

Alice Fleming Denies SHE HAS 'ILLINGTONITIS'

Popular Former Actress, Now Prominent Society Matron, Says She's Going Back to Stage but for One Little Week.



ALICE FLEMING.

BY LEONE CARL BAER.

Can you, by any process of imagination stretching, get a mental vision of that dainty Dresden-Chinese Alice Fleming, enveloped in a blue gingham apron and the mantle of authority, engaged in a polite wrangle with the janitor?

Can you make even a faint etching on the virgin whiteness of your aforementioned imagination and see Mrs. Alice, with hobbling curls and big baby eyes worrying over the inequities of a laundress who insists on starching the table linen till it rattles, or in bluing the pillow shams to a sentimental violet shade? Can you picture her engaging a cook lady, or discharging one?

It seems almost a sacrilege against dramatic divinity to speak of Miss Fleming as living in a flat in which she and the big husband, for whom she gave up the glare of the calcium, have installed themselves. It has been fitted up too charmingly to be called apartments even. It's a sort of doll's house.

Only Miss Fleming isn't any Ibsen's Nora. She housekeeps to "beat the Nation," and is the most fascinatingly domestic person to be met in several days' travels. When I heard she was going back to the Baker for an engagement of one week, I wondered, with a lot of other folk, if the edge had worn off the matrimonial episode, and emulating the person who rushes in "where angels fear to tread," I rushed.

I found the demure bride of a few weeks polishing some 1000 odd candlesticks. I wish, for the sake of the interview I might say she was darned socks—but truth compels, etc.

"Now I haven't an attack of illingtonitis," she said after we'd got comfortably started, she still rubbing energetically at imaginary specks on the shining candlesticks. "And I do not want to be heralded far and wide as finding nothing in life so pleasant as 24 hours each day spent at home doing fine embroidery on the heels of my husband's socks. Not that I can do it, and not that I haven't. That's one of the accepted things of married existence. I believe, and I think any woman who cares for her husband must care too about his physical comfort. Why, the darned of socks is a mere episode, and one of the smallest things to be considered. I'm just aw-

fully glad I can do 'em," she ended seriously.

"Do you miss your theatrical life at all?" I ventured.

"That is to say, I'm tremendously happy now. It's mighty nice to know you don't have to work if it suits you not to, and that there is always someone enough interested in you and in whom you are enough interested to make all the days go by in happiness. It was quite as good an actress as I am, I mean, but there's another side to it all. The awful loneliness of going back to a hotel-apartment after your evening's success. All the people who smiled at my sallies, who applauded my efforts, people who envied me many of them for the fancied happiness they believed me to be enjoying, or for the glamour they threw about my position—all, all these dear folk knew nothing of the utter loneliness of my personal life—the life not spent before the footlights. Of course, I've made friends, and some dandy ones, too, and it is in response to their requests, and as well to prove to my husband that I'm quite as good an actress as I am a wife, that I'm going back to the Baker for this one week.

"I do not intend to stand still in my tracks. Simply because I am passionately happy in my wedded life, and because I have chosen domesticity and well, candlesticks," waving a fat brass one to the eternal publicity and the incandescence of the stage, is no reason that I shall permit my talents to lie still and sleep.

You know how it is with any talent, music, painting or even an accomplishment. Yes, I'll go further and say anything like stonemasonry or book-keeping. Once you learn it and keep it up, you can always go ahead and let it alone, and unlike Mary's Lamb, it doesn't come home, but leaves you forever. I don't want to get rusty. And I want to act just this one week in 'On Parole'.

"My friends say the title is rather suggestive, but I am looking forward to being under surveillance from a worse-half and our friends. I think it's a big concession on Mr. Everett's part to let me go back for the week. No, I do not intend to ever return permanently to the stage. One must be either a wife or an actress, given the choice of the two things. I do not want to be a poor actress and a splendid wife, nor vice versa. So I'm just going back for this one little week, and the critic whose praise or peevishness I shall most mind is the man I've married."

MUSIC

JOSEPH M. QUENTIN.

MANY inquiries continue to be received as to the date of the next Sunday afternoon popular concert to be given at the Hellig Theater. Here it is January 22. The indications are that this concert will even be more largely attended than the opening one, for interest in the excellent work undertaken by the Hellig management and the singers under the direction of William H. Boyer shows no sign of abating—it is as sincere and widespread as ever. People are still talking of the ideal way shown to spend Sunday afternoon in a musical atmosphere, and at popular prices, within reach of all.

