
        TYPE TRAGEDY
        MAIN DOUGLAS;OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;167
        SPEC THURSDAY;

SC2;168 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-APR-1850
        TYPE TRAGEDY
        MAIN DOUGLAS! OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;168
        SPEC MONDAY;G.A.-MR.POWRIE AS GLENALVON "SECOND APPEARANCE IN THAT
             CHARACTER IN THIS CITY";REVIVAL"REVIVAL...ON FRIDAY NIGHT".

SC2;170 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-FEB-1851
        TYPE TRAGEDY
        SUPP DOUGLAS! OR THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;170
        SPEC THURSDAY;

SC2;171 THEA BEAULY,THEATRE,MACPHERSON'S HOTEL [SCOTLAND]
        DATE 29-MAR-1851
        TYPE NATIONAL TRAGEDY
        MAIN DOUGLAS!
        WORK DOUGLAS (ETC.)
        BILL SC2;171
        SPEC SATURDAY;G.A.-MR.J.W.ANSON'S COMPANY;CROSS-DRESSING-MRS.J.W.
             ANSON (YOUNG NORVAL);DAMAGED BILL, ALSO COVERS FRIDAY 28TH AND
             MONDAY 31-MAR-1851.

SC2;172 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-AUG-1853
        TYPE TRAGEDY
        MAIN DOUGLAS!! OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;172
        SPEC FRIDAY;G.A. OUT-MR.H.WIDDICOMBE,MISS E.NELSON;CROSS-DRESSING
             MISS PAGE (YOUNG NORVAL) "HER FIRST APPEARANCE IN THAT CHARACTER".
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SC2;173 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-AUG-1854
        TYPE TRAGEDY
        MAIN DOUGLAS!! OR, THE NOBLE SHEPHERD
        WORK DOUGLAS (ETC.)
        BILL SC2;173
        SPEC SATURDAY;CROSS-DRESSING-MISS PAGE (YOUNG NORVAL);G.A. OUT-MR.
             H.WIDDICOMBE.

SC2;174 THEA DUBLIN,TH.R.
        DATE 26-DEC-1856
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;174
        SPEC FRIDAY;G.A.-MR.G.MELVILLE (YOUNG NORVAL)

SC2;175 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-JAN-1857
        TYPE TRAGEDY
        MAIN DOUGLAS
        WORK DOUGLAS (ETC.)
        BILL SC2;175
        SPEC SATURDAY

SC2;176 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-MAY-1870
        TYPE SCOTCH TRAGEDY
        MAIN DOUGLAS!
        WORK DOUGLAS (ETC.)/GUY MANNERING (SEE SPEC)
        BILL SC2;176
        SPEC SATURDAY;G.A.-MISS MARIE RHODES (YOUNG NORVAL) "FIRST TIME";
             CROSS-DRESSING;SUPP "LAST TWO ACTS (COMMENCING AT THE SECOND
             SCENE)" OF "NATIONALDRAMA" OF "GUY MANNERING";TRUNCATED;SPECIAL
             OCCASION-"GRAND SCOTTISH NIGHT".

SC2;177 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-APR-1800
        TYPE SCOTCH TRAGEDY
        MAIN DOUGLAS!
        WORK DOUGLAS (ETC.)/HEART OF MID-LOTHIAN (SEE SPEC)
        BILL SC2;177
        SPEC SATURDAY;DATE QUERY INCOMPLETE;BILL ALSO COVERS FRIDAY 8TH;G.A.
           -MISS MARRIOTT (YOUNG NORVAL);CROSS-DRESSING;BOTH NIGHTS SUPP
             IS C.H.HAZLEWOOD'S "SCOTTISH ROMANTIC DRAMA" IN 4 ACTS OF
             "JEANIE DEANS" MISS MARRIOTT AS JEANIE.

SC3;5   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 26-SEP-1849
        TYPE NATIONAL MELO-DRAMA
        SUPP DUGALD THE DROVER! OR THE HIGHLANDER AND HIS DOG
        WORK DUGALD THE DROVER;OR, THE HIGHLANDER AND HIS DOG
        BILL SC3;5
        SPEC WEDNESDAY;G.A.-MR.CONY (DUGALD MCNEILL), MR.TAYLOR (ARCHIBALD
             LESLIE), AND THEIR DOG 'BRUIN';G.A. OUT-MRS.CLOVER.
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SC3;6    THEA LONDON,TH.R.,SADLER'S WELL
         DATE 21-NOV-1800
         TYPE DOMESTIC DRAMA
         MAIN DUGALD THE DROVER! OR THE CATTLE STEALERS AND THE ROVER'S [SIC]
              DOG
         WORK DUGALD THE DROVER (ETC.)
         BILL SC3;6
         SPEC MONDAY;DATE QUERY INCOMPLETE;G.A.-MR.BLANCHARD (ARCHIBALD
              LESLIE), MR.CONY (DUGALD MCNEIL);"A NEW DOMESTIC DRAMA";RUN "AND
              DURING THE WEEK".

SC3;10   THEA ST.ANDREWS,NEW THEATRE,CITY HALL [SCOTLAND]
         DATE 13-JUL-1847
         TYPE FARCE
         SUPP EDINBURGH AND ST.ANDREWS;OR, FUN AT THE RAILWAY STATION IN 1849
         WORK EDINBURGH AND ST.ANDREWS (ETC.)/BRIDE OF LAMMERMOOR (SEE SPEC)
         BILL SC3;10
         SPEC TUESDAY;"LOCAL LAUGHABLE BURLETTA FARCE";MAIN IS A PRODUCTION OF
              THE "BRIDE OF LAMMERMOOR."

SC3;15   THEA LONDON,TH.R.,DRURY LANE
         DATE 29-OCT-1817
         TYPE MELO-DRAMA
         SUPP THE FALLS OF CLYDE
         COMP MR.T.COOKE
         WORK THE FALLS OF CLYDE
         BILL SC3;15
         SPEC WEDNESDAY;"(FIRST TIME)";

SC3;16   THEA LONDON,TH.R.,DRURY LANE
         DATE 5-NOV-1817
         TYPE MELO-DRAMA
         SUPP THE FALLS OF CLYDE
         WORK THE FALLS OF CLYDE
         BILL SC3;16
         SPEC WEDNESDAY;"6TH TIME."

SC3;17   THEA LONDON,TH.R.,DRURY LANE
         DATE 25-NOV-1817
         TYPE MELO-DRAMA
         SUPP THE FALLS OF CLYDE
         WORK THE FALLS OF CLYDE
         BILL SC3;17
         SPEC TUESDAY;"8TH TIME"

SC3;18   THEA LONDON,TH.R.,DRURY LANE
         DATE 10-APR-1818
         TYPE MELO-DRAMA
         SUPP THE FALLS OF CLYDE
         WORK THE FALLS OF CLYDE
         BILL SC3;18
         SPEC FRIDAY;"24TH TIME".
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SC3;19  THEA UNKNOWN,TH.R.
        DATE 1-JUN-1818
        TYPE MELO DRAME
        ACTS 2
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;19
        SPEC MONDAY;PRINTERS "SMITH AND GALWAY, POOL LANE";"FIRST TIME AT
             THIS THEATRE";G.A. OUT-MISS SOMERVILLE.

SC3;20  THEA LONDON,TH.R.,DRURY LANE
        DATE 29-JUN-1818
        TYPE MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        COMP MR.T.COOKE
        WORK THE FALLS OF CLYDE
        BILL SC3;20
        SPEC MONDAY;"THE OVERTURE AND MUSICK [SIC] COMPOSED BY MR.T.COOKE."

SC3;21  THEA UNKNOWN,TREMONT THEATRE
        DATE 24-OCT-1800
        TYPE MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;21
        SPEC MONDAY;PRINTERS "EASTBURN'S PRESS-18 STATE STREET";G.A. OUT-
             MR. AND MRS. (LATE MISS F.JARMAN) TERNAN;"THEIR IMMEDIATE RETURN
             TO EUROPE";REVIVAL;SECOND NIGHT;DATE QUERY INCOMPLETE

SC3;22  THEA UNKNOWN,TH.R.
        DATE 7-MAR-1800
        TYPE MELO-DRAME
        SUPP THE FALLS OF CLYDE
        COMP MR.JAMES BARTON-NEW OVERTURE
        WORK THE FALLS OF CLYDE
        BILL SC3;22
        SPEC SATURDAY;DATE QUERY INCOMPLETE;"FIRST TIME IN THIS KINGDOM";G.A.
             MISS KELLY (ELLEN ENFIELD);COMPANY INCLUDES MESSRS.MUSGRAVE
             WALLIS, WILLIAMS,GLADSTANES,SMYTHSON,MISSES TREBY AND EREBY,MRS.
             BURGESS.

SC3;23  THEA MARGATE,TH.R.
        DATE 27-JUL-1819
        TYPE MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;23
        SPEC TUESDAY;G.A.-MISS SMYTHSON (ELLEN ENFIELD);G.A. OUT-SIGNIOR
             ANTONIO (ROPE DANCER).

SC3;24  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-JUN-1821
        TYPE NATIONAL MELO-DRAMA
        SUPP THE FALLS OF CLYDE OR THE GIPSIES OF THE GLEN
        WORK THE FALLS OF CLYDE/ROB ROY (SEE SPEC)
        BILL SC3;24
        SPEC MONDAY;BENEFIT-MR.ROBERTS (MALCOLM);2ND BENEFIT (THE FIRST
             HAVING FAILED);MAIN IS THE "NATIONAL OPERA" OF "ROB ROY
             MACGREGOR OR AULD LANGSYNE."
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SC3;25  THEA LIVERPOOL,TH.R.
        DATE 25-NOV-1822
        TYPE MELO DRAME
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;25
        SPEC MONDAY;"FIRST TIME THIS SEASON";BENEFIT-MRS.MCGIBBON (ELLEN
             ENFIELD).

SC3;27  THEA LONDON,TH.R.,DRURY LANE
        DATE 30-JUN-1824
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;27
        SPEC WEDNESDAY;BENEFIT-MISS S.BOOTH (ELLEN ENFIELD);REVIVAL "NOT
             ACTED THESE 4 YEARS"

SC3;28  THEA LONDON,TH.R.,DRURY LANE
        DATE 3-JUL-1824
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;28
        SPEC SATURDAY;BILL HEADED "NEW THEATRE ROYAL";"2ND TIME THIS SEASON."

SC3;29  THEA LONDON,TH.R.,DRURY LANE
        DATE 9-JUL-1824
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;29
        SPEC FRIDAY;G.A. OUT-MME.CATALANI;"NEW THEATRE ROYAL"

SC3;30  THEA NORTH SHIELDS,THEATRE
        DATE 13-DEC-1824
        TYPE MELO DRAME
        SUPP THE FALLS OF CLYDE
        AUTH G.SOANE
        WORK THE FALLS OF CLYDE
        BILL SC3;30
        SPEC MONDAY;POSSIBLE CITY QUERY-SHAVED BILL;"BELL AND NICHOLSON,
             PRINTERS";SPECIAL OCCASION "LAST NIGHT OF SUBSCRIPTION."

SC3;33  THEA LONDON,TH.R.,DRURY LANE
        DATE 22-MAR-1825
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;33
        SPEC TUESDAY;"NEW THEATRE ROYAL."

SC3;34  THEA SCARBOROUGH,THEATRE
        DATE 1-OCT-1825
        TYPE MELO-DRAME
        SUPP THE FALLS OF CLYDE
        AUTH G.SOANE
        WORK THE FALLS OF CLYDE
        BILL SC3;34
        SPEC SATURDAY;BENEFIT-MISS BLAND (JESSY);"TODD,PRINTERS."
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SC3;35  THEA MARGATE,TH.R.
        DATE 23-AUG-1827
        TYPE MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;35
        SPEC THURSDAY

SC3;36  THEA LIVERPOOL,TH.R.
        DATE 15-DEC-1828
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;36
        SPEC MONDAY;BENEFIT-MR.HAMMOND (DONALD)

SC3;37  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-APR-1829
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE FALLS OF CLYDE,OR THE BANDITTI OF THE GLEN
        WORK THE FALLS OF CLYDE
        BILL SC3;37
        SPEC WEDNESDAY;G.A. OUT-MR.C.KEMBLE;REVIVAL "SECOND TIME THESE TWO
             YEARS."

SC3;38  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-DEC-1829
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;38
        SPEC TUESDAY;G.A.-MISS SMITHSON (ELLEN ENFIELD);HER BENEFIT.

SC3;39  THEA MANCHESTER,ROYAL MINOR THEATRE,SPRING GARDENS
        DATE 31-JUL-1830
        TYPE AFTERPIECE
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;39
        SPEC SATURDAY;BENEFIT-MR.RAYNER (FARMER ENFIELD)

SC3;40  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-MAY-1831
        TYPE NATIONAL MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;40
        SPEC THURSDAY;BENEFIT-MRS. NICOL (JANET)

SC3;41  THEA LONDON,TH.R.,DRURY LANE
        DATE 10-FEB-1832
        TYPE MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;41
        SPEC FRIDAY
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SC3;42  THEA NOTTINGHAM,THEATRE
        DATE 2-JUL-1832
        MAIN THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;42
        SPEC MONDAY;BENEFIT-MR.ANDERSON (EDWARD ENFIELD);"G.STRETTON,
             PRINTER."

SC3;44  THEA WHITEHAVEN,THEATRE
        DATE 4-DEC-1835
        TYPE MELO DRAMA
        SUPP THE FALLS OF CLYDE;OR, THE GIPSEY'S CAVE
        WORK THE FALLS OF CLYDE
        BILL SC3;44
        SPEC FRIDAY;G.A.-MRS.W.BURROUGHS (ELLEN ENFIELD).

SC3;45  THEA ROCHDALE,THEATRE
        DATE 20-FEB-1839
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;45
        SPEC WEDNESDAY;BENEFIT-MR.WINTER (MALCOLM);"JONES-CROSSKILL, 141,
             YORKSHIRE-STREET,ROCHDALE."

SC3;46  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-MAY-1848
        TYPE NATIONAL MELO-DRAMA
        SUPP THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE
        BILL SC3;46
        SPEC TUESDAY;BENEFIT-MISS ROSE DEWAR (ELLEN ENFIELD);PATRONAGE OF
             THE ROYAL COMPANY OF ARCHERS

SC3;47  THEA EDINBURGH,AMPHITHEATRE,NICOLSON ST. [SCOTLAND]
        DATE 25-JAN-1854
        TYPE NATIONAL DRAMA
        MAIN THE FALLS OF CLYDE
        WORK THE FALLS OF CLYDE/ROSE OF ETTRICK VALE (SEE SPEC)
        BILL SC3;47
        SPEC WEDNESDAY;CITY QUERY-BILL DOES NOT IDENTIFY;G.A.-MR.-MRS.
             WYNDHAM'S ENTIRE THEATRE ROYAL COMPANY;BILL ALSO COVERS THURSDAY
             26TH AND MAIN OF "SCOTTISH DRAMA" OF "THE ROSE OF ETTRICK VALE",
             ("FIRST TIME HERE").

SC3;51  THEA UNKNOWN
        DATE 26-SEP-1800
        TYPE LOCAL DIORAMIC SKETCH
        SUPP FAR OFF! OR,THE ROYAL VISIT TO EDINBURGH
        AUTH W.T.MONCRIEFF
        COMP MR.ISAAC COLLINS
        WORK FAR OFF! OR,THE ROYAL VISIT TO EDINBURGH
        BILL SC3;51
        SPEC MONDAY;DATE QUERY VERY INCOMPLETE;PART BILL;NO SCOTTISH
             CHARACTERS BUT SOME SCOTTISH VIEWS ARE LISTED IN THE ACCOUNT OF
             THE DIORAMA BY MR.F.FENTON.
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SC3;56  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 29-JAN-1810
        TYPE TRAGEDY
        MAIN THE FAMILY LEGEND
        WORK THE FAMILY LEGEND
        BILL SC3;56
        SPEC MONDAY;FIRST NIGHT;FIRST PRODUCTION;BOX OFFICE AND PRINTER-
             GARBUTT AND MCMASTER;COMPANY INCLUDES MESSRS.SIDDONS,TERRY,W.
             MURRAY, MRS.NICOL;"THE PROLOGUE WRITTEN BY WALTER SCOTT,ESQ.."

SC3;57  THEA NORTH SHIELDS,THEATRE
        DATE 23-NOV-1810
        TYPE TRAGEDY
        MAIN THE FAMILY LEGEND
        AUTH "BY MISS JOHANNA BAILLIE"
        WORK THE FAMILY LEGEND
        BILL SC3;57
        SPEC FRIDAY;"ACTED AT THE THEATRE ROYAL, EDINBURGH."

SC3;58  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 14-JAN-1812
        TYPE NATIONAL DRAMA
        MAIN THE FAMILY LEGEND
        WORK THE FAMILY LEGEND
        BILL SC3;58
        SPEC TUESDAY;BOX OFFICE AND PRINTER GARBUTT AND MCMASTER;"LAST NIGHT."

SC3;59  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 4-JAN-1813
        MAIN THE FAMILY LEGEND
        WORK THE FAMILY LEGEND
        BILL SC3;59
        SPEC MONDAY;NO BOX OFFICE OR PRINTER;COMPANY INCLUDES MESSRS. TERRY,
             SIDDONS,W.MURRAY,DUFF,MRS.H.SIDDONS AND MRS.NICOL;"ONLY TIME
             THIS SEASON".

SC3;60  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 6-FEB-1822
        TYPE TRAGEDY
        MAIN THE FAMILY LEGEND
        AUTH MISS BAILLIE
        WORK THE FAMILY LEGEND
        BILL SC3;60
        SPEC WEDNESDAY;REVIVAL

SC3;64  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-APR-1813
        TYPE COMEDY
        MAIN THE FASHIONABLE LOVER
        WORK THE FASHIONABLE LOVER;OR, THE FAITHFUL HIGHLANDER
        BILL SC3;64
        SPEC SATURDAY;REVIVAL "FIRST TIME THIS SEVERAL YEARS";BOX-OFFICE-MR.
             GARBUTT; COMPANY INCLUDES MESSRS.DUFF, W.MURRAY, ANDERSON,
             ARCHER, TERRY (ILL THIS EVENING);BENEFIT-MR.-MRS.GRANT (COLIN
             MACLEOD AND AUGUSTA AUBREY).
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SC3;65  THEA SCARBOROUGH,UNKNOWN [A]
        DATE 28-JUL-1814
        TYPE COMEDY
        MAIN THE FASHIONABLE LOVER, OR THE FAITHFUL HIGHLANDER
        WORK THE FASHIONABLE LOVER (ETC.)
        BILL SC3;65
        SPEC THURSDAY;"WHITING, PRINTER, SCARBOROUGH";PATRONAGE OF HER GRACE
             THE DUCHESS OF LEEDS;COMPANY INCLUDES MESSRS.KEMBLE, BLAND,
             RICHARDS, CUFFLEY, GORDON;POSSIBLE QUERY CROSS-DRESSING

SC3;66  THEA DURHAM,THEATRE
        DATE 8-MAY-1782
        TYPE COMEDY
        MAIN THE FASHIONABLE LOVER
        WORK THE FASHIONABLE LOVER (ETC.)
        BILL SC3;66
        SPEC WEDNESDAY;BENEFIT-MR.-MRS.MILLS (COLIN MACLEOD-FIRST TIME,
             AND LUCINDA BRIDGEMORE);THE BILL HAS AN ANNOUNCEMENT OF A BAN ON
             THE MAKING OF "PERSONAL" APPLICATIONS AT BENEFITS.

SC3;69  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 26-SEP-1836
        TYPE SCOTTISH OPERATIC ENTERTAINMENT
        SUPP THE GABERLUNZIE MAN!
        WORK THE GABERLUNZIE MAN
        BILL SC3;69
        SPEC MONDAY;"FIRST TIME";"FOUNDED ON AN HISTORICAL TRADITION";ALSO ON
             TUESDAY 27TH;G.A.-MR.WILSON (THE GABERLUNZIE MAN), MISS
             SHIRREFF (LILIAN)

SC3;71  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 28-SEP-1836
        TYPE SCOTTISH OPERATIC ENTERTAINMENT
        SUPP THE GABERLUNZIE MAN!
        WORK THE GABERLUNZIE MAN
        BILL SC3;71
        SPEC WEDNESDAY;G.A.-MR.WILSON (THE GABERLUNZIE MAN);HIS BENEFIT; G.
             A.-MISS SHIRREFF (LILIAN).

SC3;74  THEA PERSHORE,THEATRE,COACH-HORSES INN
        DATE 24-APR-1843
        TYPE MELO-DRAMA
        SUPP THE FRATRICIDE! OR, THE HOUSE OF GLENCAIRN
        WORK THE FRATRICIDE (ETC.) ALSO THE WARLOCK OF THE GLEN (SPEC)
        BILL SC3;74
        SPEC MONDAY;SEE "THE WARLOCK OF THE GLEN"-CAST IS IDENTICAL, EXCEPT
             "MAUSE" IS "MAUD";REDUCTION OF PRICES TO PIT 1S.,GALLERY 6D-NO
             HALF-PRICE;TICKETS AT PACE'S LIBRARY, BROAD ST., AND MR.
             HENDERSON (MANAGER) AT MRS.NASH'S, HIGH ST..

SC3;78  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-JAN-1829
        TYPE DRAMATIC SKETCH
        SUPP THE FIRST FOOT, OR A HAPPY NEW YEAR
        WORK THE FIRST FOOT (ETC.)/WAVERLEY (SEE SPEC) ALSO CRAMOND BRIG
        BILL SC3;78
        SPEC THURSDAY;MAIN IS "NATIONAL DRAMA" OF "CHARLES EDWARD" (SEE
             HENDERSON "WAVERLEY" ALIEN), SUPP INCL "MUSICAL FARCE" OF
             "CRAMOND BRIG";BILL NOTES 2ND TIER BOXES ADDED TO 2/-GALLERY,
             UPPER TIER TO THE 1/-.
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SC3;83  THEA EDINBURGH,UNKNOWN [SCOTLAND(A)]
        DATE 13-APR-1777
        SUPP THE GENTLE SHEPHERD, OR PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;83
        SPEC SATURDAY;DATE QUERY INCOMPLETE-PENCIL NOTE IDENTIFIES;
             HENDERSON NOTES BELOW BILL "EDINBURGH";BENEFIT-MR.-MRS.YOUNG
             "JENNY" FOR THE FIRST TIME;BOX-OFFICE-MR.BURT;LAST TIME THIS
             SEASON;CROSS-DRESSING (MAUSE-MR.GRANGER)

SC3;84  THEA LONDON,TH.R.,DRURY LANE
        DATE 9-DEC-1784
        TYPE PAFTORAL OPERA
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;84
        SPEC THURSDAY;CROSS-DRESSING-MIFS STAGELDOIR AS "PATIE".

SC3;85  THEA LONDON,TH.R.,DRURY LANE
        DATE 23-FEB-1786
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD
        BILL SC3;85
        SPEC THURSDAY

SC3;86  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 23-MAY-1794
        TYPE SCOTCH PAFTORAL OPERA
        ACTS 2
        MAIN THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;86
        SPEC FRIDAY;BENEFIT-MRS.MOUNTAIN (PEGGY);"(BY PERMISSION OF THE
             PROPRIETORS OF THE THEATRE ROYAL, DRURY-LANE) FOR THAT NIGHT
             ONLY"-REFERS TO THE PIECE.

SC3;87  THEA CARLISLE,THEATRE,CIRCUS, JAMAICA-STREET
        DATE 2-JUN-1796
        TYPE SCOTS PASTORAL COMEDY
        MAIN THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)/LOVE A-LA-MODE (SPEC)
        BILL SC3;87
        SPEC THURSDAY;QUERY CITY-INKED NOTE OF "GLASGOW";BENEFIT-MR.-
             MRS.NEILSON (ROGER);"PEGGY" BY "A YOUNG LADY FROM GREENOCK";
             COMPANY INCLUDES MESSRS. HOLIDAY, NEILSON, RICHARDSON, BRIARLY
             (AS "MADGE")-CROSS-DRESSING;SUPP INCLUDES "LOVE-A-LA-MODE"

SC3;88  THEA LONDON,TH.R.,DRURY LANE
        DATE 24-MAY-1804
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;88
        SPEC THURSDAY;REVIVAL "NOT ACTED THESE THREE YEARS";BENEFIT-MISS
             MELLON (JENNY) AND MR.BARRYMORE;CROSS-DRESSING MIFS DE CAMP AS
             "PATIE","FOR THAT NIGHT ONLY."
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SC3;89 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 11-APR-1808
TYPE SCOTS PASTORAL COMEDY
SUPP THE GENTLE SHEPHERD
WORK THE GENTLE SHEPHERD (ETC.)
BILL SC3;89
SPEC MONDAY;PRINTER AND BOX-OFFICE-MCMASTER AND MCGREGOR;BENEFIT-MRS. WILLOUGHBY (ELSPA) AND MISS CHARTERIS (PEGGY);AMATEUR, "JENNY","BY A YOUNG LADY OF THIS CITY","ROGER AND SYMON, BY TWO GENTLEMEN OF THIS CITY";CROSS-DRESSING ("MADGE"-BY MR.BROWN.)

SC3;90 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 9-JUL-1808
TYPE INTERLUDE
ACTS 1
SUPP THE GENTLE SHEPHERD
WORK THE GENTLE SHEPHERD (ETC.)
BILL SC3;90
SPEC SATURDAY;COMPRESSED;BENEFIT-MRS.MOUNTAIN (PATIE);"MADGE"-MR. BROWN CROSS-DRESSING;BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER;COMPANY INCLUDES MESSRS.ROSS, SHAW, TRUEMAN, BERRY, ROCK, VINING, MESDAMES VINING, NICOL, ARCHER, MISS CHARTERIS.

SC3;91 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 10-MAY-1809
TYPE PASTORAL
ACTS 1
SUPP THE GENTLE SHEPHERD
WORK THE GENTLE SHEPHERD (ETC.)
BILL SC3;91
SPEC WEDNESDAY;BENEFIT-THE MISSES MARTYR AND CHARTERIS (PEGGY BY MISS CHARTERIS, "ROGER" (FIRST TIME) BY MISS K.CHARTERIS; CROSS-DRESSING;AMATEUR-"PATIE, BAULDY AND MADGE, BY GENTLEMEN, NATIVES OF THIS CITY";PRINTER-R. MCMASTER.

SC3;92 THEA SCARBOROUGH,UNKNOWN
DATE 10-OCT-1809
TYPE INTERLUDE
SUPP PATIE AND ROGER "FROM THE GENTLE SHEPHERD"
WORK THE GENTLE SHEPHERD (ETC.)/LOVE A LA MODE (SEE SPEC)
BILL SC3;92
SPEC TUESDAY;BENEFIT-MR.SHAW (PATIE AND BAULDY "AS PERFORMED BY HIM IN EDINBURGH", SEE SC3;89, SC3;90);QUERY CITY-"TODD, PRINTER", "TICKETS... MR.SHAW AT MRS.COCKERILL'S, ST.SEPULCHRE STREET, SCARBOROUGH";CROSS-DRESSING-MR.BLAND AS "MADGE" (AND "ROGER"); SUPP INCLUDES "LOVE-A-LA-MODE"

SC3;93 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 1-JAN-1811
TYPE PASTORAL-COMEDY "FAVOURITE SCENES"
SUPP PATIE AND ROGER, OR, THE GENTLE SHEPHERD
WORK THE GENTLE SHEPHERD (ETC.)/DOUGLAS-HOOLY AND FAIRLY (SEE SPEC)
BILL SC3;93
SPEC TUESDAY;FAVOURITE SCENE;TRUNCATED;AMATEUR-"PATIE AND ROGER BY GENTLEMEN, NATIVES OF THE CITY";MAIN IS "TRAGEDY" OF "DOUGLAS,OR THE NOBLE SHEPHERD";SUPP INCLUDES "INTERLUDE" OF "HOOLY AND FAIRLY";BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER.

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SC3;94  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 5-MAR-1811
        TYPE PASTORAL-COMEDY "FAVOURITE SCENES"
        SUPP THE GENTLE SHEPHERD, OR PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (ETC.)/LADY OF THE LAKE (SEE SPEC)
        BILL SC3;94
        SPEC TUESDAY;FAVOURITE SCENE;TRUNCATED;BOX-OFFICE AND PRINTER-GARBUTT
             AND MCMASTER;AMATEUR "ROGER";"BY A GENTLEMAN,A NATIVE OF THIS
             CITY";CATT INCLUDES "NEW OPERA" OF "THE KNIGHT OF SNOWDOUN","AS
             ACTED AT COVENT-GARDEN."

SC3;96  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 23-APR-1811
        TYPE PASTORAL-COMEDY "FAVOURITE SCENES"
        SUPP THE GENTLE SHEPHERD, OR PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (ETC.)/THE FAMILY LEGEND (SEE SPEC)
        BILL SC3;96
        SPEC FAVOURITE SCENE;TRUNCATED;MAIN IS "TRAGEDY" OF "THE FAMILY
             LEGEND";CROSS-DRESSING (MR.DUFF AS 'MAUSE');AMATEUR "ROGER AND
             GLAUD [SIC] BY GENTLEMEN, NATIVES OF THIS CITY.";BOX-OFFICE-MR.
             GARBUTT

SC3;97  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 9-DEC-1811
        TYPE SCOTS PASTORAL COMEDY
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        AUTH ALLAN RAMSAY
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;97
        SPEC MONDAY;"COMPRESSED INTO TWO ACTS","FOR THIS NIGHT ONLY";BILL
             NOTES MESSRS.ROSS (ROGER AND BAULDY), STEWART (SYMON) AND
             SIMPSON (GLAUD) AS NATIVES OF EDINBURGH, AND MRS.ROSS (JENNY) AS
             A"NATIVE OF KELSO";BOX-OFFICE-MR.GARBUTT.

SC3;99  THEA SOUTH SHIELDS,THEATRE
        DATE 31-MAR-1812
        TYPE PASTORAL COMEDY
        ACTS 5
        SUPP THE GENTLE SHEPHERD;OR, PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;99
        SPEC TUESDAY;BENEFIT-MR.(GLAUD) AND MRS.BLAND;CROSS-DRESSING-
             "MADGE" BY MR.TIVENDALE;"MR.PAXTON, PRINTER";G.A.-A PARTY OF
             THE SCOTCH FORFAR MILITIA, PERMISSION OF THE HONORABLE COLONEL
             DOUGLAS

SC3;100 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-JAN-1813
        TYPE SCOTS PASTORAL
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)/DOUGLAS (SEE SPEC)
        BILL SC3;100
        SPEC TUESDAY;COMPRESSED;CATT TEXT IDENTIFIES CITY;MAIN IS "TRAGEDY"
             OF "DOUGLAS";G.A. OUT-MESSRS.CUNNINGHAM, BRIDGES, PETERS (ROPE
             DANCERS, ACROBATS);AMATEUR-PATIE, ROGER AND GLAUD BY NATIVES
             "OF THIS CITY".
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SC3;101 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-DEC-1813
        TYPE PASTORAL
        SUPP THE GENTLE SHEPHERD, OR PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (ETC.)/THE FAMILY LEGEND (SEE SPEC)
        BILL SC3;101
        SPEC FRIDAY;AMATEUR-ROGER, GLAUD, ELSPA AND MADGE BY "NATIVES OF
             THIS CITY"; CATT TEXT IDENTIFIES CITY;MAIN IS "THE FAMILY
             LEGEND" FOR "THE ONLY NIGHT THIS SEASON";SUPP ALSO INCLUDES "A
             POETICAL ADDRESS IN THE SCOTISH [SIC] LANGUAGE TO BE SPOKEN BY A
             GENTLEMAN OF THIS CITY".

SC3;102 THEA NEWCASTLE,TH.R.
        DATE 15-APR-1814
        TYPE PASTORAL COMEDY
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;102
        SPEC FRIDAY;COMPRESSED "WITH THE ORIGINAL MUSIC";CROSS-DRESSING
             "MAUSE" BY MR.LANCASTER;"MADGE" BY MR.ALEXANDER;G.A. OUT-SIGNOR
             PETRO REDEASHAE (JUGGLER)

SC3;103 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 16-MAY-1814
        TYPE SCOTCH PASTORAL COMEDY
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;103
        SPEC MONDAY;BOX-OFFICE-MR.GARBUTT;AMATEUR-PATIE, SYMON, GLAUD,
             ELSPA AND MADGE BY "NATIVES OF THIS CITY" (QUERY ALSO
             CROSS-DRESSING);COMPANY INCLUDES MESSRS.EYRE, ARCHER, DUFF,
             JONES, MASON, MESDAMES EYRE AND NICOL.

SC3;104 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 8-DEC-1814
        TYPE SCOTCH PASTORAL COMEDY
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;104
        SPEC THURSDAY;BILL HEADED "PATIE AND ROGER BY NATIVES OF THIS CITY";
             BOX-OFFICE-MR.GARBUTT;AMATEUR-"PATIE" BY AN UNNAMED "NATIVE"

SC3;105 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-JAN-1815
        TYPE PASTORAL COMEDY
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;105
        SPEC TUESDAY;CAST AS AT 8-DEC-1814, SEE SC3;104, EXCEPT "SIR WILLIAM
             WORTH" BY MR.ARCHER, AND "JENNY" BY MISS NICOL;AMATEUR AS BEFORE.

SC3;107 THEA NORTH SHIELDS,THEATRE
        DATE 30-DEC-1816
        TYPE "INTERLUDE" FROM "PASTORAL COMEDY"
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;107
        SPEC MONDAY;BENEFIT-MR.WILLIAMS (SIMON);CROSS-DRESSING, "MAUSE"-
             MR.READ, "MADGE"-MR.BLAND;"T.APPLEBY, PRINTER";QUERY
             COMPRESSED OR TRUNCATED
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SC3;108 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 8-JUL-1817
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;108
        SPEC TUESDAY;COMPRESSED "RENDERED INTO ENGLISH AND CUT INTO TWO
             ACTS"; BENEFIT-MR.BRANDON, BOX-BOOK-HOUSEKEEPER.

SC3;110 THEA UNKNOWN,TH.R.
        DATE 19-JUN-1817
        TYPE FARCE
        SUPP THE GENTLE SHEPHERD;OR, PATIE AND ROGER
        WORK THE GENTLE SHEPHERD (SIC)
        BILL SC3;110
        SPEC THURSDAY;"TO BE PERFORMED IN THE SCOTTISH DIALECT";REVIVAL;
             BENEFIT-MRS.BURGESS AND MR.CROOKE;CROSS-DRESSING-"MADGE" MR.
             BEDFORD, "ROGER" MRS.LAZENBY;BOX-OFFICE-MR.LOWTHER;COMPANY
             INCLUDES MESSRS.YOUNGER, WILLIAMS, CROOKE, W.FARREN, THOMPSON,
             MESDAMES BEDFORD, BURGESS, MISSES ROCK AND EREBY.

SC3;111 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-MAY-1819
        ACTS 1
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)
        BILL SC3;111
        SPEC THURSDAY;COMPRESSED;BENEFIT-MISS STANFIELD (PEGGY), AND MR.
             CHIPPENDALE (SIR WLLM.WORTHY);CROSS-DRESSING "MADGE" BY MR.
             STEWART.

SC3;112 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-FEB-1821
        TYPE NATIONAL PASTORAL
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)/ANTIQUARY (SEE SPEC)
        BILL SC3;112
        SPEC THURSDAY;MAIN IS 26TH NIGHT OF "NATIONAL PLAY" IN 3 ACTS "THE
             ANTIQUARY, OR THE HEIR OF GLENALLAN";CROSS-DRESSING "MADGE"-MR.
             ALEXANDER;"FIRST TIME THIS SEASON."

SC3;113 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-JUN-1821
        TYPE NATIONAL PASTORAL
        ACTS 2
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD (ETC.)/ROB ROY (SEE SPEC)
        BILL SC3;113
        SPEC THURSDAY;BENEFIT-MR.ANDERSON (MADGE);CROSS-DRESSING;MAIN IS
             "NATIONAL OPERA" OF "ROB ROY MACGREGOR, OR AULD LANGSYNE".

SC3;114 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-AUG-1821
        TYPE SCOTCH PASTORAL
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)/ROB ROY(SEE SPEC)
        BILL SC3;114
        SPEC WEDNESDAY;MAIN IS "NATIONAL OPERA"OF"ROB ROY MACGREGOR, OR AULD
             LANGSYNE.";CROSS-DRESSING "MADGE" IS MR.ANDERSON
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SC3;115 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 31-MAR-1823
        TYPE SCOTCH PASTORAL BURLETTA
        ACTS 2
        SUPP THE HAPPY SHEPHERDS;OR, PATIE AND PEGGY
        WORK THE GENTLE SHEPHERD(ETC.)/ROB ROY(SEE SPEC)
        BILL SC3;115
        SPEC MONDAY;COMPRESSED "SELECTED FOR THE OCCASION,FROM...".;
             BENEFIT-MR.ANDERSON "LATE OF THE THEATRE ROYAL" (BAULDY);
             CROSS-DRESSING "PATIE"-MRS.ANGUS; MAIN IS "NATIONAL MELO
             DRAMA" OF "ROB ROY"-"AS ORIGINALLY PERFORMED AT THIS THEATRE"

SC3;116 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-JUN-1824
        TYPE NATIONAL PASTORAL
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;116
        SPEC FRIDAY;"FIRST TIME THIS SEASON";CROSS-DRESSING "MADGE"-MR.
             DENHAM; BENEFIT-MR.RONALDSON (MACHINIST).

SC3;117 THEA MONTROSE,TH.R. [SCOTLAND]
        DATE 26-JUN-1824
        TYPE "INTERLUDE" FROM "SCOTCH PASTORAL"
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;117
        SPEC SATURDAY;BENEFIT (QUERY-PART BILL)-MRS.DAVISON (JENNY)

SC3;118 THEA PERTH,TH.R. [SCOTLAND]
        DATE 6-JUN-1824
        TYPE "INTERLUDE" FROM THE "SCOTCH PASTORAL"
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;118
        SPEC TUESDAY;COMPRESSED;LIKE MONTROSE SEE SC3;117 MAIN IS "THE
             BELLE'S STRATAGEM";SUPP PIECES DIFFER;BENEFIT (QUERY-PART BILL)
            -MRS.DAVISON (JENNY).

SC3;119 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 22-MAY-1826
        TYPE NATIONAL PASTORAL
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;119
        SPEC MONDAY;REVIVAL "FOR THE FIRST TIME THESE TWO YEARS";"COMPRESSED
             AS AN AFTERPIECE";CROSS-DRESSING "MADGE"-MR.DENHAM.

SC3;121 THEA UNKNOWN
        DATE 28-SEP-1826
        TYPE PASTORAL
        SUPP THE GENTLE SHEPHERD
        AUTH ALLAN RAMSAY
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;121
        SPEC THURSDAY;COMPRESSED "ARRANGED AS AN AFTERPIECE";BENEFIT-MISS
             MURRAY (JENNY)AND MR.WILSON (SIR WILLIAM WORTHY);BOX-OFFICE AT
             THE POST-OFFICE;COMPANY INCLUDES MESSRS.RAE, WILTON,PRITCHARD,
             HARROLD,DENHAM,ANDERSON,MISSES EYRE,MASON,MRS NICOL.
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SC3;122 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-MAY-1828
        TYPE PASTORAL
        SUPP THE GENTLE SHEPHERD
        AUTH ALLAN RAMSAY
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;122
        SPEC SATURDAY;BENEFIT-MR.JONES;CROSS-DRESSING "MADGE"-MR.DENHAM.

SC3;123 THEA DUNBAR,THEATRE [SCOTLAND]
        DATE 18-SEP-1828
        TYPE PASTORAL COMEDY
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)/BRIDE OF LAMMERMOOR(SPEC)
        BILL SC3;123
        SPEC THURSDAY;CROSS-DRESSING "MADGE"-MR.AIKEN;"J.MILLER,PRINTER
             HADDINGTON."; SUPP IS "NATIONAL PLAY" OF "THE BRIDE OF
             LAMMERMOOR."

SC3;124 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-MAY-1829
        TYPE PASTORAL
        SUPP THE GENTLE SHEPHERD
        AUTH ALLAN RAMSAY
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;124
        SPEC THURSDAY;BENEFIT-MR.TAYLOR(SIR WILLIAM WORTHY),MR.AIKIN [SIC]
             (ROGER) AND MR.J.STANLEY;CROSS-DRESSING "MADGE"-MR.DENHAM;
             AMATEUR-"SIMON","GLAUD", "FOR THIS NIGHT ONLY" BY "TWO
             GENTLEMEN OF EDINBURGH."

SC3;125 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-MAY-1848
        TYPE PASTORAL COMEDY
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;125
        SPEC MONDAY;BENEFIT-MRS.C.A.TELLETT(JENNY);"MAUSE","SUPPOSED TO BE
             A WITCH."

SC3;126 THEA BEAULY,THEATRE,MACPHERSON'S HOTEL [SCOTLAND]
        DATE 25-MAR-1831
        TYPE PASTORAL
        SUPP THE GENTLE SHEPHERD!
        AUTH ALLAN RAMSAY
        WORK THE GENTLE SHEPHERD(ETC.)/CRAMOND BRIG(SEE SPEC)
        BILL SC3;126
        SPEC WEDNESDAY;BILL ALSO COVERS TUESDAY 24TH AND THURSDAY 26TH,ON
             WHICH DAY (THURSDAY),SUPP IS "NATIONAL DRAMA" IN 2 ACTS, OF
             "CRAMOND BRIG."

SC3;127 THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 20-OCT-1851
        TYPE SELECTIONS
        ACTS 1
        SUPP THE GENTLE SHEPHERD
        WORK THE GENTLE SHEPHERD(ETC.)
        BILL SC3;127
        SPEC MONDAY;TRUNCATED;FAVOURITE SCENE;BENEFIT-MR.J.C.
             MUNGALL(MADGE); CROSS-DRESSING;G.A.OUT-MR.D.BROWN;AMATEUR-
             "PATIE" BY A "YOUNG GENTLEMAN OF EDINBURGH."
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SC3;131 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 14-JAN-1823
        TYPE NATIONAL MELO-DRAMA
        MAIN GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;131
        SPEC TUESDAY;"THIRD TIME HERE";"AS PERFORMED AT ALL THE MINOR
             THEATRES IN LONDON";CROSS-DRESSING "CHARLIE"-MISS CLEAVER

SC3;132 THEA MANCHESTER,NEW [UNKNOWN],SPRING GARDENS
        DATE 10-AUG-1825
        TYPE NEW MELO-DRAME
        SUPP GILDEROY THE HIGHLAND REIVER
        WORK GILDEROY(ETC.)
        BILL SC3;132
        SPEC WEDNESDAY;ALSO AT FRIDAY 12TH;QUERY THEATRE-SHAVED BILL;
             CROSS-DRESSING "CHARLEY"-MISS YOUNG;"PRINTED BY J.PHENIX,NO.12,
             BOW-STREET."

SC3;133 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-JUN-1827
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP GILDEROY
        WORK GILDEROY(ETC.)/ROB ROY(SEE SPEC)
        BILL SC3;133
        SPEC MONDAY;"FIRST TIME IN THIS CITY";PARTLY NEW SCENERY COSTUMES,
             ETC; MAIN IS "OPERA" OF "ROB ROY";G.A.OUT-SIGNOR ANTONIO (ROPE
             DANCER).

SC3;134 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-DEC-1827
        TYPE MELO-DRAMA
        ACTS 2
        MAIN GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;134
        SPEC SATURDAY

SC3;135 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-AUG-1828
        TYPE MELO-DRAMA
        MAIN GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;135
        SPEC FRIDAY;POSSIBLE QUERY POSITION ON BILL;G.A.OUT-MRS.W.
             BARRYMORE, MASTER WIELAND.

