

AUSTIN STRONG

The Toymaker of Nuremberg. FRENCH.

Three Wise Fools. FRENCH.

A relative of Mrs. Robert Louis Stevenson, Austin Strong was born at San Francisco, and educated in Samoa, California, and New Zealand. He began his career as a landscape architect. His first two plays were written in collaboration with

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Stevenson's stepson, Lloyd Osbourne. His dramas are workmanlike, often filled with a curious workaday fantasy. The two latest successes by him have been "Three Wise Fools" and "Seventh Heaven".

"Few authors have been so successful in spinning comedy and weaving melodrama with one and the same hand. Austin Strong gave no promise of this technical skill in his earlier efforts. He must have written scores of unproduced plays in between. He is an architect by training and his first impulse should be to build rather than relate. In this play ['Three Wise Fools'] he comes into his own for his structure is architecturally compact. It ranks as a classic in present day attainment and has a tendency to lift the art." — DRAMATIST, October, 1920.

"Obviously 'Seventh Heaven' is an arrangement, as much as Dumas' 'Le Demi Monde' was, or 'The Two Orphans' or 'East Lynne' or any other of the old melodramas with street rats, rich uncles, heroes, atties, and the good curé busily understanding his children's hearts and humorously saving good-hearted but straying sinners. This play of 'Seventh Heaven' is a pleasant reversion to a type less problematic than many latter day dramas, less intellectually and geographically and sociologically pretentious. It is good, honest theatre, with bells, vice, hardships, heroism and true love. One may shed tears and eat chocolates at such a play. The reactions it affords are exciting and bracing for the heart. They involve general and healthy theatrical moods and theatrical ways of feeding our lives. One of the pleasures of 'Seventh Heaven', if you find pleasure in it, which I did in a sort of little brown jug and Ben Bolt vein of sentiment, is the assurance that you are honestly in the midst of the game, a theatre game that is always comfortably separated from life, though it may in itself be vitally moving and warm." — Stark Young, NEW REPUBLIC, December 20, 1922.