The programme for the next concert, so far as completed, is: "Hail, Bright Abode," from Wagner's "Tannhauser," sung by complete chorus; "Barcarolle," from Offenbach's "Tales of Hoffman," for women's voices; entrance, first act of "Madam Butterfly" (Puccini), with soprano solo by Mrs. Rose Bloch Bauer and women's chorus; "Sanctus," from Gounod's "St. Cecilia Mass"; "Beautiful Williamette" (Father Dominic), and solos by Miss Evelyn Hurley, contralto, and other soloists, their names to be announced later.

The first rehearsal after the holidays of the chorus will take place at 2:30 o'clock this (Sunday) afternoon, at Hellig Hall, when work will be begun on Coleridge-Taylor's "The Song of the Sirens." The chorus are asked to attend promptly. This Coleridge-Taylor cantata will not be sung at the next concert, but at one to be determined upon later.

Nicola Zorola, the leading tenor of the Chicago Opera Company, is looming up as a younger but possible rival of the great Caruso. The manner in which Oscar Hammerstein secured this marvelous tenor is well worth telling. Zorola, entirely unknown in America,

as sheepman. Mrs. Bauer also sang a double encore. Mrs. Delphine Marx, the Cecilia double quartet of women's voices, the Tuesday afternoon club, Frank Eichmann and Miss Beatrice Hilden, accompanist, also contributed to the programmes.

Friday night, at 6:30 o'clock, the annual banquet of the men's chorus of Grace Methodist Episcopal Church will take place at the Commercial Club, and W. M. Wilder, the director of the chorus, has arranged a specially interesting programme. Well known speakers will deliver five-minute addresses.

Miss Marion Bauer, of this city, is meeting with much success in her musical composition studies in Berlin, Germany, and one song she recently wrote, entitled "Light," has won cordial commendation.

Tonight, at the White Temple, a special recital of sacred music will be sung, when the quartet under the charge of J. William Belcher, will be assisted by the Wednesday afternoon women's chorus.

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CHARMING SINGER LEAVES MUSICAL COMEDY TO ENTER VAUDEVILLE.

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"Maltis" Scotch will be the concert given January 22 in the Masonic Temple auditorium by Clam Macleay, to mark the annual celebration of the birth of Robert Burns, the Scotch poet. In addition to Scotch songs the Scotch Jane Irene Burns, Mrs. Delphine Marx,

Mr. Burton and Mr. Crowther, an address on "Burns" will be delivered by Wallace McCamant, and there will also be Highland bagpipe playing and dancing.

The opening of the present week promises to be a busy one for the members of the Monday Musical Club, when they will listen to two different programmes, one tomorrow afternoon and the other Tuesday night. Tomorrow afternoon they will meet at Hellig Hall to hear this programme of music by Oregon composers, rendered under the direction of Frederick W. Goodrich: Piano duet, "Finale," second suite for orchestra (Earl Cranston Sharp) William R. Boone and Earl Cranston Sharp; song, "Japanese Lullaby" (Fr. Dominic, O. S. B.) Mrs. Sigrid Carl; piano solos (a) "Intermezzo, Op. 12 No. 1," (b) "Entr'acte Valse" (O. B. Lallou), Mr. Goodrich; solos, (a) "Porta Nittent Margartilla," from cantata "Urbs Beata" (F. W. Goodrich) and (b) "Prayer" (Mrs. Edward Alden Beale) Mrs. Raymond A. Sullivan; piano solo "Phantasiestück" (Mrs. Ralph C. Walker).

January 11 and 12 of this week, the sacred opera, "Belshazzar," will be sung by a chorus of 60 voices, under the direction of Martin E. Robinson, at Kern Park, Mount Scott line.

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pellia Chorus. Admission is free to both of these musicals and the public is invited.

It is worth while to state that the recent tour of the 1910 Glee Club of the University of Oregon finished with a balance of \$400 after all expenses were paid. The receipts of the nine concerts were: Portland, \$354; Vancouver, Wash., \$88.05; Salem, \$235; Albany, \$98; Hood River, \$180; Heppner, \$181; Pendleton, \$104.65; Ontario, \$150; Baker, \$150.

Alexander Skibinski, the Russian violinist at the head of the music department of Shorter College, Ga., may never play again. He was recently handling cannon crackers, which exploded, and two fingers of his left hand and thumb are shattered.

Nordica, the great Wagnerian soprano, says that she is insulted, with other American singers, in not being asked to