SC3;136 THEA CORK,TH.R.,GEORGE'S-STREET
        DATE 29-AUG-1828
        TYPE MELO DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;136
        SPEC FRIDAY;"NEW";G.A.-MR. SINCLAIR (GILDEROY) ;G.A. OUT-MISS F.
             AYTON.
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SC3;137 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-JAN-1829
        TYPE MELO-DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;137
        SPEC FRIDAY;

SC3;138 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-JUN-1829
        TYPE NATIONAL MELO-DRAMA
        MAIN GILDEROY
        WORK GILDEROY(ETC.)/GEORGE HERIOT
        BILL SC3;138
        SPEC FRIDAY;SUPP IS "NATIONAL PLAY" IN 3 ACTS OF "GEORGE HERIOT, OR
             THE FORTUNES OF NIGEL";POSSIBLE QUERY POSITION ON BILL

SC3;139 THEA SHEFFIELD,THEATRE
        DATE 1-DEC-1829
        TYPE CALEDONIAN DRAMA
        MAIN GILDEROY, THE BONNIE BOY
        WORK GILDEROY(ETC.)
        BILL SC3;139
        SPEC TUESDAY;"NEVER ACTED HERE";G.A.OUT-MR.WILSON(TIGHT ROPE
             WALKER); CROSS-DRESSING "CHARLEY"-MISS STANFIELD.

SC3;140 THEA MANCHESTER,UNKNOWN
        DATE 14-DEC-1829
        TYPE MELO-DRAME
        SUPP GILDEROY;OR, THE CATTERAN[SIC]CHIEF
        WORK GILDEROY(ETC.)
        BILL SC3;140
        SPEC MONDAY;SHAVED BILL-"PRINTED AT THE ROYAL MINOR PRESS,
             MANCHESTER"; CROSS-DRESSING "CHARLIE"-MISS NEVILLE;COMPANY
             INCLUDES MESSRS.WILLIAMS GALE,PHILLIPS,WESTON,NEVILLE;AMATEUR-
             "JESSE" "BY A LADY OF MANCHESTER."

SC3;141 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-FEB-1830
        TYPE NATIONAL MELO-DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;141
        SPEC FRIDAY;G.A.OUT-MISS JARMAN,MR.VANDENHOFF.

SC3;143 THEA LONDON,ROYAL COBURG THEATRE
        DATE 7-JUN-1830
        TYPE MELO-DRAMA
        MAIN GILDEROY, THE BONNIE BOY
        WORK GILDEROY(ETC.)
        BILL SC3;143
        SPEC MONDAY;RUN "AND DURING THE WEEK";G.A.-MR.H.KEMBLE(GILDEROY);G.A.
             OUT-MONS CHABERT(FIRE EATER AND ILLUSIONIST);CROSS-DRESSING
             "CHARLIE" MISS H.BODEN
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SC3;144 THEA LIVERPOOL,TH.R.
        DATE 12-SEP-1839
        TYPE SCOTCH DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;144
        SPEC THURSDAY;G.A.-MR.MACKAY(JOCK MUIR);G.A.OUT-MR.DOWTON,MR.F.
             VINING; "ROCKLIFFE AND DUCKWORTH,PRINTERS,CASTLE-STREET,
             LIVERPOOL."

SC3;145 THEA MANCHESTER,NEW [UNKNOWN],SPRING GARDENS
        DATE 27-JUN-1800
        TYPE MELO-DRAME
        MAIN GILDEROY!THE HIGHLAND REIVER
        WORK GILDEROY(ETC.)
        BILL SC3;145
        SPEC MONDAY;DATE QUERY INCOMPLETE;QUERY THEATRE-SHAVED BILL;
             "PRINTED BY J.PHENIX,NO.12,BOW-STREET.";NEW COSTUMES;
             CROSS-DRESSING-"CHARLEY"-MISS YOUNG.

SC3;147 THEA LONDON,DAVIDGE'S ROYAL SURREY
        DATE 16-NOV-1840
        TYPE SCOTTISH MELO-DRAMATIC ROMANCE
        ACTS 2
        SUPP THE RIEVER'S RANSOM OR GILDEROY!THE BONNIE BOY OF SCOTLAND
        WORK GILDEROY(ETC.)
        BILL SC3;147
        SPEC MONDAY;RUN "AND DURING THE WEEK";"NEVER ACTED"

SC3;148 THEA LONDON,TH.R.,SADLER'S WELLS
        DATE 13-MAR-1843
        TYPE MELO-DRAMA
        SUPP GILDEROY!THE BONNIE BOY
        WORK GILDEROY(ETC.)
        BILL SC3;148
        SPEC MONDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES YEAR;ALSO
             ON FRIDAY 17TH AND SATURDAY 18TH.

SC3;149 THEA LONDON,UNKNOWN
        DATE 21-AUG-1845
        TYPE ROMANTIC DRAMA
        MAIN GILDEROY, OR THE BONNIE BOY
        WORK GILDEROY(ETC.)/THE DANCING SCOTCHMAN(SEE SPEC)
        BILL SC3;149
        SPEC THURSDAY;QUERY THEATRE-DAMAGED BILL "HARRISON,PRINTER,16
             CROWN-STREET, SOHO";CROSS-DRESSING "CHARLIE"-MISS A.SMITH;SUPP.
             INCLUDES "GRAND BALLET " OF"THE DANCING SCOTCHMAN";MINOR THEATRE
             PRICES,BOXES 1/-,UPPER SALOON 6D,LOWER SALOON "AS USUAL."

SC3;151 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-SEP-1846
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP GILDEROY, THE BONNIE BOY
        WORK GILDEROY(ETC.)
        BILL SC3;151
        SPEC THURSDAY;G.A.-MR.MACKAY(JOCK MUIR);LAST NIGHT OF THE SEASON.
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SC3;152 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 25-FEB-1848
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;152
        SPEC FRIDAY;G.A.-MR.MACKAY(JOCK MUIR);"FIRST TIME THIS SEASON."

SC3;153/THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-APR-1848
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP GILDEROY
        WORK GILDEROY(ETC.)/HEART OF MID-LOTHIAN(SEE SPEC)
        BILL SC3;153/4
        SPEC FRIDAY;G.A.-MR.MACKAY(JOCK MUIR);MAIN IS "NATIONAL DRAMA,"IN 3
             ACTS OF "THE HEART OF MID-LOTHIAN,OR THE LILY OF ST.LEONARD'S"
             MACKAY AS "DUMBIEDYKES."

SC3;155 THEA LONDON,SURREY THEATRE
        DATE 8-OCT-1849
        TYPE DRAMA
        SUPP GILDEROY, THE BONNIE BOY
        WORK GILDEROY(ETC.)
        BILL SC3;155
        SPEC MONDAY;RUN "AND DURING THE WEEK";"FOUNDED ON SCOTTISH HISTORY";
             "FIRST TIME."

SC3;156 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-JAN-1851
        TYPE NATIONAL MELO-DRAMA
        MAIN GILDEROY!!
        WORK GILDEROY(ETC.)
        BILL SC3;156
        SPEC WEDNESDAY;REVIVAL "SECOND TIME THESE TWO YEARS."

SC3;157 THEA LONDON,ROYAL SOHO THEATRE
        DATE 30-JUL-1860
        TYPE SCOTTISH DRAMA
        ACTS 2
        SUPP GILDEROY;THE "BONNIE BOY" OF SCOTLAND
        WORK GILDEROY(ETC.)
        BILL SC3;157
        SPEC MONDAY;"THE EVENING PROGRAMME AND ENTR'ACTE" NO.379;MANAGEMENT
             OF MISS ROSE ELLINGTON.

SC3;158 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-JUL-1868
        TYPE NATIONAL DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)/BROTHER SANDY MCDONALD(SEE SPEC)
        BILL SC3;158
        SPEC MONDAY;ALSO ON TUESDAY 28TH;G.A.OUT-MR.CHAS.DILLON;SUPP
             INCLUDES "FARCE" OF "BROTHER SANDY MCDONALD!"
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SC3;159 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-JUL-1800
        TYPE NATIONAL DRAMA
        SUPP GILDEROY
        WORK GILDEROY(ETC.)
        BILL SC3;159
        SPEC SATURDAY;DATE QUERY INCOMPLETE (MAIN IS "STREETS OF LONDON").

SC4;3   THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 7-MAY-1800
        TYPE DRAMA
        ACTS 3
        MAIN GLASGOW MARY OR, THE SPIRIT OF THE LOOM
        AUTH "STIRLING"
        WORK GLASGOW MARY
        BILL SC4;3
        SPEC MONDAY;DATE QUERY INCOMPLETE;RUN "SECOND WEEK","AND ALL THE WEEK
             (THURSDAY AND SATURDAY EXCEPTED)"

SC4;4   THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 30-APR-1800
        TYPE DRAMA
        ACTS 3
        MAIN GLASGOW MARY OR, THE SPIRIT OF THE LOOM
        AUTH E.STIRLING
        WORK GLASGOW MARY
        BILL SC4;4
        SPEC MONDAY;DATE QUERY INCOMPLETE;FIRST NIGHT;RUN "AND ALL THE WEEK
             (THURSDAY EXCEPTED)".

SC4;8   THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 23-MAY-1840
        TYPE HISTORICAL TRAGEDY
        ACTS 5
        MAIN GLENCOE OR, THE FATE OF THE MACDONALDS
        WORK GLENCOE OR, THE FATE OF THE MACDONALDS
        BILL SC4;8
        SPEC SATURDAY;"NEVER ACTED";FIRST NIGHT;FIRST PRODUCTION;NEW SCENERY;
             G.A.-MR.MACREADY(HALBERT MACDONALD);G.A.OUT-MR.POWER.

SC4;9   THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 25-MAY-1857
        TYPE DRAMA
        ACTS 3
        SUPP THE MASSACRE OF GLENCOE OR,THE FATE OF THE MACDONALDS
        WORK GLENCOE(ETC.)
        BILL SC4;9
        SPEC MONDAY;RUN "AND DURING THE WEEK."

SC4;10  THEA LONDON,SURREY THEATRE
        DATE 26-APR-1800
        TYPE SCOTTISH DRAMA
        SUPP THE ORPHAN OF GLENCOE!
        WORK GLENCOE(ETC.)
        BILL SC4;10
        SPEC MONDAY;DATE QUERY INCOMPLETE;RUN "AND DURING THE WEEK";"WRITTEN
             FOR THIS THEATRE."
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SC4;12  THEA LONDON,SURREY THEATRE
        DATE 2-OCT-1800
        TYPE TRAGEDY
        MAIN GLENCOE;OR, THE FATE OF THE MACDONALDS
        AUTH (SEE SPEC)
        WORK GLENCOE(ETC.)
        BILL SC4;12
        SPEC TUESDAY;ALSO ON THURSDAY 4TH,SATURDAY 6TH;DATE QUERY INCOMPLETE;
             WEEK-LONG BILL;"BY PERMISSION OF MR.JUSTICE TALFOURD."

SC4;17  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 5-OCT-1824
        TYPE SCOTTISH MELODRAMA
        ACTS 2
        SUPP GORDON THE GYPSEY
        WORK GORDON THE GYPSEY
        BILL SC4;17
        SPEC TUESDAY;"FIRST TIME THIS SEASON";BENEFIT-MR.BROADHURST(DUNBAR).

SC4;18  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 6-AUG-1822
        TYPE SCOTTISH MELODRAMA
        ACTS 2
        MAIN GORDON, THE GYPSEY
        COMP MR.WATSON
        WORK GORDON THE GYPSEY
        BILL SC4;18
        SPEC TUESDAY;"NEVER ACTED";FIRST NIGHT;FIRST PRODUCTION;NEW SCENERY;
             PRODUCED BY T.P.COOKE.

SC4;19  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-APR-1829
        TYPE NATIONAL AND OPERATIC DRAMA
        MAIN GORDON THE GIPSY, OR THE BLOOD FEUD
        WORK GORDON THE GIPSY
        BILL SC4;19
        SPEC THURSDAY;G.A.-T.P.COOKE(GORDON);"FIRST TIME IN THIS CITY"; "AS
             ORIGINALLY PERFORMED AT THE THEATRE-ROYAL,ENGLISH OPERA HOUSE."

SC4;23  THEA PERTH,TH.R. [SCOTLAND]
        DATE 18-SEP-1826
        TYPE DRAMA
        ACTS 3
        MAIN ST.JOHNSTOUN, OR, THE GOWRIE CONSPIRACY
        WORK THE GOWRIE CONSPIRACY
        BILL SC4;23
        SPEC MONDAY;"FROM THE POPULAR NOVEL OF "ST.JOHNSTONE";BENEFIT-MR.
             HARROLD (RATHSAY),AND MR.RAE (EARL OF GOWRIE).

SC4;25  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 12-MAY-1829
        TYPE HISTORICAL MELO-DRAMA
        MAIN THE GOWRIE CONSPIRACY, OR RUTHVEN RAID
        AUTH (SEE SPEC)
        WORK THE GOWRIE CONSPIRACY
        BILL SC4;25
        SPEC TUESDAY;"FIRST TIME ON ANY STAGE";FIRST NIGHT;FIRST PRODUCTION;
             "WRITTEN BY A GENTLEMAN OF THIS CITY."
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SC4;26  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 18-MAY-1829
        TYPE HISTORICAL MELO-DRAMA
        SUPP THE GOWRIE CONSPIRACY;OR, RUTHVEN RAID
        WORK THE GOWRIE CONSPIRACY
        BILL SC4;26
        SPEC MONDAY;"FOR THE LAST TIME";AT THE TOP OF THE BILL ALEXANDER
             ANNOUNCES HIS QUITTING THE CALEDONIAN THEATRE AND JUSTIFIES HIS
             PREVIOUS RECORD.

SC4;29  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 28-MAY-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN GRAHAM REGENT OF SCOTLAND;OR, THE INVASION OF THE DANES
        WORK GRAHAM, REGENT OF SCOTLAND
        BILL SC4;29
        SPEC WEDNESDAY;G.A.OUT-MLLE.ROSIER(DANCER),MR.NORMAN.

SC4;30  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 14-AUG-1828
        TYPE NATIONAL MELO-DRAMA
        MAIN GRAHAM REGENT OF SCOTLAND OR, THE INVASION OF THE DANES
        WORK GRAHAM, REGENT OF SCOTLAND
        BILL SC4;30
        SPEC THURSDAY;

SC4;33  THEA UNKNOWN,LIVER THEATRE,CHURCH STREET
        DATE 10-FEB-1837
        TYPE MELO-DRAMA
        ACTS 2
        MAIN GRACE HUNTLEY
        WORK GRACE HUNTLEY
        BILL SC4;33
        SPEC FRIDAY;QUERY CITY;PRINTER J.F.CANNELL...50,CASTLE STREET;G.A.
            -MR.-MRS.DALE (JOSEPH HUNTLEY AND GRACE DARNLEY/HUNTLEY);BENEFIT
           -MRS.DALE;2 ACTS DETAILED,SEE ALSO SC4;34.

SC4;34  THEA LONDON,SURREY THEATRE
        DATE 27-JUN-1834
        TYPE DRAMA
        ACTS 3
        SUPP GRACE HUNTLEY!
        WORK GRACE HUNTLEY
        BILL SC4;34
        SPEC FRIDAY;ALSO ON SATURDAY 28TH;"OF STRONG DOMESTIC INTEREST";
             POSSIBLE QUERY NUMBER OF ACTS,3 ABOVE TITLE,2 DETAILED IN TERMS
             OF CASTS.

SC4;38  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 7-NOV-1836
        TYPE MUSICAL FARCE
        SUPP GRETNA GREEN
        WORK GRETNA GREEN/THE MOUNTAIN SYLPH(SEE SPEC)
        BILL SC4;38
        SPEC MONDAY;NO OBVIOUSLY SCOTTISH CHARACTERS;MAIN IS BARNETT'S
             "POPULAR OPERA" OF "THE MOUNTAIN SYLPH."
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SC4;42  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-NOV-1820
        TYPE FAIRY TALE
        ACTS 2
        SUPP HALLOWE'EN, OR THE VAMPIRE AND THE WATER-KELPIE
        WORK HALLOWEEN(ETC.)
        BILL SC4;42
        SPEC MONDAY;"TRANSLATED FROM THE POPULAR FRENCH MELO-DRAMA,ENTITLED,
             LA VAMPIRE";BILL APOLOGISES TO THE EDINBURGH AUDIENCES FOR THE
             DRAMA'S BEING SET ON "THE BARREN ISLAND OF STAFFA."

SC4;43  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 30-NOV-1820
        WORK HALLOWE'EN(ETC.)
        BILL SC4;43
        SPEC THURSDAY;PART BILL OR FLYER GIVING FURTHER ACCOUNT OF VAMPIRES
             AND THEIR HABITS.

SC4;44  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-DEC-1821
        TYPE NATIONAL MELO-DRAMATIC ROMANCE
        ACTS 2
        SUPP HALLOWE'EN, OR THE VAMPIRE AND THE WATER-KELPIE
        WORK HALLOWE'EN(ETC.)
        BILL SC4;44
        SPEC FRIDAY;"FIRST TIME THIS SEASON"

SC4;45  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 17-MAY-1853
        TYPE CALEDONIAN BALLET ROMANCE
        SUPP HALLOWEEN!!OR THE DEIL O'COVE COLEAN!
        WORK HALLOWE'EN(ETC.)
        BILL SC4;45
        SPEC TUESDAY;G.A.-THE LECLERCQ FAMILY(DANCERS);BALLET BY M.LECLERCQ;
             "SUGGESTED FROM ROBERT BURNS CELEBRATED POEM";"FOURTH TIME IN
             EDINBURGH"; G.A.OUT-MR.DAVENPORT.

SC4;49  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-APR-1811
        TYPE COMIC PANTOMIME
        SUPP HARLEQUIN IN LEITH
        WORK HARLEQUIN IN LEITH
        BILL SC4;49
        SPEC WEDNESDAY;BOX OFFICE-MR.GARBUTT;COMPANY INCLUDES-MESSRS.
             BERRY,ANDERSON,DUFF,MASON,MISS STANFIELD,MESDAMES BERRY,POWER,
             MCNAMARA;BENEFIT-MR.J.F. WILLIAMS(SCENE PAINTER);NEW SCENERY;
             FIRST NIGHTS;SCENERY DETAILS A NUMBER OF LOCAL VIEWS.

SC4;53  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-MAR-1813
        TYPE TRAGEDY
        MAIN THE HEIRESS OF STRATHERN, OR THE RASH MARRIAGE
        AUTH PINKERTON(SEE SPEC)
        WORK THE HEIRESS OF STRATHEARN
        BILL SC4;53
        SPEC WEDNESDAY;FIRST NIGHT ANYWHERE;"BY A GENTLEMAN OF EDINBURGH";
             INKED NOTE SAYS "DAMNED","BY PINKERTON";COMPANY INCLUDES-
             MESSRS.TERRY,JONES,ARCHER, SIDDONS,MRS.H.SIDDONS;NOTE SPELLING
             OF TITLE HENDERSON VS.THE BILL.
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SC4;57  THEA LONDON,TH.R.,DRURY LANE
        DATE 26-MAY-1804
        TYPE HISTORICAL PLAY
        ACTS 3
        MAIN THE HERO OF THE NORTH
        WORK THE HERO OF THE NORTH
        BILL SC4;57
        SPEC SATURDAY;BENEFIT-MRS.YOUNG;"NOT ACTED THIS SEASON";SUPP INCL.
             "BALLET" OF "THE SCOTCH GHOST;OR, LITTLE FANNY'S LOVE."

SC4;61  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-MAY-1828
        TYPE MELO-DRAMA
        ACTS 2
        SUPP THE HIGHLAND BOY, OR THE CASTLE OF GLENALPINE
        WORK THE HIGHLAND BOY(ETC.)/WAVERLEY(SEE SPEC)
        BILL SC4;61
        SPEC THURSDAY;"FOUNDED UPON THE OPERA OF THE PEASANT BOY";MAIN IS
             "DRAMA" IN 3 ACTS OF "CHARLES EDWARD"-SEE HENDERSON
             "WAVERLEY"-ALIEN;MR.FELTON'S ILLNESS POSTPONES "THE BRIDE OF
             LAMMERMOOR.

SC4;62  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-JUL-1854
        TYPE NATIONAL MELO-DRAMA
        MAIN THE HIGHLAND BOY!OR THE CASTLE OF GLENALPINE
        WORK THE HIGHLAND BOY(ETC.)
        BILL SC4;62
        SPEC SATURDAY;G.A.OUT-MR.H.WIDDICOMBE(COMEDIAN)

SC4;66  THEA LONDON,ENGLISH OPERA HOUSE
        DATE 27-SEP-1837
        TYPE SCOTTISH MELO-DRAMA
        SUPP THE HIGHLAND CATERAN
        WORK THE HIGHLAND CATERAN/GILDEROY/GUY MANNERING(SPEC)
        BILL SC4;66
        SPEC WEDNESDAY;"9TH AND LAST TIME THIS SEASON";MAIN IS "OPERA" OF
             "GUY MANNERING!OR, THE GYPSEY'S PROPHECY";N.B.POSSIBLE ERROR-
             CAST OF CHARACTERS IS THAT OF "EDINBURGH GILDEROY"(SEE SC3;133)
             EXCEPT "MACDONALD OF BARISDALE (THE CATERAN) AND A COUPLE OF
             WALK-ON PARTS.

SC4;67  THEA LONDON,ENGLISH OPERA HOUSE
        DATE 5-JUL-1838
        TYPE SCOTTISH MELO-DRAMA
        MAIN THE HIGHLAND CATERAN
        AUTH W.MURRAY,ESQ.
        WORK THE HIGHLAND CATERAN/GILDEROY(SEE SPEC)
        BILL SC4;67
        SPEC THURSDAY;"PRODUCED WITH SUCCESS LAST SEASON";CAST AS AT SC4;66,
             SEE ALSO "GILDEROY".

SC4;69  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 23-APR-1799
        TYPE SCOTCH BALLET
        SUPP THE HIGHLAND LOVERS
        WORK THE HIGHLAND LOVERS
        BILL SC4;69
        SPEC TUESDAY;"UNDER THE DIRECTION OF MR.BOLOGNA, JUN."(DANCER).
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SC4;73  THEA UNKNOWN,TH.R.
        DATE 21-DEC-1799
        TYPE BALLET DANCE
        SUPP HIGHLAND FROLICKS
        WORK HIGHLAND FROLICKS
        BILL SC4;73
        SPEC SATURDAY;"COMPOSED BY MR.BYRNE";COMPANY INCLUDES MESSRS.FULLAM,
             RAWLING, RICHARD JONES, CALLAN, LISTON, MRS.FORBES";"HER FIRST
             APPEARANCE IN THIS KINGDOM";"PRINTED BY E.-J.WILLIAMSON,12
             GRAFTON STREET"; CHARACTERS INCLUDE SANDY,PATRICK,MOGGY,PEGGY,
             OLD MAN,OLD WOMAN,HIGHLAND LADS-LASSES.

SC4;79  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 17-NOV-1790
        TYPE COMIC OPERA
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;79
        SPEC WEDNESDAY;"BY COMMAND OF THEIR MAJESTIES"-SPECIAL OCCASION.

SC4;80  THEA NEWCASTLE,TH.R.
        DATE 11-MAY-1791
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;80
        SPEC WEDNESDAY;BENEFIT-MR.CHAMBERS (SANDY)

SC4;81  THEA UNKNOWN
        DATE 12-MAR-1792
        TYPE MUFICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;81
        SPEC MONDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES YEAR;
             BENEFIT-MR.FOX (SHELTY THE PIPER);BOX-OFFICE-MR.GARLAND;
             COMPANY INCLUDES MESSRS.INCHBALD,HOLIDAY,BLAND,ARCHER,WHITLOCK,
             MISS SATCHELL,MESDAMES WALCOT,DAVIS,HOLIDAY.

SC4;82  THEA POULTON,THEATRE
        DATE 9-AUG-1793
        TYPE COMIC OPERA
        MAIN THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;82
        SPEC MONDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES YEAR;
             CROSS-DRESSING (SANDY-MRS.SMITH).

SC4;83  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 20-SEP-1799
        TYPE MUSICAL ROMANCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;83
        SPEC FRIDAY
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SC4;84 THEA UNKNOWN,TH.R.
DATE 31-DEC-1799
TYPE MUSICAL FARCE
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;84
SPEC TUESDAY;COMPANY INCLUDES-MESSRS.LISTON,BARRET,CALINDO,HAMERTON, CALLAN, BELLAMY,BYRE,LOVEGROVE,MESDAMES CRESSWELL,WILLIAMS.

SC4;85 THEA UNKNOWN
DATE 19-OCT-1801
TYPE MUSICAL FARCE
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;85
SPEC FRIDAY;PRINTER "SMITH";SCENE PAINTER "OF EDINBURGH";COMPANY INCLUDES MESSRS.GRANT, CRUMPTON, TURPIN, PATTERSON, LEONARD, ROBERTS, BANNERMAN, CURTIS, ROCK, MRS.TURPIN, MISS DUNCAN;"NOT ACTED THIS SEASON"

SC4;86 THEA LINCOLN,THEATRE
DATE 14-SEP-1803
TYPE FARCE
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;86
SPEC WEDNESDAY;"JOHN DRURY, PRINTER, ADJOINING THE BANK."

SC4;87 THEA HULL,TH.R.
DATE 7-FEB-1806
TYPE COMIC OPERA
ACTS 3
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;87
SPEC FRIDAY;BENEFIT-MR.D'ARCY (SANDY, WITH THE SCOTCH AIR OF "TODLEN HAME");"W.RAWFON"-PRINTER.

SC4;88 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 5-DEC-1807
TYPE MUSICAL FARCE
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;88
SPEC SATURDAY;"WRITTEN BY O'KEEFE";BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER.

SC4;89 THEA SOUTH SHIELDS,THEATRE
DATE 28-JUL-1808
TYPE MUSICAL ENTERTAINMENT
SUPP THE HIGHLAND REEL
WORK THE HIGHLAND REEL
BILL SC4;89
SPEC THURSDAY;BENEFIT-MR.-MRS.DARLEY (CHARLEY AND MOGGY); PATRONAGE OF N.C.O.'S AND PRIVATES OF THE FIRST SOUTH SHIELDS VOLUNTEERS, UNDER LT.COL. SIR C.HERON, BART..

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SC4;90  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 10-FEB-1809
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        AUTH O'KEEFE
        WORK THE HIGHLAND REEL/DOUGLAS (SEE SPEC)
        BILL SC4;90
        SPEC FRIDAY;BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER;MAIN IS
             "HOME'S TRAGEDY OF DOUGLAS."

SC4;91  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 20-MAR-1811
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;91
        SPEC WEDNESDAY;REVIVAL "NOT ACTED THESE TWO YEARS";BOX-OFFICE-MR.
             GARBUTT; "FOR THE BENEFIT OF MRS.W.PENSON. MR.-MRS.HILL IN THE
             ENTERTAINMENT" (SANDY AND MOGGY);COMPANY INCLUDES MESSRS.TERRY,
             W.MURRAY, DUFF, SIDDONS, ANDERSON.

SC4;92  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 30-MAR-1811
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;92
        SPEC SATURDAY;BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER;G.A. OUT
           -MISS NORTON;COMPANY AS AT SC4;91, EXCEPT FOR MR.-MRS.HILL,
             WHO DO NOT APPEAR

SC4;93  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-APR-1812
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;93
        SPEC THURSDAY;BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER; BENEFIT
           -MRS.POWER

SC4;94  THEA PICKERING,THEATRE
        DATE 13-APR-1812
        TYPE MUSICAL PIECE
        ACTS 3
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;94
        SPEC MONDAY;"NEVER ACTED HERE";BENEFIT-MRS.LAMB (CHARLEY);
             CROSS-DRESSING.

SC4;95  THEA UNKNOWN
        DATE 30-JUN-1814
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;95
        SPEC THURSDAY;PRINTER "L.PENNINGTON,MARKET-PLACE";LAST NIGHT BUT ONE
             OF THE SEASON;COMPANY INCLUDES MESSRS.LANE,POWER,WHITE,CUFFEY,
             MRS.MACNAMARA; CATT INCLUDES "A REPRESENTATION OF A MASON'S
             LODGE,BROTHER KEMBLE WILL PRESIDE..."
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SC4;97  THEA SCARBOROUGH,THEATRE
        DATE 26-JUL-1814
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;97
        SPEC TUESDAY;COMPANY LARGELY AS AT SC4;95;"WHITING, PRINTER,
             SCARBOROUGH."

SC4;98  THEA LONDON,TH.R.,DRURY LANE
        DATE 27-MAY-1815
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;98
        SPEC SATURDAY;BENEFIT-MRS.DAVISON (MOGGY "FIRST TIME, AND FOR THIS
             NIGHT ONLY")

SC4;99  THEA LIVERPOOL,TH.R.
        DATE 17-SEP-1818
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;99
        SPEC THURSDAY;G.A.-MR.MUNDEN (SHELTY), MISS S.BOOTH (MOGGY);BOX
             OFFICE-MR.ROBERTS;PRINTER (?)-E.SMITH AND CO.,POOL-LANE;
             QUERY CITY CATT TEXT IDENTIFIES;COMPANY INCLUDES MESSRS.COOPER,
             DAVIS, MCGIBBON, BASS, PORTEUS.

SC4;100 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-MAY-1820
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;100
        SPEC TUESDAY;BENEFIT-MR.J.DEWAR (LEADER OF THE ORCHESTRA).

SC4;101 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 31-MAY-1822
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;101
        SPEC FRIDAY;BENEFIT-MR.LISTON (SHELTY);MRS.LISTON'S LAST APPEARANCE
             ON THE STAGE.

SC4;102 THEA NORTH SHIELDS,UNKNOWN [A]
        DATE 26-JAN-1825
        TYPE OPERA
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;102
        SPEC WEDNESDAY;SHAVED BILL-"APPLEBY,PRINTER";REVIVAL "FIRST TIME
             FOR SEVERAL YEARS";BENEFIT-MISS BLAND;PATRONAGE-PRESIDENT
             AND GENTLEMEN OF THE FRIENDLY CLUB;COMPANY INCLUDES MESSRS.
             JEPHSON, TELBIN, PARKER, MACARTHY, HILLINGTON.
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SC4;103 THEA LIVERPOOL,UNKNOWN
        DATE 3-AUG-1826
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;103
        SPEC THURSDAY;G.A.-MISS FOOTE (MOGGY "FIRST TIME IN LIVERPOOL");
             "FIRST TIME THIS SEASON";COMPANY INCLUDES MESSRS.BASS, RAYMOND,
             POWELL, SMITH, PORTEUS,HAMMOND, HUNT, DOYNE.

SC4;104 THEA LIVERPOOL,TH.R.
        DATE 13-DEC-1826
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;104
        SPEC WEDNESDAY;BENEFIT-MRS.-THE MISSES RADCLIFFE (MOGGY-MISS
             RADCLIFFE); INKED NOTE #144.17.0D;"DODD AND EARNSHAW,PRINTERS,27
             CUNLIFFE STREET"; COMPANY INCLUDES MESSRS.VANDENHOFF,LEAVES,
             HAMMOND,HUNT,J.F.HUNT,POWELL, PORTEUS.

SC4;105 THEA BRISTOL,TH.R.
        DATE 22-FEB-1827
        TYPE MUSICAL DRAMA
        SUPP THE HIGHLAND REEL
        AUTH O'KEEFE
        WORK THE HIGHLAND REEL
        BILL SC4;105
        SPEC THURSDAY;"RECIEVED ON MONDAY";G.A.-MISS LOVE (MOGGY);
             "SOMERTON, PRINTER."

SC4;106 THEA LIVERPOOL,TH.R.
        DATE 31-JUL-1827
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;106
        SPEC TUESDAY;"MELLING AND CO.,PRINTERS,POOL-LANE";G.A.-MISS
             FOOTE(MOGGY); MR.BEDFORD(SGT.JACK);MR.BROWNE(SHELTY);G.A.OUT-MR.
             MEADOWS.

SC4;107 THEA WINDSOR,TH.R.
        DATE 21-AUG-1827
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL;OR, THE SCOTCH PIPER
        AUTH O'KEEFE
        WORK THE HIGHLAND REEL
        BILL SC4;107
        SPEC TUESDAY;SPECIAL OCCASION-BY COMMAND OF H.R.H. THE PRINCESS
             AUGUSTA; "C.KNIGHT,PRINTER,WINDSOR."

SC4;108 THEA LONDON,TH.R.,DRURY LANE
        DATE 5-DEC-1827
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;108
        SPEC WEDNESDAY
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SC4;109 THEA LONDON,TH.R.,DRURY LANE
        DATE 26-NOV-1827
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;109
        SPEC MONDAY

SC4;110 THEA BRISTOL,TH.R.
        DATE 21-FEB-1828
        TYPE OPERATIC DRAMA
        SUPP THE HIGHLAND REEL
        AUTH O'KEEFE
        WORK THE HIGHLAND REEL
        BILL SC4;110
        SPEC THURSDAY;G.A.-MISS FOOTE(MOGGY)

SC4;111 THEA LIVERPOOL,TH.R.
        DATE 1-JUL-1828
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;111
        SPEC TUESDAY;G.A.-MISS FOOTE(MOGGY)

SC4;112 THEA LIVERPOOL,TH.R.
        DATE 8-JUL-1828
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;112
        SPEC TUESDAY;G.A.-MISS FOOTE(MOGGY),MR.BLANCHARD(SHELTY).

SC4;113 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 6-AUG-1828
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;113
        SPEC WEDNESDAY;G.A.-MISS LOVE(MOGGY)

SC4;115 THEA BRISTOL,TH.R.
        DATE 9-FEB-1830
        TYPE FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;115
        SPEC TUESDAY;G.A.-MISS FOOTE(MOGGY)

SC4;116 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 7-OCT-1828
        TYPE MUSICAL FARCE
        ACTS 2
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;116
        SPEC TUESDAY;G.A.-MISS FOOTE(MOGGY)HAS A NEW SONG "THE BONNIE BLUE
             CAPS" WORDS BY SIR WALTER SCOTT, MUSIC BY W.BALL,ESQ..
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SC4;117 THEA LONDON,THEATRE,TOTTENHAM STREET
        DATE 3-JUL-1830
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;117
        SPEC SATURDAY;QUERY COMPRESSED "FOUNDED UPON"

SC4;118 THEA LEICESTER,THEATRE
        DATE 17-SEP-1830
        TYPE INTERLUDE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;118
        SPEC THURSDAY;COMPRESSED "TAKEN FROM THE APPROVED FARCE OF-";SPECIAL
             OCCASION-LAST RACE NIGHT;PRINTER "J.FOWLER."

SC4;119 THEA LONDON,TH.R.,ADELPHI,STRAND,ENGLISH OPERA HOUSE
        DATE 11-AUG-1830
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;119
        SPEC WEDNESDAY;

SC4;121 THEA DEMARARA,TH.R. [A]
        DATE 30-APR-1831
        TYPE MUSICAL PIECE
        MAIN THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;121
        SPEC SATURDAY;CRESTED BILL "PRINTED AT THE ROYAL GAZETTE OFFICE";
             ADMISSION "F6";COMPANY INCLUDES MESSRS.JOHNSON,ADDIS,SCRIVEN,J.
             KIRK,HARRIS,JONES,WILLIAMS,DOWLING,MESDAMES J.KIRK AND HARRIS.

SC4;122 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 10-MAY-1831
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;122
        SPEC TUESDAY;

SC4;123 THEA DEMARARA,TH.R. [A]
        DATE 21-MAY-1831
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;123
        SPEC SATURDAY;CRESTED BILL;TICKETS AT THE SAME LOCATIONS AS SC4;121,
             THE PRINTING OFFICES,MR.G.FRASER'S,MR.MITCHELL'S,MR.CANTELO'S;
             COMPANY ALSO LARGELY THATAT SC4;121

SC4;124 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 15-MAR-1832
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;124
        SPEC THURSDAY;
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SC4;126 THEA LONDON,TH.R.,DRURY LANE
        DATE 23-APR-1833
        TYPE FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;126
        SPEC TUESDAY

SC4;127 THEA LONDON,TH.R.,OLYMPIC(SEE ALSO SPEC)
        DATE 6-JUN-1833
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;127
        SPEC THURSDAY;THE PERFORMERS OF THE TH.R.,COVENT GARDEN ARE MOVED
             HERE,UNDER LICENCE FROM THE LORD CHAMBERLAIN,TO COMPLETE THE
             SEASON CUT OFF IN THEIR USUAL HOUSE.

SC4;128 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-JAN-1835
        TYPE MUSICAL FARCE
        ACTS 2
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;128
        SPEC MONDAY;REVIVAL "SECOND TIME THESE SIX YEARS."

SC4;129 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-MAR-1835
        TYPE MUSICAL-FARCE
        ACTS 2
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;129
        SPEC THURSDAY

SC4;131 THEA RYDE,TH.R.
        DATE 4-OCT-1844
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;131
        SPEC FRIDAY;BENEFIT-G.A.-MISS THOMASSIN(MOGGY)AND MISS LIDIA-G.
             A.OUT.

SC4;132 THEA MONTROSE,THEATRE,TRADES-HALL [SCOTLAND]
        DATE 27-MAY-1846
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        AUTH O'KEEFFE
        WORK THE HIGHLAND REEL
        BILL SC4;132
        SPEC WEDNESDAY;BENEFIT-MR.NICOL(SHELTY)
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SC4;133 THEA SOUTHAMPTON,TH.R.
        DATE 1-SEP-1846
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;133
        SPEC TUESDAY;REVIVAL "(3RD TIME)THE REVIVED MUSICAL FARCE";MAIN IS
             THE "NAUTICAL,DOMESTIC AND PATRIOTIC DRAMA"IN 3 ACTS,BY C.A.
             SOMERSET "THE CHALLENGE AT SEA;OR, THE BATTLE BETWEEN THE
             CHESAPEAKE AND SHANNON."

SC4;134 THEA UNKNOWN,TH.R.
        DATE 17-JUL-1800
        TYPE MUSICAL ENTERTAINMENT
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;134
        SPEC TUESDAY;DATE QUERY INCOMPLETE;STYLE OF BILL PRE 1800;"TYRRELL,
             PRINTER COLLEGE-GREEN";COMPANY INCLUDES MESSRS.FAWCETT,W.
             FARREN,JOHNSON,SLOMAN, CHARLES CONNOR;MISSES WALSTEIN AND LOCKE,
             MESDAMES MCCULOCH,STEWART, CRESSWELL.

SC4;135 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 3-MAR-1832
        TYPE MUSICAL FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;135
        SPEC SATURDAY

SC4;136 THEA LONDON,TH.R.,DRURY LANE
        DATE 23-APR-1833
        TYPE FARCE
        SUPP THE HIGHLAND REEL
        WORK THE HIGHLAND REEL
        BILL SC4;136
        SPEC TUESDAY;DUPLICATE BILL, SEE ALSO SC4;126

SC5;4   THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 4-APR-1811
        TYPE FARCE
        SUPP HOOLY AND FAIRLY
        WORK HOOLY AND FAIRLY
        BILL SC5;4
        SPEC THURSDAY;BOX-OFFICE-MR.GARBUTT;COMPANY INCLUDES MESSRS.W.
             MURRAY,TERRY, H.SIDDONS,BERRY,ANDERSON;PIECE ENDS WITH THE REEL
             OF "TULLOCHGORUM";"THE BAND WILL PLAY THE MOST ADMIRED SCOTS
             TUNES DURING THE EVENING."

SC5;5   THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 29-APR-1813
        TYPE SCOTCH PASTORAL
        SUPP HOOLY AND FAIRLY,OR, THE HIGHLAND LAD AND LOWLAND LASSIE
        WORK HOOLY AND FAIRLY
        BILL SC5;5
        SPEC THURSDAY;BOX-OFFICE-MR.GARBUTT;COMPANY INCLUDES MESSRS.
             ANDERSON,DUFF, ARCHER,JONES,TRUEMAN,W.MURRAY
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SC5;6    THEA EDINBURGH,TH.R. [SCOTLAND(A)]
         DATE 29-NOV-1813
         TYPE SCOTCH PASTORAL ENTERTAINMENT
         SUPP HOOLY-FAIRLY
         WORK HOOLY AND FAIRLY
         BILL SC5;6
         SPEC MONDAY;G.A.OUT-MR.BETTY;BOX-OFFICE-MR.GARBUTT;CAST AS AT SC5;
              5.

SC5;7    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 1-DEC-1814
         TYPE SCOTCH PASTORAL
         SUPP HOOLY AND FAIRLY
         WORK HOOLY AND FAIRLY
         BILL SC5;7
         SPEC THURSDAY;MR.MULLENDER REPLACES MR.ANDERSON AS "CARL OGIE" SEE
              SC5;5 AND SC5;6;G.A.OUT MISS COOKE;BOX OFFICE-MR.GARBUTT;CATT
              CONFIRMED CITY.

SC5;8    THEA EDINBURGH,TH.R. [SCOTLAND(A)]
         DATE 27-APR-1815
         TYPE SCOTCH PASTORAL
         SUPP HOOLY AND FAIRLY
         WORK HOOLY AND FAIRLY
         BILL SC5;8
         SPEC THURSDAY;BENEFIT-MR.BROMLEY;CATT INCLUDES NOTICE OF THE
              BENEFIT OF THE LATE MR.SIDDONS AND INSTRUCTIONS TO THOSE WHO'D
              ALREADY BOOKED BOXES PRIOR TO HIS DEATH;BOX OFFICE-MR.GARBUTT

SC5;9    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 2-JUN-1820
         TYPE SCOTCH LAUGHABLE FARCE
         SUPP HOOLY-FAIRLY OR, THE HIGHLAND LAD-LOWLAND LASSIE
         WORK HOOLY AND FAIRLY
         BILL SC5;9
         SPEC FRIDAY

SC5;11   THEA EDINBURGH,CALEDONIAN [SCOTLAND]
         DATE 4-AUG-1800
         TYPE MELO-DRAMA
         SUPP THE INCHCAPE BELL,OR THE DUMB SAILOR BOY OF THE ROCK
         WORK THE INCHCAPE BELL(ETC.)
         BILL SC5;11
         SPEC MONDAY;"NOW PERFORMING WITH DISTINGUISHED SUCCESS AT THE
              SURRY(SIC) THEATRE LONDON";G.A.OUT-MR.JONES,MISSES JACKSON AND
              BARRY;G.A.-MLLE.ROSIER(DUMB BOY OF THE ROCK);CROSS-DRESSING;
              DATE QUERY INCOMPLETE

SC5;12   THEA BRISTOL,TH.R.
         DATE 25-MAR-1829
         TYPE NAUTICAL MELO-DRAME
         SUPP THE INCH-CAPE BELL!!OR, THE DUMB SAILOR-BOY
         AUTH EDWARD BALL
         WORK THE INCHCAPE BELL(ETC.)
         BILL SC5;12
         SPEC WEDNESDAY;"FOUNDED ON FACT";"UNPRECEDENTED RUN OF TWO HUNDRED
              NIGHTS AT THE ROYAL SURREY THEATRE";CROSS-DRESSING,MISS
              HEBBERD(THE DUMB BOY), MISS RICHARDS(CABIN BOY).
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SC5;13  THEA LONDON,VICTORIA THEATRE
        DATE 9-MAR-1840
        TYPE MELO-DRAMA
        SUPP THE INCHCAPE BELL!
        WORK THE INCHCAPE BELL(ETC.)
        BILL SC5;13
        SPEC MONDAY;RUN "AND DURING THE WEEK";CROSS-DRESSING-MISS
             STOKER(DUMB SAILOR BOY).

SC5;14  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 24-APR-1854
        TYPE TRADITIONARY MELO-DRAMATIC ROMANCE
        ACTS 2
        SUPP THE INCHCAPE BELL;OR, THE DUMB SAILOR BOY OF THE ROCKS
        AUTH FITZBALL
        WORK THE INCHCAPE BELL
        BILL SC5;14
        SPEC MONDAY;RUN "EVERY EVENING";"FIRST TIME HERE";

SC5;19  THEA LONDON,ROYAL COBURG THEATRE
        DATE 7-SEP-1819
        TYPE SCOTCH LEGENDARY TALE
        MAIN THE IRON STATUE;OR, BEWARE THE WIZARD'S WARNING
        AUTH MR.W.BARRYMORE(SEE SPEC)
        WORK THE IRON STATUE(ETC.)
        BILL SC5;19
        SPEC MONDAY;DATE QUERY INCOMPLETE-PENCIL NOTE IDENTIFIES;NEW
             SCENERY,DRESSES; BENEFIT-MR.-MRS.DAVIDGE;"LORD RANDOLP"PLAYED
             BY MR.BARRYMORE,SEN..

