

1931 Aug 22-24  
Budgeteer just new orki polgermeister  
et al. Jimmy Walker, Mayor of New York City

WORCESTER EVENING GAZETTE,



## IN AUDITORIUM SHOW

FRED SHERMAN and MARY BRIAN in a scene from  
"Mary Had a Little" on Auditorium stage Tuesday night.

## Comedy to Play At Auditorium

The Auditorium has booked the comedy, "Mary Had a Little," for Tuesday evening, starring Edmund Lowe and featuring Mary Brian. Virginia Belmont, Lori Irving and Loretta Daye are also in the cast.

Other well-known players include Claire Carleton, Fred Sherman and Lori Irving.

## Kelly Comedy Has Many Words

By JACK O'BRIAN

NEW YORK, Nov. 20 (AP) — When George Kelly sits down to write a play he certainly turns out words. He wrote so many of them in "Craig's Wife" that he almost discouraged the customers from seeing its actual literary level was one of restrained elegance. It won the Pulitzer prize for drama in 1925, and other of Kelly's plays have

been similarly welcomed on their literary merits even when treated, slightly less excitedly by the public.

"The Fatal Weakness," which opened last night at the Royale theater, is another of Kelly's lengthy concern with the English language. Here, as in "Craig's Wife," "The Show-Off" and other of his efforts, the play has a minimum of plot, a maximum of characterization. And at the latter, Kelly shines his brightest.

With Ina Claire playing the leading role, Kelly's comedy is about a lady of such heady romantic attitude that she even attends strange weddings to enthuse about the sentiments, the flowers, the music of the occasion; she even cries. When her own marriage faces disaster, she at first is indignant, but the description of her husband's romance with other woman intrigues her to a strangely exalted extent and she begins to look on it with such detached romanticism as to forget her own marital fiasco.

Ina Claire is by far the best player, and she has the best role and the best lines. Jennifer Howard plays a real horror of a daughter, and Margaret Douglass, Howard St. John, John Larson and Mary Gildea are uniformly fine. Miss Gildea is a minor monument to Kelly's imaginative playwriting, an amusing maid who for a change is not a traditional low comedy insult.

The Theater Guild provided a rich production, a beauty of a set by Donald Oenslager, and lovely costumes by half a dozen coutouriers, including Hattie Carnegie, Lily Dache and Elizabeth Arden.

# Walter Winchell ON BROADWAY

## Curtain Speech for a Friend

Jimmy Walker is dead . . . The papers are filled with accounts of what a great guy he was in spite of his faults . . . Because he was a friend of mine—and because I like to think I hate hypocrisy as much as he did, I want to offer a correction . . . He was not a great guy in spite of his faults; he was a great guuy because of them.

Jimmy was the living spirit of the Terrific Twenties . . . Way back when we saps believed a rising stock market was taking us nearer to heaven on earth; when everybody thought the lottery had more prizes than tickets; when flaming youth and the lights of Broadway were the vogue—and the torch of the Statue of Liberty was a forgotten, burned-out electric bulb—Jimmy Walker led the parade.

He was more than the product of that age. He was the expression of it . . . To pussyfoot around and say Jimmy was below the conscience of the American people is sheer, unadulterated bunk. The Wall Street investigation five years later, by F. D. R., proved that . . . He was not a statesman. He was a politician . . . But for a statesman's vision he had, instead, a politician's sympathy and understanding. He was not only elected mayor. He was expected to be the city's Master of Ceremonies.

In the 20's the American people were hell-bent for prosperity and riches. And they wanted a politician who was only hell-bent for re-election. In short, a guy who would go along with the times. A man who would respect the national rush to get rich; who would accept greed, avarice and the lust for quick gain as a legitimate expression of the will of the people.

As a politician, Walker knew what the people wanted. And as a Mayor, he gave it to them . . . His faults and his virtues were too fully dramatized not to be very well known to the voters. They wanted what Jimmy had—a debonair, shoot-the-works guy to lead the grandest show in the history of the Big Burg . . . And Jimmy wanted to give them just that . . . The people thought Jimmy exactly what they wanted—and that's proven by the fact that he was re-elected by a larger majority in his second campaign.

So why all this hypocrisy? . . . Jimmy was a Tammany Mayor, and he was proud of it . . . He ran on the Tammany ticket, and millions who voted for him knew it . . . You can't cast a vote with your eyes shut. Neither can you blame a politician for giving you what you want . . . But it is pure fakery to say you didn't want it in the first place because



## At Olympia

The 20th Century Fox film "Somewhere In The Night," starring John Hodiak and Nancy Guild, opened today at E. M. Loew's Olympia Theater. The musical comedy "If I'm Lucky" is the companion feature starring Vivian Blaine, Perry Como, Carmen Miranda and Harry James and his orchestra. Short subjects and news are also on the program.

it turned out you didn't like it after you got it.

As a politician, Jimmy had three faults. One, he was too brave. Two, he was sincere enough to publicly live up to his vices—and the most important and final fault of all, he ran into hard luck . . . It's part of our tradition to make an unlucky politician our scapegoat. But it is too much for the stomach of the reporter to see people try to turn it into evidence of their own virtue.

It might have proven too much for even Jimmy's sense of humor to watch the syrupy better-than-thous pay glowing tribute to their own pseudo virtue by assuming a forgiving and understanding attitude—for a man who had the courage to lead the colorful life they all secretly envied.

As a matter of fact, Jimmy could see so much of every side of a question that he was in fre-

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