

THE WEEK'S AMUSEMENTS

NAT GOODWIN AND MAXINE ELLIOTT IN "MERCHANT OF VENICE"

May Irwin in "Madge Smith, Attorney," at English's-Holden Comedy Company at Park.

The long-anticipated appearance of Nat C. Goodwin and Maxine Elliott in Klaw & Erlanger's rich revival of "The Merchant of Venice" will be at English's Opera House Wednesday night of the week just opening.

It is, moreover, an indisputable fact with students of Elizabethan literature that the pangs of pleading royalty in Marlowe's "Edward II" must have furnished strong hints toward Shakespeare's "Richard II."

There are, Mr. Goodwin maintains, no accidental resemblances between the characters of Barabbas and Shylock, but in their essential nature they are widely separated. Barabbas is a fiend in human shape without a touch of nature to redeem him.

All who feel like enjoying a real good hearty laughing spell of about two hours and a half duration are recommended to visit English's Opera House Tuesday night of the present week to see the inimitable May Irwin in her new farce-comedy, "Madge Smith, Attorney."

The Holdens' Dramatic Company will continue to entertain the crowds at the Park Theater twice daily all of next week. Two different plays will be presented, each for three days.

Alfred Fisher, formerly stage director of the local Grand stock company, has been re-engaged by Amelia Bingham as her stage director for next season at the Bijou Theater in New York.

Florence Kahn, who made a deep impression upon the cultured audience at English's last Wednesday night by her admirable rendition of the lines ascribed to Chorin in "King Henry V," has been engaged by James K. Hackett to impersonate Maritana in his production of Victor Maupas's play, "Don Caesar's Return."

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THE MUSIC AT BUFFALO

IT WILL BE ONE OF THE FEATURES OF THE EXPOSITION.

Programmes to be Rendered in Local Churches To-Day—Local and General News.

The distinction attained by the city of Buffalo through its Pan-American exposition is to be heightened by the holding of the thirtieth Saengerfest of the North American Saengerbund in that city June 24, 25, 26 and 27. This event will, it is declared, be the greatest musical festival ever held on the North American continent.

At this early period in the preparations of many singing societies in all parts of the country have signified their intention to participate, and the number of singers will certainly equal 2,500 if it does not surpass that figure.

The Saengerfest will be opened with dedication ceremonies and a reception concert on the evening of Monday, June 24, when the masses choruses of Buffalo and the orchestra will be heard Tuesday afternoon the soloists will sing for the first time, and there will be orchestral numbers and incidental solos by the vocal quartet.

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WHEN WARBLEDERS COME.

May days bring a surplus of delights which are exhausting to the ardent "bird" for with May comes the warbler. May, indeed, is the month of the reds and yellows into the spring rainbow. April, with brightening buds and the soft brown plumage of wrens, sparrows, thrushes, and the more modestly attired birds that are not conspicuous against the earth, still somewhat brown, and the trees not fully awakened; then May, with the leaves, which are so many green envelopes into which the warblers are detailed to pry, possessing themselves of any harmful contents. They form the high tide of migration—some to remain through the summer, others pausing only a week or two enroute for the far North.

Often they come upon the wings of a hard storm of rain, thunder and lightning, and the next morning new voices greet us with new melodies. Then the birder knows not where to choose, fearing some other path may present a treat more rare. The timorous cheery note is a safe one to follow; he seems to be a leader among birds, and is fond of company. Meanwhile the birder feeds like a schoolboy who has played during study hours and is contented with an examination. The birder is "rusty" on warblers—they wear their yellow spots, their chestnut crowns, black vests, white wing-bars and white spotted tail feathers so capriciously. All this one's identity hangs upon a white outer tail feather, which he will not exhibit; and that one's title rests upon a yellow line before the eye, which is obscured by at least twenty-five feet of verdure. If these puzzles could be doled out sparingly—two or three warblers each day—but they all come with such a rush and are so scarce as to be strained to the utmost to keep pace with their fitting.

A wave of white-crowned sparrows—more than we have ever seen before—has surged upon the banyard. Some of them are continuously singing, and we draw surprisingly near and look long and admiringly. They are our handsome sparrows, excepting, perhaps, the fox sparrow.

By the cabin we find the oaks full of redpoll or palm warblers. They peck closely about the lichened trunks, then fly up and wag their tails affectively. Their caps are a rich, dark red and their breasts a fine yellow, while they will a little bell song suggesting that of the chipping sparrow.

Now we hear several other warbler songs which tease the unaccustomed ear; they are unfamiliar. But another we need not follow, for it is the Maryland yellow-throat's "Witchery, witchery, witchery." We climb the rise to the left of the road and stand silently in a tangle of young cypress and dainty new leaves. There is a black-throated blue warbler close above the ground; he is a pure, dark cadet blue, with white spots on the wings. He is everywhere to-day, and so is his song. It is rather wheezy, yet has a charm of its own. Another transient contrasts sharply with the cadet blue, and that is the black-throated warbler. He is high in the treetop, but it is no trouble to see that vest of flaming orange, those black wings crossed with white, especially as he sings repeatedly, with perfect satisfaction to himself, a very tiny song.

A sharp, metallic note warns us that we have displeased a ground-dweller, and a Kentucky warbler comes up to see who it only his satiny yellow vest and bright olive coat well match his brilliant, ringing song. With him we disturb another bushcranger—the ovenbird—who gazes around suspiciously, then darts into the ravine. Why does not some kindred feeling break the reserve which holds his unsung melody in bondage? Now two loud warbler songs intervene; one might be the Kentucky warbler—so long as it is near him—but the other is a spirited, rocking motion indescribably fascinating. Here either song may be traced to the mossy tree trunks together in pursuit of insects.

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