SC5;24  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 21-JUL-1847
        TYPE COMIC DRAMA
        SUPP THE JACOBITE
        AUTH MR.PLANCHE
        WORK THE JACOBITE
        BILL SC5;24
        SPEC WEDNESDAY;"ONE OF ITS LAST NIGHTS";BENEFIT(FAREWELL)-MR.
             BUCKSTONE (JOHN DUCK);G.A.OUT-MR.JOHN REEVE,JUN..

SC5;25  THEA LONDON,PRINCESS'S
        DATE 12-AUG-1847
        TYPE DRAMA
        SUPP THE JACOBITE
        AUTH J.R.PLANCHE, ESQ.
        WORK THE JACOBITE
        BILL SC5;25
        SPEC THURSDAY;"OPENED FOR ONE NIGHT FOR THE BENEFIT OF THE WIDOW-
             FAMILY OF THE LATE MR.WALTON";LONG G.A. LIST INCLUDES MR.
             BUCKSTONE(JOHN DUCK), MRS.STANLEY(WIDOW POTTLE);BY PERMISSION OF
             B.WEBSTER,ESQ..

SC5;26  THEA ARBROATH,THEATRE [SCOTLAND]
        DATE 25-OCT-1847
        TYPE COMIC DRAMA
        SUPP THE JACOBITE!
        WORK THE JACOBITE
        BILL SC5;26
        SPEC MONDAY;BENEFIT-MRS.J.W.ANSON(PATTY POTTLE);PRINTER "J.BREMNAR,
             STATIONER AND PRINTER,HORNER'S WYND.
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SC5;27  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 19-OCT-1850
        TYPE COMIC DRAMA
        ACTS 2
        SUPP THE JACOBITE
        WORK THE JACOBITE
        BILL SC5;27
        SPEC SATURDAY;BILL ANNOUCES THE BUILDING OF A NEW ROYAL BOX AND
             RETIRING ROOM ON THE DRESS CIRCLE TIER "TO THE EXPRESS COMMAND
             OF HER MOST GRACIOUS MAJESTY."

SC5;28  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-NOV-1848
        TYPE PETITE DRAMA
        ACTS 2
        SUPP THE JACOBITE
        WORK THE JACOBITE
        BILL SC5;28
        SPEC MONDAY;G.A.OUT-VAN AMBURGH

SC5;29  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-FEB-1850
        TYPE PETITE DRAMA
        ACTS 2
        SUPP THE JACOBITE!
        WORK THE JACOBITE
        BILL SC5;29
        SPEC SATURDAY;G.A.-MR.LLOYD(JOHN DUCK);G.A.OUT-MR.RANGER;HIS
             BENEFIT.

SC5;30  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-APR-1851
        TYPE COMEDY
        ACTS 2
        SUPP THE JACOBITE!!
        AUTH PLANCHE
        WORK THE JACOBITE
        BILL SC5;30
        SPEC TUESDAY;"FIRST TIME THIS SEASON";G.A.-MR.LLOYD(JOHN DUCK).

SC5;30SPTHEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-DEC-1856
        TYPE FARCE
        ACTS 2
        SUPP THE JACOBITE!
        WORK THE JACOBITE
        BILL SC5;30SPEC
        SPEC WEDNESDAY;BILL SLIPPED IN,LOOSE WITH SC5;30;G.A.-SIR.WM.DON,BART.
             "ECCENTRICCOMEDIAN" (JOHN DUCK);BILL ALSO COVERS THURSDAY 11TH
             DEC,1856.

SC5;33  THEA LONDON,STRAND THEATRE (THE SANS PAREIL)
        DATE 21-DEC-1815
        TYPE SCOTCH BALLET
        SUPP JAMIE OF ABERDEEN
        WORK JAMIE OF ABERDEEN
        BILL SC5;33
        SPEC THURSDAY;"AS PERFORMED AT THE CLOSE OF LAST SEASON";NEW SCENERY,
             DRESSES, ETC.;ALSO ON FRIDAY 22ND, SATURDAY 23RD-RUN.
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SC5;34  THEA EDINBURGH,CALEDONIAN [SCOTLAND(A)]
        DATE 16-JAN-1829
        TYPE BALLET DANCE
        SUPP JAMIE OF ABERDEEN
        WORK JAMIE OF ABERDEEN
        BILL SC5;34
        SPEC FRIDAY;STYLE OF BILL AKIN TO EDINBURGH,CALEDONIAN;LAST NIGHT BUT
             ONE OF THIS COMPANY-INCLUDES MESSRS.FRIMBLEY,ALEXANDER,BURNE,F.
             FRIMBLEY,HART, COULTHARD,MRS.ANDREWS,MISS BARRY,MISS BRISTOW,MRS.
             F.FRIMBLEY-SEE COMPANY W14;55 AND W14;56

SC5;35  THEA GLASGOW,TH.R.,DUNLOP ST. [SCOTLAND]
        DATE 28-JUL-1831
        TYPE BALLET DANCE
        SUPP JAMIE OF ABERDEEN
        WORK JAMIE OF ABERDEEN
        BILL SC5;35
        SPEC THURSDAY;FIRST TIME AT THIS THEATRE;G.A.-MDLLE.CELESTE,VEDY,
             BASEKE AND MONS.D'ALBERT(DANCERS);TH.R.,DUNLOP ST.

SC5;36  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 13-AUG-1844
        TYPE COMIC BALLET
        SUPP JAMIE OF ABERDEEN
        WORK JAMIE OF ABERDEEN
        BILL SC5;36
        SPEC TUESDAY;"DIRECTION OF MR.W.H.PAYNE."

SC5;41  THEA LONDON,TH.R.,ADELPHI
        DATE 26-AUG-1833
        TYPE SCOTTISH OPERETTA
        ACTS 1
        SUPP JESSIE,THE FLOWER OF DUMBLANE, OR "WEEL MAY THE KEEL ROW".
        AUTH SEE SPEC
        COMP MR.HAWES
        WORK JESSIE, THE FLOWER OF DUMBLANE
        BILL SC5;41
        SPEC MONDAY;"BY THE AUTHOR OF "LA ZINGARO"."

SC5;42  THEA LONDON,TH.R.,ADELPHI
        DATE 2-SEP-1833
        TYPE SCOTTISH OPERETTA
        ACTS 1
        SUPP JESSIE, THE FLOWER OF DUMBLANE;OR, "WEEL MAY THE KEEL ROW"
        WORK JESSIE, THE FLOWER OF DUMBLANE
        BILL SC5;42
        SPEC MONDAY;"SEVENTH TIME"

SC5;45  THEA UNKNOWN,TH.R.
        DATE 4-SEP-1809
        TYPE PANTOMIME BALLET
        SUPP JOCKEY AND JENNY
        WORK JOCKEY AND JENNY, OR LOVE IN THE HIGHLANDS
        BILL SC5;45
        SPEC MONDAY;"2D TIME";PRINTERS-"EGERTON AND WILLIAM SMITH,
             POOL-LANE";COMPANY INCLUDES MESSRS.MUSGRAVE,ANDREWS,TERRY,
             TAYLEURE,ROMER,RAE,TURPIN,MCFARLAND;POSSIBLE CONNECTION TO
             "HIGHLAND FROLICKS"-SEE SC4;73,CHARACTERS ARE OLD MAN,OLD
             WOMAN,JOCKEY,JENNY,PEGGY,PATTY,RACHAEL.
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SC5;46  THEA SCARBOROUGH,THEATRE
        DATE 13-OCT-1814
        TYPE BALLET DANCE
        SUPP JOCKEY AND JENNY,OR STOP THEM IF YOU CAN!
        WORK JOCKEY AND JENNY(ETC.)
        BILL SC5;46
        SPEC WEDNESDAY;BENEFIT-MR.F.BROWN(MRS.F.BROWN IS "MOGGY").

SC5;47  THEA NEWCASTLE,TH.R.
        DATE 22-OCT-1818
        TYPE SCOTCH BALLET DANCE
        SUPP JOCKEY AND JENNY;OR, LOVE IN THE HIGHLANDS
        WORK JOCKEY AND JENNY(ETC.)
        BILL SC5;47
        SPEC THURSDAY;BENEFIT-MRS.MARA;"GOT UP UNDER THE DIRECTION OF MR.
             SWAN."

SC5;52  THEA LONDON,ROYAL SURREY THEATRE
        DATE 11-SEP-1837
        TYPE BURLETTA
        ACTS 2
        SUPP THE KING AND THE FREEBOOTER!OR, THE KEEP OF CASTLE HILL!
        AUTH THOMAS EGERTON WILKS, ESQ.
        WORK LORD DARNLEY,(ETC.)
        BILL SC5;52
        SPEC MONDAY;RUN "AND DURING THE WEEK";"FIRST TIME";NEW SCENERY,DRESSES.

SC5;53  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-DEC-1853
        TYPE MELO-DRAMATIC ROMANCE
        ACTS 2
        SUPP LORD DARNLEY!OR THE KEEP OF CASTLE HILL!
        WORK LORD DARNLEY(ETC.)/THE FLOWERS OF THE FOREST(SEE SPEC)
        BILL SC5;53
        SPEC SATURDAY;SUPP INCLUDES THE 3RD ACT OF "THE FLOWERS OF THE
             FOREST"; "LAST NIGHT OF THE DRAMATIC SEASON."

SC5;54  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-JUL-1854
        TYPE MELO-DRAMATIC ROMANCE
        ACTS 2
        MAIN LORD DARNLEY,OR, THE KING AND THE FREEBOOTER
        WORK LORD DARNLEY(ETC.)
        BILL SC5;54
        SPEC MONDAY;G.A.OUT-MR.H.WIDDICOMBE(COMEDIAN).

SC5;55  THEA LONDON,UNKNOWN
        DATE 12-SEP-1842
        TYPE DRAMA
        SUPP DARNLEY;OR, THE KING-THE FREEBOOTER OF THE KEEP OF CASTLE HILL
        WORK LORD DARNLEY(ETC.)
        BILL SC5;55
        SPEC MONDAY;PART BILL-TEXT IDENTIFIES CITY,IE. BELL MELODISTS "FOR
             THE FIRST TIME IN LONDON";REVIVAL "FIRST TIME THESE TWO YEARS";
             RUN "EVERY EVENING"; WEEK-LONG BILL.
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SC5;58  THEA LEEDS,TH.R.,HUNSLET LANE
        DATE 1-JAN-1856
        TYPE ROMANTIC DRAMA
        MAIN LORD DARNLEY!OR THE KEEP OF CASTLE HILL
        WORK LORD DARNLEY(ETC.)
        BILL SC5;58
        SPEC TUESDAY;G.A.-MRS.ROGERS(LADY MARGARET CLYDE).

SC5;60  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-SEP-1856
        TYPE DRAMA
        MAIN LORD DARNLEY OR THE KING AND THE FREEBOOTERS!
        WORK LORD DARNLEY(ETC.)
        BILL SC5;60
        SPEC SATURDAY;G.A.OUT-MISS E.SAUNDERS,MR.H.SAKER.

SC5;61  THEA LONDON,DAVIDGE'S ROYAL SURREY
        DATE 4-SEP-1800
        TYPE DRAMA
        SUPP DARNLEY;OR, THE KEEP OF CASTLE HILL
        WORK LORD DARNLEY (ETC.)
        BILL SC5;61
        SPEC THURSDAY;G.A.OUT-MME.VESTRIS, MR.CH.MATHEWS "BEAUTY AND THE
             BEAST"; ALSO ON FRIDAY 5TH, SATURDAY 6TH-RUN;DATE QUERY
             INCOMPLETE.

SC5;63  THEA HULL,TH.R.
        DATE 15-FEB-1847
        TYPE SCOTTISH ROMANTIC DRAMA
        SUPP THE KEEP OF CASTLE HILL;OR, THE KING-THE FREEBOOTER
        WORK LORD DARNLEY (ETC.)
        BILL SC5;63
        SPEC MONDAY;BENEFIT-MR.BRUCE NORTON (SANDY MCSCREW)

SC5;64  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-DEC-1856
        TYPE NATIONAL DRAMA
        SUPP LORD DARNLEY
        WORK LORD DARNLEY (ETC.)
        BILL SC5;64
        SPEC TUESDAY;BILL ALSO COVERS WEDNESDAY 17TH DEC.,1856.

SC5;65  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-MAR-1800
        TYPE NATIONAL DRAMA
        SUPP LORD DARNLEY OR, THE KEEP OF THE CASTLE HILL
        WORK LORD DARNLEY (ETC.)
        BILL SC5;65
        SPEC SATURDAY;G.A. OUT-HERR-MRS.BANDMANN;DATE QUERY INCOMPLETE.

SC5;67  THEA LONDON,PRINCESS'S
        DATE 19-JUN-1846
        TYPE HISTORICAL PLAY
        ACTS 5
        MAIN THE KING OF THE COMMONS
        WORK THE KING OF THE COMMONS
        BILL SC5;67
        SPEC FRIDAY;RUN "13TH TIME";G.A.-MR.MACREADY (KING JAMES V); NEW
             SCENERY, DRESSES, ETC..
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SC5;72  THEA LONDON,PRINCESS'S
        DATE 22-FEB-1850
        TYPE PANTOMIME
        SUPP KING JAMIE OR, HARLEQUIN AND THE MAGIC FIDDLE
        WORK KING JAMIE
        BILL SC5;72
        SPEC FRIDAY;RUN "50TH NIGHT";HUMAN CHARACTERS INCLUDE-KING JAMIE,
             ANNE OF DENMARK, DUKE OF BUCKINGHAM, WLLM.SEYMOUR, LADY ARABELLA
             STEW-HEART, CATESBY, PERCY, GUIDO FAWKES.

SC5;76  THEA LONDON,PRINCESS'S
        DATE 2-JUN-1847
        TYPE DRAMA
        ACTS 2
        SUPP THE KING AND THE PIPER
        COMP JOSEPH DUGGAN
        WORK THE KING AND THE PIPER
        BILL SC5;76
        SPEC WEDNESDAY;RUN "EIGHTH NIGHT";NEW SCENERY, ETC.;G.A. OUT-MR.
             MACREADY; THE "KING" IS "KING JAMES THE FIRST" IE. JAMES VI.

SC5;80  THEA KNARESBOROUGH,THEATRE
        DATE 13-DEC-1819
        TYPE MELO-DRAME
        MAIN THE LADY OF THE ROCK OR, THE CRUEL HUSBAND
        WORK THE LADY OF THE ROCK
        BILL SC5;80
        SPEC MONDAY;"NEVER ACTED HERE";BENEFIT-MR.C.HILLYARD (FISHERMAN)

SC5;81  THEA SHEFFIELD,THEATRE
        DATE 12-DEC-1800
        TYPE DRAMATIC PIECE
        ACTS 3
        SUPP THE LADY OF THE ROCK
        WORK THE LADY OF THE ROCK
        BILL SC5;81
        SPEC TUESDAY;DATE QUERY INCOMPLETE;BENEFIT-MR.YOUNG (MACLEAN).

SC5;83  THEA LONDON,PRINCESS'S
        DATE 7-DEC-1854
        TYPE BALLET
        SUPP THE LASSES O'GOWRIE
        WORK THE LASS O'GOWRIE (ETC.)/THE ROVER-HIS DOG (SPEC)
        BILL SC5;83
        SPEC THURSDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES;G.A.-
             THE PAYNE FAMILY (DANCERS);G.A. OUT-MESSRS.MATHEWS, HARRISON
             AND THEIR DOGS;MAIN IS"ROMANTIC DRAMA" OF "THE CATTLE STEALERS;
             OR, THE ROVER-HIS DOGS"-CAST OF CHARACTERS INCLUDES DUGALD,
             ARCHIBALD LESLIE (THE ROVER-QUERY, REVERSE OF OTHER BILLS),
             THE ROVER'S DOG PLAYED BY "DEVILSHOOF."

SC5;84  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 11-SEP-1839
        TYPE CALEDONIAN OPERA
        ACTS 2
        SUPP THE LASS O'GOWRIE
        COMP MR.LEIGH SMITH
        WORK THE LASS O'GOWRIE (ETC.)
        BILL SC5;84
        SPEC WEDNESDAY;
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SC5;86  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 21-SEP-1839
        TYPE OPERA
        SUPP THE LASS O'GOWRIE
        WORK THE LASS O'GOWRIE (ETC.)
        BILL SC5;86
        SPEC SATURDAY;"LAST TIME";G.A. OUT-MR.T.MATHEWS AND MR.C.J.SMITH;

SC5;88  THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE [SCOTLAND]
        DATE 4-MAY-1860
        TYPE MUSICAL DRAMA
        SUPP ROSE GRAHAM! OR THE LASS O'GOWRIE
        WORK THE LASS O'GOWRIE (ETC.)/ROB ROY (SEE SPEC)
        BILL SC5;88
        SPEC FRIDAY;G.A.-MISS S.PYNE (ROSE GRAHAM);BILL ALSO COVERS
             SATURDAY 5TH MAY AND MAIN OF "NATIONAL OPERATIC PLAY" OF "ROB
             ROY OR AULD LANGSYNE."

SC5;90  THEA LONDON,OLYMPIC THEATRE
        DATE 4-APR-1853
        TYPE NEW BALLET OF ACTION
        SUPP THE LASS OF GOWRIE
        WORK THE LASS O'GOWRIE (ETC.)
        BILL SC5;90
        SPEC MONDAY;"UNDER THE DIRECTION OF MR.A.F.FORREST."

SC5;91  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-OCT-1853
        TYPE NATIONAL BALLET
        SUPP THE LASS O'GOWRIE
        WORK THE LASS O'GOWRIE (ETC.)
        BILL SC5;91
        SPEC WEDNESDAY;"ARRANGED BY MR.A.F.FORREST."

SC5;95  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 4-AUG-1800
        TYPE GRAND BALLET
        ACTS 2
        SUPP LA SYLPHIDE
        WORK LA SYLPHIDE
        BILL SC5;95
        SPEC SATURDAY;G.A.-MLLE.TAGLIONI (LA SYLPHIDE) "ARRANGED AND
             PRODUCED BY MONS.P.TAGLIONI.";POSSIBLE DATE QUERY INCOMPLETE.

SC5;98  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 6-SEP-1841
        TYPE HISTORICAL DRAMA
        ACTS 3
        MAIN THE LIFE AND DEATH OF JAMES DAWSON! OR, THE REBEL OF 1745!
        AUTH SEE SPEC
        WORK THE LIFE AND DEATH OF JAMES DAWSON! (ETC.)
        BILL SC5;98
        SPEC MONDAY;RUN "AND ALL THE WEEK";"FOUNDED ON A POEM OF THE SAME
             NAME BY SHENSTONE."
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SC5;102 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 3-SEP-1808
        TYPE BALLET-DANCE
        SUPP LITTLE PEGGY'S LOVE
        WORK LITTLE PEGGY'S LOVE
        BILL SC5;102
        SPEC SATURDAY;BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER;G.A. OUT
           -MRS. SIDDONS;HER BENEFIT;CHARACTERS ARE JAMIE, RONALD, PATIE,
             PEGGY.

SC5;107 THEA LINCOLN,THEATRE
        DATE 19-OCT-1801
        TYPE FARCE
        SUPP LOVE A LA MODE
        WORK LOVE A LA MODE
        BILL SC5;107
        SPEC MONDAY;BENEFIT-MISS BULLEN AND MISS BEACHEM

SC5;108 THEA BIRMINGHAM,THEATRE
        DATE 16-JUL-1802
        TYPE FARCE
        SUPP LOVE-A-LA-MODE
        AUTH MACKLIN
        WORK LOVE A LA MODE
        BILL SC5;108
        SPEC FRIDAY;G.A.-MR.COOKE (SIR ARCHY MACSARCASM).

SC5;109 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 30-JAN-1808
        TYPE FARCE
        SUPP LOVE A LA MODE
        AUTH MACKLIN
        WORK LOVE A LA MODE
        BILL SC5;109
        SPEC SATURDAY;G.A.-MR.COOKE (SIR ARCHY MACSARCASM);COMPANY INCLUDES
             MESSRS. ROCK, BERRY, TRUEMAN, ARCHER, MESDAMES YOUNG, NICOL,
             VINING;BOX-OFFICE-PRINTER-MCGREGOR AND MCMASTER

SC5;110 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 10-DEC-1812
        SUPP LOVE A LA MODE
        WORK LOVE A LA MODE
        BILL SC5;110
        SPEC THURSDAY;G.A. OUT-MME.CATALINE;COMPANY INCLUDES MESSRS.TERRY,
             SIDDONS, W.MURRAY, MRS.H.SIDDONS, MRS.NICOL, MRS.MCNAMARA.

SC5;111 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 29-NOV-1814
        TYPE COMEDY
        ACTS 2
        SUPP LOVE A-LA-MODE
        AUTH MACKLIN
        WORK LOVE A LA MODE
        BILL SC5;111
        SPEC TUESDAY;REVIVAL "NOT ACTED THESE TWO YEARS";BOX-OFFICE-MR.
             GARBUTT; COMPANY INCLUDES MESSRS W.MURRAY, DUFF, TRUEMAN, LACY,
             CHIPPENDALE, MULLENDER (AS SIR ARCHY), BROMLEY, MRS.NICOL, MISS
             STANFIELD
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SC5;112 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 19-JUL-1824
        TYPE FARCE
        SUPP LOVE A-LA MODE
        AUTH MACKLIN
        WORK LOVE A LA MODE
        BILL SC5;112
        SPEC MONDAY;SPECIAL OCCASION-PATRONAGE OF H.R.H. THE DUKE OF YORK.

SC5;113 THEA CORK,TH.R.
        DATE 18-SEP-1800
        TYPE FARCE
        SUPP LOVE A LA MODE
        WORK LOVE A LA MODE
        BILL SC5;113
        SPEC FRIDAY;DATE QUERY INCOMPLETE (QUERY);G.A.-MR.H.JOHNSTON (SIR
             ARCHY MCSARCASM);HIS BENEFIT;"WM.SCRAGGS,PRINTER,GEORGE'S-ST."

SC5;116 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-JAN-1817
        TYPE BALLET DANCE
        SUPP LOVE IN THE HIGHLANDS
        WORK LOVE IN THE HIGHLANDS
        BILL SC5;116
        SPEC FRIDAY;CHARACTERS ARE DONALD, OLD CROWDY;SAWNEY, PEGGY, OLD MOGGY.

SC5;120 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 27-DEC-1834
        TYPE PANTOMIME
        SUPP MAGGIE LAUDER, OR HARLEQUIN AND THE WIZARD
        WORK MAGGIE LAUDER/THE MONASTERY (SEE SPEC)
        BILL SC5;120
        SPEC SATURDAY;OVERTURE TO "LA DAME BLANCHE",FAVOURITE MUSIC, SEE
             HENDERSON WAVERLEY UNDER "THE MONASTERY";"SECOND NIGHT"

SC5;121 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-JAN-1834
        TYPE PANTOMIME
        SUPP MAGGIE LAUDER, OR HARLEQUIN AND THE WIZARD
        WORK MAGGIE LAUDER (ETC.)/GUY MANNERING (SEE SPEC)
        BILL SC5;121
        SPEC TUESDAY;G.A. OUT-MR.WILSON APPEARS AS "HENRY BERTRAM" IN MAIN
             OF "OPERA", 3 ACTS OF "GUY MANNERING";LAST NIGHT OF THE PANTO
             RUN-EXTENDED DUE TO INCLEMENT WEATHER.

SC5;122 THEA LONDON,ROYAL OLYMPIC THEATRE
        DATE 11-OCT-1841
        TYPE COMIC BALLET OF ACTION
        SUPP MAGGIE LAUDER!
        WORK MAGGIE LAUDER
        BILL SC5;122
        SPEC MONDAY;G.A. OUT-MRS.WAYLETT;"FIRST TIME";G.A.-MR.FRAMPTON'S
             PETITE BALLET COMPANY.
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SC5;124 THEA LONDON,TH.R.,DRURY LANE
        DATE 29-OCT-1785
        TYPE TRAGEDY
        MAIN MACBETH
        AUTH (SHAKESPEARE)
        WORK MACBETH
        BILL SC5;124
        SPEC SATURDAY;

SC5;125 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 25-MAY-1810
        TYPE TRAGEDY
        MAIN MACBETH
        AUTH (SHAKESPEARE)
        WORK MACBETH/LOVE A LA MODE (SEE SPEC)
        BILL SC5;125
        SPEC FRIDAY;SUPP IS "FARCE" OF "LOVE A LA MODE."

SC5;126 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 11-JAN-1813
        TYPE TRAGEDY
        MAIN MACBETH
        AUTH (SHAKESPEARE)
        WORK MACBETH
        BILL SC5;126
        SPEC MONDAY;PENCIL NOTE, HENDERSON'S WRITING ON THE MOUNT SAYS
             "EDINBURGH"; COMPANY INCLUDES TERRY, ARCHER, W.MURRAY, DUFF,
             MISS STANFIELD (DONALBAIN), MR.TRUEMAN (HECATE), MESSRS.RUSSELL,
             MASON AND MRS.NICOL (WITCHES);CROSS-DRESSING.

SC5;127 THEA LONDON,ROYAL LYCEUM THEATRE
        DATE 8-APR-1889
        TYPE TRAGEDY
        MAIN MACBETH
        AUTH (SHAKESPEARE)
        COMP ARTHUR SULLIVAN
        WORK MACBETH
        BILL SC5;127
        SPEC MONDAY;PROGRAMME;"FIRST TIME UNDER THIS MANAGEMENT";"86TH
             PERFORMANCE"-QUERY RUN-AMBIGUOUS;SOLE LESSEE AND MANAGER-MR.
             HENRY IRVING (MACBETH).

SC6;5   THEA LONDON,TH.R.,DRURY LANE
        DATE 28-JAN-1826
        TYPE NATIONAL BALLAD OPERA
        MAIN MALVINA
        AUTH SEE SPEC
        COMP MR.T.COOKE
        WORK MALVINA
        BILL SC6;5
        SPEC SATURDAY;"FOR THE FIRST TIME";"SUBJECT FROM OSSIAN";NEW SCENERY,
             ETC..
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SC6;6    THEA UNKNOWN,TH.R.
         DATE 10-APR-1826
         TYPE NATIONAL BALLAD-OPERA
         MAIN MALVINA
         AUTH SEE SPEC
         WORK MALVINA
         BILL SC6;6
         SPEC MONDAY;"1ST TIME";BOX-OFFICE AND PRINTER-MR.SHARKEY AND
              TYRRELL; "NOW PERFORMING AT THE THEATRE ROYAL,DRURY LANE";
              COMPANY INCLUDES MESSRS. HAMERTON,CALCRAFT,DIGGES,MCKEON,LEF(OR
              LEE),MISS JARMAN,MISS FORDE; "FROM OSSIAN";NEW SCENERY,ETC..

SC6;7    THEA UNKNOWN
         DATE 14-AUG-1826
         TYPE NATIONAL BALLAD OPERA
         MAIN MALVINA
         COMP MR.T.COOKE
         WORK MALVINA
         BILL SC6;7
         SPEC MONDAY;"FIRST TIME THIS SEASON";COMPANY INCLUDES MESSRS.DOYNE,
              HUNT,HAMMOND,BASS,RAYMOND,MISS HOLDAWAY,MISS KENNETH;G.A.-MR.
              BROWNE (SHILRIC),MR.BEDFORD (CATHULLIN),MISS STEPHENS (MALVINA).

SC6;8    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 17-JUL-1828
         TYPE NATIONAL BALLAD OPERA
         ACTS 3
         MAIN MALVINA
         WORK MALVINA/HEART OF MID-LOTHIAN (SEE SPEC)
         BILL SC6;8
         SPEC THURSDAY;"FIRST TIME THIS SEASON";G.A.-MISS STEPHENS
              (MALVINA), MR.HUNT (OSCAR);SUPP IS "NATIONAL PLAY" OF "THE HEART
              OF MID-LOTHIAN."

SC6;9    THEA EDINBURGH,TH.R. [SCOTLAND]
         DATE 13-FEB-1829
         TYPE MELO-DRAMATIC AND LEGENDARY OPERA
         SUPP MALVINA,OR THE HALL OF FINGAL
         WORK MALVINA
         BILL SC6;9
         SPEC FRIDAY;"FIRST TIME THIS SEASON."

SC6;10   THEA LONDON,TH.R.,DRURY LANE
         DATE 9-DEC-1826
         TYPE NATIONAL BALLAD OPERA
         MAIN MALVINA
         AUTH SEE SPEC
         COMP MR.T.COOKE
         WORK MALVINA
         BILL SC6;10
         SPEC SATURDAY;"FROM OSSIAN";REVIVAL.

SC6;26A  THEA LONDON,TH.R.,COVENT GARDEN
         DATE 14-DEC-1819
         TYPE HISTORICAL TRAGEDY
         MAIN MARY STUART, QUEEN OF SCOTLAND
         AUTH SEE SPEC
         WORK MARY STUART, QUEEN OF SCOTLAND
         BILL SC6;26A
         SPEC TUESDAY;"FROM SCHILLER";"NEVER ACTED";"FIRST TIME";SEE ALSO SC6;
              26B.
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SC6;26B THEA LONDON,TH.R.,COVENT GARDEN
        DATE 18-OCT-1819
        MAIN ALEXANDER THE GREAT
        SUPP COZENING;OR, HALF AN HOUR IN FRANCE/THE GNOME-KING
        WORK ALIEN
        BILL SC6;26B
        SPEC MONDAY;PASTED ON REVERSE OF SC6;26A.

SC6;27  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 29-DEC-1819
        TYPE HISTORICAL TRAGEDY
        MAIN MARY STUART,QUEEN OF SCOTLAND
        WORK MARY STUART,QUEEN OF SCOTLAND
        BILL SC6;27
        SPEC WEDNESDAY;"WITH ALTERATIONS AND CURTAILMENTS."

SC6;28  THEA BATH,UNKNOWN [A]
        DATE 10-NOV-1820
        TYPE HISTORICAL TRAGEDY
        MAIN MARY STUART,QUEEN OF SCOTLAND
        AUTH SCHILLER
        WORK MARY STUART,QUEEN OF SCOTLAND
        BILL SC6;28
        SPEC FRIDAY;POSSIBLE CITY QUERY-PRINTER IDENTIFIES "J. AND J.KEENE
             PRINTERS, JOURNAL OFFICE,BATH";G.A.-MRS.BARTLEY (MARY);COMPANY
             INCLUDES MESSRS.YOUNGER,CHAPLIN,PRITCHARD,COBURN,MRS.WESTON,MISS
             JARMAN,MRS.JARMAN.

SC6;30  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-JUL-1822
        TYPE TRAGEDY
        MAIN MARY STUART,OR THE RIVAL QUEENS
        AUTH SEE SPEC
        WORK MARY STUART (ETC.)
        BILL SC6;30
        SPEC TUESDAY;"FIRST NIGHT OF THE NEW TRAGEDY";"FROM SCHILLER";G.A.-
             MRS.BUNN (ELIZABETH)-LATE MISS SOMERVILLE.

SC6;31  THEA LONDON,TH.R.,DRURY LANE
        DATE 22-FEB-1840
        TYPE HISTORICAL TRAGEDY
        ACTS 5
        MAIN MARY STUART
        COMP MR.A.LEE
        WORK MARY STUART (ETC.)/THE MOUNTAIN SYLPH (SEE SPEC)
        BILL SC6;31
        SPEC SATURDAY;RUN "15TH TIME";NEW SCENERY BY MR.MARSHAL;CAST OF
             CHARACTERS IS NOT THAT OF SCHILLERS PLAY;SUPP IS BARNETT'S
             "OPERA" OF "THE MOUNTAIN SYLPH.";"LAST WEEK BUT TWO OF MR.
             MACREADY'S MANAGEMENT."
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SC6;32  THEA LONDON,TH.R.,DRURY LANE
        DATE 6-DEC-1800
        TYPE PLAY
        SUPP MARY STUART (ACT 3)
        AUTH SEE SPEC
        WORK MARY STUART (ETC.)
        BILL SC6;32
        SPEC MONDAY;TRUNCATED;FAVOURITE SCENE;PROGRAMME;DATE QUERY
             INCOMPLETE; SPECIAL OCCASION-MATINEE BENEFIT FOR THE "CHARLES
             HARCOURT MEMORIAL FUND";"SCHILLER'S PLAY,ADAPTED BY THE HON.
             LEWIS WINGFIELD";G.A. INCLUDE-MDME.H.MODJESKA

SC6;34  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-SEP-1800
        TYPE DRAMA
        ACTS 4
        MAIN MARY STUART,QUEEN OF SCOTLAND
        AUTH SEE SPEC
        WORK MARY STUART (ETC.)/HEART OF MID-LOTHIAN (SEE SPEC)
        BILL SC6;34
        SPEC FRIDAY;G.A.-MISS MARRIOTT (MARY?);HER BENEFIT;"SCHILLER,
             TRANSLATED BY FRANCES ANN KEMBLE";PROGRAMME FOR 10-SEP-1800,
             MONDAY,MAIN IS "JEANIE DEANS;OR,THE SISTERS OF ST.LEONARDS";DATE
             QUERY INCOMPLETE.

SC6;35  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 26-AUG-1800
        TYPE TRAGEDY
        ACTS 3
        MAIN MARY STUART
        AUTH SEE SPEC
        WORK MARY STUART (ETC.)
        BILL SC6;35
        SPEC MONDAY;DATE QUERY INCOMPLETE;G.A.-MDLLE.BEATRICE (MARY);F.A.
             KEMBLE'S ADAPTATION OF SCHILLER;ALSO ON TUESDAY 27TH;SCENERY
             LISTED FOR 3 ACTS (SEE SC6;34),QUERY COMPRESSED;COMPANY INCLUDES
           -MESSRS.G.W.ANSON,J.B.HOWARD, MISS MARIE BILLINGS.

SC6;36  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-SEP-1800
        TYPE TRAGEDY
        ACTS 3
        MAIN MARY STUART
        AUTH SEE SPEC
        WORK MARY STUART (ETC.)
        BILL SC6;36
        SPEC MONDAY;DATE QUERY INCOMPLETE;RUN-ALSO ON TUESDAY AND WEDNESDAY
             14TH AND 15TH;F.A. KEMBLE FROM SCHILLER;SCENERY LISTED FOR 3
             ACTS;G.A.-MDLLE.BEATRICE (MARY),MR.J.NELSON (DUDLEY)-PART
             PLAYED BY J.B.HOWARD IN SC6;35;COMPANY INCLUDES MESSRS.HERWYN,J.
             ARCHER,J.MASTERS,MISS C.ROMER.
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SC6;37  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-JUN-1871
        TYPE PLAY
        ACTS 3
        MAIN MARY STUART
        AUTH SCHILLER
        WORK MARY STUART (ETC.)
        BILL SC6;37
        SPEC SATURDAY;G.A.-MDLLE.BEATRICE "AND HER LONDON FROU-FROU
             COMPANY"; AFTER-SEASON UNDER THE "DIRECTION OF MESSRS.R.NORMAN,W.
             DALY,AND P.NEVIN."

SC6;39  THEA EDINBURGH,ROYAL LYCEUM [SCOTLAND]
        DATE 9-MAY-1885
        MAIN MARY STUART
        WORK MARY STUART (ETC.)
        BILL SC6;39
        SPEC SATURDAY;PROGRAMME-WEEK LONG;G.A.-MME.MODJESKA (MARY), MR.H.
             NEVILLE (LEICESTER),MISS GERARD (ELIZABETH).

SC6;60  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 13-JAN-1804
        TYPE TRAGEDY
        MAIN MARY,QUEEN OF SCOTS
        WORK MARY,QUEEN OF SCOTS
        BILL SC6;60
        SPEC FRIDAY;NOT SCHILLER'S CAST OF CHARACTERS.

SC6;61  THEA UNKNOWN
        DATE 19-OCT-1808
        TYPE TRAGEDY
        ACTS 5
        MAIN MARY QUEEN OF SCOTS
        WORK MARY QUEEN OF SCOTS
        BILL SC6;61
        SPEC WEDNESDAY;REVIVAL "NOT ACTED HERE THESE MANY YEARS";BENEFIT-
             MESSRS. MORETON (HUNTINGTON)-HOWELL (BETON);COMPANY INCLUDES
             MESSRS. RAE,GRANT,JONES,TERRY,MRS.GLOVER,MRS.BASTER,MRS.WESTON.

SC6;62  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 28-DEC-1809
        TYPE TRAGEDY
        MAIN MARY,QUEEN OF SCOTS
        WORK MARY,QUEEN OF SCOTS
        BILL SC6;62
        SPEC THURSDAY;BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER;REVIVAL
             "NOT ACTED THESE SEVERAL YEARS";COMPANY INCLUDES-MESSRS.W.
             MURRAY, TERRY,ARCHER,DUFF,MISS FENWICK,MRS.H.SIDDONS.

SC6;63  THEA UNKNOWN
        DATE 1-JAN-1814
        TYPE HISTORICAL TRAGEDY
        MAIN MARY, QUEEN OF SCOTS
        AUTH HONOURABLE JOHN ST.JOHN
        WORK MARY,QUEEN OF SCOTS/AULD ROBIN GRAY (SEE SPEC)
        BILL SC6;63
        SPEC DATE QUERY INCOMPLETE-BILL HAS ONLY YEAR AND UNFILLED BLANKS
             FOR DAY AND DATE;"H.CRAWFORD,PRINTER";SUPP INCLUDES "SCOTCH
             INTERLUDE" OF "AULD ROBIN GRAY";BENEFIT-MR.FRASER (SIR WILLIAM
             CECIL) AND THE MANAGER;COMPANY CONSISTS OF MESSRS.GOLD,BERIMAN,
             CAMPBELL,FRASER,MESDAMES GOLD,FRASER, HARWOOD,MISS LAING.
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SC6;64  THEA SOUTH SHIELDS,THEATRE
        DATE 17-DEC-1812
        TYPE TRAGEDY
        MAIN THE DEATH OF MARY,QUEEN OF SCOTS
        WORK MARY,QUEEN OF SCOTS
        BILL SC6;64
        SPEC THURSDAY;"NEVER ACTED HERE";BENEFIT-MR.H.KEMBLE (HERRIES); "MR.
             PAXTON,PRINTER."

SC6;65  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 4-JAN-1820
        TYPE TRAGEDY
        MAIN MARY,QUEEN OF SCOTS
        WORK MARY,QUEEN OF SCOTS
        BILL SC6;65
        SPEC TUESDAY;

SC6;66  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-JAN-1829
        TYPE TRAGEDY
        ACTS 5
        MAIN MARY QUEEN OF SCOTS
        WORK MARY QUEEN OF SCOTS
        BILL SC6;66
        SPEC FRIDAY;REVIVAL "FIRST TIME THESE FOUR YEARS."

SC6;67  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-NOV-1829
        TYPE TRAGEDY
        MAIN MARY QUEEN OF SCOTS
        WORK MARY QUEEN OF SCOTS
        BILL SC6;67
        SPEC FRIDAY;

SC6;68  THEA BRISTOL,TH.R.
        DATE 19-MAY-1800
        TYPE HISTORICAL TRAGEDY
        MAIN MARY,QUEEN OF SCOTS
        AUTH HON.JOHN ST. JOHN
        WORK MARY,QUEEN OF SCOTS
        BILL SC6;68
        SPEC MONDAY;DATE QUERY INCOMPLETE;"SOMERTON,PRINTER";"...PERFORMED AT
             THE THEATRE-ROYAL,DRURY LANE,WITH UNIVERSAL APPLAUSE."

SC6;72  THEA LONDON,TH.R.,DRURY LANE
        DATE 28-JAN-1837
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP MR.JOHN BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC6;72
        SPEC SATURDAY;"FIRST TIME AT THIS THEATRE";

SC6;76A THEA LONDON,TH.R.,COVENT GARDEN
        DATE 26-NOV-1788
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;76A
        SPEC WEDNESDAY;PENCIL NOTE IDENTIFIES BILL AS MACKLIN'S LAST
             APPEARANCE AS "SIR PERTINAX MACFYCOPHANT."
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SC6;77  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 22-OCT-1790
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MR.MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;77
        SPEC FRIDAY;

SC6;79  THEA BIRMINGHAM,THEATRE
        DATE 19-JUL-1802
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH CHARLES MACKLIN,ESQ.
        WORK THE MAN OF THE WORLD
        BILL SC6;79
        SPEC MONDAY;G.A.-MR.COOKE (SIR PERTINAX);"PRINTED FOR KNOTT AND
             LLOYD,AT THE OFFICE OF THE EXECUTORS OF T.A. PEARSON."

SC6;80  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 24-MAY-1803
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;80
        SPEC TUESDAY;G.A.-MR.COOKE (SIR PERTINAX) RECENTLY RECOVERED FROM
             ILLNESS;BENEFIT-MR.-MRS.H.SIDDONS (EGERTON AND CONFTANTIA)

SC6;81  THEA RICHMOND,TH.R.
        DATE 15-OCT-1803
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;81
        SPEC SATURDAY;FLYER OR PART-BILL;CHANGE OF BILL;G.A.-MR.COOKE(SIR
             PERTINAX); "G.A.WALL...RICHMOND PRINTING OFFICE,HILL-STREET";
             "EGERTON,MR.SIDDONS."

SC6;82  THEA BIRMINGHAM,THEATRE
        DATE 29-JUN-1804
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH CHARLES MACKLIN, ESQ.
        WORK THE MAN OF THE WORLD
        BILL SC6;82
        SPEC FRIDAY;G.A.-MR.COOKE(SIR PERTINAX).

SC6;83  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 27-JAN-1808
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MR.MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;83
        SPEC WEDNESDAY;BILL DOES NOT GIVE DAY;G.A.-MR.COOKE(SIR PERTINAX);
             BOX OFFICE AND PRINTER-MCGREGOR AND MCMASTER.
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SC6;84  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 27-AUG-1808
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;84
        SPEC SATURDAY;G.A.-MR.COOKE(SIR PERTINAX),MR.SIDDONS(EGERTON);G.A.
             OUT-MRS.SIDDONS;BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER.

SC6;85  THEA UNKNOWN,TH.R.
        DATE 12-OCT-1808
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/OSCAR-MALVINA(SEE SPEC)
        BILL SC6;85
        SPEC WEDNESDAY;"E.AND W.SMITH,PRINTERS,POOL-LANE";G.A.-MRS.GLOVER
             (LADY R.LUMBERCOURT);SUPP IS "PANTOMIME" OF "OSCAR-MALVINA;OR
             THE HALL OF FINGAL" CHARACTERS INCLUDE "JENNY AND MOGGY"-"FOR
             THE SECOND AND LAST TIME."

SC6;86  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 5-JUL-1809
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;86
        SPEC WEDNESDAY;G.A.-MR.COOKE(SIR PERTINAX);BOX-OFFICE AND PRINTER-
             MCGREGOR AND MCMASTER;COMPANY INCLUDES MESSRS.VINING,EVATT,BERRY,
             POWER, ROCK,MRS.VINING,MRS.W.PENSON.

SC6;87  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 16-NOV-1812
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;87
        SPEC MONDAY;BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER;BILL HEADED
             THEATRE-ROYAL,SHAKESPEARE SQUARE.

SC6;88  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 9-DEC-1812
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;88
        SPEC WEDNESDAY;G.A.OUT-MME.CATALINI;COMPANY INCLUDES-MESSRS.GRANT,
             SIDDONS, ARCHER,BROMLEY,DUFF,W.MURRAY,MRS.NICOL,MISS STANFIELD.

