

Ibsen's Last Drama Will Be Revived by Evanston Theatron

By Paul McPharlin

(Note: "When We Dead Awaken" by Henrik Ibsen will be the second production of Theatron's Season, to which the people of the north shore are now subscribing, at the Woman's club in Evanston beginning next November. Mr. McPharlin is designing and directing the six plays about which he is writing these articles.)

Raymond M. Weaver of Columbia university asked a group of the foremost critical thinkers of today to rate some of the great.

Out of a maximum score of 25 Shakespeare received 21.9 and Ibsen 15.8, standing above Moliere, Goethe, Shaw, Aeschylus, Euripides and O'Neill. Born just a century ago, Hendrik Ibsen wrote plays that blew up a cyclone and drove European drama from the course along which it has been sailing into the waters, still troubled, it navigates at present. Every playwright who wishes to treat life seriously has him to thank.

It will be seen by the rating he received how highly he ranks 22 years after his death. A hundred years from now, on his second centennial, his reputation may no longer overshadow that of Aeschylus, Moliere or Goethe—but how it will stand only the future knows.

"When We Dead Awaken" was published late in 1899 and is called a "dramatic epilog"; he wrote no other play thereafter. It was the next year presented at the National theater, Oslo (then Christiania) and in some of the German state theaters. In 1903 it was put on in London by the Stage society which had given Shaw his first hearing, and a year or two after New York saw it for the first and only time. Theatron's production, so far as is now known, will be the second in America.

This last play of the very old man looks back, as it were, over all his past work—the epic, the poetic and the social plays. It sums them up, discarding the elements that had ceased to interest him. His style is realism, striking overtones of the symbolic, and as dramatically and vividly as ever before. The late William Archer, Ibsen's first champion in England, whose translation of the play is being used, felt that the technique faltered because the symbolism in a point or two escaped the realism altogether. In this day when realism is no longer sacred in the theater, this objection is not valid.

The Roycemore Glee club held a very beautiful concert last Friday evening at the assembly hall of the school in Evanston, with a large and enthusiastic audience attending. The girls were assisted by Miss Anne Post, contralto; William Williams, 'cellist, and Miss Betsey Williams, accompanist.

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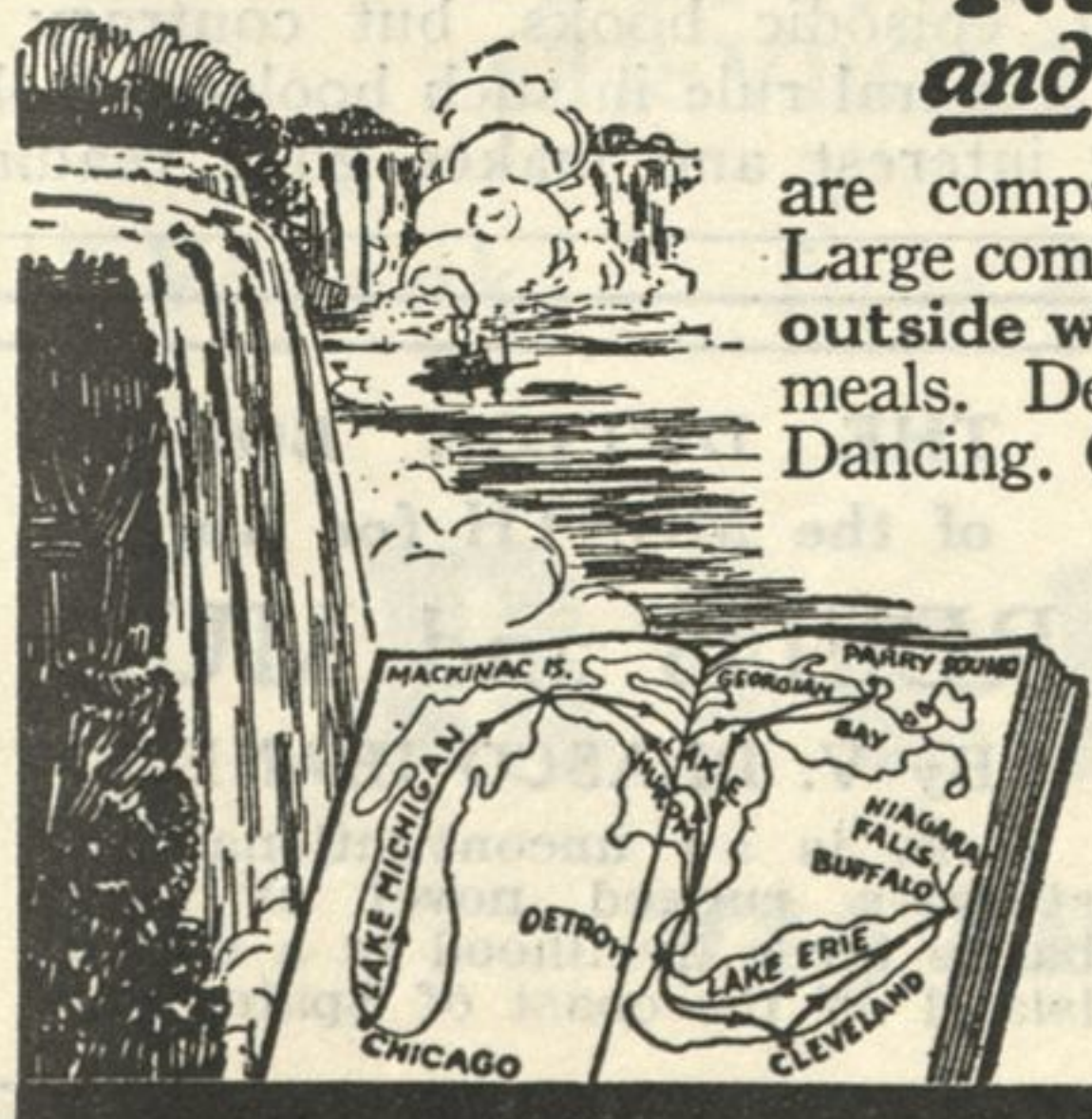
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