

A. E. THOMAS

Come Out of the Kitchen. FRENCH.

Just Suppose. FRENCH.

An expert writer of light comedy, Mr. Thomas has given us one or two gems of satirical nonsense, such as "Come Out of the Kitchen" and "Just Suppose". He was born at Chester, Massachusetts, was graduated from Brown University, and worked as a newspaperman on various New York papers. In such attempts as his recent "The Jolly Roger" he seems to fail by an inability to seize the substance behind his original and usually charming idea. In many ways he is the best consistent writer of good comedy in America.

"To be a reporter for fifteen years is to see much. To be a reporter for fifteen years and emerge uncynical and serene, however, is something of an accomplishment. To emerge, furthermore, with a sense for style still keen, and an undimmed zest for invention is almost worthy of Peter Pan. Mr. Thomas has thus emerged with 'Her Husband's Wife' in his pocket." — Walter Prichard Eaton in his introduction to *Her Husband's Wife*.

"Mr. Thomas' neat farce, 'Her Husband's Wife', produced by Henry Miller with Miss Laura Hope Crews in the leading part, has a distinct satiric flavor: its fun is drawn as much from its intellectual tang, its ridicule of the feminine mind, as from its complications of plot. Still more in his play 'The Divorce Fund', written in a spirit of solemn nonsense, of Gilbertian topsy-turvy, the pervasive air of intellectual ridicule gives it tone and distinction. Mr. Thomas is not savage, nor sententious. He is good natured and ordinary of speech. But he has the satirist's gift as well as the playwright's knack." — Walter Prichard Eaton, *AMERICAN MAGAZINE*, November, 1910.

"The method of the whole piece ['The Rainbow'] is more narrative than dramatic. Time and again two characters, in dialogue, tell each other what has happened, what is happening, and what is going to happen. Yet the story is so good that this method serves to hold the interest. Furthermore, the dialogue is admirably written, with that delicate commingling of sentiment and humour that hits, at the same time, the hearer's head and heart. There is a passage in the second act, between the hero and a flashy lady whose friendship he is finally discarding because of the advent of his little girl, which is a veritable triumph of literary tact. A really human story, written with delicate taste, can always succeed in the theatre, even though it may lack, a little, the sterner stuff of drama." — Clayton Hamilton, *BOOKMAN*, May, 1912.