SC6;90  THEA LONDON,TH.R.,DRURY LANE
        DATE 20-DEC-1813
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;90
        SPEC MONDAY;"FIRST TIME AT THIS THEATRE";G.A.-MR.LEE LEWES,(SIR
             PERTINAX)FROM THE THEATRE ROYAL,GLASGOW."BEING HIS FIRST
             APPEARANCE IN LONDON."
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SC6;91  THEA SCARBOROUGH,UNKNOWN [A]
        DATE 19-JUL-1814
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;91
        SPEC TUESDAY;"NEVER ACTED HERE";BOX-OFFICE AND PRINTER-MR.MIEL AND
             "TODD, PRINTERS";COMPANY INCLUDES MESSRS GRANT,LANE,RICHARDS,
             STUART,CUFFLEY, GORDON,MESDAMES WHITE,CUFFLEY,MACNAMARA,MISS
             GRANT.

SC6;92  THEA SCARBOROUGH,THEATRE
        DATE 27-AUG-1814
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;92
        SPEC SATURDAY;SPECIAL OCCASION-PATRONAGE OF THE RIGHT HON. THE
             COUNTESS OF MANSFIELD;CO. LARGELY(ESPECIALLY WOMEN)THAT AT SC6;
             91;BOX-OFFICE AND PRINTER-MR.MIEL AND "WHITING,PRINTER,
             SCARBOROUGH."

SC6;93  THEA SOUTH SHIELDS,THEATRE
        DATE 27-DEC-1814
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;93
        SPEC TUESDAY;BENEFIT-MR.FAULKNER(EGERTON);"J.PAXTON,PRINTER."

SC6;94  THEA SUNDERLAND,THEATRE
        DATE 15-FEB-1815
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD/LORD OF THE ISLES(SEE SPEC)
        BILL SC6;94
        SPEC WEDNESDAY;COMPANY LARGELY THAT AT SC6;93;"J.GRAHAM,PRINTER";CATT
             INCLUDES A "MELO DRAME","FROM WALTER SCOTT'S LAST POEM" OF "LORD
             OF THE ISLES"

SC6;95  THEA DURHAM,THEATRE
        DATE 22-APR-1815
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;95
        SPEC SATURDAY;COMPANY LARGELY THAT AS SC6;93 AND 94;SPECIAL OCCASION
             "BY DESIRE OF MRS.BAKER";G.A.OUT-MR.GREEN(PIPER TO HER GRACE
             THE DUCHESS OF NORTHUMBERLAND");"PRINTED BY L.PENNINGTON,DURHAM."

SC6;96  THEA CORK,TH.R.,GEORGES-ST. [A]
        DATE 10-SEP-1800
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;96
        SPEC THURSDAY;"WM.SCRAGGS PRINTER,GEORGE'S-ST";G.A.-MR.H.JOHNSTON(SIR
             PERTINAX);COMPANY INCLUDES MESSRS.BARRY,CALCRAFT,CUNNINGHAM,
             HAMERTON,MRS.CHIPPENDALE,MISS HUDDART
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SC6;97  THEA DURHAM,THEATRE
        DATE 22-MAY-1815
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;97
        SPEC MONDAY;BENEFIT-MR.GRANT(SIR PERTINAX);"SECOND AND LAST TIME
             THIS SEASON";"WALKER,PRINTER,DURHAM";ANDREWS,REYMES,FAULKNER,
             GRANT COMPANY.

SC6;99  THEA LONDON,TH.R.,DRURY LANE
        DATE 1-JAN-1800
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/THE FALLS OF CLYDE(SEE SPEC)
        BILL SC6;99
        SPEC DATE QUERY MISSING;FLYER OR PART-BILL;PRINTER "J.TABBY,PRINTER,
             THEATRE ROYAL,DRURY LANE";"1ST TIME THIS SEASON";SIR PERTINAX BY
             MR.TERRY "1ST TIME AT THIS THEATRE";SUPP INCLUDES,2ND TIME IN
             SEASON "THE FALLS OF CLYDE."

SC6;100 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 29-AUG-1815
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;100
        SPEC TUESDAY;BENEFIT-MR.TERRY (SIR PERTINAX)"FOR THE FIRST TIME."

SC6;101 THEA SOUTH SHIELDS,UNKNOWN
        DATE 2-JAN-1816
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD/LORD OF THE ISLES(SEE SPEC)
        BILL SC6;101
        SPEC TUESDAY;BENEFIT-MR.NEVILLE(SIR PERTINAX)-BENEFIT INFO.
             SUPPLIES CITY; "J.PAXTON,PRINTER";SUPP IS "HISTORICAL PIECE" IN
             3 ACTS OF "THE LORD OF THE ISLES;OR, THE BATTLE OF BANNOCKBURN."

SC6;103 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 27-DEC-1816
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;103
        SPEC FRIDAY;

SC6;104 THEA SOUTH SHIELDS,THEATRE
        DATE 26-NOV-1816
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;104
        SPEC TUESDAY;"J.PAXTON,PRINTER."
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SC6;105 THEA UNKNOWN,TH.R.
        DATE 13-NOV-1818
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;105
        SPEC FRIDAY;BENEFIT-MR.VANDENHOFF(SIR PERTINAX);"PRINTED BY SMITH
             AND GALWAY, POOL LANE";COMPANY INCLUDES MESSRS.VANDENHOFF,COOPER,
             DAVIS,BASS,LOVEDAY, J.COOPER,MISS GRANT,MESDAMES RADCLIFFE AND
             VANDENHOFF.

SC6;106 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 9-MAR-1822
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;106
        SPEC SATURDAY;BENEFIT-MR.TERRY(? SIR PERTINAX).

SC6;107 THEA LONDON,TH.R.,DRURY LANE
        DATE 19-MAR-1822
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;107
        SPEC TUESDAY;REVIVAL;SIR PERTINAX BY MR.KEAN,HIS "SECOND APPEARANCE
             IN THAT CHARACTER."

SC6;108 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-JUN-1822
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;108
        SPEC SATURDAY;BENEFIT-MR.H.JOHNSTON(SIR PERTINAX);LAST NIGHT OF
             SEASON.

SC6;109 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 5-MAY-1823
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;109
        SPEC MONDAY;SHAVED/CUT BILL;BOX-OFFICE-MR.GARBUTT;BENEFIT-MR.
             DENHAM (SIR PERTINAX "FIRST APPEARANCE IN THAT CHARACTER");
             COMPANY INCLUDES MESSRS.MASON,DENHAM,CALCRAFT,PRITCHARD,DUFF,MRS
             EYRE,MRS.NICOL,MISS NICOL.

SC6;110 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 5-DEC-1823
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;110
        SPEC FRIDAY;REVIVAL
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SC6;111 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-MAR-1824
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;111
        SPEC WEDNESDAY;G.A.-MR.YOUNG(SIR PERTINAX)"FIRST APPEARANCE IN THAT
             CHARACTER IN THIS CITY."

SC6;112 THEA MARGATE,TH.R.
        DATE 10-SEP-1824
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/ALSO SEE SPEC-MARY STUART
        BILL SC6;112
        SPEC FRIDAY;G.A.-MISS MACAULY(LADY RODOLPHO LUMBERCOURT);SUPP
             INCLUDES "EXTRACTS FROM MISS MACAULY'S NEW DRAMATIC POEM...OF
             MARY STUART."

SC6;113 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 13-OCT-1824
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;113
        SPEC WEDNESDAY;

SC6;114 THEA UNKNOWN
        DATE 4-OCT-1826
        TYPE PLAY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/CRAMOND BRIG/ROB ROY/ABBOT(SEE SPEC)
        BILL SC6;114
        SPEC WEDNESDAY;G.A.-MR.MACKAY(SIR PERTINAX)"FIRST TIME"-HIS
             BENEFIT; G.A.OUT-MASTER BURKE;BILL IS FOR TUESDAY 3RD OCT;SUPP
             INCLUDES "FARCE" "NEVER ACTED HERE" OF "CRAMOND BRIG,OR THE GUDE
             MAN O'BALLANRIECH."[SIC].

SC6;115 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 30-APR-1827
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/ABBOT(SEE SPEC)
        BILL SC6;115
        SPEC MONDAY;BENEFIT-MR.MACKAY(SIR PERTINAX);SUPP INCLUDES
             "HISTORICAL MELODRAMA" IN 2 ACTS OF "MARY STUART,OR THE CASTLE
             OF LOCHLEVEN"-SEE HENDERSON WAVERLEY "ABBOT"

SC6;117 THEA BRISTOL,TH.R.
        DATE 10-MAY-1827
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;117
        SPEC THURSDAY;G.A.-MR.TERRY (SIR PERTINAX);"SOMERTON, PRINTER, 9,
             NARROW WINE-STREET".
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SC6;118 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 5-JAN-1828
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;118
        SPEC SATURDAY;

SC6;120 THEA LIVERPOOL,TH.R.
        DATE 25-JUL-1828
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;120
        SPEC FRIDAY;G.A.-MISS E.TREE (LADY R.LUMBERCOURT),MR.YOUNG (SIR
             PERTINAX); HIS BENEFIT;G.A. OUT-MISS A.TREE,MR.BLANCHARD;
             "MELLING AND CO.,PRINTERS, POOL-LANE";COMPANY INCLUDES MESSRS.
             SMITH, ELTON, RAYMOND, HAMMOND, ANDREW, PARRY, BARRETT

SC6;121 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 19-OCT-1831
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;121
        SPEC WEDNESDAY;REVIVAL "FIRST TIME THESE FOUR YEARS"

SC6;122 THEA BRISTOL,TH.R.
        DATE 17-FEB-1800
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/LADY OF THE LAKE (SEE SPEC)
        BILL SC6;122
        SPEC TUESDAY;DATE QUERY INCOMPLETE;"SOMERTON PRINTER";SUPP INCLUDES
             "LAST TIME THIS SEASON", THE "ROMANTIC MELODRAME" OF "THE LADY
             OF THE LAKE"

SC6;124 THEA BRISTOL,TH.R.
        DATE 23-MAR-1832
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;124
        SPEC FRIDAY;G.A.-MR.YOUNG ("FINAL ENGAGEMENT IN BRISTOL") AS SIR
             PERTINAX.

SC6;125 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 21-MAY-1832
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;125
        SPEC MONDAY;"LAST THREE NIGHTS OF MR.YOUNG'S APPEARANCE ON THE STAGE"
             (AS SIR PERTINAX).
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SC6;126 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 17-OCT-1840
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/CRAMOND BRIG (SEE SPEC)
        BILL SC6;126
        SPEC SATURDAY;G.A.-MR.MAYWOOD (SIR PERTINAX) ALSO ON "TUESDAY NEXT"
             AND CATT-AS "JOCK HOWIESON IN CRAMMOND [SIC] BRIG";G.A. OUT-
             MRS.FITZWILLIAM.

SC6;127 THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 1-JUN-1841
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;127
        SPEC TUESDAY;G.A.-MR.MAYWOOD (SIR PERTINAX);G.A. OUT-MLLE.CELESTE

SC6;128 THEA LONDON,TH.R.,SADLER'S WELLS
        DATE 7-JAN-1852
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        AUTH MACKLIN
        WORK THE MAN OF THE WORLD
        BILL SC6;128
        SPEC WEDNESDAY;DATE QUERY-YEAR SMUDGED "2" OR "8";MANAGEMENT OF MR.
             PHELPS; ALSO ON THURSDAY 8TH JANUARY.

SC6;129 THEA BRISTOL,TH.R.
        DATE 2-APR-1800
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;129
        SPEC FRIDAY;DATE QUERY INCOMPLETE;G.A.-MR.YOUNG (SIR PERTINAX);HIS
             BENEFIT; COMPANY INCLUDES MESSRS.BUTLER, SELBY, BRUNTON, MARTYN,
             BURTON, MISS GLIDDON, MRS.SELBY, MRS. SOUTHEY.

SC6;130 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 1-JAN-1800
        TYPE COMEDY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD/GUY MANNERING (SEE SPEC)
        BILL SC6;130
        SPEC FRIDAY;DATE QUERY-OMITTED;FLYER OR PART-BILL;BILL COVERS "THIS
             EVENING" (? TUESDAY) AND MR.SINCLAIR IN "OPERA" OF "GUY
             MANNERING", WEDNESDAY, THURSDAY, FRIDAY "MAN OF THE WORLD" AND
             "CLARI", AND SATURDAY "GUY MANNERING" AND "TIMOUR THE TARTAR"

SC6;131 THEA LONDON,ROYAL PRINCESS'S,OXFORD STREET
        DATE 15-JUN-1800
        TYPE PLAY
        MAIN THE MAN OF THE WORLD
        WORK THE MAN OF THE WORLD
        BILL SC6;131
        SPEC SATURDAY;DATE QUERY INCOMPLETE;WEEK-LONG BILL.
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SC6;132 THEA MANCHESTER,TH.R.
DATE 14-JAN-1841
TYPE COMEDY
MAIN THE MAN OF THE WORLD
AUTH MACKLIN
WORK THE MAN OF THE WORLD
BILL SC6;132
SPEC THURSDAY;"T.WILKINSON, PRINTER, RIDGEFIELD";AS "RECIEVED ON TUESDAY EVENING";G.A.-MR.MAYWOOD (SIR PERTINAX);G.A. OUT-MR. BALLS.

SC6;133 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 14-APR-1800
TYPE COMEDY
ACTS 5
MAIN THE MAN OF THE WORLD
AUTH MACKLIN
WORK THE MAN OF THE WORLD
BILL SC6;133
SPEC WEDNESDAY;DATE QUERY INCOMPLETE;ALSO ON THURSDAY 15TH;G.A.-MR. PHELPS (SIR PERTINAX);COMPANY INCLUDES-MESSRS.HOWARD, J. MASTERS, H.SAKER, R.PILLANS, MISS RHODES, MISS SAKER, MISS ATKINS.

SC6;134 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 1-DEC-1800
TYPE COMEDY
MAIN THE MAN OF THE WORLD
AUTH MACKLIN
WORK THE MAN OF THE WORLD
BILL SC6;134
SPEC THURSDAY;DATE QUERY INCOMPLETE;G.A.-MR.TALBOT (SIR PERTINAX); COMPANY INCLUDES MESSRS.J.EDWARDS, J.ARCHER, NEVILLE, H.SAKER, R. PILLANS, MISS M. RHODES, MISS M.SAKER;"DISTINGUISHED TRAGEDIAN" (MR.TALBOT)-SEE ALSO SC6;135.

SC6;135 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-DEC-1865
TYPE COMEDY
MAIN THE MAN OF THE WORLD
WORK THE MAN OF THE WORLD
BILL SC6;135
SPEC WEDNESDAY;G.A.-MR.H.TALBOT (SIR PERTINAX) "NEW TRAGEDIAN";BILL ALSO COVERS THURSDAY 21ST;COMPANY INCLUDES MESSRS.H.COURTE, ODELL, R.P. SHERIDAN, T.ROBINSON, MISS F.HUNT, MISS E.STELLA, MRS.ATKINS, MISS E.VERNON

SC6;139 THEA CHESTER,TH.R.
DATE 1-MAY-1837
TYPE FARCE
SUPP MARIAN RAMSAY;OR, TURN OUT
WORK MARIAN RAMSAY;OR, TURN OUT
BILL SC6;139
SPEC MONDAY;G.A.-MR.HOSKINS (FORAGE), MRS.WAYLETT (MARIAN RAMSAY); REVIVAL "NOT ACTED HERE FOR MANY YEARS";THEATRE OPEN DURING THE RACE WEEK;SPECIAL OCCASION-PATRONAGE OF "JOHN JERVIS, ESQ.M.P. FOR THE CITY OF CHESTER."

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SC6;143 THEA LONDON,THEATRE,TOTTENHAM ST.
        DATE 15-MAY-1830
        TYPE MELODRAMATIC ENTERTAINMENT
        SUPP MARY GRAHAM
        WORK MARY GRAHAM/GUY MANNERING (SEE SPEC)
        BILL SC6;143
        SPEC SATURDAY;"ENTIRELY NEW";SUPP INCLUDES 2 ACT MUSICAL
             ENTERTAINMENT FOUNDED ON THE "OPERA" OF "GUY MANNERING";
             COMPRESSED.

SC6;149 THEA ABERDEEN,TH.R. [SCOTLAND]
        DATE 28-NOV-1821
        TYPE MELO-DRAMA
        SUPP MEG MURNOCK, THE MOUNTAIN HAG! OR, THE FATAL GLEN OF LORIN
        WORK MEG MURNOCK, THE MOUNTAIN HAG
        BILL SC6;149
        SPEC WEDNESDAY;"FOR THE LAST TIME";COMPANY INCLUDES-MESSRS.
             MITCHELL, MARSHALL,HUNT, WILLIAMS, MISS RYDER AND MISS M.RYDER,
             MASTER W.RYDER, MRS.HARGRAVE, MISS HARGRAVE, MRS.GARTHWAITE.

SC6;150 THEA SHEFFIELD,THEATRE
        DATE 17-DEC-1800
        TYPE MELO-DRAME
        SUPP MEG MURNOCH, OR THE MOUNTAIN HAG
        WORK MEG MURNOCH, OR THE MOUNTAIN HAG
        BILL SC6;150
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;POSSIBLE CITY AND THEATRE QUERY
           -SHAVED BILL "H.A.BACON, PRINTER, SHEFFIELD";TICKET NIGHT;
             COMPANY INCLUDES MESSRS. HENDERSON, WILTON, HAINES, COURTNEY,
             BLAND, MESDAMES CLEAVER, PERCY, HAINES, MISS CLEAVER.

SC6;151 THEA SHEFFIELD,THEATRE
        DATE 2-JAN-1827
        TYPE MELO-DRAMA
        SUPP MEG MURNOCH
        WORK MEG MURNOCH, OR THE MOUNTAIN HAG
        BILL SC6;151
        SPEC TUESDAY;"H.A.BACON, PRINTER, SHEFFIELD.";COMPANY INCLUDES MESSRS.
             BARRATT, MASON, MUDE, NEVILLE, DE CAMP, JONES, HAYES, MISSES M.
             AND E. SCRUTON, MISSSCHOLEY, MISS ROCK.

SC6;152 THEA BRISTOL,TH.R.
        DATE 15-MAY-1827
        TYPE MELO-DRAMATIC ENTERTAINMENT
        SUPP MEG MURNOCH. THE MOUNTAIN HAG;OR, THE FATAL GLEN OF LORIN
        WORK MEG MURNOCH, THE MOUNTAIN HAG
        BILL SC6;152
        SPEC TUESDAY

SC6;153 THEA LEICESTER,THEATRE
        DATE 23-NOV-1827
        TYPE ROMANTIC DRAMA
        ACTS 2
        SUPP MEG MURNOCH;OR, THE MOUNTAIN HAG!!
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;153
        SPEC FRIDAY;BENEFIT-MR.SIMPSON (MEG MURNOCH);CROSS-DRESSING;
             "CHAMBERLAIN, PRINTER, EAST-GATES."
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SC6;154 THEA MANCHESTER,ROYAL MINOR THEATRE,SPRING GARDENS
        DATE 24-JUL-1830
        TYPE DRAMA
        SUPP MEG MURNOCH;OR, THE MOUNTAIN HAG
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;154
        SPEC SATURDAY;"ROYAL MINOR PRESS, SPRING GARDENS, MANCHESTER."

SC6;155 THEA BRISTOL,TH.R.
        DATE 27-FEB-1832
        TYPE MELO-DRAME
        SUPP MEG MURNOCH;OR, THE FATAL GLEN
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;155
        SPEC MONDAY

SC6;156 THEA DRAYTON,THEATRE
        DATE 29-MAY-1837
        TYPE ROMANTIC MELO-DRAMA
        MAIN MEG MURNOCH, THE MOUNTAIN HAG;OR, THE FATAL GLEN OF LORIN
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;156
        SPEC MONDAY;BENEFIT-MR.-MRS.PHILLIPS (ANDREWS AND MADALINE);
             "NEVER ACTED HERE";"J.PROCTER, PRINTER, DRAYTON."

SC6;157 THEA BRIDGNORTH,NEW THEATRE
        DATE 22-DEC-1838
        TYPE ROMANTIC MELO-DRAMA
        SUPP MEG MURNOCH, THE MOUNTAIN HAG;OR, THE FATAL GLEN OF LORIN
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;157
        SPEC SATURDAY;

SC6;158 THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 9-AUG-1844
        TYPE NATIONAL MELO-DRAMA
        ACTS 2
        SUPP MEG MURNOCH!!
        WORK MEG MURNOCH;OR, THE MOUNTAIN HAG
        BILL SC6;158
        SPEC FRIDAY;

SC6;161 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 5-DEC-1812
        TYPE SCOTCH BALLET PANTOMIME
        SUPP MORA'S LOVE, OR THE ENCHANTED HARP
        AUTH SEE SPEC
        WORK MORA'S LOVE, OR THE ENCHANTED HARP
        BILL SC6;161
        SPEC SATURDAY;"FOUNDED ON THE POEM OF THE HARP, BY HECTOR MACNEIL,
             ESQ. AND COMPOSED BY MR.J.H.D'EGVILLE, OF THE OPERA HOUSE";G.A.
           -MR.NOBLE AND MISS LUPPINO (DANCERS-PRINCIPAL CHARACTERS);
             BOX-OFFICE, MR.GARBUTT; PRINTER, MR.MCMASTER
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SC7;3   THEA LONDON,PRINCESS'S
        DATE 26-JUN-1800
        TYPE FARCE
        SUPP MY HEART'S IN THE HIGHLANDS
        WORK MY HEART'S IN THE HIGHLANDS
        BILL SC7;3
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;RUN-ALSO ON THURS.27TH,FRID.
             28TH AND SATURDAY 29TH;G.A. OUT-MR.FECHTER.

SC7;8   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 20-OCT-1791
        TYPE BALLET PANTOMIME
        SUPP OFCAR AND MALVINA;OR, THE HALL OF FINGAL
        WORK OSCAR AND MALVINA (ETC.)
        BILL SC7;8
        SPEC THURSDAY;"FIRST TIME";"TAKEN FROM OSSIAN";NEW MUSIC;NEW SCENERY,
             COSTUMES,ETC..

SC7;9   THEA LONDON,TH.R.,COVENT GARDEN
        DATE 28-NOV-1791
        TYPE BALLET PANTOMIME
        SUPP OSCAR AND MALVINA;OR, THE HALL OF FINGAL
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;9
        SPEC MONDAY;"FOR THE 15TH TIME";"TAKEN FROM OSSIAN."

SC7;10  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 11-MAR-1800
        TYPE BALLET PANTOMIME
        SUPP OSCAR AND MALVINA;OR, THE HALL OF FINGAL
        COMP SEE SPEC.
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;10
        SPEC TUESDAY;"TAKEN FROM OSSIAN(COMPOSED BY MR.BYRN)";"OVERTURE BY MR.
             REEVE."

SC7;11  THEA UNKNOWN
        DATE 1-JUL-1800
        TYPE SERIOUS PANTOMIME
        SUPP OSCAR-MALVINA
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;11
        SPEC BENEFIT-MISS SMITHSON;DATE QUERY INCOMPLETE,NO DAY OR YEAR;
             COMPANY INCLUDES MESSRS.W.FARREN,YOUNGER,C.CONNOR,FARREN,FULTON,
             MESDAMES WILLIAMS, JOHNSON,STEWART,MISS SMITHSON,MISS NORTON(AS
             "OSCAR");CROSS-DRESSING

SC7;12  THEA UNKNOWN
        DATE 3-OCT-1808
        TYPE SCOTCH BALLET PANTOMIME
        SUPP OSCAR-MALVINA;OR, THE HALL OF FINGAL
        WORK OSCAR-MALVINA(ETC.)
        BILL SC7;12
        SPEC MONDAY;BOX OFFICE-MR.ROBERTS;PRINTER POSSIBLY,"MESSRS.E. AND W.
             SMITH, POOL LANE";BENEFIT-MR.RAE(OSCAR);COMPANY INCLUDES
             MESSRS.TERRY,RAE, JONES,MACKLIN,HOLLINGSWORTH,MESDAMES GLOVER,
             TURPIN,SMITH(JENNY AND MOGGY, WITH THE DUET,"O EVER IN MY BOSOM
             LIVE.")
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SC7;13 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 10-MAY-1809
TYPE GRAND HEROIC BALLET OF ACTION
SUPP OSCAR AND MALVINA
WORK OSCAR AND MALVINA(ETC.)/THE GENTLE SHEPHERD(SEE SPEC)
BILL SC7;13
SPEC WEDNESDAY;PRINTER-R.MCMASTER;BENEFIT-MISSES MARTYR(SHEPHERDESSES) AND CHARTERIS;SUPP INCLUDES "COMPRESSED INTO ONE ACT";"PASTORAL" OF "THE GENTLE SHEPHERD";CROSS-DRESSING, MISS NORTON AS "OSCAR"-SEE SC7;11; DIRECTION OF MR.VINING.

SC7;14 THEA UNKNOWN
DATE 30-OCT-1809
TYPE SCOTCH BALLET PANTOMIME
SUPP OSCAR AND MALVINA;OR, THE HALL OF FINGAL
WORK OSCAR AND MALVINA(ETC.)
BILL SC7;14
SPEC MONDAY;G.A.OUT-MRS.GLOVER;BENEFIT-MISS GRANT(MALVINA);"FIRST AND ONLY TIME THIS SEASON";COMPANY INCLUDES MESSRS.RAE, HOLLINGSWORTH,JONES,ROMER, TERRY,RAE,TAYLEURE,MRS.TURPIN,MRS. GRANT,(MR.D'ARCY AND MRS.TURPIN AS JOCKEY AND JENNY,WITH THE DUET OF "O EVER IN MY BOSOM LIVE.")

SC7;16 THEA UNKNOWN,TH.R.
DATE 9-NOV-1809
TYPE SCOTCH BALLET PANTOMIME
SUPP OSCAR-MALVINA;OR, THE HALL OF FINGAL
WORK OSCAR AND MALVINA(ETC.)
BILL SC7;16
SPEC THURSDAY;CAST OF "OSCAR-MALVINA",ETC. AS AT SC7;14;BENEFIT-MR.HOLLINGSWORTH;G.A. OUT-MRS.GLOVER;PRINTERS POSSIBLY "SMITHS',POOL-LANE."

SC7;17 THEA UNKNOWN,TH.R.
DATE 24-OCT-1810
TYPE PANTOMIME
SUPP OSCAR-MALVINA,OR, THE HALL OF FINGAL
WORK OSCAR-MALVINA(ETC.)
BILL SC7;17
SPEC WEDNESDAY;G.A.OUT-MISS NORTON;BENEFIT-MR.HOWELL(MORVAN)-MR. PARNELL; BOX OFFICE-MR.ROBERS(?ROBERTS);PRINTERS "EGERTON SMITH AND CO.,... POOL-LANE";COMPANY INCLUDES MESSRS.RAE,POWELL, ROMER,TAYLEURE,ANDREWS,HOWELL;WOODWARD,KERR,MR.DARCY(JOCKEY),MRS. GARRICK(JENNY),MRS.TAYLEURE.

SC7;18 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
DATE 9-MAR-1811
TYPE GRAND NATIONAL PANTOMIME
SUPP OSCAR AND MALVINA,OR, THE HALLS OF FINGAL
WORK OSCAR AND MALVINA(ETC.)
BILL SC7;18
SPEC SATURDAY;BENEFIT-MRS.H.SIDDONS;BOX-OFFICE AND PRINTER-GARBUTT AND MCMASTER;"FOUNDED ON THE TRADITIONARY[SIC]POEMS OF THE COUNTRY";COMPANY INCLUDES MESSRS.TERRY,W.MURRAY,SIDDONS, BERRY,MASON.

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SC7;19  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-SEP-1811
        TYPE GRAND NATIONAL PANTOMIME
        SUPP OSCAR-MALVINA,OR, THE HALL OF FINGAL
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;19
        SPEC G.A.-MR.JOHN DAVIS AND HORSES(FOR THE "STORMING OF CARROL'S
             CAMP"); BOX-OFFICE-MR.GARBUTT;PRINTER-MR.MCMASTER.

SC7;20  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 17-NOV-1814
        TYPE GRAND NATIONAL PANTOMIME
        ACTS 2
        SUPP OSCAR-MALVINA, OR THE HALL OF FINGAL
        WORK OSCAR AND MALVINA(ETC.)/DONALD MACINTOSH(SEE SPEC)
        BILL SC7;20
        SPEC THURSDAY;REVIVAL "NOT ACTED FOR SOME YEARS";SUPP INCLUDES "COMIC
             INTERLUDE"OF "DONALD MACINTOSH'S TRAVELS";"FROM THE POEMS OF
             OSSIAN";COMPANY INCLUDES MESSRS.SIDDONS,DUFF,ARCHER,CHIPPENDALE,
             TRUEMAN,W.WEST,MRS.W.PENSON, MR.W.MURRAY.

SC7;21  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 6-FEB-1815
        TYPE GRAND NATIONAL PANTOMIME
        SUPP OSCAR-MALVINA
        WORK OSCAR AND MALVINA(ETC.)/THE FAMILY LEGEND(SEE SPEC)
        BILL SC7;21
        SPEC MONDAY;CATT TEXT IDENTIFIES CITY;MAIN IS,"FIRST TIME THIS
             SEASON", "GRAND NATIONAL TRAGEDY" OF "THE FAMILY LEGEND."

SC7;22  THEA DUBLIN,TH.R.
        DATE 22-NOV-1816
        TYPE GRAND SERIOUS PANTOMIME
        SUPP OSCAR-MALVINA
        WORK OSCAR-MALVINA(ETC.)
        BILL SC7;22
        SPEC FRIDAY;BOX-OFFICE-MR.LOWTHER;CATT TEXT IDENTIFIES CITY.

SC7;23  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 20-DEC-1816
        TYPE NATIONAL BALLET OF ACTION
        SUPP OSCAR AND MALVINA
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;23
        SPEC FRIDAY;"FOUNDED ON THE TRADITIONARY POEMS OF THE COUNTRY";
             "DUNCAN" AND "JENNY" SING "YE BANKS AND BRAES"

SC7;25  THEA NORTH SHIELDS,THEATRE
        DATE 8-JAN-1817
        TYPE GRAND HISTORICAL PANTOMIME
        SUPP OSCAR-MALVINA OR, THE HALL OF FINGAL
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;25
        SPEC WEDNESDAY;BENEFIT-MR.LEE(OSCAR);"T.APPLEBY"-PRINTER;PLOT
             SUMMARY SLIGHTLY VARIED IN THAT MALVINA DOESN'T APPEAR TO MURDER
             CARROL.
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SC7;26  THEA MARGATE,TH.R.
        DATE 4-OCT-1824
        TYPE PANTOMIME
        MAIN OSCAR-MALVINA,OR, THE BLOOD HOUNDS
        WORK OSCAR AND MALVINA(ETC.)
        BILL SC7;26
        SPEC MONDAY;G.A.-MR.H.SIMPSON(CARROL)AND HIS DOGS;PLOT SUMMARY SAME
             AS AT SC7;25-DOESN'T MENTION DOGS;(JENNY-MISS WELLS,MAGGIE-
             MISS MERCER).

SC7;31  THEA LONDON,NEW TH.R.,ENGLISH OPERA HOUSE
        DATE 16-OCT-1834
        TYPE GRAND OPERA
        MAIN THE MOUNTAIN SYLPH
        WORK THE MOUNTAIN SYLPH(SEE ALSO SC6;72)
        BILL SC7;31
        SPEC THURSDAY;"FORTY-THIRD TIME";OVERTURE AND MUSIC BY MR.JOHN
             BARNETT; NEW SCENERY,ETC..

SC7;33  THEA LONDON,NEW TH.R.,ENGLISH OPERA HOUSE
        DATE 29-SEP-1836
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP MR.JOHN BARNETT
        WORK THE MOUNTAIN SYLPH/GABERLUNZIE MAN(SEE SPEC)
        BILL SC7;33
        SPEC THURSDAY;G.A.-MR.WILSON(DONALD),MISS SHIRREFF(EOLIA);SUPP
             INCLUDES "FOURTH TIME","SCOTTISH OPERATIC ENTERTAINMENT" OF "THE
             GABERLUNZIE MAN"-MR.WILSON(THE GABERLUNZIE MAN),MISS
             SHIRREFF(LILIAN)

SC7;34  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 24-OCT-1836
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP MR.J.BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC7;34
        SPEC MONDAY;

SC7;35  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 21-JAN-1837
        TYPE GRAND LEGENDARY OPERA
        ACTS 3
        MAIN THE MOUNTAIN SYLPH,OR THE WIZARD OF THE GLEN
        COMP JOHN BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC7;35
        SPEC SATURDAY;"FIRST TIME IN THIS CITY."

SC7;36  THEA LONDON,TH.R.,DRURY LANE
        DATE 28-JAN-1837
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP MR.J.BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC7;36
        SPEC SATURDAY;"FIRST TIME AT THIS THEATRE";G.A.-MR.H.PHILLIPS
             (HELA); G.A. OUT-MLLE.DUVERNAY (DANCER);HER BENEFIT
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SC7;37  THEA LONDON,TH.R.,ST. JAMES'S
        DATE 19-NOV-1839
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC7;37
        SPEC TUESDAY;G.A. OUT-MLLE.P.GUICHARD,MONS.SILVAIN (DANCERS)

SC7;38  THEA LONDON,TH.R.,DRURY LANE
        DATE 26-FEB-1840
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        COMP BARNETT
        WORK THE MOUNTAIN SYLPH
        BILL SC7;38
        SPEC WEDNESDAY;SPECIAL OCCASION "BY COMMAND OF HER MAJESTY."

SC7;39  THEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
        DATE 15-AUG-1846
        TYPE OPERA
        MAIN THE MOUNTAIN SYLPH
        WORK THE MOUNTAIN SYLPH/THE HIGHLAND WIDOW (SEE SPEC)
        BILL SC7;39
        SPEC FRIDAY;ALSO ON SATURDAY 16TH;WEEK-LONG BILL;SUPP EVERY EVENING
             INCLUDES A "MELO-DRAMA", 2 ACTS, "MILITARY PUNISHMENT, OR THE
             FATE OF THE WIDOW'S SON"-SEE HENDERSON WAVERLEY "THE HIGHLAND
             WIDOW".

SC7;43  THEA LONDON,ROYAL COBURG THEATRE
        DATE 21-JUN-1824
        TYPE MELO-DRAMATIC-PANTOMIMIC SPECTACLE
        MAIN MUNGO PARKE OR,THE SOURCE OF THE NILE!
        WORK MUNGO PARK
        BILL SC7;43
        SPEC MONDAY;RUN "AND DURING THE WEEK";FIRST NIGHT.

SC7;45  THEA LONDON,ROYAL LYCEUM THEATRE
        DATE 6-MAR-1843
        TYPE MELO-DRAMATIC BURLETTA
        ACTS 3
        MAIN MUNGO PARK! OR, THE ARABS OF THE NIGER
        WORK MUNGO PARK
        BILL SC7;45
        SPEC MONDAY;RUN "AND DURING THE WEEK";G.A. OUT-MLLE C.LEROUX;
             BENEFIT-MR.J.L.NORTH (EQUESTRIAN);LESSEE-MR.VAN AMBURGH.

SC7;46  THEA MANCHESTER,ROYAL MINOR THEATRE
        DATE 30-NOV-1830
        TYPE PIECE
        MAIN MUNGO PARKE,OR THE FALLS OF THE GREAT NIGER
        WORK MUNGO PARK
        BILL SC7;46
        SPEC TUESDAY;G.A.-MONS.LE CLECRQ [SIC] (MANGE),MISS BURNETT
             (OSIOARADU), MASTER FRAMPTON (DAMO)
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SC7;47  THEA MANCHESTER,TH.R.
        DATE 28-JAN-1841
        TYPE DRAMA
        ACTS 3
        MAIN MUNGO PARK;OR, THE ARAB OF THE NIGER
        WORK MUNGO PARK
        BILL SC7;47
        SPEC THURSDAY;G.A.-VAN AMBURGH.

SC7;48  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 6-NOV-1848
        TYPE DRAMA
        ACTS 3
        MAIN MUNGO PARK,OR THE ARAB OF THE NIGER
        WORK MUNGO PARK
        BILL SC7;48
        SPEC MONDAY;REVIVAL "FIRST TIME THESE EIGHT YEARS";G.A.-VAN AMBURGH.

SC7;51  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 13-MAY-1828
        TYPE GRAND NATIONAL MELO-DRAMA
        MAIN PAUL JONES,THE PIRATE,OR SCOTLAND IN OLDEN TIME
        WORK PAUL JONES (ETC.)/BATTLE FOR THE INCH OF PERTH (SEE SPEC)
        BILL SC7;51
        SPEC TUESDAY;"FIRST TIME IN SCOTLAND";G.A.-MR.NORMAN (PAUL JONES
             "AS ORIGINALLY ACTED BY HIM AT LIVERPOOL");G.A. OUT MLLE.ROSIER
             (DANCER) ;SUPP INCLUDES "NATIONAL MELO-DRAMA" OF "THE BATTLE OF
             THE INCH OF PERTH;OR, FOR MY AIN HAND" SEE HENDERSON WAVERLEY
             "FAIR MAID OF PERTH"-ALIEN.

SC7;55  THEA LONDON,SANS PAREIL THEATRE,STRAND
        DATE 16-JUL-1810
        TYPE SCOTCH SPECTACLE
        MAIN PERCY AND GENOURA OR,EDINBURGH CASTLE
        AUTH MR.HOLLAND (SEE SPEC)
        COMP MR.RYALL
        WORK PERCY AND GENOURA OR,EDINBURGH CASTLE
        BILL SC7;55
        SPEC MONDAY;ALSO CALLED "CALEDONIAN SPECTACLE";"WRITTEN BY MR.HOLLAND
             (HINDOO) AND GOT UP BY MR.BOLOGNA JUN. (GOFREDO)";RUN "AND
             DURING THE WEEK."

SC7;60  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 19-OCT-1846
        TYPE COMEDY
        ACTS 3
        MAIN QUEEN MARY'S BOWER
        AUTH J.R.PLANCHE
        WORK QUEEN MARY'S BOWER
        BILL SC7;60
        SPEC MONDAY;"EIGHTH TIME";RUN "EVERY EVENING UNTIL FURTHER NOTICE";
             "FOUNDED ON "LES MOUSQUETAIRES DE LA REINE".";
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SC7;61  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 16-DEC-1846
        TYPE DRAMA
        ACTS 3
        MAIN QUEEN MARY'S BOWER
        AUTH PLANCHE
        WORK QUEEN MARY'S BOWER
        BILL SC7;61
        SPEC WEDNESDAY;"FIRST TIME IN THIS CITY";G.A.-MR.MACKAY (LAIRD OF
             KILLIECRANKIE);OVERTURE TO BOILDIEU'S "LA DAME BLANCHE"-SEE
             ALSO HENDERSON WAVERLEY "THE ABBOT";FAVOURITE MUSIC.

SC7;62  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-MAY-1847
        TYPE DRAMA
        ACTS 3
        MAIN QUEEN MARY'S BOWER
        AUTH PLANCHE
        WORK QUEEN MARY'S BOWER/HEART OF MID-LOTHIAN/LEGEND OF MONTROSE (SEE
             SPEC)
        BILL SC7;62
        SPEC FRIDAY;G.A.-MR.MACKAY (LAIRD OF KILLIECRANKIE AND DUMBIEDYKES);
             HIS BENEFIT;SUPP INCLUDES BISHOP'S OVERTURE TO "THE LEGEND OF
             MONTROSE"; FAVOURITE MUSIC;AND "NATIONAL DRAMA", 3 ACTS, "THE
             HEART OF MID-LOTHIAN, OR, THE LILY OF ST.LEONARDS";"LAST NIGHT
             THIS SEASON OF THE FAVOURITE NATIONAL DRAMAS" ETC..

SC7;66  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 13-APR-1857
        TYPE FARCE
        SUPP THE QUEENSBERRY FETE,OR WHO'S YOUR FRIEND
        AUTH PLANCHE
        WORK THE QUEENSBERRY FETE
        BILL SC7;66
        SPEC MONDAY;G.A.-MR.BENJAMIN WEBSTER (GILES FAIRLAND);"RUN OF 180
             NIGHTS AT THE THEATRE-ROYAL,HAYMARKET";G.A.-MISS LANDON
             (COUNTESS ROSEDALE); G.A. OUT-MISS H.SIMS,MISS ROSINA WRIGHT
             (DANCER).

SC7;69  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 24-APR-1809
        TYPE PANTOMIME
        SUPP RED ROY;OR,OSWYN AND HELEN
        WORK RED ROY;OR,OSWYN AND HELEN
        BILL SC7;69
        SPEC MONDAY;BENEFIT-MR.(RONALD)-MRS.DALTON;CROSS-DRESSING (MISS
             ROCK AS OSCAR);"R.MCMASTER,PRINTER";COMPANY INCLUDES MESSRS.
             EVATT,SOWERBY, ARCHER, JONES,DALTON,TRUEMAN,BERRY,POWER,MRS.
             NICOL,MRS.CHARTERIS,MISS NORTON, MRS. BERRY.

SC7;70  THEA GOSPORT,THEATRE
        DATE 4-NOV-1811
        TYPE SERIOUS PANTOMIME
        SUPP RED ROY OR,OSWYN AND HELEN
        WORK RED ROY OR,OSWYN AND HELEN
        BILL SC7;70
        SPEC MONDAY;BENEFIT-MR.DALTON (MRS.DALTON PLAYS "HELEN");"LEGG,
             PRINTER, GOSPORT";"NEVER PERFORMED HERE";BILL HAS A BRIEF
             EXPLANATION OF WHO "RED ROY" WAS.
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SC7;73  THEA LONDON,TH.R.,DRURY LANE
        DATE 22-FEB-1832
        TYPE DOMESTIC DRAMA
        MAIN THE RENT DAY
        WORK THE RENT DAY
        BILL SC7;73
        SPEC WEDNESDAY;"13TH TIME";"IN THE COURSE OF WHICH WILL BE REALIZED...
             "-REFERS TO WILKIE'S CELEBRATED PICTURE WITH THE SAME TITLE.

SC7;74  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 30-AUG-1832
        TYPE DOMESTIC DRAMA
        MAIN THE RENT DAY
        WORK THE RENT DAY
        BILL SC7;74
        SPEC THURSDAY;"IN WHICH WILL BE REALIZED..."-SEE SC7;73

SC7;78  THEA NEWCASTLE UPON TYNE,TH.R.
        DATE 27-JAN-1800
        TYPE SCOTCH OPERA
        MAIN THE RIVAL CLANS! OR, THE ROYAL BLUE GOWN
        AUTH MR.H.DEVAL
        COMP MR.H.DEVAL
        WORK THE RIVAL CLANS, OR, THE ROYAL BLUE GOWN
        BILL SC7;78
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;MR.H.DEVAL IS MUSICAL DIRECTOR
             AND COMPOSER;"FIRST NIGHT";FIRST PRODUCTION;SUPP INCLUDES
             BISHOP'S OVERTURE TO "GUY MANNERING";FAVOURITE MUSIC;"PRINTED BY
             M.BENSON,8 DEAN STREET."

SC7;84  THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 18-SEP-1854
        TYPE SCOTCH DRAMA
        SUPP ROBERT BRUCE OR, THE BATTTLE [SIC] OF BANNOCKBURN
        WORK ROBERT BRUCE;OR, THE BATTLE OF BANNOCKBURN
        BILL SC7;84
        SPEC MONDAY;ALSO ON TUES., THURS. AND SAT.;LESSEE-ELIZA VINCENT;CAST
             OF CHARACTERS INCLUDES "WALTER ROSS."

SC7;91  THEA LONDON,NEW STRAND THEATRE
        DATE 4-APR-1842
        TYPE BURLETTA
        ACTS 2
        MAIN ROBERT BURNS
        AUTH MARK LEMON
        WORK ROBERT BURNS
        BILL SC7;91
        SPEC MONDAY;RUN "AND DURING THE WEEK";FIRST PRODUCTION.

SC7;92  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 20-AUG-1844
        TYPE DOMESTIC DRAMA
        ACTS 2
        SUPP ROBERT BURNS
        WORK ROBERT BURNS
        BILL SC7;92
        SPEC TUESDAY;"SIXTH TIME IN THIS CITY";BILL INDICATES USE OF BURNS'
             RELICS ONSTAGE, "THE BED ON THE RIGHT IS THE ONE IN WHICH BURNS
             WAS BORN."
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SC7;93  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-MAY-1854
        TYPE NATIONAL DRAMA
        SUPP ROBERT BURNS
        WORK ROBERT BURNS
        BILL SC7;93
        SPEC FRIDAY;BENEFIT-MR.MORTIMER (ROBERT BURNS).

