

- THE ENGLISH MERCHANT. As 21 Feb. Monday 23
DL
MUSIC. After the Interlude: The *New Concerto* on Harpsichord as 12 Feb.
DANCING. *Hearts of Oak*, as 12 Feb.
 COMMENT. B. Johnson's Head Bill 11s. (Treasurer's Book). Drank tea with my Landlady and went with her husband and two gentlemen to see the new Play . . . as I did not care to refuse. Could not get into the Pit, at which I was not displeased. I fancy this comedy will take, tho it had nothing else to support it but the character of Freeport, which is played by Yates . . . We had a *Prologue* written by the author of the play and spoken by King; and an Interlude by way of *Epilogue* written by Garrick and spoken by King and Mrs Abington. A *concerto* on the Harpsichord by Burney Jr and *dance*. The play is taken from *L'Ecosseisse* of Voltaire (Neville MS Diary). Receipts: £193 17s. 6d. (Treasurer's Book).
- LOVE IN THE CITY. As 21 Feb. CG
 COMMENT. Books of the Opera to be had at the Theatre. Receipts: £197 5s. (Account Book).
- THE ENGLISH MERCHANT. As 21 Feb. Tuesday 24
DL
MUSIC. After the *Interlude – Epilogue*: The *New Concerto* on Harpsichord, as 12 Feb.
DANCING. *The Vintage*, as 11 Oct. 1766.
 COMMENT. Author's Night. House Charges £64 4s. [Profit to Colman £97 5s. 6d.] (Treasurer's Book). Receipts: £161 9s. 6d. (Treasurer's Book).
- LOVE IN THE CITY. As 21 Feb. CG
 COMMENT. The Third Day. For the Author. [Designated in the Account Book as Mr Bickerstaff's Night.] Charges £67 3s., Balance to Bickerstaff £68 18s. An extra charge this night was paid for the use of the Organ, 2s. 6d. (Account Book). Receipts: £136 1s. (Account Book).
- LA BUONA FIGLIUOLA. *Cast not listed.* See 25 Nov. 1766. King's
DANCING. [Unspecified.]
 COMMENT. Half past 5 went to the 5s. Gallery at the Opera House to see the comic opera *La Buona Figliola*, altered from Goldoni. The Music by Sg Nic Piccini, a Neopolitan composer. The Marq by Sg Lovatini, Castina by Sga Zamporini, the German by Sg Marigi. These I believe are reckoned the best of the company. I can't say I was greatly entertained, tho the music is very pleasing. There is something very absurd and truly characteristic of the present age in supporting a set of people at an immense expense to perform plays in a language which very few here understand. We had dances after every act by Sg Adriani, Sga Radicati, &c. It is said the dances at the opera are better than those at the theatres, but I am no great judge either of music or dancing. The scenes, particularly that of the Garden with waterworks &c. are very fine. They who go into the Pit &c. must be in a vile French dress (Neville MS Diary).
- THE ENGLISH MERCHANT. As 21 Feb. Wednesday 25
DL
MUSIC. After the *Interlude – Epilogue*: The *New Concerto* on Harpsichord as 12 Feb.
DANCING. A *New Pantomime Dance* by Guidetti, Gioigi, Mrs King.
 COMMENT. Receipts: £150 14s. 6d. (Treasurer's Book).
- LOVE IN THE CITY. As 21 Feb. CG
 COMMENT. Paid James Amson for a set of China for *Love in the City*, £11 2s. 11d. (Account Book). Receipts: £115 13s. 6d. (Account Book). [On 5 March appeared in the *Public Advertiser* the following squib]: To the Author of *Love in the City*