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the youngest, Mischel, was five years old—eighteen years ago. Since their organization they have toured nineteen countries: Russia, Austria, Germany, Hungary, Great Britain, France, Italy, Africa, India, Ceylon, Burma, Straits Settlements, China, Manila, Australia, Tasmania, New Zealand, Fiji Islands and the Hawaiian Islands.

Maud Allan Manages Girl Violinist.

[SOLDE MENGES, the girl violinist, will make a tour of the United States and Canada this season under the direction of Maud Allan, the dancer. Miss Allan is rapidly coming to the fore as a manager. Besides managing herself during her second American tour which begins in September, she will direct Miss Menges' tour and, through the Maud Allan offices, will book the tour of the Cherniavsky Trio—Leo, Jan and Mischel, the violinist, pianist and cellist.

Isolde Menges has been playing in London for the past two seasons. Her success was instantaneous and lasting. The peculiar freshness of her work and the manner in which she grips her audience were particularly noticed by the critics. She is the daughter of George Menges, a Spanish violinist and teacher. Her mother was also a violin teacher. She was born in Brighton, England.

Her father was her instructor until she was thirteen, when she was sufficiently advanced to give her first concert. Then followed a long period of study at the Imperial Conservatory, Petrograd, under Professor Leopold Auer. That most reticent of masters said of her: "She has without doubt one of the most remarkable talents for the violin that has ever come under my notice."

Supers Unappreciated.

THE theatre supernumerary, says Charles Burnham, in the Theatre, has been described as "one who plays many parts, and yet obtains applause in none." His name is not printed in the playbills, and he is always unknown to his audience. Even the persons he is supposed to represent upon the stage invariably remain anonymous. Both as a living and a fictitious creature he is denied individuality, and has to be considered collectively, massed with others, and inseparable from his companion figures. He is not so much an actor, as part of the decorations, the animated furniture, one might say, of the stage.

Have you ever realized, while seated in a theatre, watching with intense interest, some exciting and absorbing drama, what would happen should the "supers" refuse to appear? Were any member of the company to be taken ill or decline to act, their part would be quickly filled with a substitute, but the "mob" of the stage requires numbers and careful drilling, in fact many hours of preparation, and an army of "supers" is not a thing of the moment.

The exigency of the dramatic situation at times makes the "super" the very backbone of a melodrama, a vital necessity in most of Shakespeare's plays, and an important detail in all plays requiring numbers on the stage. What would Coriolanus do without his "army," Camille without her guests for the "ball scene," or any of the numerous war dramas of the present time, without their "armies"?

There is a record of a manager who once endeavoured to overcome the need of "supers" for a performance of "Richard III.," by having the fighting forces entirely represented by a panoramic host. This innovation was greeted with as much, if not more derision than fell to the lot of the unfortunate "super." The custom of augmenting the real "mobs" with painted ones, still prevails in our theatres with more or less effect.

For many years supernumeraries of the theatres were the objects of almost constant ridicule by the patrons.

At many of the so-called "popular-price" houses, the habits of the galleries looked upon the "supe" as an hereditary enemy, and considered it their positive duty to audibly instruct, admonish and otherwise criticize them, which they did to the enjoyment of the auditors in the lower part of the house. When, as often happened, the "supers" appeared in tights, their tormentors would liken their limbs to those of the classic beauties of the burlesque stage. Such remarks as: "Say! you got Lyd Thompson beat a mile!" or "Hey! Bill! Put more stuff in 'em!" were frequently interpellations of "Richard III.," and other plays. It was formerly the custom in theatres whenever a play required more than one scene in an act for its unfolding to use what were termed "front scenes." Often they would represent a furnished room, so that when it became necessary to change the scene, a "supe" was sent upon the stage to carry off the furniture. Immediately upon his appearance, cat-calls, whistling and abusive remarks regarding his personal appearance would greet the unfortunate individual from all parts of the house, while the derisive cry of "supe!" "supe!" would resound throughout the theatre. Another of the duties of the "supe" in former days was to shake a cloth painted to represent water, so that it would have the effect of waves, whenever a play required that scenic illusion. Others crawled under the cloth to assist in stirring up the painted ocean. At a performance requiring such an effect given in Niblo's Garden some years ago, the heroine of the play sat by "the sad sea waves," and gently purred, "how calm, how beautiful the bosom of the mighty ocean. But oh, what perils lurk beneath!" At that moment a "super" choking for want of air under the dusty cloth, poked his head through an opening and gave vent to a sneeze, which so upset the "heroine," she was unable to proceed and the curtain had to be lowered.

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