SC7;97  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 23-MAY-1825
        TYPE NATIONAL OPERATIC ROMANCE
        MAIN THE ROSE OF ETTRICK VALE, OR THE BRIDAL OF THE BORDERS
        COMP MR.DEWAR
        WORK THE ROSE OF ETTRICK VALE (ETC.)/LEGEND OF MONTROSE (SEE SPEC)
        BILL SC7;97
        SPEC MONDAY;BENEFIT-MR.LYNCH (GUY O'TH'GAP);"BY PERMISSION, AND
             FIRST TIME IN ANY THEATRE";SUPP INCLUDES "NATIONAL AND
             MELO-DRAMATIC ENTERTAINMENT" IN 3 ACTS OF "MONTROSE"-SEE
             HENDERSON WAVERLEY "LEGEND OF MONTROSE."

SC7;98  THEA WORCESTER,TH.R.
        DATE 13-NOV-1843
        TYPE ROMANTIC LEGENDARY DRAMA
        SUPP THE ROSE OF ETTRICK VALE, OR THE BRIDAL OF THE BORDERS
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;98
        SPEC MONDAY;BENEFIT-MR.J.W.BENSON (WANDERING STEENIE)-POSSIBLE
             QUERY BILL CHANGED EXTENSIVELY IN INK FOR THIS PIECE, MR.BRUCE
             NORTON IS INKED IN FOR "STEENIE";LAST NIGHT OF THE SEASON;
             "FOUNDED ON THE CUSTOMS OF THE SCOTTISH BORDER."

SC7;99  THEA WOLVERHAMPTON,THEATRE
        DATE 23-OCT-1846
        TYPE ROMANTIC LEGENDARY DRAMA
        SUPP THE ROSE OF ETTRICK VALE OR THE BRIDAL OF THE BORDERS
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;99
        SPEC FRIDAY;BENEFIT-MR.J.W.BENSON (WANDERING STEENIE);PATRONAGE OF
             THE SECRETARY, COMMITTEE AND GENTLEMEN OF THE WOLVERHAMPTON
             CRICKET CLUB; "FOUNDED ON THE CUSTOMS OF THE SCOTTISH BORDER."

SC7;100 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-APR-1850
        TYPE NATIONAL MELO-DRAMA
        SUPP THE ROSE OF ETTRICK VALE
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;100
        SPEC MONDAY;G.A.-MR.POWRIE "POPULAR YOUNG TRAGEDIAN" (STEENIE);
             REVIVAL

SC7;101 THEA LEEDS,PRINCESS'S THEATRE,KING CHARLES' CROFT
        DATE 15-FEB-1856
        TYPE DRAMA
        SUPP THE ROSE OF ETTRICK VALE! OR, THE BRIDAL OF THE BORDER
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;101
        SPEC FRIDAY;G.A. OUT-MR.IRA ALDRIDGE;DATE QUERY INCOMPLETE-INKED
             NOTE IDENTIFIES YEAR.
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SC7;103 THEA LEEDS,PRINCESS'S THEATRE,KING CHARLES' CROFT
        DATE 11-MAR-1856
        TYPE DRAMA
        SUPP THE ROSE OF ETTERICK [SIC] VALE!
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;103
        SPEC TUESDAY;

SC7;104 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 10-MAY-1856
        TYPE NATIONAL DRAMA
        MAIN THE ROSE OF ETTRICK VALE!
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;104
        SPEC SATURDAY;POSSIBLE QUERY MAIN OR SUPP;G.A.-MR.JAMES MORTIMER
             (STEENIE).

SC7;105 THEA EDINBURGH,QUEEN'S THEATRE-OPERA HOUSE [SCOTLAND]
        DATE 21-FEB-1857
        TYPE SCOTTISH DRAMA
        MAIN THE ROSE OF ETTRICK VALE OR THE MINDLESS ROVER
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;105
        SPEC SATURDAY;POSSIBLE QUERY MAIN OR SUPP;BILL ALSO COVERS FRIDAY
             20TH;G.A.-MR.GEORGE WEBSTER (POPULAR SCOTTISH COMEDIAN) AS
             "STEENIE"

SC7;106 THEA TREDEGAR,HORD'S THEATRICAL TENT,RED LION SQUARE
        DATE 7-SEP-1858
        TYPE SCOTTISH DRAMA
        MAIN THE ROSE OF ETTRICK VALE,OR, THE MINDLESS ROVER-THE BRIDAL OF
             THE BORDERS
        WORK THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;106
        SPEC TUESDAY;BILL ALSO COVERS MONDAY 6TH

SC7;108 THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 28-FEB-1850
        TYPE ROMANTIC SCOTTISH DRAMA
        SUPP RONALD GRAEME OR, THE DOOM OF THE LEONARDS!
        WORK RONALD GRAEME (ETC.) ALSO THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;108
        SPEC THURSDAY;ALSO ON FRIDAY AND SATURDAY

SC7;109 THEA BRADFORD,TH.R.,LEEDS ROAD
        DATE 6-APR-1846
        TYPE ROMANTIC DRAMA
        ACTS 2
        SUPP THE LAST OF THE LEONARDS OR, THE ROSE OF ETTRICK VALE
        WORK RONALD GRAEME (ETC.) ALSO THE ROSE OF ETTRICK VALE (ETC.)
        BILL SC7;109
        SPEC MONDAY;"FOR THE FIRST TIME" AT THIS THEATRE;"ORIGINALLY PRODUCED
             AT THE THEATRE ROYAL, EDINBURGH";G.A.-THE COMPANY FROM THE
             YORK THEATRICAL CIRCUIT;"FOUNDED ON SOME INTERESTING PORTIONS OF
             SCOTTISH HISTORY."
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SC8;3   THEA LONDON,ROYAL VICTORIA THEATRE
        DATE 17-SEP-1849
        TYPE ROMANTIC DRAMA
        ACTS 3
        MAIN THE ROSE OF THE LAKE! A TALE OF THE SCOTTISH BORDER
        AUTH SEE SPEC
        WORK THE ROSE OF THE LAKE (A TALE OF THE SCOTTISH BORDER)
        BILL SC8;3
        SPEC MONDAY;RUN "AND ALL THE WEEK";"WRITTEN BY ONE OF THE MOST
             SUCCESSFUL AUTHORS OF THE MINOR DRAMA."

SC8;7   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 19-OCT-1847
        TYPE COMEDY
        ACTS 3
        SUPP THE ROSE AND THE THISTLE, OR THE RIGHTS OF WOMAN
        WORK THE ROSE AND THE THISTLE (ETC.)
        BILL SC8;7
        SPEC TUESDAY;G.A. MR.MACKAY (SIR ANDREW MCBURLEY);G.A. OUT-MRS.
             BUTLER (LATE MISS FANNY KEMBLE),MR.FLEXMORE, MISS CLARA HARCOURT

SC8;8   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 8-FEB-1848
        TYPE COMEDY
        ACTS 3
        SUPP THE ROSE AND THE THISTLE
        WORK THE ROSE AND THE THISTLE (ETC.)
        BILL SC8;8
        SPEC TUESDAY;G.A.-MR.MACKAY(SIR ANDREW MCBURLEY);G.A.OUT-MISS
             HELEN FAUCIT (ROSALIND IN "AS YOU LIKE IT").

SC8;9   THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 17-MAY-1854
        TYPE NATIONAL PETITE COMEDY
        SUPP THE ROSE-THISTLE OR WOMAN'S RIGHT
        WORK THE ROSE AND THE THISTLE
        BILL SC8;9
        SPEC WEDNESDAY;BENEFIT-MR.POWRIE;G.A.-MR.G.WEBSTER (SIR ANDREW
             MCBURLEY); G.A. OUT-MR.LLOYD;MAIN IS SERIES OF ISOLATED ACTS
             INCLUDING 1ST ACT "RICHELIEU",2ND ACT "HAMLET",2ND ACT "MACBETH",
             3RD ACT "OTHELLO."

SC8;14  THEA CROWLE,NEW THEATRE
        DATE 20-JUN-1843
        TYPE ROMANTIC SCOTCH DRAMA
        SUPP THE RUINED ABBEY, OR, THE SEER OF THE GLEN
        WORK THE RUINED ABBEY (ETC.)/THE BLACK DWARF (SEE SPEC)
        BILL SC8;14
        SPEC TUESDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES YEAR;
             "WESTON HOWE, PRINTER...HULL";SEE HENDERSON WAVERLEY (THE BLACK
             DWARF) AS "THE WARLOCK OF THE GLEN"-CHARACTERS IDENTICAL
             EXCEPT COUNTESS UNLISTED THOUGH IN PLOTSUMMARY;CROSS-DRESSING
             MISS HENDERSON AS "ADELBERT".
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SC8;15  THEA DAVENTRY,THEATRE
        DATE 24-DEC-1845
        TYPE DRAMA
        SUPP THE RUIN'D ABBEY, OR, THE TWO MURDERERS
        WORK THE RUINED ABBEY (ETC.)/THE BLACK DWARF (SEE SPEC)
        BILL SC8;15
        SPEC WEDNESDAY;SEE HENDERSON SCOTTISH AS "THE WARLOCK OF THE GLEN" IN
             "THE BLACK DWARF", CAST OF CHARACTERS IDENTICAL EXCEPT THAT
             "CLANRONALD" APPEARSAS "LORD CLANROLAND."

SC8;17  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 13-AUG-1808
        TYPE BALLET DANCE
        SUPP THE SAILOR'S RETURN;OR, THE HUMOURS OF SANDY MCGILPIN
        WORK THE SAILOR'S RETURN (ETC.)
        BILL SC8;17
        SPEC SATURDAY;PRINTER-R.MCMASTER;QUERY BENEFIT OR G.A.-MR.
             ELLISTON (NAME HEADS BILL);COMPANY INCLUDES MESSRS.POWER, DAVIS,
             EVATT, BERRY; ROCK, VINING, MRS.W.PENSON, MISS CHARTERIS, MRS.
             BERRY.

SC8;21  THEA LEEDS,PRINCESS'S THEATRE
        DATE 10-JAN-1855
        TYPE SCOTCH DRAMA
        MAIN ST.CLAIR OF THE ISLES OR, THE OUTLAWS OF BARRA!
        WORK ST.CLAIR OF THE ISLES (ETC.)
        BILL SC8;21
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE-INKED NOTE IDENTIFIES YEAR.

SC8;22  THEA EDINBURGH,ADELPHI [SCOTLAND]
        DATE 17-OCT-1851
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        SUPP ST.CLAIR OF THE ISLES OR THE OUTLAWS OF BARRA
        WORK ST.CLAIR OF THE ISLES (ETC.)
        BILL SC8;22
        SPEC FRIDAY;"FIRST TIME IN THIS CITY";BENEFIT-MR.LYONS (RANDOLPH)

SC8;25  THEA LONDON,ADELPHI THEATRE,STRAND
        DATE 9-OCT-1820
        TYPE SCOTTISH MELO-DRAMATIC BURLETTA
        MAIN ST.CUTHBERT'S EVE;OR, THE TOMB OF MONTEITH
        WORK ST.CUTHBERT'S EVE;OR, THE TOMB OF MONTEITH
        BILL SC8;25
        SPEC MONDAY;"FOR THE FIRST TIME";NEW SCENERY, COSTUMES, ETC..

SC8;30  THEA UNKNOWN,TH.R.,ADELPHI
        DATE 8-JAN-1838
        TYPE DOMESTIC BURLETTA
        ACTS 2
        MAIN ST.MARY'S EVE OR, A STORY OF THE SOLWAY
        AUTH SEE SPEC
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;30
        SPEC MONDAY;PART-BILL;PROPRIETORS MESSRS.YATES-GLADSTANE;FIRST
             NIGHT; NEW SCENERY, COSTUME, ETC.;G.A.-MR.HARRY BEVERLEY (TOM
             BAGGS);"BY THE AUTHOR OF "LUCILLE","THE NERVOUS MAN"-C."
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SC8;31  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 16-APR-1838
        TYPE DOMESTIC DRAMA
        ACTS 2
        SUPP ST.MARY'S EVE A STORY OF THE SOLWAY
        AUTH MR.BERNARD
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;31
        SPEC MONDAY;NEW SCENERY, COSTUME, ETC.;G.A.-MLLE.MADELINE, MR.E.
             GLOVER (MAJ.WENTWORTH);G.A. OUT-MISS COOPER, MISS ELPHINSTONE.

SC8;33  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 24-APR-1838
        TYPE DOMESTIC DRAMA
        ACTS 2
        SUPP ST.MARY'S EVE, A STORY OF THE SOLWAY
        AUTH BERNARD
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;33
        SPEC TUESDAY;G.A.-MLLE.CELESTE (MADELINE);RUN;G.A. OUT-MR.
             SHERIDAN KNOWLES, MISS ELPHINSTONE

SC8;34  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 13-APR-1841
        TYPE DOMESTIC DRAMA
        ACTS 2
        SUPP ST.MARY'S EVE A STORY OF THE SOLWAY
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;34
        SPEC TUESDAY;G.A. OUT-MR.WALLACK;G.A.-MLLE.CELESTE (MADELINE)
             "HER SECOND APPEARANCE IN ENGLAND THESE TWO YEARS, IN HER
             ORIGINAL CHARACTER OF MADELINE";RUN

SC8;35  THEA UNKNOWN,LIVER THEATRE,CHURCH STREET
        DATE 14-FEB-1800
        TYPE DOMESTIC DRAMA
        ACTS 2
        SUPP ST.MARY'S EVE A STORY OF THE SOLWAY
        AUTH MR.BERNARD
        COMP MR.ELIASON
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;35
        SPEC WEDNESDAY;DATE QUERY INCOMPLETE;ALSO ON THURSDAY 15TH;G.A.-
             MLLE. CELESTE (MADELINE) "WRITTEN EXPRESSLY FOR HER";"FOR THE
             LAST TIME";"THE MOST POPULAR DRAMA OF THE PRESENT DAY";"J.F.
             CANNELL, PRINTER, 50, CASTLE-STREET."

SC8;36  THEA BRISTOL,TH.R.
        DATE 1-SEP-1841
        TYPE DOMESTIC DRAMA
        MAIN ST.MARY'S EVE A STORY OF THE SOLWAY
        WORK ST.MARY'S EVE (ETC.)
        BILL SC8;36
        SPEC WEDNESDAY;POSSIBLE QUERY SUPP OR MAIN; ALSO ON 2ND SEP.; G.A.-
             MLLE.CELESTE (MADELINE).
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SC8;37  THEA DUBLIN,TH.R.
        DATE 8-APR-1844
        TYPE DRAMA
        MAIN ST.MARY'S EVE OR, A STORY OF THE SOLWAY
        AUTH MR.BAYLE BERNARD
        COMP MR.ELIASON
        WORK ST.MARY'S EVE. (ETC.)
        BILL SC8;37
        SPEC MONDAY;"CARRICK, PRINTER";G.A.-MLLE.CELESTE (MADELINE);G.A.
             OUT-MR.WEBSTER;"NEVER ACTED HERE."

SC8;39  THEA HOWDEN,JONES'S ALBION VICTORIA PAVILION,MARKET PLACE [SCOTLAND]
        DATE 7-OCT-1841
        TYPE FARCE
        SUPP SANDY AND JENNY;OR, A TRIP TO GRETNA GREEN
        WORK SANDY AND JENNY;OR, A TRIP TO GRETNA GREEN
        BILL SC8;39
        SPEC THURSDAY;CHARACTERS ARE "SANDY, OLD DAVIE, JOCKEY, JENNY";"W.
             SMALL, PRINTER, HOWDEN."

SC8;43  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 10-SEP-1827
        TYPE MELO-DRAMA
        MAIN THE SCOTCH BANDIT AND OLD ENGLISH BARON;OR, THE MYSTERY DISCLOSED
        AUTH MR.J.H.FRIMBLY
        WORK THE SCOTCH BANDIT (ETC.)
        BILL SC8;43
        SPEC MONDAY;"FIRST TIME AT THIS THEATRE";"...ORIGINALLY PERFORMED AT
             SADDLER'S[SIC]WELLS THEATRE,LONDON."

SC8;47  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 5-MAY-1825
        TYPE BALLET
        SUPP SCOTCH LOVERS
        WORK SCOTCH LOVERS
        BILL SC8;47
        SPEC THURSDAY;"NEW";"UNDER THE DIRECTION OF MR.WALBOURN."

SC8;52  THEA LEICESTER,THEATRE
        DATE 28-FEB-1804
        TYPE BALLET PANTOMIME
        SUPP THE SCOTCH GHOST, OR, LITTLE FANNY'S LOVE
        WORK THE SCOTCH GHOST (ETC.)
        BILL SC8;52
        SPEC TUESDAY;"FIRST TIME HERE";"AS PERFORMED AT DRURY-LANE THEATRE
             SEVERAL SEASONS WITH UNBOUNDED APPLAUSE";CHARACTERS ARE
             "ALLISTER MCALLISTER, RORY MCILQUHAM, DONALD MCDONALD, FANNY
             MCALLISTER, JANET,";"PRINTED BY IRELAND-SON, EAST-GATES."

SC8;53  THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 2-MAY-1808
        TYPE BALLET INTERLUDE
        SUPP THE SCOTCH GHOST, OR, FANNY'S LOVE
        WORK THE SCOTCH GHOST (ETC.)
        BILL SC8;53
        SPEC MONDAY;BOX-OFFICE AND PRINTER-MCGREGOR AND MCMASTER;BENEFIT-
             MR.DAVIS, MRS.NICOL (OLD WOMAN);PATRONAGE OF THE RIGHT HON.LADY
             ASHBURTON;CHARACTERS ARE "JAMIE, DONALD, FANNY, OLD WOMAN, PEGGY
             (BY MISS NICOL" WHO WILL INTRODUCE A NEW PAS SEUL, THE FIRST
             ATTEMPT OF A CHILD SEVEN YEARS OLD.")
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SC8;54  THEA GREAT GRIMSBY,THEATRE
        DATE 3-JUN-1814
        TYPE COMIC BALLET DANCE
        SUPP THE SCOTCH GHOST;OR, LITTLE FANNY'S LOVE
        WORK THE SCOTCH GHOST (ETC.)
        BILL SC8;54
        SPEC FRIDAY;CHARACTERS ARE "CHARLEY, SAUNDY, MCGREGOR, CROWDY, FANNY,
             JENNY, MADGE" (ALL FEMALE CHARACTERS APPEAR TO BE PLAYED BY
             ADULTS);"THOMAS TOPPING, PRINTER, SCALE-LANE, HULL."

SC8;55  THEA SCARBOROUGH,UNKNOWN [A]
        DATE 13-JUL-1814
        TYPE BALLET DANCE
        SUPP THE SCOTCH GHOST, OR, LITTLE FANNY'S LOVE
        WORK THE SCOTCH GHOST (ETC.)
        BILL SC8;55
        SPEC WEDNESDAY;G.A. OUT-MRS.CHARLES KEMBLE;CHARACTERS ARE "SANDY,
             JOCKEY, ROGER, BAULDY, JENNY, PEGGY, MAUSE, FANNY";BOX-OFFICE-
             MR.MIEL;PRINTED BY "WHITING, TYP, SCARBRO'";COMPANY INCLUDES
             MESSRS.STEWART, WHITE, CUFFLEYBLAND, GORDON, BATTIGAN;MESDAMES
             CUFFLEY, F.BROWN, BLAND, WHITE, MISS BLAND

SC8;56  THEA SCARBOROUGH,THEATRE
        DATE 5-OCT-1814
        TYPE BALLET DANCE
        SUPP THE SCOTCH GHOST, OR, LITTLE FANNY'S LOVE
        WORK THE SCOTCH GHOST (ETC.)
        BILL SC8;56
        SPEC WEDNESDAY;"WHITING, PRINTER, SCARBOROUGH.";FORMAT AND BILL SIZE
             DIFFER FROM SC8;55;BENEFIT-MR.-MRS.WHITE (MR.WHITE IN THE
             BALLET);BILL OMITS CHARACTERS BUT CAST ARE AS AT SC8;55;
             PATRONAGE OF GEORGE LANE FOX, ESQ.

SC8;59  THEA UNKNOWN,RICHARDSON'S THEATRE
        DATE 1-JAN-1800
        TYPE MELO-DRAMA
        MAIN THE SCOTTISH CHIEFTAINS, OR THE HAUNTED TOWER
        WORK THE SCOTTISH CHIEFTAINS, OR THE HAUNTED TOWER
        BILL SC8;59
        SPEC DATE QUERY UNKNOWN;"PRINTED BY J.SMITH...WEEK STREET,
             MAIDSTONE"; "FOUNDED ON A TRUE STORY...WHICH HAPPENED IN ONE OF
             THE FIRST FAMILIES IN SCOTLAND";COMPANY INCLUDES-MESSRS.LEWIS,
             COOPER, ALLOWAY, BROWN, JONES, MISSES SEYMORE, WRIGHT, GREEN.

SC8;63  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 29-APR-1823
        TYPE FARCE
        SUPP SCOTCH MARRIAGE LAWS, OR THE DEACON AND HER DEPUTY
        AUTH SEE SPEC
        WORK SCOTCH MARRIAGE LAWS (ETC.)/BRIDE OF LAMMERMOOR (SEE SPEC)
        BILL SC8;63
        SPEC TUESDAY;BENEFIT-MR.MACKAY (MR.MACADDLE) "2D TIME ON ANY STAGE";
             "WRITTEN BY AN INHABITANT OF EDINBURGH";MAIN IS "NATIONAL DRAMA"
             OF "THE BRIDE OF LAMMERMOOR."
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SC8;67  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 11-AUG-1836
        TYPE MUSICAL DRAMA
        ACTS 2
        SUPP SECOND SIGHT! A TALE OF THE HIGHLANDS
        COMP MR.T.G.REED
        WORK SECOND SIGHT
        BILL SC8;67
        SPEC THURSDAY;"NEVER ACTED";FIRST NIGHT;FIRST PRODUCTION.

SC8;72  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 4-JUL-1849
        TYPE TRAGIC PLAY
        ACTS 5
        MAIN STRATHMORE
        AUTH WESTLAND MARSTON
        WORK STRATHMORE/OLD MORTALITY (SEE SPEC)
        BILL SC8;72
        SPEC WEDNESDAY;RUN "THIRTEENTH TIME";"EVERY EVENING UNTIL FURTHER
             NOTICE"; SEE HENDERSON WAVERLEY-RICHARD FORD UNDER "OLD
             MORTALITY";FIRST PRODUCTION;NEW SCENERY, COSTUMES, ETC..

SC8;73  THEA CORK,TH.R.
        DATE 20-JUL-1800
        TYPE TRAGEDY
        MAIN STRATHMORE
        AUTH J.WESTLAND MARSTON
        WORK STRATHMORE/OLD MORTALITY (SEE SPEC)
        BILL SC8;73
        SPEC SATURDAY;DATE QUERY INCOMPLETE;"W.SCRAGGS,MACHINE PRINTER AND
             LITHOGRAPHER,MAYLER STREET.";G.A.-MR.-MRS.KEAN (HALBERT
             STRATHMORE AND KATHARINE LORN), MR.CALCRAFT (SIR RUPERT LORN);
             SEE HENDERSON WAVERLEY "OLD MORTALITY"

SC8;74  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-APR-1850
        TYPE TRAGIC PLAY
        ACTS 5
        MAIN STRATHMORE
        AUTH WESTLAND MARSTON
        WORK STRATHMORE/OLD MORTALITY (SEE SPEC)
        BILL SC8;74
        SPEC MONDAY;G.A.-MR.-MRS.CHARLES KEAN (HALBERT STRATHMORE-
             KATHARINE LORN);NEW SCENERY

SC8;77  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 15-JAN-1820
        TYPE COMEDY
        ACTS 5
        MAIN THE STEWARD OR FASHION AND FEELING
        WORK THE STEWARD;OR, FASHION AND FEELING
        BILL SC8;77
        SPEC SATURDAY;"CELEBRATED COMEDY"
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SC8;81  THEA YORK,TH.R.
        DATE 21-APR-1831
        TYPE CALEDONIAN BALLET
        SUPP THE SQUIRE'S DISASTER. OR, SANDY, JANET, AND LITTLE BEN
        WORK THE SQUIRE'S DISASTER;OR, SANDY, JANET AND LITTLE BEN
        BILL SC8;81
        SPEC THURSDAY;"THIRD TIME";G.A. OUT-MR.T.P.COOKE;CHARACTERS ARE
             SANDY,SQUIRE,BOOBY,BAREBONES (HIS STEWARD),MCPHERSON,LITTLE BEN
             (HIS SON), JANET.

SC8;85  THEA LONDON,THEATRE,TOTTENHAM STREET
        DATE 12-APR-1830
        TYPE MELO DRAMATIC ENTERTAINMENT
        ACTS 2
        MAIN THE SPECTRE BOAT;OR, THE WEIRD WOMAN OF GLENFELLIN
        AUTH SEE SPEC
        WORK THE SPECTRE BOOT;OR, THE WEIRD WOMAN OF GLENFELLEN
        BILL SC8;85
        SPEC MONDAY;NOTE DIFFERING SPELLINGS OF "GLENFELLIN"/"GLENFELLEN";"BY
             THE AUTHOR OF "ROBERT THE DEVIL".";G.A.-MRS.FITZWILLIAM (ELLEN
             DOUGLAS).

SC8;88  THEA LONDON,ROYAL SOHO THEATRE
        DATE 15-AUG-1860
        TYPE SCOTTISH DRAMA
        ACTS 2
        SUPP THE SPECTRE OF THE GLEN;OR, THE FISHERMAN AND THE COUNTESS
        WORK THE SPECTRE OF THE GLEN/BLACK DWARF (SEE SPEC)
        BILL SC8;88
        SPEC WEDNESDAY;PROGRAMME "THE EVENING PROGRAMME AND ENTR'ACTE" NO.393;
             CAST OF CHARACTERS OMITS COUNTESS, BUT SEE TITLE-OTHERWISE
             MATCHES "THE WARLOCK OF THE GLEN", SEE HENDERSON WAVERLEY "THE
             BLACK DWARF"

SC8;92  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 15-MAY-1829
        TYPE NATIONAL MELO-DRAMA
        MAIN SIR JAMES THE ROSE;OR, THE SCOTTISH CLANS
        WORK SIR JAMES THE ROSE (ETC.)/THE TWO DROVERS (SEE SPEC)
        BILL SC8;92
        SPEC FRIDAY;COMPANY INCLUDES MESSRS.FRIMBLEY AND F.FRIMBLEY (SEE SC8;
             43 FOR POSSIBLE LINK);SUPP INCLUDES "LAST TIME IN THIS CITY",
             "NATIONAL MELODRAMA" OF "THE TWO DROVERS;OR A HIGHLANDER'S
             REVENGE" (SEE HENDERSON WAVERLEY); BILL HAS ALEXANDER'S ACCOUNT
             TO THE PUBLIC OF HIS REASONS FOR LEAVING THE CALEDONIAN.

SC9;4   THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 26-MAR-1812
        TYPE MELO-DRAMATIC ENTERTAINMENT
        SUPP TAM O'SHANTER,AND HIS MARE MAGGIE
        WORK TAM O'SHANTER (ETC.)
        BILL SC9;4
        SPEC THURSDAY;G.A. OUT-MR.MUNDEN;BOX-OFFICE AND PRINTER-GARBUTT
             AND MCMASTER;"TAKEN FROM THE TALE OF THAT EXCELLENT SCOTISH [
             SIC] POET";"WITH A SCOTCH OVERTURE-SCOTCH MUSIC-SCOTCH
             DRESSES-AND SCOTCH DANCES."
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SC9;6    THEA LONDON,TH.R.,DRURY LANE
         DATE 5-DEC-1834
         TYPE FARCE
         ACTS 2
         SUPP TAM O'SHANTER
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;6
         SPEC FRIDAY;"9TH TIME";CAST OF CHARACTERS DIFFERS FROM SC9;4.

SC9;7    THEA LONDON,TH.R.,DRURY LANE
         DATE 30-MAY-1835
         TYPE FARCE
         SUPP TAM O'SHANTER
         COMP MR.T.COOKE
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;7
         SPEC SATURDAY;G.A. OUT-THE HUNGARIAN SINGERS;SPECIAL OCCASION-
              OPENING NIGHT OF THE SEASON.

SC9;8    THEA LONDON,TH.R.,COVENT GARDEN
         DATE 24-JUN-1835
         TYPE FARCE
         SUPP TAM O'SHANTER
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;8
         SPEC WEDNESDAY;"FIRST TIME AT THIS THEATRE";DRURY LANE CAST OF
              CHARACTERS; G.A. OUT-MME.MALIBRAN.

SC9;9    THEA LONDON,TH.R.,DRURY LANE
         DATE 28-OCT-1835
         TYPE PIECE
         SUPP TAM O'SHANTER
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;9
         SPEC WEDNESDAY;

SC9;11   THEA LIVERPOOL,TH.R.
         DATE 18-DEC-1835
         TYPE FARCE
         SUPP TAM O'SHANTER "A SCENE FROM"
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;11
         SPEC FRIDAY;TRUNCATED;FAVOURITE SCENE;G.A.-MR.W.FARREN (TAM
              O'SHANTER); "OF THE THEATRE-ROYAL,DRURY LANE";HIS BENEFIT;
              "ROCKLIFF AND DUCKWORTH, PRINTERS,CASTLE-STREET."

SC9;12   THEA LONDON,TH.R.,DRURY LANE
         DATE 2-MAY-1836
         TYPE FARCE
         SUPP TAM O'SHANTER
         WORK TAM O'SHANTER (ETC.)
         BILL SC9;12
         SPEC MONDAY;G.A. OUT-MME.MALIBRAN.
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SC9;13  THEA LONDON,TH.R.,HAYMARKET (HAY-MARKET)
        DATE 1-SEP-1837
        TYPE FARCE
        SUPP TAM O'SHANTER
        WORK TAM O'SHANTER (ETC.)
        BILL SC9;13
        SPEC FRIDAY;"BY PERMISSION OF A.BUNN,ESQ. AND SECOND TIME AT THIS
             THEATRE"; G.A.-MR.W.FARREN (TAM O'SHANTER),MRS.FITZWILLIAM
             (MAGGIE); G.A. OUT-MR.PHELPS, MRS. WAYLETT.

SC9;15  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 6-SEP-1828
        TYPE VAUDEVILLE
        ACTS 2
        SUPP TONY,LE PECHEUR ECOSSAIS OU UN JOUR EN ECOSSE,ET UN JOUR A PARIS
        AUTH M.CARMOUCHE
        WORK TONY,LE PECHEUR ECOSSAIS
        BILL SC9;15
        SPEC SATURDAY;G.A.-FRENCH COMPANY;SPECIAL OCCASION-PATRONAGE OF
             THE RIGHT HON. THE COUNTESS OF MORTON,COUNTESS OF ROSEBERRY,AND
             VISCOUNTESS OF MELVILLE.

SC9;19  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 28-NOV-1827
        TYPE FARCETTA
        SUPP MR.TOMKINS,OR NO.46,SOUTH FREDERICK STREET
        WORK MR.TOMKINS (ETC.)/GILDEROY
        BILL SC9;19
        SPEC WEDNESDAY;"BY THE KIND PERMISSION OF MESSRS.TERRY AND YATES";
             ONLY OBVIOUSLY SCOTTISH CHARACTER IS "MCDOSE, A CHARLEY";SUPP
             INCLUDES "MELODRAMA" IN 2 ACTS,OF "GILDEROY."

SC9;23  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 18-AUG-1828
        TYPE BURLETTA
        SUPP TRICKS AND BLUNDERS OR ENGLISH;IRISH; AND SCOTCH
        WORK TRICKS AND BLUNDERS;OR,ENGLISH,IRISH AND SCOTCH.
        BILL SC9;23
        SPEC MONDAY;POSSIBLE DATE QUERY-BILL SAYS 17-AUG-1828;HOWEVER,THE
             17TH WAS A SUNDAY.

SC9;27  THEA SCARBOROUGH,TH.R.
        DATE 3-SEP-1839
        TYPE FARCE
        SUPP TURN OUT,OR MY SCOTCH COUSIN
        WORK TURN OUT;OR,MY SCOTCH COUSIN
        BILL SC9;27
        SPEC TUESDAY;CAST OF CHARACTERS INCLUDES "MARIAN RAMSAY"

SC9;32  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 1-MAY-1835
        TYPE FARCE
        SUPP THE TWA GHAISTS
        WORK THE TWA GHAISTS
        BILL SC9;32
        SPEC FRIDAY;BENEFIT-MR.MURRAY (SIR ALEXANDER MUCKLESTANE);"FIRST
             TIME THIS SEASON."
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SC9;33 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 2-MAR-1847
TYPE NATIONAL DRAMA
SUPP THE TWA GHAISTS OR THE CANTRIPS OF MUCKLESTANE MANOR
WORK THE TWA GHAISTS/LEGEND OF MONTROSE (SEE SPEC)
BILL SC9;33
SPEC TUESDAY;BISHOP'S OVERTURE TO "MONTROSE"-FAVOURITE MUSIC;G.A. OUT-MISS HELEN FAUCIT;G.A.-MR.MACKAY (DONALD)

SC9;34 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 5-FEB-1848
TYPE NATIONAL FARCE
ACTS 2
SUPP THE TWA GHAISTS,OR THE CANTRIPS OF MUCKLESTANE MANOR
WORK THE TWA GHAISTS
BILL SC9;34
SPEC SATURDAY;"FIRST TIME THIS SEASON";G.A.-MR.MACKAY (DONALD); G. A. OUT-MISS HELEN FAUCIT;AS AT SC9;33 MAIN IS "SCHOOL FOR SCANDAL" WITH MISS FAUCIT AS LADY TEAZLE AND MACKAY AS SIR PETER TEAZLE.

SC9;35 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 20-MAR-1848
TYPE NATIONAL FARCE
ACTS 2
SUPP THE TWA GHAISTS, OR THE CANTRIPS OF MUCKLESTANE MANOR
WORK THE TWA GHAISTS/ROB ROY (SEE SPEC)
BILL SC9;35
SPEC MONDAY;G.A.-MR.MACKAY (DONALD AND BAILIE);HIS FAREWELL TOUR; MAIN IS "NATIONAL OPERA" IN 3 ACTS,OF "ROB ROY MACGREGOR OR AULD LANGSYNE."

SC9;37 (THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 24-MAY-1850
TYPE PETITE NATIONAL DRAMA
ACTS 1
SUPP THE TWA GHAISTS OR THE HUMOURS OF MUCKLESTANE MANOR
WORK THE TWA GHAISTS
BILL SC9;37 (ALSO SC9;36 SPEC)
SPEC FRIDAY;QUERY COMPRESSED;BENEFIT-MR.MURRAY (FINAL SEASON-LAST BENEFIT BUT ONE-THE "ADDRESS" IS ON SC9;36);G.A.-MR.MACKAY (DONALD COULTER OF THE LANGTAE HEAD.)

SC9;39 THEA LONDON,TH.R.,COVENT GARDEN
DATE 18-MAY-1791
TYPE DIVERTISSEMENT
SUPP THE UNION;OR,ST.ANDREW'S DAY
AUTH SEE SPEC
COMP SEE SPEC
WORK THE UNION;OR,ST.ANDREW'S DAY
BILL SC9;39
SPEC WEDNESDAY;"1FT TIME";BENEFIT-MR.WILSON (SCOTCH COBLER [SIC]); "THE DIALOGUE AND PART OF THE SONGS WRITTEN BY MR.WILSON."

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SC9;44  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 6-JUL-1821
        TYPE ROMANTICK [SIC] MELODRAMA
        ACTS 3
        MAIN THE VAMPIRE;OR,THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)/OSCAR AND MALVINA (SEE SPEC)
        BILL SC9;44
        SPEC FRIDAY;"FOUNDED ON THE CELEBRATED TALE";"45TH TIME";OVERTURE
             FROM "OSCAR AND MALVINA" COMPOSED BY "THE LATE MR.REEVE."; 3
             "PARTS" IE.ACTS

SC9;45  THEA UNKNOWN
        DATE 14-JUL-1821
        TYPE ROMANTIC MELO-DRAMA
        MAIN THE VAMPIRE;OR, THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;45
        SPEC SATURDAY;BENEFIT-MR.SMITH (RONALD) AND MR.BELLAMY;"NEVER ACTED
             HERE";COMPANY INCLUDES MESSRS.VINING,SMITH,PINDAR,DIDDEAR,
             HAMERTON, MESDAMES JONES,PINDAR,HAMERTON,W.CLIFFORD;"BY DESIRE
             OF MR. AND MRS. COLLINSON."

SC9;47  THEA UNKNOWN
        DATE 21-AUG-1821
        TYPE ROMANTIC MELO DRAME
        ACTS 3
        MAIN THE VAMPIRE
        WORK THE VAMPIRE (ETC.)
        BILL SC9;47
        SPEC TUESDAY;"FOR THE FIRST TIME";"PLAYS EACH NIGHT DURING THE
             ASSIZES"; COMPANY INCLUDES-MESSRS.GOUGH,THORPE,DALY,SMITH,
             WYATT,MESDAMES DALY,BROOKE,MISS COOKE.

SC9;48  THEA DUBLIN,TH.R. [A]
        DATE 22-OCT-1821
        TYPE GRAND TRADITIONARY SPECTACLE
        SUPP THE VAMPIRE
        WORK THE VAMPIRE (ETC.)
        BILL SC9;48
        SPEC MONDAY;BILL INCLUDES AN ADVERTISEMENT FOR THE RENEWAL OF
             PUBLICATION OF "THE THEATRICAL OBSERVER";"NOLAN,PRINTER";COMPANY
             INCLUDES MESSRS.WARD, HAMERTON,CHIPPENDALE,CUNNINGHAM,FULLAN,MRS.
             HAYDN CORRI, MISS BRUNTON, MISS LACY.

SC9;49  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 5-SEP-1825
        TYPE ROMANTIC MELO-DRAMA
        ACTS 3
        SUPP THE VAMPIRE;OR,THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;49
        SPEC MONDAY;3 "PARTS" IE.ACTS;"FOUNDED ON THE CELEBRATED TALE";"SIXTH
             TIME THIS SEASON";G.A. OUT-MR.MATHEWS.
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SC9;50  THEA NOTTINGHAM,UNKNOWN [A]
        DATE 13-NOV-1826
        TYPE DRAMA
        SUPP THE VAMPIRE;OR,THE LORD OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;50
        SPEC MONDAY;BENEFIT-MR.FREER'S FAREWELL (VAMPIRE);"G.STRETTON
             PRINTER"; COMPANY INCLUDES-MESSRS.FREER,MARSTON,FROMOW,CURLING,
             CARROL;"TAKEN FROM THE CELEBRATED TALE ATTRIBUTED TO LORD BYRON."

SC9;51  THEA LONDON,TH.R.,ENGLISH OPERA HOUSE
        DATE 1-JUL-1828
        TYPE ROMANTICK [SIC] MELO-DRAMA
        ACTS 3
        SUPP THE VAMPIRE! OR, THE BRIDE OF THE ISLES.
        WORK THE VAMPIRE (ETC.)
        BILL SC9;51
        SPEC TUESDAY;G.A. OUT-MME.FERON;"FOUNDED ON THE CELEBRATED TALE."

SC9;53  THEA BRISTOL,TH.R.
        DATE 12-JAN-1830
        TYPE GRAND TRADITIONARY SPECTACLE
        SUPP THE VAMPIRE
        WORK THE VAMPIRE (ETC.)
        BILL SC9;53
        SPEC WEDNESDAY;NEW SCENERY, COSTUMES, ETC..

SC9;54  THEA DRAWBRIDGE,CIVIC THEATRE
        DATE 8-APR-1831
        TYPE SERIOUS BURLETTA OR IRREGULAR MELO DRAME
        MAIN THE VAMPIRE;OR, THE CAVE OF FINGAL
        WORK THE VAMPIRE (ETC.)
        BILL SC9;54
        SPEC FRIDAY;"BEDFORD, PRINTER, 14 REDCLIFFE-STREET";BILL ADVERTISES A
             CONCERT OFVOCAL MUSIC FOLLOWED BY 3 "GRATIS","FULL REHEARSEL" S
             BY PERSONS WHO ACT "FOR THEIR AMUSEMENT";"AS PERFORMED...SURREY
             MINOR THEATRE";COMPANY OF ROYAL CLARENCE THEATRE, CHELTENHAM.

SC9;55  THEA MANCHESTER,QUEEN'S THEATRE,SPRING GARDENS
        DATE 12-JUL-1831
        TYPE MELODRAMATIC ROMANCE
        MAIN THE VAMPIRE, OR, THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;55
        SPEC TUESDAY;PRINTER IDENTIFIES CITY "J.A.ROBINSON, 2, STAR-STREET,
             DEANSGATE, MANCHESTER";BENEFIT-MR.NEVILLE AND FAMILY (LATE
             MANAGER OF THE ROYAL MINOR THEATRE, NOW ILL);G.A.-MR.HALLAM
             (MCSWILL)-PROP.OF THE LEGS-OF-MAN, PORTLAND ST.

SC9;56  THEA LIVERPOOL,TH.R.
        DATE 6-DEC-1839
        TYPE ROMANTIC MUSICAL DRAMA
        MAIN THE VAMPIRE, OR THE BRIDE OF THE ISLES.
        AUTH J.R.PLANCHE
        WORK THE VAMPIRE (ETC.)
        BILL SC9;56
        SPEC FRIDAY;BENEFIT-MR.CHAPLIN AND MRS.TELLET (UNDA);REVIVAL "NOT
             ACTED HERE THESE SEVENTEEN YEARS."
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SC9;57  THEA LIVERPOOL,TH.R.
        DATE 12-MAY-1840
        TYPE ROMANTIC MUSICAL DRAMA
        MAIN THE VAMPIRE, OR, THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;57
        SPEC TUESDAY;G.A. OUT-MRS.HONEY;"ROCKLIFF AND ELLIS, PRINTERS,
             CASTLE-STREET."

SC9;58  THEA SCARBOROUGH,TH.R.
        DATE 1-SEP-1841
        TYPE ROMANTIC DRAMA
        SUPP THE VAMPIRE, OR, THE BRIDE OF THE ISLES
        WORK THE VAMPIRE (ETC.)
        BILL SC9;58
        SPEC WEDNESDAY;BENEFIT-MR.HARPER.

SC9;59  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 11-MAY-1850
        TYPE NATIONAL MELO-DRAMA
        SUPP THE VAMPIRE OR THE LEGEND OF THE MYSTIC CAVERN
        WORK THE VAMPIRE (ETC.)/THE ANTIQUARY (SEE SPEC)
        BILL SC9;59
        SPEC SATURDAY;REVIVAL "FIRST TIME THESE FIVE YEARS";BENEFIT-MR.A.
             MACKENZIE (LEADER OF THE ORCHESTRA AND MUSICAL DIRECTOR);
             OVERTURE "ANTIQUARY" BY DEWAR-FAVOURITE MUSIC;PATRONAGE OF THE
             LADY PATRONESSES AND DIRECTORS OF THE ASSEMBLIES.

SC9;64  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 8-JUL-1828
        TYPE NATIONAL MELO DRAMA
        MAIN WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)/THE TWO DROVERS (SEE SPEC)
        BILL SC9;64
        SPEC TUESDAY;G.A.-MR.DIDDEAR (SIR WILLIAM WALLACE);SUPP IS
             "MELO-DRAME" OF "THE TWO DROVERS, OR, A HIGHLANDER'S REVENGE"
             SEE HENDERSON WAVERLEY UNDER "THE TWO DROVERS";"COLQUHOUN,
             PRINTER, 29, SOUTH HANOVER STREET."

SC9;65  THEA EDINBURGH,UNKNOWN [SCOTLAND]
        DATE 13-JAN-1829
        TYPE MELO-DRAMA
        MAIN THE CHIEFTAIN OF ELLERSLIE OR, THE OLD OAK TREE
        WORK WALLACE (ETC.)/AULD ROBIN GRAY (SEE SPEC)
        BILL SC9;65
        SPEC TUESDAY;G.A. OUT-MR.WATSON (BLIND MUSICIAN);TEXT ON BILL
             SUGGESTS EDINBURGH;SHAVED BILL;COMPANY INCLUDES MESSRS.FRIMBLEY,
             ALEXANDER, F. FRIMBLEY, PATON, HART, BURNE;SUPP INCLUDES THE
             "SCOTTISH BURLETTA" IN ONE ACT OF "AULD ROBIN GRAY OR THE HEART
             THAT LO'ES BUT ANE."

SC9;67  THEA NEWCASTLE,TH.R.
        DATE 25-MAR-1818
        TYPE BURLETTA SPECTACLE
        SUPP WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;67
        SPEC WEDNESDAY;"PRINTED BY E.HUMBLE, AT THE SHAKESPEARE PRESS";
             SPECIAL OCCASION-PATRONAGE OF COL.SIR T.BURDON, AND THE
             OFFICERS OF THE TYNE YEOMANRY CAVALRY.
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SC9;68  THEA LONDON,ROYAL COBURG THEATRE
        DATE 8-JUN-1818
        TYPE HISTORICAL MELO-DRAMA
        MAIN WALLACE;THE HERO OF SCOTLAND
        AUTH MR.W.BARRYMORE
        COMP MR.M.CORRI
        WORK WALLACE (ETC.)
        BILL SC9;68
        SPEC MONDAY;RUN "AND FOLLOWING EVENINGS";SHARED BILL;G.A.-MR.
             HAMERTON (WALLACE), MRS.BELFIELD (MARIAN).

SC9;69  THEA BRISTOL,TH.R.
        DATE 3-MAR-1820
        TYPE MELO-DRAME
        SUPP WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;69
        SPEC FRIDAY;"FOR THIS NIGHT ONLY";BILL INCLUDES DETAILS OF A
             "PEDESTRIAN" CHALLENGE, BRISTOL TO CHELTENHAM AND BACK;"MAJOR,
             PRINTER, ST.JOHN'S STEPS."

SC9;71  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 16-NOV-1820
        TYPE HISTORICAL TRAGEDY
        ACTS 5
        MAIN WALLACE
        WORK WALLACE (ETC.)
        BILL SC9;71
        SPEC THURSDAY;"NEW HISTORICAL TRAGEDY...PRODUCED LAST TUESDAY";CAST
             OF CHARACTERS DIFFERS SUBSTANTIALLY FROM "THE HERO OF SCOTLAND."

SC9;72  THEA BATH,UNKNOWN [A]
        DATE 5-JAN-1821
        TYPE TRAGEDY
        MAIN WALLACE
        WORK WALLACE (ETC.)
        BILL SC9;72
        SPEC FRIDAY;SHAVED BILL;PRINTER IDENTIFIES CITY "J. AND J.KEENE,
             PRINTERS, JOURNAL OFFICE, BATH";G.A.-MR.YOUNG (WALLACE), MRS.
             BARTLEY (HELEN MARR).

SC9;73  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 5-DEC-1820
        TYPE NATIONAL TRAGEDY
        MAIN WILLIAM WALLACE, OR THE FIGHT OF FALKIRK
        WORK WALLACE (ETC.)
        BILL SC9;73
        SPEC TUESDAY;FIRST TIME AT THIS THEATRE;"NOW ACTING AT THE
             THEATRE-ROYAL, COVENT-GARDEN."

SC9;74  THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 24-DEC-1821
        TYPE NATIONAL TRAGEDY
        MAIN WILLIAM WALLACE, OR, THE BATTLE OF FALKIRK
        WORK WALLACE (ETC.)
        BILL SC9;74
        SPEC MONDAY;REVIVAL;"FIRST NIGHT THIS SEASON."
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SC9;75  THEA LONDON,TH.R.,COVENT GARDEN
        DATE 8-APR-1822
        TYPE TRAGEDY
        MAIN WALLACE
        WORK WALLACE (ETC.)
        BILL SC9;75
        SPEC MONDAY

SC9;77  THEA MARGATE,TH.R.
        DATE 24-SEP-1823
        TYPE TRAGEDY
        MAIN WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;77
        SPEC WEDNESDAY;THIS HAS ESSENTIALLY THE SAME CAST OF CHARACTERS AS
             SC9;71 (PARED DOWN).

SC9;78  THEA LEICESTER,THEATRE
        DATE 7-OCT-1824
        TYPE HISTORICAL MELO DRAMA
        MAIN WALLACE THE HERO OF SCOTLAND
        AUTH SEE SPEC
        WORK WALLACE (ETC.)
        BILL SC9;78
        SPEC THURSDAY;"LAST TIME IN THIS THEATRE";"FOUNDED ON MISS PORTER'S
             NOVEL OF THE SCOTTISH CHIEFS";"CHAMBERLAIN, PRINTER, EAST-
             GATES."

SC9;79  THEA SCARBOROUGH,THEATRE
        DATE 8-SEP-1825
        TYPE TRAGEDY
        MAIN WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;79
        SPEC THURSDAY;COVENT GARDEN CAST OF CHARACTERS;"C.-J.TODD JUN.,
             PRINTERS, SCARBOROUGH."

SC9;80  THEA MANCHESTER,ROYAL MINOR-THEATRE,YORK STREET,SPRING GARDENS [A]
        DATE 18-AUG-1827
        TYPE HISTORICAL MELO DRAME
        SUPP WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;80
        SPEC SATURDAY;PRINTERS ARE "J.PHENIX, BOW STREET, BACK KING STREET";
             COMPANY INCLUDES MESSRS. DIDDEAR, DERBYSHIRE, GATES, RYAN, MRS.
             MAKEEN (FIGHTS BROADSWORD WITH MR.JONES), MISS NEVILLE
             (CROSS-DRESSING AS "DUNCAN"-A PAGE.)

SC9;81  THEA SHEFFIELD,THEATRE
        DATE 27-APR-1829
        TYPE TRAGEDY
        MAIN WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;81
        SPEC MONDAY;COVENT GARDEN CAST OF CHARACTERS;G.A. OUT-MR.SLAITER.
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SC9;82  THEA UNKNOWN,THEATRE
        DATE 23-DEC-1829
        TYPE HISTORICAL TRAGEDY
        MAIN WALLACE, THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;82
        SPEC WEDNESDAY;SHAVED BILL;PRINTER-H.A.BACON AT THE "INDEPENDENT
             OFFICE"; COVENT GARDEN CAST OF CHARACTERS;COMPANY INCLUDES
             MESSRS.BUTLER, JOHNSON, HOWELL, PHELPS, HIELD, MRS.ANGEL, MRS.
             RIDYARD, MISSES STANFIELD AND MACALLAN.

SC9;85  THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 7-JUL-1830
        TYPE GRAND NATIONAL DRAMA
        SUPP WALLACE
        WORK WALLACE (ETC.)/ROB ROY (SEE SPEC)
        BILL SC9;85
        SPEC WEDNESDAY;THIS IS THE "HERO OF SCOTLAND" CAST OF CHARACTERS;MAIN
             IS "NATIONAL DRAMA" OF "ROB ROY"-SEE HENDERSON WAVERLEY AS
             "ROB ROY"; COMPANY INCLUDES MESSRS. W.L.REDE,HIELD,ANGUS,G.
             HORNCASTLE,C.BASS REYNOLDSON,MISS BYFIELD,MISS J.NICOL,MISSES
             TYRER (MISS M.TYRER CROSS-DRESSING AS A PAGE)

SC9;86  THEA HALIFAX,THEATRE
        DATE 14-FEB-1831
        TYPE TRAGEDY
        ACTS 5
        MAIN WALLACE,THE CHAMPION OF SCOTLAND
        AUTH MR.WALKER
        WORK WALLACE (ETC.)
        BILL SC9;86
        SPEC MONDAY;BENEFIT-MISS DAVIES (HELEN);"FOR THE FIRST TIME HERE";
             COVENT GARDEN CAST OF CHARACTERS;"N.WHITLEY,PRINTER,HALIFAX."

SC9;87  THEA NOTTINGHAM,THEATRE
        DATE 26-MAY-1831
        TYPE HISTORICAL AND POPULAR TRAGEDY
        MAIN WALLACE,THE CHAMPION OF SCOTLAND
        AUTH MR.WALKER
        WORK WALLACE (ETC.)
        BILL SC9;87
        SPEC DAMAGED BILL;COVENT GARDEN CAST OF CHARACTERS;POSSIBLE QUERY
             THEATRE; "G.STRETTON"-PRINTER.

SC9;88  THEA MANCHESTER,QUEEN'S THEATRE [A]
        DATE 5-DEC-1831
        TYPE HISTORICAL MELO-DRAMA
        SUPP WALLACE,THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;88
        SPEC MONDAY;"JAMES PHENIX, BOW-STREET,BACK KING-STREET"-PRINTER;G.
             A.-MR.NEVILLE (WALLACE);BENEFIT-MISS GARDNER;BOX-OFFICE-MR.
             HUTCHINSON.
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SC9;89  THEA NORTH SHIELDS,UNKNOWN [A]
        DATE 12-DEC-1831
        TYPE HISTORICAL TRAGEDY
        MAIN WALLACE,THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;89
        SPEC MONDAY;SHAVED BILL;"APPLEBY,PRINTER,TYNE STREET";COVENT GARDEN
             CAST OF CHARACTERS.

SC9;90  THEA DEMERARA,TH.R.
        DATE 18-FEB-1832
        TYPE TRAGEDY
        MAIN WALLACE,THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;90
        SPEC SATURDAY;COVENT GARDEN CAST OF CHARACTERS;"DEMERARY AND ITS
             VICINITY" CONFIRMS CITY;ADMISSION SIX GUILDERS;"PRINTED AT THE
             ROYAL GAZETTE OFFICE";BENEFIT-MR.COLLINS (COMYN)

SC9;91  THEA LONDON,SURREY THEATRE
        DATE 12-MAR-1833
        TYPE NATIONAL HISTORICAL DRAMA
        ACTS 3
        MAIN WALLACE! OR,THE HEIRESS OF GLENCAIRN
        AUTH SEE SPEC
        WORK WALLACE (ETC.)
        BILL SC9;91
        SPEC TUESDAY;BENEFIT-MR.OSBALDISTON (WALLACE "FIRST TIME");"FIRST
             TIME ON THISSIDE OF THE WATER";G.A. OUT-SIGNOR ANTONIO (ROPE
             DANCER) "ADAPTED TO THISTHEATRE FROM A PLAY WRITTEN BY C.E.
             WALKER,ESQ. FIRST PRODUCED AT COVENT GARDEN."

SC9;92  THEA SCARBOROUGH,TH.R.
        DATE 2-AUG-1833
        TYPE HISTORICAL PLAY
        MAIN WALLACE THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;92
        SPEC FRIDAY;COVENT GARDEN CAST OF CHARACTERS.

SC9;93  THEA LONDON,ROYAL DEPTFORD THEATRE
        DATE 13-DEC-1841
        TYPE HISTORICAL DRAMA
        SUPP WALLACE! THE HERO OF SCOTLAND!
        WORK WALLACE (ETC.)
        BILL SC9;93
        SPEC MONDAY;ALSO ON WEDNESDAY 15TH;THE DRAMA HAS A "HAPPY" END AND
             THE BILL IDENTIFIES THE DRAMA WITH A STRUGGLE FOR FREEDOM AND
             LIBERTY;MANAGER-MR.LAWS.

SC9;94  THEA LONDON,TH.R.,SADLER'S WELLS
        DATE 5-DEC-1842
        TYPE MELO-DRAMA
        ACTS 2
        SUPP WALLACE! THE HERO OF SCOTLAND!
        WORK WALLACE (ETC.)
        BILL SC9;94
        SPEC MONDAY;RUN "AND DURING THE WEEK";(HAPPY END);CROSS-DRESSING-
             MISS NEVILLE AS "DONALD" (A PAGE).
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SC9;96  THEA LONDON,DAVIDGE'S ROYAL SURREY THEATRE
        DATE 18-NOV-1845
        TYPE GRAND SCOTTISH MELO-DRAMA
        SUPP WALLACE! THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;96
        SPEC TUESDAY;RUN "-DURING THE WEEK";(HAPPY END)

SC9;97  THEA TURRIFF,THEATRE,TOWN-HALL [SCOTLAND]
        DATE 5-NOV-1850
        TYPE HISTORICAL NATIONAL PLAY
        MAIN WALLACE THE HERO OF SCOTLAND!
        WORK WALLACE (ETC.)/MACBETH (SEE SPEC)
        BILL SC9;97
        SPEC TUESDAY;G.A.-"THE DUNDEE COMPANY";"PRINTED AT THE BANFFSHIRE
             JOURNAL OFFICE";LAST NIGHT OF PERFORMING;"HAPPY END" CAST;BILL
             ALSO COVERS MONDAY 4TH NOVEMBER AND MAIN OF "MACBETH."

SC9;99  THEA EDINBURGH,AMPHITHEATRE,NICOLSON ST. [SCOTLAND]
        DATE 27-FEB-1854
        TYPE NATIONAL DRAMA
        SUPP WALLACE! THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)/THE DANCING SCOTCHMAN (SEE SPEC)
        BILL SC9;99
        SPEC MONDAY;BILL ALSO COVERS TUESDAY 28TH AND ITS SUPP OF "COMIC
             BALLET" OF "THEDANCING SCOTCHMAN"-CAST OF CHARACTERS "JAMIE,
             SANDIE (HIS RIVAL AND THE DANCING SCOTCHMAN),OLD DONALD,JESSIE
             (THE FLOWER OF DUMBLANE) EFFIE (HER FRIEND)";(HAPPY END);G.A.
             OUT (BOTH NIGHTS)-MR.MCKEAN BUCHANAN (AMERICAN TRAGEDIAN).

SC9;100 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 14-APR-1854
        TYPE NATIONAL MELO-DRAMA
        SUPP WALLACE! THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)
        BILL SC9;100
        SPEC FRIDAY;G.A. OUT-MR.PHELPS (TRAGEDIAN);CROSS-DRESSING-MISS
             NEWTON AS "DUNCAN" (A PAGE).

SC9;101 THEA EDINBURGH,TH.R. [SCOTLAND]
        DATE 12-NOV-1856
        TYPE NATIONAL DRAMA
        SUPP WALLACE! THE HERO OF SCOTLAND
        WORK WALLACE (ETC.)/MACBETH (SEE SPEC)
        BILL SC9;101
        SPEC WEDNESDAY;SPECIAL OCCASION-GRAND NATIONAL NIGHT;MAIN IS
             "TRAGEDY" OF "MACBETH";G.A. OUT-MISS GLYNN (TRAGEDIENNE AS
             "LADY MACBETH".)

SC9;103 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 4-JUL-1828
        TYPE MELO-DRAMA
        MAIN THE WRITER'S CLERK,OR LIFE IN EDINBURGH
        AUTH SEE SPEC
        WORK THE WRITER'S CLERK (ETC.)/THE GRETNA GREEN BLACKSMITH (SPEC)
        BILL SC9;103
        SPEC FRIDAY;"WRITTEN BY A GENTLEMAN OF EDINBURGH AND FOUNDED ON THE
             NOVEL OF THAT NAME";SUPP INCLUDES "BALLET DANCE" OF "THE GRETNA
             GREEN BLACKSMITH OR,WOOED AN' MARRIED AN' A'.";G.A. OUT-MLLE.
             ROSIER (DANCER "MARIAN RAMSAY" IN SUPP);"COLQUHOUN,PRINTER,29,
             SOUTH HANOVER STREET."
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SC9;108 THEA MANCHESTER,ROYAL MINOR THEATRE
        DATE 30-NOV-1829
        TYPE DOMESTIC MELO DRAME
        MAIN THE WRAITH OF THE LAKE! OR THE BROWNIE'S BRIG
        AUTH MR.HAINES
        WORK THE WRAITH OF THE LAKE (ETC.)
        BILL SC9;108
        SPEC MONDAY;POSSIBLE CITY QUERY-PRINTER IDENTIFIES "ROYAL MINOR
             PRESS,SPRING GARDENS,MANCHESTER";SHAVED BILL;"ENTIRELY NEW";
             AUTHOR PLAYS "THE BROWNIE"; G.A. OUT-M. LE CLERCQ,MISS BURNETT,
             MASTER FRAMPTON-(JUVENILE ACROBATIC ACTOR.)

SC9;109 THEA UNKNOWN,TH.R.,CHURCH-ST.
        DATE 19-MAY-1845
        TYPE ROMANTIC DRAMA
        SUPP THE WRAITH OF THE LAKE OR, THE BROWNIE'S BRIG
        WORK THE WRAITH OF THE LAKE (ETC.)
        BILL SC9;109
        SPEC MONDAY;G.A. OUT-MR.J.HUDSON KIRBY,"MISS HERON,THE INFANT POWER,
             AND HER SISTER,MISS FANNY HERON" (JUVENILE DANCERS,ETC.);BILL
             ALSO COVERS TUES.20TH,WED.21ST;"M.J.WHITTY,PRINTER,JOURNAL
             OFFICE,CABLE STREET";COMPANYINCLUDES MESSRS.FITZROY,FISHWICK,
             WILMORE,RAE,STANLEY,MRS.C.F.MARSHALL (WIFEOF THE MANAGER).

SC9;111 THEA EDINBURGH,TH.R. [SCOTLAND(A)]
        DATE 7-AUG-1809
        TYPE COMEDY
        MAIN THE WONDER! A WOMAN KEEPS A SECRET
        WORK THE WONDER
        BILL SC9;111
        SPEC MONDAY;BENEFIT-MR.FAWCETT (LISSARDO);G.A.-MR.COOKE (GIBBY-
             THE HIGHLANDER);BOX OFFICE AND PRINTER-MCGREGOR AND MCMASTER;
             COMPANY INCLUDES MESSRS.BERRY,PUTNAM,VINING,ROCK,ARCHER,MESDAMES
             NICOL,YOUNG, VINING,W.PENSON.

SC9;116 THEA EDINBURGH,CALEDONIAN [SCOTLAND]
        DATE 22-APR-1829
        TYPE SCOTTISH MELO-DRAMATIC LEGEND OF TERROR
        ACTS 2
        MAIN THE WIZARD OF THE BLACK LOCH OR THE BRIDAL BED OF A MURDERER
        AUTH J.H.AMHERST
        WORK THE WIZARD OF THE BLACK LOCH
        BILL SC9;116
        SPEC WEDNESDAY;"FIRST TIME IN THIS CITY";NEW SCENERY,COSTUMES, ETC.;
             CROSS-DRESSING-MISS STOKER AS "OSBERT","AN ORPHAN,PERSECUTED
             BY LADY JUDITH."

SC9;119 THEA LONDON,TH.R.,COVENT GARDEN
        DATE 7-APR-1838
        TYPE OPERETTA
        ACTS 2
        SUPP WINDSOR CASTLE;OR,THE PRISONER KING
        WORK WINDSOR CASTLE;OR,THE PRISONER KING
        BILL SC9;119
        SPEC SATURDAY;"NEVER BEFORE ACTED";BENEFIT-MR.MACREADY;CHARACTERS
             INCLUDE "KING JAMES THE FIRST OF SCOTLAND;THE LADY JANE BEAUFORT;
             LORD ALEXANDER SCOTT."
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SC9;123 THEA EDINBURGH,TH.R. [SCOTLAND]
DATE 17-JUN-1829
TYPE NATIONAL FARCE
SUPP "WILLIE ARMSTRONG" OR DURIE IN DURANCE
WORK WILLIE ARMSTRONG (ETC.)/ROB ROY (SEE SPEC)
BILL SC9;123
SPEC WEDNESDAY;"FIRST NIGHT";"FOUNDED ON A STATEMENT IN FORBES' DECISIONS.";MAIN IS "OPERA" OF "ROB ROY OR AULD LANGSYNE."

SC9;127 THEA LONDON,ROYAL COBURG THEATRE
DATE 22-APR-1824
TYPE HISTORICO ROMANTIC CALEDONIAN MELO-DRAMA
MAIN THE WEIRD WOMAN OF THE ISLES;OR,SCOTLAND'S ANCIENT DAYS
AUTH MR.H.M.MILNER
COMP MR.T.HUGHES (ALSO SEE SPEC)
WORK THE WEIRD WOMAN (ETC.)
BILL SC9;127
SPEC THURSDAY;"WITH NATIONAL MUSIC";RUN-"AND EVERY EVENING DURING THE WEEK"; NEW SCENERY,COSTUMES,ETC.;"LOCAL AND PICTURESQUE SCENERY,CHARACTERISTIC DRESSES AND DECORATIONS."

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APPENDIX 5

DATE QUERY

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1 THEA EDINBURGH, TH.R.
DATE 18-MAR-1811
TYPE OPERA
MAIN THE KNIGHT OF SNOWDOUN
AUTH THOMAS MORTON
COMP BISHOP
WORK LADY OF THE LAKE
LBRY F
SPEC DATE QUERY-SEE 16-MAR-1811;"FIRST TIME HERE","PERFORMING WITH GREAT SUCCESS AT THE THEATRE-ROYAL, COVENT-GARDEN";SEE ALSO 7-MAR-1811
ADD2 MONDAY

2 THEA EDINBURGH, TH.R.
DATE 19-JUN-1812
TYPE SCOTTISH [SIC] MELO-DRAMA
MAIN THE LADY OF THE LAKE
WORK LADY OF THE LAKE
LBRY F
SPEC BENEFIT-MR.MURRAY;GUEST ARTIST-MR.INCLEDON;DATE QUERY-SEE 17-JUN-1812
ADD2 FRIDAY

3 THEA EDINBURGH, PANTHEON
DATE 11-JAN-1819
TYPE MELO-DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY NLS
SPEC DATE QUERY;SEE 7-JAN-1819 "AS ORIGINALLY PRODUCED HERE...IS IN A FORWARD STATE OF REVIVAL".
ADD2 MONDAY

4 THEA EDINBURGH, TH.R.
DATE 3-FEB-1820
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC DATE QUERY-KING'S DEATH CLOSES THE THEATRES;RUN
ADD2 THURSDAY

5 THEA EDINBURGH, TH.R.
DATE 4-FEB-1820
TYPE NATIONAL OPERA
MAIN ROB ROY MACGREGOR
WORK ROB ROY
LBRY NLS
SPEC DATE QUERY-KING'S DEATH;RUN
ADD2 FRIDAY

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6       THEA EDINBURGH, TH.R.
        DATE 5-FEB-1820
        TYPE NATIONAL OPERA
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        LBRY NLS
        SPEC RUN;DATE QUERY-KING'S DEATH.
        ADD2 SATURDAY

7       THEA EDINBURGH, TH.R.
        DATE 1-SEP-1820
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F
        SPEC GUEST ARTIST-MISS STEPHENS (DI VERNON), MR.HORN (FRANCIS)
        ADD2 FRIDAY

8       THEA ELGIN, THEATRE
        DATE 12-MAY-1821
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE HEART OF MID-LOTHIAN;OR, THE LILY OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC ABERDEEN ESTABLISHMENT-SEE 10-MAY-1821;DATE QUERY
        ADD2 SATURDAY

9       THEA EDINBURGH, CALEDONIAN
        DATE 10-JUN-1824
        TYPE NATIONAL MELO-DRAMA
        MAIN ELSHIE, OR THE WIZARD OF THE MOOR
        WORK THE BLACK DWARF
        LBRY F(F/H)
        SPEC 1ST TIME IN THIS CITY;DATE QUERY-SEE 9-JUN-1824 (F/H-W8;77).
        ADD2 ERROR IN DATA COLLECTION

10      THEA EDINBURGH, CALEDONIAN
        DATE 10-MAR-1825
        TYPE MELO-DRAMA
        MAIN THE COVENANTERS, OR THE BATTLE OF DRUMCLOG
        CATT KENILWORTH
        WORK OLD MORTALITY
        FORD 05
        LBRY NLS
        SPEC DATE QUERY-SEE 11-MAR-1825
        ADD2 THURSDAY

11      THEA EDINBURGH, CALEDONIAN
        DATE 31-MAR-1825
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F(F/H)
        SPEC DATE QUERY-SEE 30-MAR-1825 (F/H-W8;87)
        ADD2 THURSDAY
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12 THEA GLASGOW, TH.R., QUEEN ST.
DATE 7-JUN-1827
TYPE NATIONAL PIECE
MAIN MONTROSE, OR, THE CHILDREN OF THE MIST
WORK LEGEND OF MONTROSE
LBRY B
SPEC BENEFIT-MISS PEARSON;DATE QUERY
ADD2 THURSDAY

13 THEA KELSO, THEATRE.
DATE 31-JUL-1827
MAIN THE BRIDE OF LAMMERMUIR
SUPP MARY STUART ("NEW SCOTTISH DRAMA")
WORK BRIDE OF LAMMERMOOR/ABBOT
LBRY B
SPEC COMBINATION;POSSIBLE SOURCE QUERY "MARY STUART";DATE QUERY.
ADD2 TUESDAY

14 THEA PERTH, TH.R.
DATE 25-SEP-1827
TYPE SCOTTISH DRAMA
SUPP BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY B
SPEC BENEFIT-MRS.EYRE, MISS EYRE AND MISS MARY EYRE;DATE QUERY
ADD2 TUESDAY

15 THEA PERTH, TH.R.
DATE 26-SEP-1827
TYPE NATIONAL DRAMA
SUPP THE HEART OF MID-LOTHIAN
WORK HEART OF MID-LOTHIAN
LBRY B
SPEC BENEFIT-MR.AND MISS MASON;DATE QUERY
ADD2 WEDNESDAY

16 THEA HADDINGTON, ASSEMBLY ROOMS
DATE 6-NOV-1827
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC DATE QUERY-SEE 5-NOV-1827
ADD2 TUESDAY

17 THEA GLASGOW, TH.R., QUEEN ST.
DATE 13-MAY-1828
MAIN ROB ROY
SUPP GUY MANNERING
WORK ROB ROY/GUY MANNERING
LBRY B
SPEC G.A.-MISS F.H.KELLY (HELEN AND MEG), MR.THORNE (FRANCIS AND BERTRAM), MISS TUNSTALL (DI VERNON AND JULIA), MR.PRITCHARD (ROB ROY);DATE QUERY.
ADD2 TUESDAY

18 THEA PERTH, TH.R.
DATE 29-SEP-1828
MAIN THE FAIR MAID OF PERTH
SUPP THE TWO DROVERS
WORK FAIR MAID OF PERTH/TWO DROVERS
LBRY B
SPEC COMBINATION;DATE QUERY
ADD2 MONDAY

19 THEA KIRKALDY, THEATRE, COWAN ST.
DATE 30-OCT-1828
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MR.PRITCHARD (ROB ROY);POSSIBLY RYDER'S COMPANY;DATE QUERY
ADD2 THURSDAY

20 THEA EDINBURGH, CALEDONIAN
DATE 27-JUN-1829
TYPE NATIONAL DRAMA
MAIN FAIR MAID OF PERTH
WORK FAIR MAID OF PERTH
LBRY EP
SPEC DATE QUERY-SEE 26-JUN-1829
ADD2 SATURDAY

21 THEA EDINBURGH, CALEDONIAN
DATE 2-JUL-1829
MAIN THE FAIR MAID OF PERTH
WORK FAIR MAID OF PERTH
LBRY EP
SPEC DATE QUERY-SEE 30-JUN-1829
ADD2 THURSDAY

22 THEA EDINBURGH, CALEDONIAN
DATE 4-SEP-1829
SUPP TWO DROVERS/MARGARET OF ANJOU
WORK TWO DROVERS/ANNE OF GEIERSTIEN
LBRY EP
SPEC COMBINATION;BENEFIT FOR THE AUTHOR OF "MARGARET OF ANJOU "WHO
WILL DELIVER AN OCCASIONAL ADDRESS;DATE QUERY-SEE 3-SEP-1829
ADD2 FRIDAY

23 THEA EDINBURGH, CALEDONIAN
DATE 14-SEP-1829
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC BENEFIT-MR.FERRERS;DATE QUERY
ADD2 MONDAY

24 THEA EDINBURGH, CALEDONIAN
DATE 17-SEP-1829
MAIN THE WITCH OF DERNCLEUGH
WORK GUY MANNERING
LBRY B
SPEC BENEFIT-MESSRS.MASON AND TAYLOR;DATE QUERY
ADD2 THURSDAY

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25      THEA EDINBURGH, CALEDONIAN
        DATE 26-SEP-1829
        MAIN THE FAIR MAID OF PERTH (LAST 2 ACTS)
        WORK FAIR MAID OF PERTH
        LBRY B
        SPEC TRUNCATED;DATE QUERY
        ADD2 SATURDAY

26      THEA EDINBURGH, CALEDONIAN
        DATE 2-JAN-1830
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY EP
        SPEC DATE QUERY-SEE 30-DEC-1829
        ADD2 SATURDAY

27      THEA EDINBURGH, CALEDONIAN
        DATE 5-JAN-1830
        TYPE NATIONAL DRAMA
        MAIN THE WITCH OF DERNCLEUGH
        WORK GUY MANNERING
        LBRY B
        SPEC G.A.-MISS CLARK;DATE QUERY
        ADD2 TUESDAY

28      THEA EDINBURGH, CALEDONIAN
        DATE 7-JAN-1830
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC DATE QUERY
        ADD2 THURSDAY

29      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 5-JUN-1830
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY F
        SPEC GUEST ARTIST-MISS JARMAN;DATE QUERY-SEE 2-JUN-1830
        ADD2 SATURDAY

30      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 16-JUN-1830
        SUPP THE TWO DROVER'S;OR, A HIGHLANDER'S REVENGE
        WORK TWO DROVERS
        LBRY F
        SPEC BENEFIT-MR.MUIR, (BOX-KEEPER);DATE QUERY-SEE 14-JUN-1830
        ADD2 WEDNESDAY

31      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 26-MAR-1833
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.T.P.COOKE;DATE QUERY
        ADD2 TUESDAY
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32 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 24-JUL-1833
MAIN THE HEART OF MID-LOTHIAN
SUPP MARY QUEEN OF SCOTS
WORK HEART OF MID-LOTHIAN/ABBOT
LBRY B
SPEC SEASON;G.A.-MR.MACKAY (DUMBIEDYKES, SANDY);DATE QUERY
ADD2 WEDNESDAY

33 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 25-JUL-1833
MAIN ST.RONAN'S WELL
WORK ST.RONAN'S WELL
LBRY B
SPEC SEASON;G.A.-MR.MACKAY (MEG DODDS);CROSS-DRESSING;DATE QUERY
ADD2 THURSDAY

34 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 27-JUL-1833
MAIN GUY MANNERING
SUPP THE BATTLE OF BOTHWELL BRIG
WORK GUY MANNERING/OLD MORTALITY
LBRY B
SPEC COMBINATION;SEASON;G.A.-MR.MACKAY (DOMINIE, CUDDIE);DATE QUERY.
ADD2 SATURDAY

35 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 2-AUG-1833
TYPE DRAMA
ACTS 3
MAIN THE BRIDE OF LAMMERMOOR
WORK BRIDE OF LAMMERMOOR
LBRY B
SPEC COMPRESSED;G.A.-MR.MACKAY (CALEB);SEASON;G.A.OUT-MR.CONY-
DOGS; DATE QUERY
ADD2 FRIDAY

36 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 10-AUG-1833
TYPE NATIONAL PLAY
MAIN ROB ROY
WORK ROB ROY
LBRY B
SPEC G.A.-MISS E.PATON (DI VERNON), MR.ELVIN (RASHLEIGH);DATE QUERY
ADD2 SATURDAY

37 THEA GLASGOW, TH.R., DUNLOP ST.
DATE 15-AUG-1833
SUPP THE BATTLE OF BOTHWELL BRIG
WORK OLD MORTALITY
LBRY B
SPEC G.A.-MISS E.PATON (EDITH BELLENDEN);DATE QUERY.
ADD2 THURSDAY

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38      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 8-FEB-1834
        MAIN ROB ROY
        SUPP THE CLEIKUM INN (INTERLUDE)
        WORK ROB ROY/ST.RONAN'S WELL
        LBRY B
        SPEC G.A.-MR.MACKAY;HIS BENEFIT;COMBINATION;TRUNCATED;FAVOURITE
             SCENE;DATE QUERY
        ADD2 MONDAY

39      THEA PERTH, TH.R.
        DATE 17-JUN-1834
        MAIN THE LADY OF THE LAKE
        WORK THE LADY OF THE LAKE
        LBRY B
        SPEC "LAST TIME";SPECIAL OCCASION-PATRONAGE OF THE PERTH CRICKET
             CLUB; DATE QUERY
        ADD2 TUESDAY

40      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 23-JUL-1834
        MAIN THE KNIGHTS OF THE CROSS
        WORK TALISMAN
        LBRY F
        SPEC GUEST ARTIST-MR.CONY AND HIS DOGS;GUEST ARTIST OUT-MR.AND
             MASTER BLANCHARD (CHILD ACTOR/GYMNAST);DATE QUERY-SEE
             22-JUL-1834.
        ADD2 WEDNESDAY

41      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 24-JUL-1834
        TYPE GRAND NATIONAL DRAMA
        MAIN LOCHINVAR, OR THE BRIDAL OF NETHERBY
        WORK LOCHINVAR (REMOTE)
        LBRY F
        SPEC "FIRST TIME" AT THIS THEATRE;GUEST ARTIST OUT-MR.CONY AND HIS
             DOGS, MR.-MASTER BLANCHARD;DATE QUERY-SEE 22-JUL-1834
        ADD2 THURSDAY

42      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 26-JUL-1834
        MAIN LOCHINVAR, OR THE BRIDAL OF NETHERBY
        WORK LOCHINVAR (REMOTE)
        LBRY F
        SPEC DATE QUERY-SEE 22-JUL-1834
        ADD2 SATURDAY

43      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 29-JUL-1834
        TYPE PLAY
        MAIN ROB ROY MACGREGOR;OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.MACKAY (BAILIE);DATE QUERY
        ADD2 TUESDAY
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44      THEA DUNFERMLINE, NEW THEATRE
        DATE 18-AUG-1834
        TYPE PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC DATE QUERY;THIRD TIME "TWICE RECIEVED WITH LOUD HUZZAS"-SEE
             16-AUG-1834.
        ADD2 MONDAY

45      THEA KIRKALDY, NEW THEATRE
        DATE 31-OCT-1834
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC "LAST TIME THIS SEASON";DATE QUERY-SEE 29-OCT-1834.
        ADD2 FRIDAY

46      THEA GREENOCK, THEATRE ROYAL
        DATE 10-DEC-1834
        TYPE OPERA
        MAIN GUY MANNERING, OR THE GIPSEY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        SPEC G.A.-MR.H.JOHNSTON (DANDIE);DATE QUERY
        ADD2 WEDNESDAY

47      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 10-DEC-1834
        TYPE GRAND ROMANTIC DRAMA
        MAIN IVANHOE
        WORK IVANHOE
        LBRY F
        SPEC GUEST ARTIST-MR.-MRS.MARTYN, MISS E.INVERARITY;DATE QUERY-
             SEE 9-DEC-1834.
        ADD2 WEDNESDAY

48      THEA GREENOCK, THEATRE ROYAL
        DATE 15-DEC-1834
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.H.JOHNSTON (ROB ROY);DATE QUERY
        ADD2 MONDAY

49      THEA ABERDEEN, TH.R.
        DATE 26-JAN-1835
        SUPP MARY STUART
        WORK ABBOT
        LBRY B
        SPEC BENEFIT-MISS CRISP;DATE QUERY-SEE 23-JAN-1835
        ADD2 MONDAY
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50      THEA ABERDEEN, TH.R.
        DATE 16-FEB-1835
        TYPE INTERLUDE
        SUPP THE CLEIKUM INN, AUL'TOWN
        WORK ST.RONAN'S WELL
        LBRY M
        SPEC G.A.-MR.MACKAY (MEG DODDS);HIS BENEFIT;CROSS-DRESSING;
             FAVOURITE SCENE; FAVOURITE CHARACTER;DATE QUERY-SEE 14-FEB-1835.
        ADD2 MONDAY

51      THEA GREENOCK, THEATRE ROYAL
        DATE 23-MAR-1835
        TYPE NATIONAL MELO-DRAMA
        SUPP MONTROSE;OR, THE CHILDREN OF THE MIST
        WORK LEGEND OF MONTROSE
        LBRY B
        SPEC G.A.-MISS BYFELD (ANNOT LYLE);HER BENEFIT;"FIRST TIME HERE";
             DATE QUERY-SEE 20-MAR-1835
        ADD2 MONDAY

52      THEA NAIRN, THEATRE, GREAT HALL OF THE HOTEL
        DATE 6-NOV-1835
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-ABERDEEN COMPANY UNDER MR.RYDER, JUN., MR.RYDER, SEN.
             (ROB ROY "UBWARDS [SIC] OF 550 TIMES");DATE QUERY
        ADD2 FRIDAY

53      THEA INVERNESS, THEATRE.
        DATE 14-DEC-1835
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC MR.RYDER'S COMPANY;G.A.-MR.MARTYN (MAJ.GALBRAITH), MRS.MARTYN
             (DI VERNON);G.A.OUT-MISS INVERARITY;DATE QUERY
        ADD2 MONDAY

54      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 1-FEB-1836
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.G.BROOKE (ROB ROY) "FIRST TIME", MR.MACKAY (BAILIE);
             DATE QUERY-30-JAN-1836.
        ADD2 MONDAY

55      THEA INVERNESS, THEATRE.
        DATE 8-FEB-1836
        TYPE MELO-DRAMA
        MAIN MARY STUART
        WORK ABBOT (QUERY)
        LBRY B
        SPEC NEW SCENERY;QUERY SOURCE (BUT NOTE "MELO-DRAMA");DATE QUERY
        ADD2 MONDAY
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56      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 24-MAR-1836
        MAIN THE PIRATE, OR THE WILD WOMAN OF THE FITFUL HEAD
        WORK PIRATE
        LBRY B
        SPEC SUPP IS "THE BATTLE OF THE INCH OF PERTH OR FOR MY AIN HAND";
             DATE QUERY.
        ADD2 THURSDAY

57      THEA MONTROSE, THEATRE, TRADES'-HALL
        DATE 15-JUN-1836
        MAIN HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY B
        SPEC DATE QUERY
        ADD2 WEDNESDAY

58      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 23-JUL-1836
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY B
        SPEC DATE QUERY
        ADD2 SATURDAY

59      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 6-AUG-1836
        SUPP THE BATTLE OF BOTHWELL BRIG
        WORK OLD MORTALITY
        LBRY B
        SPEC G.A.-MR.MACKAY (CUDDIE);SUPP INCLUDES "GENTLE SHEPHERD";MAIN
             IS "HALLOWEEN, OR THE BRIDE OF THE ISLES";DATE QUERY
        ADD2 SATURDAY

60      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 2-FEB-1837
        MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.PAUMIER (ROB ROY);DATE QUERY
        ADD2 THURSDAY

61      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 17-APR-1837
        TYPE NATIONAL OPERA
        MAIN THE LORD OF THE ISLES, OR THE GATHERING OF THE CLANS
        WORK LORD OF THE ISLES
        LBRY B
        SPEC G.A.-MR.SINCLAIR (RONALD);DATE QUERY
        ADD2 MONDAY

62      THEA ABERDEEN, THEATRE ROYAL
        DATE 10-MAR-1838
        MAIN THE BRIDE OF LAMMERMOOR
        SUPP THE CLEIKUM INN
        WORK BRIDE OF LAMMERMOOR/ST.RONAN'S WELL
        LBRY B
        SPEC COMBINATION;G.A.-MR.MACKAY;HIS BENEFIT;G.A.OUT-MONS.GOUFFE;
             DATE QUERY-SEE 9-MAR-1838.
        ADD2 SATURDAY
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63      THEA EDINBURGH, ADELPHI
        DATE 20-JUL-1838
        TYPE OPERA
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.MACKAY (BAILIE);G.A.OUT-MR.VINING, MME.GUILBERT;DATE
             QUERY
        ADD2 FRIDAY

64      THEA EDINBURGH, ADELPHI
        DATE 16-AUG-1838
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.MACKAY (BAILIE), MISS SMITH (DI VERNON);DATE QUERY.
        ADD2 THURSDAY

65      THEA EDINBURGH, ADELPHI
        DATE 27-AUG-1838
        SUPP GUY MANNERING, OR THE GIPSY'S PROPHECY
        WORK GUY MANNERING
        LBRY B
        SPEC QUERY TRUNCATED-SEE 24-AUG-1838;G.A.-MR.WILSON (DANDIE);HIS
             BENEFIT; POSSIBLE G.A.-MACKAY;DATE QUERY
        ADD2 MONDAY

66      THEA EDINBURGH, ADELPHI
        DATE 29-AUG-1838
        TYPE OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC DATE QUERY
        ADD2 TUESDAY

67      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 2-MAY-1840
        MAIN MARY, QUEEN OF SCOTS;OR, LOCHLEVEN CASTLE
        WORK ABBOT
        LBRY B
        SPEC DATE QUERY
        ADD2 SATURDAY

68      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 4-SEP-1840
        SUPP GUY MANNERING (SECOND ACT AND LAST TWO SCENES)
        WORK GUY MANNERING
        LBRY B
        SPEC TRUNCATED;FAVOURITE SCENES;G.A.-MR.TEMPLETON, MISS JARRETT;
             DATE QUERY
        ADD2 FRIDAY

69      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 27-APR-1841
        SUPP MARY QUEEN OF SCOTS
        WORK ABBOT
        LBRY B
        SPEC DATE QUERY;BENEFIT-MR.HOLMES.
        ADD2 TUESDAY
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70      THEA ELGIN, THEATRE
        DATE 13-APR-1842
        TYPE NATIONAL OPERA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC G.A.-MR.PAUMIER (ROB ROY);HIS BENEFIT;DATE QUERY-SEE
             12-APR-1842.
        ADD2 WEDNESDAY

71      THEA INVERNESS, THEATRE.
        DATE 3-JUN-1842
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC DATE QUERY
        ADD2 FRIDAY

72      THEA DUMFRIES, THEATRE
        DATE 7-OCT-1842
        TYPE NATIONAL DRAMA/INTERLUDE
        MAIN REDGAUNTLET
        SUPP THE CLEIKUM INN
        WORK REDGAUNTLET/ST.RONAN'S WELL
        LBRY F(F/H)
        SPEC COMBINATION;BENEFIT-MR.MACKAY (PETER PEEBLES, MRS.MARGARET
             DODDS); CROSS-DRESSING;1ST TIME HERE-REDGAUNTLET;DATE QUERY-
             SEE 6-OCT-1842 (F/H-W11;77).
        ADD2 FRIDAY

73      THEA DUMFRIES, THEATRE.
        DATE 9-NOV-1842
        MAIN IVANHOE
        WORK IVANHOE
        LBRY B
        SPEC BENEFIT-MR.-MRS.GOURLAY;DATE QUERY-SEE FRIDAY 4-NOV-1842.
        ADD2 WEDNESDAY

74      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 6-FEB-1843
        TYPE NATIONAL DRAMA
        MAIN PIRATE;OR, THE WILD WOMAN OF THE FITFUL HEAD
        WORK PIRATE (SEE ALSO SPEC)
        LBRY GUL
        SPEC DATE QUERY;SUPP IS "THE FAIR MAID OF PERTH;OR, THE BATTLE OF THE
             INCH" [ALIEN]
        ADD2 MONDAY

75      THEA ABERDEEN, THEATRE ROYAL
        DATE 22-MAR-1843
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC DATE QUERY-SEE 21-MAR-1843
        ADD2 WEDNESDAY
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76 THEA ARBROATH, THEATRE
DATE 5-JUL-1843
MAIN THE HEART OF MID-LOTHIAN
WORK THE HEART OF MID-LOTHIAN
LBRY B
SPEC DATE QUERY-SEE 3-JUL-1843
ADD2 WEDNESDAY

77 THEA GLASGOW, TH.R., ADELPHI
DATE 13-JAN-1844
TYPE NATIONAL DRAMA
MAIN ROB ROY MACGREGOR, OR AULD LANGSYNE
WORK ROB ROY
LBRY B
SPEC DATE QUERY
ADD2 SATURDAY

78 THEA GLASGOW, ADELPHI (TH.R., ADELPHI)
DATE 20-SEP-1844
SUPP ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST OUT-MR.GRAHAM;DATE QUERY-SEE 19-SEP-1844
ADD2 FRIDAY

79 THEA EDINBURGH, TH.R.
DATE 16-APR-1847
TYPE OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (BAILIE);DATE QUERY-SEE 15-APR-1847
ADD2 FRIDAY

80 THEA EDINBURGH, TH.R.
DATE 4-MAY-1847
SUPP THE TWA DROVERS
WORK TWO DROVERS
LBRY F
SPEC DATE QUERY-SEE 30-APR-1847
ADD2 TUESDAY

81 THEA EDINBURGH, TH.R.
DATE 7-MAY-1847
TYPE NATIONAL OPERA
ACTS 3
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-MR.MACKAY (BAILIE);DATE QUERY-SEE 6-MAY-1847.
ADD2 FRIDAY

82 THEA EDINBURGH, TH.R.
DATE 13-MAY-1847
TYPE NATIONAL OPERA
MAIN ROB ROY, OR AULD LANGSYNE
WORK ROB ROY
LBRY EP
SPEC GUEST ARTIST-MACKAY AS THE BAILIE;DATE QUERY-SEE 12-MAY-1847
ADD2 THURSDAY

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83      THEA DUNDEE, TH.R.
        DATE 16-JUN-1848
        TYPE NATIONAL PLAY
        MAIN ROB ROY
        WORK ROB ROY
        LBRY B
        SPEC BENEFIT-MISS AND MR.S.JOHNSON;DATE QUERY
        ADD2 FRIDAY

84      THEA EDINBURGH, ROYAL VICTORIA THEATRE
        DATE 4-OCT-1848
        SUPP LOCHINVAR, OR THE BRIDAL OF NETHERBY
        WORK LOCHINVAR (MARMION-REMOTE)
        LBRY B
        SPEC G.A.OUT-MR.G.DAWSON;DATE QUERY
        ADD2 THURSDAY

85      THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 6-SEP-1850
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY M
        SPEC G.A.-MR.W.HARRISON (TENOR);HIS BENEFIT;DATE QUERY-SEE
             5-SEP-1850.
        ADD2 FRIDAY

86      THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 2-NOV-1850
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY M
        SPEC "FIRST TIME AT THIS THEATRE";DATE QUERY-SEE 1-NOV-1850.
        ADD2 SATURDAY

87      THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 4-DEC-1850
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY M
        SPEC DATE QUERY-SEE TUESDAY 3-DEC-1850
        ADD2 WEDNESDAY

88      THEA EDINBURGH, TH.R.
        DATE 22-MAY-1851
        TYPE NATIONAL DRAMA
        SUPP REDGAUNTLET
        WORK REDGAUNTLET
        LBRY NLS
        SPEC DATE QUERY-SEE 21-MAY-1851;GUEST ARTIST-MACKAY AS PETER
             PEEBLES;SEASON
        ADD2 THURSDAY

89      THEA EDINBURGH, TH.R.
        DATE 1-OCT-1851
        MAIN ROB ROY
        WORK ROB ROY
        LBRY F(F/H)
        SPEC GUEST ARTIST-MR.MACKAY;DATE QUERY-SEE 30-SEP-1851 (F/H,W6;
             35);CLUSTER
        ADD2 WEDNESDAY
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90      THEA EDINBURGH, TH.R.
        DATE 2-OCT-1851
        TYPE NATIONAL DRAMA
        MAIN GEORGE HERIOT;OR, THE FORTUNES OF NIGEL
        WORK FORTUNES OF NIGEL
        LBRY F(F/H)
        SPEC REVIVAL "1ST TIME THESE FIVE YEARS";GUEST ARTIST-MR.MACKAY
             (RITCHIE MONIPLIES), MR.G.WEBSTER (THE KING), MR.WYNDHAM
             (DALGARNO);CLUSTER;DATE QUERY-SEE 30-SEP-1851 (F/H-W6;35).
        ADD2 THURSDAY

91      THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 13-FEB-1852
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC RUN;G.A.-MR.MURRAY (GALBRAITH), MR.MACKAY (BAILIE), MR.HAIGH
             (FRANCIS); DATE QUERY-SEE 12-FEB-1852.
        ADD2 FRIDAY

92      THEA EDINBURGH, TH.R.
        DATE 25-FEB-1852
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY EP
        SPEC G.A.-MACKAY, MR.H.HALL, MISS F.VINING;HER BENEFIT
        ADD2 MONDAY

93      THEA EDINBURGH, TH.R.
        DATE 15-MAR-1852
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        LBRY EP
        SPEC BENEFIT OF MR.DAVENPORT;DATE QUERY-SEE 13-MAR-1852
        ADD2 MONDAY

94      THEA EDINBURGH, TH.R.
        DATE 17-APR-1852
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        SPEC BENEFIT-LEADER OF THE ORCHESTRA;DATE QUERY-SEE 14-APR-1852
        ADD2 SATURDAY

95      THEA EDINBURGH, TH.R.
        DATE 20-APR-1852
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY EP
        SPEC SPECIAL OCCASION-GENERAL TICKET NIGHT;DATE QUERY-SEE
             19-APR-1852
        ADD2 MONDAY

96      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 17-NOV-1852
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.MACKAY (BAILIE);DATE QUERY-SEE 16-NOV-1852.
        ADD2 WEDNESDAY
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97      THEA EDINBURGH, TH.R.
        DATE 22-MAY-1854
        SUPP ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC GUEST ARTIST-MR.POWRIE AS ROB ROY;BENEFIT-MR.-MRS.WYNDHAM;
             LAST NIGHT OF THE SEASON;DATE QUERY-SEE 18-MAY-1854.
        ADD2 ERROR IN DATA COLLECTION

98      THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 8-JUL-1854
        MAIN ROB ROY
        WORK ROB ROY
        LBRY GUL (SEE SPEC)
        SPEC SPECIAL OCCASION-HALF-PRICE ALL SEATS FROM THE COMMENCEMENT;G.
             A.-MR.POWRIE (ROB ROY), MISS J.HARLAND (DI VERNON);DATE QUERY
           -SEE GUL BILL FOR GLASGOW, PRINCE'S, TH.R., WEST NILE ST.-
             THURSDAY 6-JUL-1854
        ADD2 SATURDAY

99      THEA EDINBURGH, TH.R.
        DATE 20-MAR-1855
        TYPE NATIONAL OPERA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY F
        SPEC GUEST ARTIST-MISS CUSHMAN (MEG MERRILIES);DATE QUERY-SEE
             15-MAR-1855
        ADD2 TUESDAY

100     THEA EDINBURGH, QUEEN'S THEATRE-OPERA HOUSE
        DATE 16-APR-1856
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        LBRY EP
        SPEC BENEFIT;DATE QUERY-SEE 16-APR-1856
        ADD2 WEDNESDAY

101     THEA EDINBURGH, QUEEN'S THEATRE-OPERA HOUSE
        DATE 25-JUN-1856
        MAIN THE BRIDE OF LAMMERMOOR
        WORK THE BRIDE OF LAMMERMOOR
        LBRY EP
        SPEC GUEST ARTIST-MISS AITKEN AS LUCY ASHTON;DATE QUERY-SEE
             24-JUN-1856
        ADD2 WEDNESDAY

102     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 7-AUG-1858
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.T.POWRIE (ROB ROY) "FOR THIS NIGHT ONLY";DATE QUERY-
             SEE 6-AUG-1858.
        ADD2 SATURDAY
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103     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 24-FEB-1860
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        LBRY M
        SPEC G.A. AS AT 16-FEB-1860;DATE QUERY-SEE 23-FEB-1860
        ADD2 FRIDAY

104     THEA EDINBURGH, HOWARD'S OPERETTA HOUSE
        DATE 9-NOV-1861
        TYPE NATIONAL OPERA
        ACTS 1
        SUPP GUY MANNERING
        WORK GUY MANNERING
        LBRY F (SEE SPEC)
        SPEC DATE QUERY-SEE BILL 5-NOV-1861 (ALSO MITCHELL (M) LIBRARY
             PROGRAMME FOR WED.-FRID.6 TO 8-NOV-1861-"COMPRESSED INTO ONE
             ACT");COMPRESSED.
        ADD2 SATURDAY

105     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 31-MAR-1862
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC BENEFIT-MR.POWRIE;G.A.-MR.GOURLAY (BAILIE);DATE QUERY SEE
             29-MAR-1862.
        ADD2 MONDAY

106     THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 20-FEB-1863
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        LBRY GUL
        SPEC G.A.-MR.-MRS.CH.KEAN (AS AT 16-FEB-1863);DATE QUERY-SEE
             19-FEB-1863.
        ADD2 FRIDAY

107     THEA GLASGOW, PRINCE'S TH.R., WEST NILE ST.
        DATE 24-APR-1863
        MAIN THE TRIAL OF EFFIE DEANS
        AUTH BOUCICAULT
        WORK HEART OF MID-LOTHIAN
        LBRY GUL
        SPEC BENEFIT-THE AUTHOR "LAST NIGHT BUT ONE";RUN;G.A.-AS AT
             13-APR-1863; DATE QUERY-SEE 23-APR-1863
        ADD2 FRIDAY

108     THEA EDINBURGH, TH.R.
        DATE 19-FEB-1867
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        FORD APPENDIX, P50.
        LBRY F
        SPEC GUEST ARTIST-MR.C.KEAN (LOUIS), MRS.C.KEAN (MARTHA);DATE QUERY
           -SEE 15-FEB-1867.
        ADD2 TUESDAY
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109     THEA EDINBURGH, TH.R.
        DATE 26-FEB-1867
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        FORD APPENDIX P.50
        LBRY F
        SPEC DATE QUERY-SEE 22-FEB-1867;GUEST ARTIST-MR.C.KEAN (LOUIS
             XI), MRS.C.KEAN (MARTHA)
        ADD2 TUESDAY

110     THEA EDINBURGH, TH.R.
        DATE 2-MAR-1867
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        FORD APPENDIX P.50.
        LBRY F
        SPEC DATE QUERY-SEE 28-FEB-1867;GUEST ARTIST-MR.C.KEAN (LOUIS
             XI), MRS.C.KEAN (MARTHA)
        ADD2 SATURDAY

111     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 12-MAY-1868
        TYPE DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S
        AUTH C.H.HAZLEWOOD
        WORK HEART OF MID-LOTHIAN
        LBRY VL(WCA)
        SPEC RUN;G.A.-MISS MARRIOTT (JEANIE);DATE QUERY-SEE 11-MAY-1868
        ADD2 TUESDAY

112     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 13-MAY-1868
        TYPE DRAMA
        ACTS 4
        MAIN JEANIE DEANS OR THE SISTERS OF ST.LEONARD'S.
        AUTH C.H.HAZLEWOOD
        WORK HEART OF MID-LOTHIAN
        LBRY VL(WCA)
        SPEC RUN;G.A.-MISS MARRIOTT (JEANIE);DATE QUERY-SEE 11-MAY-1868.
        ADD2 WEDNESDAY

113     THEA EDINBURGH, TH.R.
        DATE 31-JUL-1868
        TYPE PLAY
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)
        FORD APPENDIX P50
        LBRY F
        SPEC GUEST ARTIST-MR.C.DILLON;HIS BENEFIT;DATE QUERY-SEE
             30-JUL-1868
        ADD2 FRIDAY

114     THEA GLASGOW, TH.R., DUNLOP ST.
        DATE 26-SEP-1868
        MAIN ROB ROY
        WORK ROB ROY
        LBRY M
        SPEC G.A.-MR.SWINBOURNE (ROB ROY);DATE QUERY-SEE FRIDAY
             25-SEP-1868.
        ADD2 SATURDAY
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115 THEA EDINBURGH, TH.R.
DATE 31-OCT-1868
SUPP GUY MANNERING
WORK GUY MANNERING
LBRY F
SPEC SPECIAL OCCASION-HALLOWEEN;GUEST ARTIST-LADY DON;DATE QUERY -SEE 30-OCT-1868
ADD2 SATURDAY

116 THEA EDINBURGH, TH.R.
DATE 7-NOV-1868
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC GUEST ARTIST-LADY DON;DATE QUERY-SEE 4-NOV-1868.
ADD2 SATURDAY

117 THEA EDINBURGH, TH.R.
DATE 15-JUL-1869
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC REVIVAL;RUN-THREE NIGHTS;SPECIAL OCCASION-MR.J.B.HOWARD'S FAREWELL. (THE MACGREGOR) BEFORE TAKING ON THE THEATRE-ROYAL, DRURY LANE;HIS BENEFIT;DATE QUERY-SEE 13-JUL-1869, SEE ALSO 17-JUL-1869.
ADD2 THURSDAY

118 THEA EDINBURGH, TH.R.
DATE 16-JUL-1869
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC RUN;REVIVAL;DATE QUERY-SEE 15-JUL-1869
ADD2 FRIDAY

119 THEA EDINBURGH, TH.R.
DATE 17-JUL-1869
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
LBRY F
SPEC RUN;REVIVAL;DATE QUERY-SEE 15-JUL-1869.
ADD2 SATURDAY

120 THEA EDINBURGH, TH.R.
DATE 11-DEC-1869
SUPP GUY MANNERING ("LAST TWO ACTS")
WORK GUY MANNERING
LBRY F
SPEC TRUNCATED;DATE QUERY-SEE 9-DEC-1869.
ADD2 SATURDAY

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121     THEA EDINBURGH, TH.R.
        DATE 4-APR-1870
        TYPE GRAND SCOTTISH DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY F(F/H)
        SPEC G.A.-MISS MARRIOTT (JEANIE DEANS);DATE QUERY-SEE (F/H-W6;61).
        ADD2 MONDAY

122     THEA EDINBURGH, TH.R.
        DATE 12-DEC-1870
        TYPE SCOTTISH DRAMA
        MAIN JEANIE DEANS OR, THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC GUEST ARTIST-MISS MARRIOTT (JEANIE DEANS);DATE QUERY-SEE
             7-DEC-1870
        ADD2 MONDAY

123     THEA EDINBURGH, TH.R.
        DATE 29-APR-1871
        TYPE NATIONAL DRAMA-SCOTTISH DRAMA
        MAIN MARY, QUEEN OF SCOTS
        SUPP GUY MANNERING
        WORK ABBOT/GUY MANNERING
        LBRY F
        SPEC DATE QUERY-SEE 26-APR-1871;POSSIBLE WORK QUERY "ABBOT";GUEST
             ARTIST-MISS M.COOPER (MARY), MISS H.BROUGHAM (JULIA),
             COMBINATION;AFTER-SEASON.
        ADD2 SATURDAY

124     THEA EDINBURGH, TH.R.
        DATE 15-APR-1872
        SUPP THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        LBRY F
        SPEC BENEFIT-MR.R.S.PILLANS;GUEST ARTIST-MISS L.GORDON GOURLAY
             (MADGE), MR.G.C.MURRAY (ARGYLL);DATE QUERY-SEE 12-APR-1872.
        ADD2 MONDAY

125     THEA EDINBURGH, TH.R.
        DATE 26-MAR-1877
        MAIN JEANNIE (SIC) DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC DATE QUERY-SEE PROGRAMME 19-MAR-1877;GUEST ARTIST-MISS
             ELOISE JUNO AS "JEANIE", J.B.HOWARD AS "COUNSEL FOR THE DEFENCE"
             AND "ARGYLE"
        ADD2 MONDAY

126     THEA EDINBURGH, TH.R.
        DATE 1-APR-1878
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY NLS
        SPEC RUN-UNKNOWN LENGTH;DATE QUERY;REVIVAL-SEE 28-MAR-1878
             PROGRAMME;GUEST ARTIST-MISS JUNO AS "JEANIE", R.S.PILLANS AS
             "DUMBIEDYKES"
        ADD2 MONDAY
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127     THEA GLASGOW, PRINCE OF WALES'
        DATE 22-JUL-1878
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC RUN-ELEVEN NIGHTS;DATE QUERY-SEE ED.,TH.ROYAL-22-JUL-1878
             "EDINBURGH CAST! EDINBURGH SCENERY! CATARACT OF REAL WATER, SC."
        ADD2 MONDAY

128     THEA EDINBURGH, TH.R.
        DATE 5-AUG-1878
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC RUN-LENGTH UNKNOWN;REVIVAL;DATE QUERY-SEE 22-JUL-1878
        ADD2 MONDAY

129     THEA GLASGOW, GAIETY, SAUCHIEHALL ST.
        DATE 17-OCT-1879
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY M
        SPEC G.A.-MR.SIMS REEVES (BERTRAM) AND MR.W.PYATT'S BALLAD OPERA
             COMPANY; DATE QUERY-SEE WEDNESDAY 15-OCT-1879.
        ADD2 FRIDAY

130     THEA EDINBURGH, TH.R.
        DATE 20-JUN-1881
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        LBRY EP
        SPEC REVIVAL-"AFTER AN INTERVAL OF THREE YEARS";DATE QUERY-SEE
             13-JUN-1881; J.B.HOWARD AS ROB ROY;RUN-POSSIBLE SIX NIGHTS
        ADD2 MONDAY

131     THEA EDINBURGH, TH.R.
        DATE 31-OCT-1881
        TYPE NATIONAL DRAMA
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY NLS
        SPEC RUN-UNKNOWN LENGTH;DATE QUERY
        ADD2 MONDAY

132     THEA GLASGOW, GAIETY, SAUCHIEHALL ST.
        DATE 2-APR-1883
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY M
        SPEC "GRAND PRODUCTION...BY A SPECIALLY SELECTED COMPANY";DATE QUERY
           -SEE MONDAY 26-MAR-1883.
        ADD2 MONDAY
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133     THEA EDINBURGH, ROYAL LYCEUM
        DATE 28-JUN-1886
        MAIN LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY NLS
        SPEC DATE QUERY-SEE PROGRAMME 5-DEC-1887;RUN-UNKNOWN LENGTH;J.B.
             HOWARD AS "RODERICK DHU"
        ADD2 MONDAY

134     THEA GLASGOW, TH.R., HOPE ST.
        DATE 27-JUL-1896
        MAIN LADY OF THE LAKE
        WORK LADY OF THE LAKE
        LBRY NLS
        SPEC DATE QUERY-BEGINNING POSSIBLE RUN
        ADD2 MONDAY

135     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 16-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-ROB ROY
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 MONDAY

136     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 17-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-"ROB ROY"
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 TUESDAY

137     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 18-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-"ROB ROY"
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 WEDNESDAY
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138     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 19-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-"ROB ROY"
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 THURSDAY

139     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 20-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-"ROB ROY"
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 FRIDAY

140     THEA DUNDEE, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 21-NOV-1896
        TYPE NATIONAL DRAMA
        ACTS 4
        MAIN "ROB ROY" OR AULD LANG SYNE
        SUPP OVERTURE-"ROB ROY"
        COMP FOSTER
        WORK ROB ROY
        LBRY DCL
        SPEC RUN;AS AT 2-NOV-1896;DATE QUERY
        ADD2 SATURDAY
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APPENDIX 6

MISCELLANEOUS LISTING

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1       THEA DUNDEE,THEATRE ROYAL
        DATE 24-AUG-1818
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR;OR,AULD LANGSYNE
        COMP BISHOP AND DAVIE
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 21-AUG-1818
        SPEC POSSIBLE DATE QUERY;MR.RYDER'S ABERDEEN CO.;OPENING NIGHT OF
             SEASON;"PERFORMED BY THIS COMPANY,IN THE PERTH THEATRE, FOR
             TWENTY NIGHTS"
        ADD2 MONDAY

2       THEA DUNDEE,THEATRE ROYAL
        DATE 28-AUG-1818
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 28-AUG-1818
        SPEC POSSIBLE DATE QUERY;"FOR THE FOURTH AND LAST TIME"
        ADD2 FRIDAY

3       THEA DUNDEE,THEATRE ROYAL
        DATE 1-SEP-1818
        TYPE OPERATIC PLAY
        MAIN GUY MANNERING,OR THE GYPSY'S PROPHECY
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 28-AUG-1818
        SPEC POSSIBLE DATE QUERY;"FOR THE FIRST TIME IN THIS THEATRE...AS
             DONE AT COVENT GARDEN"
        ADD2 TUESDAY

4       THEA DUNDEE,THEATRE ROYAL
        DATE 4-SEP-1818
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 4-SEP-1818
        SPEC POSSIBLE DATE QUERY;"BY DESIRE"
        ADD2 FRIDAY

5       THEA DUNDEE,THEATRE ROYAL
        DATE 11-SEP-1818
        TYPE MUSICAL NATIONAL PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 11-SEP-1818
        SPEC POSSIBLE DATE QUERY;"LAST NIGHT OF PERFORMANCE UNTIL THE
             COMPANY'S RETURN FROM ABERDEEN RACES"
        ADD2 FRIDAY

6       THEA DUNDEE,THEATRE ROYAL
        DATE 21-SEP-1818
        TYPE PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 18-SEP-1818
        SPEC POSSIBLE DATE QUERY;THEATRE RE-OPENS
        ADD2 MONDAY
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7       THEA DUNDEE,THEATRE ROYAL
        DATE 6-NOV-1818
        TYPE PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 6-NOV-1818
        SPEC POSSIBLE DATE QUERY;"FOR THE FOURTEENTH TIME"
        ADD2 FRIDAY

8       THEA DUNDEE,THEATRE ROYAL
        DATE 4-DEC-1818
        TYPE MUSICAL DRAMA
        SUPP GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 4-DEC-1818
        SPEC POSSIBLE DATE QUERY;G.A.-DANIEL TERRY(DOMINIE);HIS BENEFIT
        ADD2 FRIDAY

9       THEA DUNDEE,THEATRE ROYAL
        DATE 7-DEC-1818
        TYPE NATIONAL PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 4-DEC-1818
        SPEC POSSIBLE DATE QUERY;"FOR THE SIXTEENTH TIME";N.B.MACKAY IS IN
             THE COMPANY AND PLAYING THE BAILIE DURING THIS PERIOD
        ADD2 MONDAY

10      THEA DUNDEE,THEATRE ROYAL
        DATE 19-DEC-1818
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 18-DEC-1818
        SPEC POSSIBLE DATE QUERY;"FOR THE EIGHTEENTH TIME"
        ADD2 SATURDAY

11      THEA ARBROATH,THEATRE
        DATE 9-NOV-1819
        TYPE NATIONAL MUSICAL PLAY
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 5-NOV-1819
        SPEC POSSIBLE DATE QUERY;DONE 111 TIMES BY THE CO.;G.A.-MR.RYDER'S
             COMPANY; SPECIAL OCCASION-PATRONAGE OF HON. WM. MAULE M.P.
        ADD2 TUESDAY

12      THEA DUNDEE,THEATRE ROYAL
        DATE 15-JUL-1820
        MAIN ROB ROY MACGREGOR
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 14-JUL-1820
        SPEC POSSIBLE DATE QUERY;G.A.-MR.RYDER'S CO.;"FOR THE HUNDRED AND
             TWENTIETH TIME BY THIS COMPANY";AND THE PANTOMIME OF TAM
             O'SHANTER AND HIS MARE MEG, WITH NEW AND CLASSICAL SCENERY,
             PAINTED BY MR. ATKIN.
        ADD2 SATURDAY
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13      THEA DUNDEE,THEATRE ROYAL
        DATE 27-OCT-1820
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 27-OCT-1820
        SPEC POSSIBLE DATE QUERY;G.A.-MR.RYDER'S CO.;129TH TIME.
        ADD2 FRIDAY

14      THEA DUNDEE,THEATRE ROYAL
        DATE 30-OCT-1820
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 27-OCT-1820
        SPEC POSSIBLE DATE QUERY;BENEFIT-MACKAY(BAILIE)
        ADD2 MONDAY

15      THEA DUNDEE,THEATRE ROYAL
        DATE 3-NOV-1820
        TYPE NATIONAL DRAMA
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        KEYW DUNDEE ADVERTISER 3-NOV-1820
        SPEC POSSIBLE DATE QUERY;NEW SCENERY
        ADD2 FRIDAY

16      THEA DUNDEE,THEATRE ROYAL
        DATE 14-NOV-1820
        TYPE PLAY
        MAIN THE ANTIQUARY
        AUTH DANIEL TERRY
        WORK ANTIQUARY
        KEYW DUNDEE ADVERTISER 10-NOV-1820
        SPEC POSSIBLE DATE QUERY;"WRITTEN BY DANIEL TERRY";FIRST PERFORMANCE
             HERE "WILL BE PRODUCED IN SUPERIOR STYLE"
        ADD2 TUESDAY

17      THEA DUNDEE,THEATRE ROYAL
        DATE 17-NOV-1820
        TYPE NATIONAL DRAMA
        MAIN THE ANTIQUARY
        AUTH DANIEL TERRY ESQ.
        WORK ANTIQUARY
        KEYW DUNDEE ADVERTISER 17-NOV-1820
        SPEC POSSIBLE DATE QUERY;"FOR THE SECOND TIME"
        ADD2 FRIDAY

18      THEA DUNDEE,THEATRE ROYAL
        DATE 27-NOV-1820
        TYPE PLAY
        MAIN THE LADY OF THE LAKE,OR,THE KNIGHT OF SNOWDOWN
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 24-NOV-1820
        SPEC POSSIBLE DATE QUERY;BENEFIT-MRS.RYDER;"NEVER BEFORE ACTED IN
             DUNDEE"
        ADD2 MONDAY
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19      THEA DUNDEE,THEATRE ROYAL
        DATE 4-MAY-1826
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 27-APR-1826
        SPEC POSSIBLE DATE QUERY;G.A.-MR.BASS'S COMPANY ON OPENING NIGHT OF
             ONE WEEK'S ENGAGEMENT
        ADD2 WEDNESDAY

20      THEA DUNDEE,THEATRE ROYAL
        DATE 5-OCT-1827
        TYPE NATIONAL DRAMA
        SUPP WAVERLEY
        WORK WAVERLEY
        KEYW BOYD/DUNDEE ADVERTISER 4-OCT-1827
        SPEC "FOR THE FIRST TIME IN THIS THEATRE";POSSIBLE DATE QUERY;MR.
             BASS'S MANAGEMENT;G.A.-MR.PRITCHARD(FERGUS);HIS BENEFIT
        ADD2 FRIDAY

21      THEA DUNDEE,THEATRE ROYAL
        DATE 6-NOV-1827
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 1-NOV-1827
        SPEC POSSIBLE DATE QUERY;G.A.-MACKAY(BAILIE);THEATRE RE-OPENS
        ADD2 TUESDAY

22      THEA DUNDEE,THEATRE ROYAL
        DATE 7-NOV-1827
        MAIN THE HEART OF MID-LOTHIAN
        WORK HEART OF MID-LOTHIAN
        KEYW DUNDEE ADVERTISER 1-NOV-1827
        SPEC POSSIBLE DATE QUERY;G.A.-MACKAY(DUMBIEDYKES)
        ADD2 WEDNESDAY

23      THEA DUNDEE,THEATRE ROYAL
        DATE 4-JAN-1828
        TYPE DRAMA
        SUPP THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 27-DEC-1827
        SPEC POSSIBLE DATE QUERY;BENEFIT-MRS.C.BASS(BLANCH[SIC] OF DEVON)
        ADD2 FRIDAY

24      THEA DUNDEE,THEATRE ROYAL
        DATE 20-MAR-1828
        TYPE NATIONAL DRAMA
        SUPP THE HIGHLAND WIDOW
        AUTH C.BASS
        WORK HIGHLAND WIDOW
        KEYW DUNDEE ADVERTISER 20-MAR-1828
        SPEC DATE QUERY-ERROR IN DATA COLLECTION(KEYW IS CORRECT);"NEVER
             BEFORE ACTED IN DUNDEE";G.A.OUT-MR.VANDENHOFF
        ADD2 UNKNOWN(SEE SPEC)
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25      THEA DUNDEE,THEATRE ROYAL
        DATE 28-OCT-1828
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 23-OCT-1828/BOYD
        SPEC POSSIBLE DATE QUERY;OPENS SEASON;G.A.-MISS NOEL(DI VERNON),
             MACKAY (BAILIE)
        ADD2 TUESDAY

26      THEA DUNDEE,THEATRE ROYAL
        DATE 29-OCT-1828
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 23-OCT-1828
        SPEC POSSIBLE DATE QUERY
        ADD2 WEDNESDAY

27      THEA DUNDEE,THEATRE ROYAL
        DATE 7-NOV-1828
        TYPE NATIONAL DRAMA
        SUPP THE TWO DROVERS
        WORK TWO DROVERS
        KEYW DUNDEE ADVERTISER 6-NOV-1828
        SPEC POSSIBLE DATE QUERY
        ADD2 FRIDAY

28      THEA DUNDEE,THEATRE ROYAL
        DATE 20-NOV-1828
        TYPE NATIONAL PLAY
        ACTS 5
        MAIN THE FAIR MAID OF PERTH
        AUTH C.BASS
        WORK FAIR MAID OF PERTH
        KEYW DUNDEE ADVERTISER 13-NOV-1828
        SPEC POSSIBLE DATE QUERY
        ADD2 THURSDAY

29      THEA DUNDEE,THEATRE ROYAL
        DATE 1-DEC-1828
        TYPE NATIONAL DRAMA
        MAIN THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        KEYW DUNDEE ADVERTISER 20-NOV-1828
        SPEC POSSIBLE DATE QUERY;"WILL BE REPEATED"
        ADD2 FRIDAY

30      THEA DUNDEE,THEATRE ROYAL
        DATE 26-DEC-1828
        SUPP THE FAIR MAID OF PERTH
        WORK FAIR MAID OF PERTH
        KEYW DUNDEE ADVERTISER 25-DEC-1828
        SPEC POSSIBLE DATE QUERY;"(TWENTY-THIRD TIME)";SPECIAL
             OCCASION-BOXING DAY
        ADD2 FRIDAY
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31      THEA DUNDEE,THEATRE ROYAL
        DATE 16-JAN-1829
        MAIN MARY STUART,QUEEN OF SCOTLAND
        WORK ABBOT/SEE SPEC
        KEYW DUNDEE ADVERTISER 15-JAN-1829
        SPEC POSSIBLE DATE QUERY;POSSIBLE QUERY WORK
        ADD2 FRIDAY

32      THEA DUNDEE,THEATRE ROYAL
        DATE 13-MAR-1829
        TYPE NATIONAL PLAY
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        KEYW DUNDEE ADVERTISER 12-MAR-1829
        SPEC POSSIBLE DATE QUERY;BENEFIT
        ADD2 FRIDAY

33      THEA ARBROATH,THEATRE
        DATE 23-NOV-1829
        TYPE MUSICAL PLAY
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 19-NOV-1829
        SPEC POSSIBLE DATE QUERY;G.A.-MR.RYDER'S ABERDEEN COMPANY
        ADD2 MONDAY

34      THEA ARBROATH,THEATRE
        DATE 7-DEC-1829
        MAIN THE BRIDE OF LAMMERMOOR
        WORK BRIDE OF LAMMERMOOR
        KEYW DUNDEE ADVERTISER 3-DEC-1829
        SPEC POSSIBLE DATE QUERY
        ADD2 MONDAY

35      THEA DUNDEE,ALHAMBRA
        DATE 11-MAY-1866
        SUPP THE GATHERING OF THE CLANS
        WORK LADY OF THE LAKE/SEE SPEC
        KEYW DUNDEE ADVERTISER 11-MAY-1866
        SPEC POSSIBLE DATE QUERY;POSSIBLE QUERY WORK
        ADD2 FRIDAY

36      THEA DUNDEE,THEATRE ROYAL
        DATE 11-MAY-1866
        TYPE COMIC BURLESQUE OPERA
        SUPP KENILWORTH
        WORK KENILWORTH
        KEYW DUNDEE ADVERTISER 11-MAY-1866
        SPEC POSSIBLE DATE QUERY;SPECIAL OCCASION-"GRAND FASHIONABLE NIGHT"
        ADD2 FRIDAY

37      THEA DUNDEE,THEATRE ROYAL
        DATE 18-MAY-1866
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 18-MAY-1866
        SPEC POSSIBLE DATE QUERY;G.A.-MR.W.CAMPBELL(BAILIE),MR.T.POWRIE(ROB
             ROY); HIS BENEFIT
        ADD2 FRIDAY
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38 THEA DUNDEE,ALHAMBRA
DATE 19-MAY-1866
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 15-MAY-1866 AND 18-MAY-1866
SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;"IN WHICH UPWARDS OF 100 PERSONS WILL TAKE PART, INCLUDING HIGHLAND DANCERS, PIPERS, VOCALISTS, AND THE INFANT ARMY OF 50 DUNDEE CHILDREN."
ADD2 SATURDAY

39 THEA DUNDEE,ALHAMBRA
DATE 22-MAY-1866
TYPE GRAND NATIONAL SPECTACLE
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 22-MAY-1866
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 19-MAY-1866 "UNDER THE DIRECTION OF MADAME ALLFORD"
ADD2 TUESDAY

40 THEA DUNDEE,ALHAMBRA
DATE 25-MAY-1866
TYPE GRAND NATIONAL SPECTACLE
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 25-MAY-1866
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 22-MAY-1866
ADD2 FRIDAY

41 THEA DUNDEE,ALHAMBRA
DATE 29-MAY-1866
TYPE GRAND NATIONAL SPECTACLE
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 29-MAY-1866
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 22-MAY-1866
ADD2 TUESDAY

42 THEA DUNDEE,ALHAMBRA
DATE 1-JUN-1866
TYPE GRAND NATIONAL SPECTACLE
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 1-JUN-1866
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 22-MAY-1866
ADD2 FRIDAY

43 THEA DUNDEE,ALHAMBRA
DATE 5-JUN-1866
TYPE GRAND NATIONAL SPECTACLE
MAIN THE GATHERING OF THE CLANS
WORK LADY OF THE LAKE/SEE SPEC
KEYW DUNDEE ADVERTISER 5-JUN-1866
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 22-MAY-1866;G.A.-MR. ARCHIE MACDONALD, CHAMPION SWORD DANCER.
ADD2 TUESDAY

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44      THEA DUNDEE,ALHAMBRA
        DATE 8-JUN-1866
        TYPE GRAND NATIONAL SPECTACLE
        SUPP THE GATHERING OF THE CLANS
        WORK LADY OF THE LAKE/SEE SPEC
        KEYW DUNDEE ADVERTISER 8-JUN-1866
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 5-JUN-1866;BENEFIT-ARCHIE
             MACDONALD
        ADD2 FRIDAY

45      THEA DUNDEE,THEATRE ROYAL
        DATE 30-AUG-1867
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 30-AUG-1867
        SPEC POSSIBLE DATE QUERY;G.A.-MR. POWRIE(ROB ROY);HIS BENEFIT
        ADD2 FRIDAY

46      THEA DUNDEE,THEATRE ROYAL
        DATE 23-SEP-1867
        MAIN ROB ROY, OR AULD LANGSYNE
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 20-SEP-1867
        SPEC POSSIBLE DATE QUERY;NEW SCENERY,COSTUMES
        ADD2 MONDAY

47      THEA DUNDEE,THEATRE ROYAL
        DATE 24-SEP-1867
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 24-SEP-1867
        SPEC POSSIBLE DATE QUERY;NEW SCENERY,COSTUMES;"CATARACT OF REAL WATER"
        ADD2 TUESDAY

48      THEA DUNDEE,THEATRE ROYAL
        DATE 27-SEP-1867
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 27-SEP-1867
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 24-SEP-1867
        ADD2 FRIDAY

49      THEA DUNDEE,THEATRE ROYAL
        DATE 1-OCT-1867
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 1-OCT-1867
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 24-SEP-1867
        ADD2 TUESDAY

50      THEA DUNDEE,THEATRE ROYAL
        DATE 4-OCT-1867
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 4-OCT-1867
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 24-SEP-1867
        ADD2 TUESDAY
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51      THEA DUNDEE,ALHAMBRA
        DATE 23-OCT-1867
        TYPE GRAND HISTORICAL,MUSICAL AND MILITARY SCOTTISH SPECTACLE
        MAIN RODERICK DHU
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 22-OCT-1867
        SPEC POSSIBLE DATE QUERY
        ADD2 WEDNESDAY

52      THEA DUNDEE,ALHAMBRA
        DATE 25-OCT-1867
        TYPE GRAND SCOTTISH SPECTACLE
        MAIN RODERICK DHU
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 25-OCT-1867
        SPEC POSSIBLE DATE QUERY;G.A.-MRS.LIZZIE WATSON,MR.CRITCHFIELD;
             "INTRODUCING THE INFANT ARMY OF 50 DUNDEE CHILDREN";"TERRIFIC
             COMBAT OF MR. AND MRS. ALDERSON"
        ADD2 FRIDAY

53      THEA DUNDEE,ALHAMBRA
        DATE 29-OCT-1867
        MAIN RODERICK DHU
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 29-OCT-1867
        SPEC POSSIBLE DATE QUERY;"MAGNIFICENT SCENERY!";"INFANT ARMY OF 50
             DUNDEE CHILDREN"
        ADD2 TUESDAY

54      THEA DUNDEE,ALHAMBRA
        DATE 1-NOV-1867
        MAIN RODERICK DHU
        WORK LADY OF THE LAKE
        KEYW DUNDEE ADVERTISER 29-OCT-1867
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 29-OCT-1867
        ADD2 FRIDAY

55      THEA DUNDEE,MUSIC HALL
        DATE 28-JAN-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 28-JAN-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;"INCLUDING NEARLY 100
             PERFORMERS CLAD IN SUITS OF STEEL ARMOUR."
        ADD2 TUESDAY

56      THEA DUNDEE,MUSIC HALL
        DATE 31-JAN-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 31-JAN-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 FRIDAY
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57      THEA DUNDEE,MUSIC HALL
        DATE 4-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 4-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 TUESDAY

58      THEA DUNDEE,MUSIC HALL
        DATE 7-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 7-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 FRIDAY

59      THEA DUNDEE,MUSIC HALL
        DATE 11-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 11-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 TUESDAY

60      THEA DUNDEE,MUSIC HALL
        DATE 14-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 14-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 FRIDAY

61      THEA DUNDEE,MUSIC HALL
        DATE 18-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 18-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT
             28-JAN-1868; POSSIBLE RUN "LAST WEEK"
        ADD2 TUESDAY

62      THEA DUNDEE,MUSIC HALL
        DATE 21-FEB-1868
        TYPE SCOTTISH SPECTACLE
        MAIN THE CHILDREN OF THE MIST;OR, THE CAMPBELLS ARE COMING!
        WORK LEGEND OF MONTROSE/SEE SPEC
        KEYW DUNDEE ADVERTISER 21-FEB-1868
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 28-JAN-1868
        ADD2 FRIDAY
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63      THEA DUNDEE,THEATRE ROYAL
        DATE 10-MAR-1868
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 10-MAR-1868
        SPEC POSSIBLE DATE QUERY;G.A.-MR.T.POWRIE (ROB ROY)
        ADD2 TUESDAY

64      THEA DUNDEE,THEATRE ROYAL
        DATE 13-MAR-1868
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 13-MAR-1868
        SPEC POSSIBLE DATE QUERY
        ADD2 FRIDAY

65      THEA DUNDEE,MUSIC HALL
        DATE 1-NOV-1870
        TYPE GRAND MILITARY SCOTTISH SPECTACLE
        MAIN THE CHIEFTAIN'S CHOICE AND THE GATHERING OF THE CLANS
        WORK LADY OF THE LAKE/SEE SPEC
        KEYW DUNDEE ADVERTISER 1-NOV-1870
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;G.A.-THE JUVENILE ARMY
             OF 40 DUNDEE CHILDREN
        ADD2 TUESDAY

66      THEA DUNDEE,MUSIC HALL
        DATE 8-NOV-1870
        TYPE SCOTTISH SPECTACLE
        MAIN THE CLANS
        WORK LADY OF THE LAKE/SEE SPEC
        KEYW DUNDEE ADVERTISER 8-NOV-1870
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;POSSIBLE RUN "LAST FIVE
             NIGHTS OF ALLFORD'S GREAT SCOTTISH SPECTACLE"
        ADD2 TUESDAY

67      THEA DUNDEE,MUSIC HALL
        DATE 11-NOV-1870
        MAIN THE CLANS
        WORK LADY OF THE LAKE/SEE SPEC
        KEYW DUNDEE ADVERTISER 11-NOV-1870
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;BENEFIT-MR.FRED ALLFORD;
             "LAST NIGHT BUT ONE"
        ADD2 FRIDAY

68      THEA DUNDEE,THEATRE ROYAL
        DATE 14-NOV-1870
        MAIN LOUIS XI
        WORK QUENTIN DURWARD (REMOTE)/SEE SPEC
        KEYW DUNDEE ADVERTISER 11-NOV-1870
        SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;G.A.-MR.JAMES
             BENNETT(LOUIS)
        ADD2 MONDAY
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69 THEA DUNDEE,THEATRE ROYAL
DATE 15-NOV-1870
MAIN LOUIS XI
WORK QUENTIN DURWARD (REMOTE)/SEE SPEC
KEYW DUNDEE ADVERTISER 15-NOV-1870
SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;DETAILS AS AT 14-NOV-1870
ADD2 TUESDAY

70 THEA DUNDEE,THEATRE ROYAL
DATE 1-APR-1871
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY;OR AULD LANGSYNE
WORK ROB ROY
KEYW DUNDEE ADVERTISER 31-MAR-1871
SPEC POSSIBLE DATE QUERY;POSSIBLE RUN;G.A.-A.D.MCNEILL'S COMPANY;NEW SCENERY-ESPECIALLY "THE FORD OF AVONDHU AND ROB ROY'S ESCAPE FROM EWAN OF BRIGLANDS";THEATRE RE-OPENS;"CONSTITUTING THE ENTIRE PERFORMANCE OF THE EVENING"
ADD2 SATURDAY

71 THEA DUNDEE,THEATRE ROYAL
DATE 4-APR-1871
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY;OR AULD LANGSYNE
WORK ROB ROY
KEYW DUNDEE ADVERTISER 4-APR-1871
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 1-APR-1871
ADD2 TUESDAY

72 THEA DUNDEE,THEATRE ROYAL
DATE 7-APR-1871
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY;OR AULD LANGSYNE
WORK ROB ROY
KEYW DUNDEE ADVERTISER 7-APR-1871
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 1-APR-1871 "LAST NIGHT BUT THREE"-THE COMPANY ARE DUE IN ABERDEEN ON 13-APR-1871 AND EASTER IS APPROACHING
ADD2 FRIDAY

73 THEA DUNDEE,THEATRE ROYAL
DATE 11-APR-1871
TYPE GRAND OPERATIC PLAY
MAIN ROB ROY;OR AULD LANGSYNE
WORK ROB ROY
KEYW DUNDEE ADVERTISER 11-APR-1871
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 1-APR-1871;"POSITIVELY LAST NIGHT"
ADD2 TUESDAY

74 THEA DUNDEE,THEATRE ROYAL
DATE 2-FEB-1872
MAIN JEANIE AND EFFIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW DUNDEE ADVERTISER 2-FEB-1872
SPEC POSSIBLE DATE QUERY;BENEFIT-MISS VICTORIA MELLON
ADD2 FRIDAY

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75      THEA DUNDEE,THEATRE ROYAL
        DATE 23-FEB-1872
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 23-FEB-1872
        SPEC POSSIBLE DATE QUERY;BENEFIT-MR.H.TALBOT(BAILIE)
        ADD2 FRIDAY

76      THEA DUNDEE,THEATRE ROYAL
        DATE 18-MAR-1872
        MAIN THE KING O' SCOTS
        AUTH ANDREW HALLIDAY
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 15-MAR-1872/SEE SPEC
        SPEC DATE CONFIRMED-DUNDEE ADVERTISER 19-MAR-1872 "RECEIVED LAST
             NIGHT" G.A.-MR.H.TALBOT(KING JAMES,TRAPBOIS)
        ADD2 MONDAY

77      THEA DUNDEE,THEATRE ROYAL
        DATE 19-MAR-1872
        MAIN THE KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 19-MAR-1872
        SPEC POSSIBLE RUN "EVERY EVENING UNTIL FURTHER NOTICE";DETAILS AS AT
             18-MAR-1872;NEW SCENERY, COSTUMES AND "APPOINTMENTS"
        ADD2 TUESDAY

78      THEA DUNDEE,THEATRE ROYAL
        DATE 22-MAR-1872
        MAIN THE KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 22-MAR-1872
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 18-MAR-1872;BENEFIT-MR.H.TALBOT
        ADD2 FRIDAY

79      THEA DUNDEE,THEATRE ROYAL
        DATE 26-MAR-1872
        MAIN THE KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 26-MAR-1872
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 18-MAR-1827;"LAST NIGHTS"
        ADD2 TUESDAY

80      THEA DUNDEE,THEATRE ROYAL
        DATE 29-MAR-1872
        SUPP THE MISER SCENE FROM THE KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 29-MAR-1872
        SPEC POSSIBLE DATE QUERY;FAVOURITE SCENE;BENEFIT-MR.H.TALBOT(TRAPBOIS)
        ADD2 FRIDAY

81      THEA DUNDEE,THEATRE ROYAL
        DATE 5-APR-1872
        MAIN KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 5-APR-1872
        SPEC POSSIBLE DATE QUERY;"REVIVAL";G.A.-MR.H.TALBOT(KING JAMES,
             TRAPBOIS); SPECIAL OCCASION-GRAND FASHIONABLE NIGHT
        ADD2 FRIDAY
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82      THEA DUNDEE,THEATRE ROYAL
        DATE 9-APR-1872
        MAIN KING O' SCOTS
        WORK FORTUNES OF NIGEL
        KEYW DUNDEE ADVERTISER 9-APR-1872
        SPEC POSSIBLE DATE QUERY;G.A.-AS AT 5-APR-1872
        ADD2 TUESDAY

83      THEA DUNDEE,THEATRE ROYAL
        DATE 30-APR-1872
        MAIN REDGAUNTLET.A TALE OF THE 18TH CENTURY
        AUTH MCNEILL/SEE SPEC
        WORK REDGAUNTLET
        KEYW DUNDEE ADVERTISER 30-APR-1872
        SPEC POSSIBLE DATE QUERY;RUN "FOR TWELVE NIGHTS ONLY MR.MCNEILL'S
             "WAVERLEY" COMPANY FOR THE PRODUCTION OF HIS POPULAR ADAPTATIONS
             OF SIR WALTER SCOTT'S BEAUTIFUL ROMANCES OF REDGAUNTLET AND ST.
             RONAN'S WELL WHICH ACHIEVED AN UNINTERRUPTED RUN OF NINE
             CONSECUTIVE WEEKS WHEN ORIGINALLY PRODUCED IN EDINBURGH."
        ADD2 TUESDAY

84      THEA DUNDEE,THEATRE ROYAL
        DATE 3-MAY-1872
        MAIN REDGAUNTLET
        WORK REDGAUNTLET
        KEYW DUNDEE ADVERTISER 3-APR-1872
        SPEC POSSIBLE DATE QUERY;POSSIBLE RUN "AND EVERY EVENING UNTIL
             FURTHER NOTICE";G.A.-AS AT 30-APR-1872
        ADD2 FRIDAY

85      THEA DUNDEE,THEATRE ROYAL
        DATE 7-MAY-1872
        TYPE POPULAR DRAMA
        MAIN ST.RONAN'S WELL,OR THE CLEIKUM INN
        AUTH MCNEILL/SEE 30-APR-1872
        WORK ST.RONAN'S WELL
        KEYW DUNDEE ADVERTISER 7-MAY-1872
        SPEC POSSIBLE DATE QUERY;G.A.-AS AT 30-APR-1872
        ADD2 TUESDAY

86      THEA DUNDEE,THEATRE ROYAL
        DATE 10-MAY-1872
        MAIN ST.RONAN'S WELL,OR THE CLEIKUM INN
        WORK ST.RONAN'S WELL
        KEYW DUNDEE ADVERTISER 10-MAY-1872
        SPEC POSSIBLE DATE QUERY;G.A.-AS AT 30-APR-1872
        ADD2 FRIDAY

87      THEA DUNDEE,THEATRE ROYAL
        DATE 11-MAY-1872
        MAIN ROB ROY
        SUPP ST.RONAN'S WELL
        WORK ROB ROY/ST.RONAN'S WELL
        KEYW DUNDEE ADVERTISER 10-MAY-1872
        SPEC POSSIBLE DATE QUERY;COMBINATION;POSSIBLE QUERY ORDER MAIN AND
             SUPP; G.A.-AS AT 30-APR-1872 "LAST NIGHT OF THE WAVERLEY COMPANY"
        ADD2 SATURDAY
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88 THEA DUNDEE,THEATRE ROYAL
DATE 31-MAY-1872
MAIN LOUIS XI
WORK QUENTIN DURWARD/SEE SPEC
KEYW DUNDEE ADVERTISER 31-MAY-1872
SPEC POSSIBLE DATE QUERY;POSSIBLE WORK QUERY;G.A.-MR.CH.
DILLON(LOUIS); HIS BENEFIT;SPECIAL OCCASION-FASHIONABLE NIGHT
ADD2 FRIDAY

89 THEA DUNDEE,THEATRE ROYAL
DATE 10-JUN-1872
MAIN KENILWORTH
WORK KENILWORTH
KEYW DUNDEE ADVERTISER 7-JUN-1872
SPEC POSSIBLE DATE QUERY;POSSIBLE RUN "SIX NIGHTS,COMMENCING MONDAY";
BILL EMPHASISES SCENERY,COSTUME, EG.TWO THOUSAND POUNDS IN
"SILVER AND JEWELLED ARMOUR";G.A.-MR.C.RICE'S COMPANY
ADD2 MONDAY

90 THEA DUNDEE,THEATRE ROYAL
DATE 11-JUN-1872
MAIN KENILWORTH
WORK KENILWORTH
KEYW DUNDEE ADVERTISER 11-JUN-1872
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 10-JUN-1872
ADD2 TUESDAY

91 THEA DUNDEE,THEATRE ROYAL
DATE 14-JUN-1872
MAIN KENILWORTH
WORK KENILWORTH
KEYW DUNDEE ADVERTISER 14-JUN-1872
SPEC POSSIBLE DATE QUERY;DETAILS AS AT 10-JUN-1872;"LAST TWO NIGHTS";
SPECIAL OCCASION-GRAND FASHIONABLE NIGHT UNDER THE PATRONAGE OF
CAPT.HYSLOP AND THE OFFICERS OF THE 92ND REGT.
ADD2 FRIDAY

92 THEA DUNDEE,THEATRE ROYAL
DATE 20-JAN-1874
MAIN GUY MANNERING
WORK GUY MANNERING
KEYW DUNDEE ADVERTISER 20-JAN-1874
SPEC POSSIBLE DATE QUERY;TRUNCATED "(LAST TWO ACTS)" PRECEEDING THE
PANTOMIME OF "THE YELLOW DWARF"
ADD2 TUESDAY

93 THEA DUNDEE,THEATRE ROYAL
DATE 23-JAN-1874
MAIN GUY MANNERING
WORK GUY MANNERING
KEYW DUNDEE ADVERTISER 23-JAN-1874
SPEC POSSIBLE DATE QUERY;TRUNCATED-PRECEEDING THE PANTOMIME
ADD2 FRIDAY

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94      THEA DUNDEE,THEATRE ROYAL
        DATE 4-AUG-1874
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 4-AUG-1874
        SPEC POSSIBLE DATE QUERY; POSSIBLE RUN "ENGAGEMENT FOR SIX NIGHTS
             ONLY"; G.A.-MR.R.S.PILLANS(BAILIE)
        ADD2 TUESDAY

95      THEA DUNDEE,THEATRE ROYAL
        DATE 6-AUG-1874
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 6-AUG-1874
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 4-AUG-1874
        ADD2 THURSDAY

96      THEA DUNDEE,THEATRE ROYAL
        DATE 7-AUG-1874
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW DUNDEE ADVERTISER 7-AUG-1874
        SPEC POSSIBLE DATE QUERY;G.A.-MR.R.S.PILLANS(DANDIE DINMONT);HIS
             BENEFIT; SPECIAL OCCASION-PATRONAGE OF MAJ. SLY AND THE
             OFFICERS OF THE 99TH REGT.
        ADD2 FRIDAY

97      THEA DUNDEE,THEATRE ROYAL
        DATE 8-AUG-1874
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 7-AUG-1874
        SPEC POSSIBLE DATE QUERY;G.A.-AS AT 7-AUG-1874
        ADD2 SATURDAY

98      THEA DUNDEE,THEATRE ROYAL
        DATE 15-FEB-1875
        MAIN IVANHOE
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 12-FEB-1875
        SPEC POSSIBLE DATE QUERY
        ADD2 MONDAY

99      THEA DUNDEE,THEATRE ROYAL
        DATE 16-FEB-1875
        TYPE GRAND HISTORICAL DRAMA
        ACTS 4
        MAIN IVANHOE
        COMP MR.SIDNEY J.WATTS
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 16-FEB-1875
        SPEC POSSIBLE DATE QUERY;NEW SCENERY,COSTUMES,EFFECTS.
        ADD2 TUESDAY
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100     THEA DUNDEE,THEATRE ROYAL
        DATE 19-FEB-1875
        TYPE GRAND HISTORICAL DRAMA
        ACTS 4
        MAIN IVANHOE
        COMP MR.SIDNEY J.WATTS
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 19-FEB-1875
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 16-FEB-1875
        ADD2 FRIDAY

101     THEA DUNDEE,THEATRE ROYAL
        DATE 22-FEB-1875
        TYPE GRAND HISTORICAL DRAMA
        ACTS 4
        MAIN IVANHOE
        COMP MR.SIDNEY J.WATTS
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 19-FEB-1875
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 16-FEB-1875 BENEFIT-MR. EDWARD
             SHELTON
        ADD2 MONDAY

102     THEA DUNDEE,THEATRE ROYAL
        DATE 23-FEB-1875
        TYPE GRAND HISTORICAL DRAMA
        ACTS 4
        MAIN IVANHOE
        COMP MR.SIDNEY J.WATTS
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 23-FEB-1875
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 16-FEB-1875;
        ADD2 TUESDAY

103     THEA DUNDEE,THEATRE ROYAL
        DATE 26-FEB-1875
        TYPE GRAND HISTORICAL DRAMA
        ACTS 4
        MAIN IVANHOE
        COMP MR.SIDNEY J.WATTS
        WORK IVANHOE
        KEYW DUNDEE ADVERTISER 23-FEB-1875
        SPEC POSSIBLE DATE QUERY;DETAILS AS AT 16-FEB-1875;"POSITIVELY LAST 2
             NIGHTS"
        ADD2 FRIDAY

104     THEA DUNDEE,THEATRE ROYAL
        DATE 14-JUN-1875
        MAIN ROB ROY
        WORK ROB ROY
        KEYW DUNDEE ADVERTISER 11-JUN-1875/SEE SPEC
        SPEC POSSIBLE DATE QUERY;POSSIBLE RUN "FOR SIX NIGHTS";SEE ALSO
             DUNDEE ADVERTISER 15-JUN-1875 AND 18-JUN-1875;G.A.-C.BERNARD'S
             GLASGOW GAIETY COMPANY,FEATURING J.B.HOWARD(ROB ROY)
        ADD2 MONDAY
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105     THEA GLASGOW,GAIETY
        DATE 3-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO(JEANIE)
        ADD2 MONDAY

106     THEA GLASGOW,GAIETY
        DATE 4-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO
        ADD2 TUESDAY

107     THEA GLASGOW,GAIETY
        DATE 5-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO
        ADD2 WEDNESDAY

108     THEA GLASGOW,GAIETY
        DATE 6-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO
        ADD2 THURSDAY

109     THEA GLASGOW,GAIETY
        DATE 7-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO
        ADD2 FRIDAY

110     THEA GLASGOW,GAIETY
        DATE 8-MAR-1879
        ACTS 4
        MAIN THE HEART OF MIDLOTHIAN;OR,THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS ELOISE JUNO
        ADD2 SATURDAY

111     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 22-FEB-1883
        SUPP ROB ROY "2 ACTS OF"
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC TRUNCATED;BENEFIT-MR.E.L.LLOYD (MANAGER)
        ADD2 THURSDAY
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112     THEA GLASGOW,ROYALTY THEATRE
        DATE 28-MAY-1883
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH MR.C.WEBB
        COMP MR.W.H.FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;UNKNOWN LENGTH
        ADD2 MONDAY

113     THEA GLASGOW,ROYALTY THEATRE
        DATE 9-JUL-1883
        MAIN JEANIE AND EFFIE DEANS OR, THE SISTERS OF ST.LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN-UNKNOWN LENGTH;MAY BE DATE QUERY-ERROR IN DATA COLLECTION;
             "GREAT ATTRACTION FOR THE FAIR HOLIDAYS"
        ADD2 MONDAY

114     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 24-SEP-1883
        TYPE BURLESQUE
        SUPP ROBBING ROY! OR SCOTCHED AND KILT
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC G.A.-MR.E.TERRY(ROB ROY) AND COMPANY;POSSIBLE RUN
        ADD2 MONDAY

115     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 6-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;"IMPORTANT AND EXPENSIVE ENGAGEMENT";NEW SCENERY;G.A.-MR. J.
             W. TURNER(BERTRAM),MR.A.COOK(GABRIEL),MR.G.THORNE(DOMINIE), MR.E.
             S.GOFTON(DANDIE AND DIRECTOR),MADLLE.AGNES DE LAPORTE (JULIA),
             MISS ADA ROBY(LUCY),MISS JULIA SEAMAN(MEG MERRILIES)
        ADD2 MONDAY

116     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 7-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 6-JUL-1885
        ADD2 TUESDAY

117     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 8-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 6-JUL-1885
        ADD2 WEDNESDAY
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118     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 9-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 6-JUL-1885
        ADD2 THURSDAY

119     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 10-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 6-JUL-1885
        ADD2 FRIDAY

120     THEA GLASGOW,ROYAL PRINCESS'S,MAIN ST.,SOUTH SIDE.
        DATE 11-JUL-1885
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 6-JUL-1885
        ADD2 SATURDAY

121     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 3-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MR.J.B.HOWARD(ROB ROY),MR.F.W.WYNDHAM(THORNTON), MRS.
             HOWARD(HELEN)
        ADD2 MONDAY

122     THEA GLASGOW,ROYALTY THEATRE
        DATE 3-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LAND SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN-6 NIGHTS;HOWARD AND WYNDHAM PRODUCTION
        ADD2 MONDAY

123     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 4-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 TUESDAY
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124     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 5-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR,AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 TUESDAY

125     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 6-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 WEDNESDAY

126     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 6-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 THURSDAY

127     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 7-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR, AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 FRIDAY

128     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 8-AUG-1885
        TYPE SCOTTISH DRAMA
        ACTS 3
        MAIN ROB ROY OR,AULD LANG SYNE
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 3-AUG-1885
        ADD2 SATURDAY

129     THEA GLASGOW,ROYALTY THEATRE
        DATE 3-JAN-1886
        MAIN LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 27-DEC-1886
        ADD2 MONDAY
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130     THEA GLASGOW,ROYALTY THEATRE
        DATE 10-JAN-1886
        MAIN LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN "LAST SIX NIGHTS";DETAILS AS AT 27-DEC-1886
        ADD2 MONDAY

131     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 18-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        AUTH GEORGE CECIL MURRAY(ARGYLE)
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;NEW SCENERY
        ADD2 MONDAY

132     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 19-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AND AUTHOR AS AT 18-JAN-1886
        ADD2 TUESDAY

133     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 20-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AND AUTHOR AS AT 18-JAN-1886
        ADD2 WEDNESDAY

134     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 21-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AND AUTHOR AS AT 18-JAN-1886
        ADD2 THURSDAY

135     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 22-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AND AUTHOR AS AT 18-JAN-1886
        ADD2 FRIDAY
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136     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 23-JAN-1886
        TYPE SCOTTISH DRAMA
        MAIN JEANIE AND EFFIE DEANS THE SISTERS OF ST. LEONARDS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AND AUTHOR AS AT 18-JAN-1886
        ADD2 SATURDAY

137     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 22-APR-1886
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC QUERY MAIN OR SUPP (BOLTON)
        ADD2 THURSDAY

138     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 23-APR-1886
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC QUERY MAIN OR SUPP (BOLTON)
        ADD2 FRIDAY

139     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 24-APR-1886
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR, AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC QUERY MAIN OR SUPP (BOLTON)
        ADD2 SATURDAY

140     THEA ABERDEEN, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 6-JUN-1886
        MAIN MARY, QUEEN OF SCOTS;OR, THE ESCAPE FROM LOCH LEVEN
        WORK ABBOT (SEE SPEC)
        LBRY ACL(BOLTON)
        SPEC POSSIBLE DATE QUERY INCOMPLETE;QUERY WORK
        ADD2 SATURDAY

141     THEA GLASGOW,ROYALTY THEATRE
        DATE 2-AUG-1886
        TYPE SCOTCH DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC RUN-6 NIGHTS;REVIVAL;HOWARD AND WYNDHAM PRODUCTION
        ADD2 MONDAY
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142 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 20-SEP-1886
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS;OR,THE SISTERS OF ST. LEONARD'S
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC QUERY G.A.-MISS MARRIOTT(JEANIE) AND CO.
ADD2 MONDAY

143 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 22-SEP-1886
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS;OR,THE SISTERS OF ST. LEONARD'S
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC AS AT 20-SEP-1886
ADD2 WEDNESDAY

144 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-SEP-1886
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS;OR,THE SISTERS OF ST. LEONARD'S
AUTH HAZLEWOOD
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC AS AT 20-SEP-1886
ADD2 SATURDAY

145 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 24-DEC-1886
TYPE DRAMA
ACTS 3
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LBRY ACL(BOLTON)
SPEC SPECIAL OCCASION-CHRISTMAS EVE
ADD2 FRIDAY

146 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-DEC-1886
TYPE DRAMA
ACTS 3
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LBRY ACL(BOLTON)
SPEC SPECIAL OCCASION-CHRISTMAS DAY
ADD2 SATURDAY

147 THEA GLASGOW,ROYALTY THEATRE
DATE 27-DEC-1886
MAIN LADY OF THE LAKE
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;NEW SCENERY (WM.GLOVER);G.A.-J.B.HOWARD (RODERICK DHU) REVIVAL
ADD2 MONDAY

148 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 27-DEC-1886
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;REVIVAL;NEW SCENERY(GLOVER);G.A.-MR.J.B.HOWARD (RODERICK DHU);GIVES "MORNING PERFORMANCES" IN PROSPECT AS 1,3,4, 8-JAN-1886 AT 2.00PM
ADD2 MONDAY

149 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 28-DEC-1886
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 TUESDAY

150 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 29-DEC-1886
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 WEDNESDAY

151 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 30-DEC-1886
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 THURSDAY

152 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 31-DEC-1886
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 FRIDAY

153 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 1-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;SPECIAL OCCASION-NEW YEAR'S DAY;DETAILS AS AT 27-DEC-1886
ADD2 SATURDAY

154 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 3-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 MONDAY

155 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 4-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 TUESDAY

156 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 5-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 WEDNESDAY

157 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 6-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 THURSDAY

158 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 7-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 FRIDAY

159 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 8-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 SATURDAY

160 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 10-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN-"LAST SIX NIGHTS";DETAILS AS AT 27-DEC-1886;"MESSRS.HOWARD AND WYNDHAM WILL GIVE AN EXTRA SPECIAL MORNING PERFORMANCE, ON THURSDAY 15TH JANUARY, AT TWO O'CLOCK, IN ORDER TO ENABLE THE LADIES AND GENTLEMEN ENGAGED IN THE VARIOUS THEATRES IN GLASGOW, EDINBURGH, PAISLEY AND GREENOCK, TO WITNESS THIS MAGNIFICENT PRODUCTION. . .A FEW SEATS WILL BE RESERVED FOR THE GENERAL PUBLIC."
ADD2 MONDAY

161 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 11-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 TUESDAY

162 THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
DATE 12-JAN-1887
TYPE PLAY
ACTS 4
MAIN THE LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
KEYW M (PROGRAMMES)
SPEC RUN;DETAILS AS AT 27-DEC-1886
ADD2 WEDNESDAY

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163     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 13-JAN-1887
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 27-DEC-1886
        ADD2 THURSDAY

164     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 14-JAN-1887
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 27-DEC-1886
        ADD2 FRIDAY

165     THEA GLASGOW,ROYALTY THEATRE,SAUCHIEHALL ST.
        DATE 15-JAN-1887
        TYPE PLAY
        ACTS 4
        MAIN THE LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 27-DEC-1886
        ADD2 SATURDAY

166     THEA GLASGOW,ROYALTY THEATRE
        DATE 25-APR-1887
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW M (PROGRAMMES)
        SPEC BROKEN RUN (MON,TUES,WED,FRID);G.A.-MISS MARRIOTT(JEANIE)
        ADD2 MONDAY

167     THEA GLASGOW,ROYALTY THEATRE
        DATE 28-APR-1887
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW M (PROGRAMMES)
        SPEC G.A.-MISS MARRIOTT(MEG MERRILIES),SIMS REEVES(HENRY BERTRAM)
        ADD2 THURSDAY

168     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 23-MAY-1887
        TYPE OPERATIC DRAMA
        ACTS 3
        MAIN GUY MANNERING
        WORK GUY MANNERING
        LBRY ACL(BOLTON)
        SPEC POSSIBLE QUERY MAIN OR SUPP;ALSO QUERY G.A.
        ADD2 MONDAY
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169     THEA GLASGOW,ROYALTY THEATRE
        DATE 1-AUG-1887
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC REVIVAL;RUN;G.A.-SIMS REEVES(FRANCIS) MON,WED,FRID-1,3,5 ONLY
        ADD2 MONDAY

170     THEA GLASGOW,ROYALTY THEATRE
        DATE 8-AUG-1887
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC REVIVAL;RUN"LAST TWELVE NIGHTS"
        ADD2 MONDAY

171     THEA GLASGOW,ROYALTY THEATRE
        DATE 15-AUG-1887
        TYPE NATIONAL DRAMA
        ACTS 3
        MAIN ROB ROY
        WORK ROB ROY
        KEYW M (PROGRAMMES)
        SPEC REVIVAL;RUN
        ADD2 MONDAY

172     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 19-DEC-1887
        TYPE BURLESQUE EXTRAVAGANZA
        ACTS 2
        SUPP AMY ROBSART
        WORK KENILWORTH
        LBRY ACL(BOLTON)
        SPEC CROSS-DRESSING;QUERY SUPP OR MAIN
        ADD2 MONDAY

173     THEA GLASGOW,ROYALTY THEATRE
        DATE 23-JAN-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;REVIVAL;NEW SCENERY(WM.GLOVER);G.A.-J.B.HOWARD(RODERICK DHU)
        ADD2 MONDAY

174     THEA GLASGOW,ROYALTY THEATRE
        DATE 30-JAN-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 23-JAN-1888
        ADD2 MONDAY
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175     THEA GLASGOW,ROYALTY THEATRE
        DATE 6-FEB-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 23-JAN-1888
        ADD2 MONDAY

176     THEA GLASGOW,ROYALTY THEATRE
        DATE 13-FEB-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 23-JAN-1888
        ADD2 MONDAY

177     THEA GLASGOW,ROYALTY THEATRE
        DATE 17-FEB-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;BENEFIT-MR. AND MRS. J.B.HOWARD
        ADD2 FRIDAY

178     THEA GLASGOW,ROYALTY THEATRE
        DATE 18-FEB-1888
        ACTS 3
        MAIN LADY OF THE LAKE
        COMP FOSTER
        WORK LADY OF THE LAKE
        KEYW M (PROGRAMMES)
        SPEC RUN;BENEFIT-MR.AND MRS.J.B.HOWARD
        ADD2 SATURDAY

179     THEA GLASGOW,ROYALTY THEATRE
        DATE 14-MAY-1888
        SUPP KENILWORTH
        AUTH HALLIDAY AND YOUNG
        COMP ANDREW LEVEY
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;G.A.-MISS LYDIA THOMPSON AND CO.
        ADD2 MONDAY

180     THEA ABERDEEN, HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 22-APR-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC QUERY G.A.-J.B.HOWARD(RHODERICK DHU),MISS ADA TRAVERS(LADY
             MARGARET),MISS LILIAN HOBAN(ELLEN);RUN
        ADD2 MONDAY
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181 THEA ABERDEEN, HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 23-APR-1889
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY ACL(BOLTON)
SPEC DETAILS AS AT 22-APR-1889
ADD2 TUESDAY

182 THEA ABERDEEN, HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 24-APR-1889
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY ACL(BOLTON)
SPEC DETAILS AS AT 22-APR-1889
ADD2 WEDNESDAY

183 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 25-APR-1889
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY ACL(BOLTON)
SPEC DETAILS AS AT 22-APR-1889
ADD2 THURSDAY

184 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 26-APR-1889
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY ACL(BOLTON)
SPEC DETAILS AS AT 22-APR-1889
ADD2 FRIDAY

185 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 27-APR-1889
TYPE PLAY
ACTS 4
MAIN LADY OF THE LAKE
AUTH CHARLES WEBB
WORK LADY OF THE LAKE
LBRY ACL(BOLTON)
SPEC DETAILS AS AT 22-APR-1889
ADD2 SATURDAY

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186     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 29-APR-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 22-APR-1889
        ADD2 MONDAY

187     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 30-APR-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 22-APR-1889
        ADD2 TUESDAY

188     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 1-MAY-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 22-APR-1889
        ADD2 WEDNESDAY

189     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 2-MAY-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 22-APR-1889;RUN;QUERY BOLTON ENTRY "22 APR TO 1
             MAY...12 NIGHTS ONLY."
        ADD2 THURSDAY

190     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 3-MAY-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 2-MAY-1889
        ADD2 FRIDAY
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191     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 4-MAY-1889
        TYPE PLAY
        ACTS 4
        MAIN LADY OF THE LAKE
        AUTH CHARLES WEBB
        WORK LADY OF THE LAKE
        LBRY ACL(BOLTON)
        SPEC DETAILS AS AT 2-MAY-1889
        ADD2 SATURDAY

192     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 18-AUG-1890
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;G.A.-MISS MARRIOTT(JEANIE) "THE GREAT TRAGEDIENNE" AND
             POSSIBLY CO.
        ADD2 MONDAY

193     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 19-AUG-1890
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 18-AUG-1890
        ADD2 TUESDAY

194     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 20-AUG-1890
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 18-AUG-1890
        ADD2 WEDNESDAY

195     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 21-AUG-1890
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 18-AUG-1890
        ADD2 THURSDAY

196     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 22-AUG-1890
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 18-AUG-1890
        ADD2 FRIDAY
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197   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 23-AUG-1890
      TYPE DRAMA
      MAIN JEANIE DEANS
      WORK HEART OF MID-LOTHIAN
      LBRY ACL(BOLTON)
      SPEC RUN;DETAILS AS AT 18-AUG-1890
      ADD2 SATURDAY

198   THEA ABERDEEN, HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 11-MAY-1891
      TYPE DRAMA
      ACTS 4
      MAIN REBECCA THE JEWESS
      AUTH HALLIDAY
      WORK IVANHOE
      LBRY ACL(BOLTON)
      SPEC QUERY G.A.
      ADD2 MONDAY

199   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 19-SEP-1892
      MAIN ROB ROY
      WORK ROB ROY
      LBRY ACL(BOLTON)
      SPEC RUN;G.A.-JOHN CLYDE(ROB ROY),MISS MARRIOTT(HELEN) "MR. ROBERT
           ARTHUR'S GRAND PRODUCTION."
      ADD2 MONDAY

200   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 20-SEP-1892
      MAIN ROB ROY
      WORK ROB ROY
      LBRY ACL(BOLTON)
      SPEC AS AT 19-SEP-1892;RUN
      ADD2 TUESDAY

201   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 21-SEP-1892
      MAIN ROB ROY
      WORK ROB ROY
      LBRY ACL(BOLTON)
      SPEC AS AT 19-SEP-1892;RUN
      ADD2 WEDNESDAY

202   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 22-SEP-1892
      MAIN ROB ROY
      WORK ROB ROY
      LBRY ACL(BOLTON)
      SPEC AS AT 19-SEP-1892;RUN
      ADD2 THURSDAY

203   THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
      DATE 23-SEP-1892
      MAIN ROB ROY
      WORK ROB ROY
      LBRY ACL(BOLTON)
      SPEC AS AT 19-SEP-1892;RUN
      ADD2 FRIDAY
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204     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 24-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 SATURDAY

205     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 26-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 MONDAY

206     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 27-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 TUESDAY

207     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 28-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 WEDNESDAY

208     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 29-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 THURSDAY

209     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 30-SEP-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 FRIDAY

210     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 1-OCT-1892
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC AS AT 19-SEP-1892;RUN
        ADD2 SATURDAY
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211     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 20-FEB-1893
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC QUERY G.A.-MISS ISABEL BATEMAN(JEANIE) AND CO.;RUN
        ADD2 MONDAY

212     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 21-FEB-1893
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 20-FEB-1893
        ADD2 TUESDAY

213     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 22-FEB-1893
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 20-FEB-1893
        ADD2 WEDNESDAY

214     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 25-FEB-1893
        TYPE DRAMA
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 20-FEB-1893
        ADD2 SATURDAY

215     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 1-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;QUERY G.A.-DURWARD LELY(FRANCIS),WM.MOLLISON(BAILIE)
        ADD2 MONDAY

216     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 2-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 1-OCT-1894
        ADD2 TUESDAY
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217     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 3-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 1-OCT-1894
        ADD2 WEDNESDAY

218     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 4-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 1-OCT-1894
        ADD2 THURSDAY

219     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 5-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 1-OCT-1894
        ADD2 FRIDAY

220     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 6-OCT-1894
        TYPE DRAMA
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 1-OCT-1894
        ADD2 SATURDAY

221     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 26-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;G.A.-DURWARD LELY(FRANCIS),WM.MOLLISON(BAILIE) AND CO.
        ADD2 MONDAY

222     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 27-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 26-OCT-1896
        ADD2 TUESDAY
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223     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 28-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 26-OCT-1896
        ADD2 WEDNESDAY

224     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 29-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 26-OCT-1896
        ADD2 THURSDAY

225     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 30-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 26-OCT-1896
        ADD2 FRIDAY

226     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 31-OCT-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;DETAILS AS AT 26-OCT-1896
        ADD2 SATURDAY

227     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 16-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;G.A.-AS AT 26-OCT-1896
        ADD2 MONDAY

228     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 17-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;DETAILS AS AT 26-OCT-1896
        ADD2 TUESDAY
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229     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 18-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;DETAILS AS AT 26-OCT-1896
        ADD2 WEDNESDAY

230     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 19-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;DETAILS AS AT 26-OCT-1896
        ADD2 THURSDAY

231     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 20-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;DETAILS AS AT 26-OCT-1896
        ADD2 FRIDAY

232     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 21-NOV-1896
        TYPE DRAMA
        ACTS 4
        MAIN ROB ROY
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC REPEAT RUN;DETAILS AS AT 26-OCT-1896
        ADD2 SATURDAY

233     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 26-JUL-1897
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 MONDAY

234     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 27-JUL-1897
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 TUESDAY
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235 THEA GLASGOW,PRINCESS'S THEATRE
DATE 28-JUL-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

236 THEA GLASGOW,PRINCESS'S THEATRE
DATE 29-JUL-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 THURSDAY

237 THEA GLASGOW,PRINCESS'S THEATRE
DATE 30-JUL-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 FRIDAY

238 THEA GLASGOW,PRINCESS'S THEATRE
DATE 31-JUL-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 SATURDAY

239 THEA GLASGOW,PRINCESS'S THEATRE
DATE 2-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 MONDAY

240 THEA GLASGOW,PRINCESS'S THEATRE
DATE 3-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 TUESDAY

241 THEA GLASGOW,PRINCESS'S THEATRE
DATE 4-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

242 THEA GLASGOW,PRINCESS'S THEATRE
DATE 5-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 THURSDAY

243 THEA GLASGOW,PRINCESS'S THEATRE
DATE 6-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 FRIDAY

244 THEA GLASGOW,PRINCESS'S THEATRE
DATE 7-AUG-1897
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW GWP
SPEC RUN
ADD2 SATURDAY

245 THEA GLASGOW,PRINCESS'S THEATRE
DATE 6-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 MONDAY

246 THEA GLASGOW,PRINCESS'S THEATRE
DATE 7-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 TUESDAY

247 THEA GLASGOW,PRINCESS'S THEATRE
DATE 8-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

248 THEA GLASGOW,PRINCESS'S THEATRE
DATE 9-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 THURSDAY

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249     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 10-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 FRIDAY

250     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 11-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 SATURDAY

251     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 13-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 MONDAY

252     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 14-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 TUESDAY

253     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 15-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 WEDNESDAY

254     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 16-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 THURSDAY

255     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 17-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 FRIDAY
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256 THEA GLASGOW,PRINCESS'S THEATRE
DATE 18-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 SATURDAY

257 THEA GLASGOW,PRINCESS'S THEATRE
DATE 20-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 MONDAY

258 THEA GLASGOW,PRINCESS'S THEATRE
DATE 21-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 TUESDAY

259 THEA GLASGOW,PRINCESS'S THEATRE
DATE 22-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

260 THEA GLASGOW,PRINCESS'S THEATRE
DATE 23-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 THURSDAY

261 THEA GLASGOW,PRINCESS'S THEATRE
DATE 24-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 FRIDAY

262 THEA GLASGOW,PRINCESS'S THEATRE
DATE 25-SEP-1897
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 SATURDAY

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263     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 27-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 MONDAY

264     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 28-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 TUESDAY

265     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 29-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 WEDNESDAY

266     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 30-SEP-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 THURSDAY

267     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 1-OCT-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 FRIDAY

268     THEA GLASGOW,PRINCESS'S THEATRE
        DATE 2-OCT-1897
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 SATURDAY

269     THEA GLASGOW,ATHANEAUM HALL
        DATE 9-FEB-1898
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW GLASGOW WEEKLY PROGRAMME (GWP)
        SPEC AMATEUR-TALBOT DRAMATIC CLUB;RUN
        ADD2 THURSDAY
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270     THEA GLASGOW,ATHANEAUM HALL
        DATE 10-FEB-1898
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW GLASGOW WEEKLY PROGRAMME
        SPEC AMATEUR;RUN
        ADD2 FRIDAY

271     THEA GLASGOW,ATHANAEUM HALL
        DATE 11-FEB-1898
        MAIN GUY MANNERING
        WORK GUY MANNERING
        KEYW GWP
        SPEC AMATEUR;RUN
        ADD2 FRIDAY

272     THEA GLASGOW,QUEEN'S THEATRE
        DATE 18-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 MONDAY

273     THEA GLASGOW,QUEEN'S THEATRE
        DATE 19-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 TUESDAY

274     THEA GLASGOW,QUEEN'S THEATRE
        DATE 20-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 WEDNESDAY

275     THEA GLASGOW,QUEEN'S THEATRE
        DATE 21-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 THURSDAY

276     THEA GLASGOW,QUEEN'S THEATRE
        DATE 22-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 FRIDAY
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277     THEA GLASGOW,QUEEN'S THEATRE
        DATE 23-APR-1898
        MAIN JEANIE DEANS
        WORK HEART OF MID-LOTHIAN
        KEYW GWP
        SPEC RUN
        ADD2 SATURDAY

278     THEA GLASGOW,TH.R.
        DATE 28-MAY-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;G.A.-CAPT.F.V.G.VERNON'S CO. INCLUDING MR.HEDMONT(FRANCIS),
             MR.G.BLACK(ROB ROY),MR.J.CLYDE(DOUGAL),MR.W.MOLLISON(BAILIE),
             MISS L.HILL(DI VERNON)
        ADD2 SATURDAY

279     THEA GLASGOW,TH.R.
        DATE 30-MAY-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 MONDAY

280     THEA GLASGOW,TH.R.
        DATE 31-MAY-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 TUESDAY

281     THEA GLASGOW,TH.R.
        DATE 1-JUN-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 WEDNESDAY

282     THEA GLASGOW,TH.R.
        DATE 2-JUN-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 THURSDAY
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283 THEA GLASGOW,TH.R.
DATE 3-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 FRIDAY

284 THEA GLASGOW,TH.R.
DATE 4-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 SATURDAY

285 THEA GLASGOW,TH.R.
DATE 6-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 MONDAY

286 THEA GLASGOW,TH.R.
DATE 7-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 TUESDAY

287 THEA GLASGOW,TH.R.
DATE 8-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 WEDNESDAY

288 THEA GLASGOW,TH.R.
DATE 9-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 THURSDAY

289 THEA GLASGOW,TH.R.
DATE 10-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 FRIDAY

290 THEA GLASGOW,TH.R.
DATE 11-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 SATURDAY

291 THEA GLASGOW,TH.R.
DATE 13-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 MONDAY

292 THEA GLASGOW,TH.R.
DATE 14-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 TUESDAY

293 THEA GLASGOW,TH.R.
DATE 15-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 WEDNESDAY

294 THEA GLASGOW,TH.R
DATE 16-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 THURSDAY

295 THEA GLASGOW,TH.R.
DATE 17-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 FRIDAY

296 THEA GLASGOW,TH.R.
DATE 18-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 SATURDAY

297 THEA GLASGOW,TH.R
DATE 20-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 MONDAY

298 THEA GLASGOW,TH.R
DATE 21-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 TUESDAY

299 THEA GLASGOW,TH.R.
DATE 22-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 WEDNESDAY

300 THEA GLASGOW,TH.R.
DATE 23-JUN-1898
TYPE NATIONAL DRAMA
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN;DETAILS AS AT 28-MAY-1898
ADD2 THURSDAY

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301     THEA GLASGOW,TH.R.
        DATE 24-JUN-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 FRIDAY

302     THEA GLASGOW,TH.R.
        DATE 25-JUN-1898
        TYPE NATIONAL DRAMA
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN;DETAILS AS AT 28-MAY-1898
        ADD2 SATURDAY

303     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 8-AUG-1898
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;QUERY G.A.
        ADD2 MONDAY

304     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 9-AUG-1898
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;QUERY G.A.
        ADD2 TUESDAY

305     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 10-AUG-1898
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;QUERY G.A.
        ADD2 WEDNESDAY

306     THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
        DATE 11-AUG-1898
        TYPE DRAMA
        ACTS 3
        MAIN ROB ROY;OR,AULD LANG SYNE
        WORK ROB ROY
        LBRY ACL(BOLTON)
        SPEC RUN;QUERY G.A.
        ADD2 THURSDAY
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307 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 12-AUG-1898
TYPE DRAMA
ACTS 3
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LBRY ACL(BOLTON)
SPEC RUN;QUERY G.A.
ADD2 FRIDAY

308 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 13-AUG-1898
TYPE DRAMA
ACTS 3
MAIN ROB ROY;OR,AULD LANG SYNE
WORK ROB ROY
LBRY ACL(BOLTON)
SPEC RUN;QUERY G.A.
ADD2 SATURDAY

309 THEA GREENOCK,TH.R.
DATE 29-AUG-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 MONDAY

310 THEA GREENOCK.TH.R.
DATE 30-AUG-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 TUESDAY

311 THEA GREENOCK,TH.R.
DATE 31-AUG-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

312 THEA GREENOCK,TH.R.
DATE 1-SEP-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 THURSDAY

313 THEA GREENOCK,TH.R.
DATE 2-SEP-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 FRIDAY

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314     THEA GREENOCK,TH.R.
        DATE 3-SEP-1898
        MAIN ROB ROY
        WORK ROB ROY
        KEYW GWP
        SPEC RUN
        ADD2 SATURDAY

315     THEA PAISLEY,THEATRE
        DATE 28-NOV-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 MONDAY

316     THEA PAISLEY,THEATRE
        DATE 29-NOV-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 TUESDAY

317     THEA PAISLEY,THEATRE
        DATE 30-NOV-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 WEDNESDAY

318     THEA PAISLEY,THEATRE
        DATE 1-DEC-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 THURSDAY

319     THEA PAISLEY,THEATRE
        DATE 2-DEC-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 FRIDAY

320     THEA PAISLEY,THEATRE
        DATE 3-DEC-1898
        MAIN THE LADY OF THE LAKE
        WORK LADY OF THE LAKE
        KEYW GWP
        SPEC RUN
        ADD2 SATURDAY
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321 THEA COATBRIDGE,TH.R.
DATE 12-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 MONDAY

322 THEA COATBRIDGE,TH.R.
DATE 13-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 TUESDAY

323 THEA COATBRIDGE,TH.R.
DATE 14-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 WEDNESDAY

324 THEA COATBRIDGE,TH.R.
DATE 15-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 THURSDAY

325 THEA COATBRIDGE,TH.R.
DATE 16-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 FRIDAY

326 THEA COATBRIDGE,TH.R.
DATE 17-DEC-1898
MAIN ROB ROY
WORK ROB ROY
KEYW GWP
SPEC RUN
ADD2 SATURDAY

327 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 29-MAY-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN;G.A.-W.A.MCNEIL'S CO. TOURING MISS MARRIOTT'S VERSION
ADD2 MONDAY

328 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 30-MAY-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN;DETAILS AS AT 29-MAY-1899
ADD2 TUESDAY

329 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 31-MAY-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN;DETAILS AS AT 29-MAY-1899
ADD2 WEDNESDAY

330 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 1-JUN-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN;DETAILS AS AT 29-MAY-1899
ADD2 THURSDAY

331 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 2-JUN-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN;DETAILS AS AT 29-MAY-1899
ADD2 FRIDAY

332 THEA ABERDEEN,HER MAJESTY'S THEATRE AND OPERA HOUSE
DATE 3-JUN-1899
TYPE DRAMA
ACTS 4
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
LBRY ACL(BOLTON)
SPEC RUN-UNKNOWN LENGTH, MAY GO ON;DETAILS AS AT 29-MAY-1899
ADD2 SATURDAY

333 THEA GLASGOW,TH.R.,HOPE ST.
DATE 5-JUN-1899
MAIN KENILWORTH
WORK KENILWORTH
KEYW M (PROGRAMMES)
SPEC RUN;HOWARD AND WYNDHAM'S PRODUCTION
ADD2 MONDAY

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334     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 6-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 5-JUN-1899
        ADD2 TUESDAY

335     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 7-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 5-JUN-1899
        ADD2 WEDNESDAY

336     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 8-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 5-JUN-1899
        ADD2 THURSDAY

337     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 9-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 5-JUN-1899
        ADD2 FRIDAY

338     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 10-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN;DETAILS AS AT 5-JUN-1899
        ADD2 SATURDAY

339     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 12-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN-1 WEEK;DETAILS AS AT 5-JUN-1899
        ADD2 MONDAY

340     THEA GLASGOW,TH.R.,HOPE ST.
        DATE 19-JUN-1899
        MAIN KENILWORTH
        WORK KENILWORTH
        KEYW M (PROGRAMMES)
        SPEC RUN-1 WEEK;DETAILS AS AT 5-JUN-1899
        ADD2 MONDAY
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341 THEA GLASGOW,TH.R.,HOPE ST.
DATE 26-JUN-1899
MAIN KENILWORTH
WORK KENILWORTH
KEYW M (PROGRAMMES)
SPEC RUN-1 WEEK;DETAILS AS AT 5-JUN-1899
ADD2 MONDAY

342 THEA GLASGOW,TH.R.,HOPE ST.
DATE 24-JUL-1899
TYPE ROMANTIC SCOTTISH DRAMA
MAIN JEANIE DEANS
WORK HEART OF MID-LOTHIAN
KEYW M (PROGRAMMES)
SPEC RUN UNKNOWN LENGTH;THEATRE RE-OPENS.
ADD2 MONDAY

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