Craig Accused Of Illegal Act By La Guardia

Publication of Personal Telegrams by Comptroller Is Declared To Be a Violation of the Penal Code

Secretary Takes Blame

O'Connor Says He Was Told to Keep Messages Separate, but Neglected It

Charging that the publication of his personal telegrams was in violation of Paragraph 3, Section 553, of the Penal Code, Aldermanic President F. H. La Guardia last night sent a letter to Comptroller Charles L. Craig, who last Saturday accused Mr. La Guardia of having charged to the city numerous telegrams that had nothing to do with the conduct of municipal affairs. More than a score of the messages were published with the Comptroller's comments.

William O'Connor, legislative secretary of the Board of Aldermen, issued a statement saying that responsibility for the failure to segregate the personal from the official messages of Mr. La Guardia was chargeable to him, as the board president several times had instructed that the utmost care be exercised in keeping the items separate.

In answer to the charge of the Aldermanic President that the text of the messages was published in violation of the penal code, Mr. Craig, it is understood, will contend that any correspondence charge to the municipality becomes public property. The paragraph referred to in Mr. La Guardia's letter sets forth that it shall be unlawful for any person without authority to make public the context of private correspondence. Mr. Craig's position, it is understood, is that his official obligations and the circumstances surrounding the incident clothed him with the authority specified.

Text of La Guardia's Letter

Mr. La Guardia, in his answer to the Comptroller, says:

"Dear Sir—I beg to acknowledge receipt of your letter of January 8, 1921, which reached me this morning. It bears postmark of January 8, 9 p. m., and therefore could not reach me before, although copies of it were sent to the press late Saturday night.

"Your statement to the press in connection with the letter that the messages amount to $390, was, of course, untrue, and you must have known it at the time you made it. One item alone amounts to $209. This was the telegraphic communication of a resolution of the Board of Aldermen signed jointly by the Acting President, majority and minority leaders of the board, in the matter of rent legislation at the time that a delegation of New York City officials was in Albany, and messages, same subject, amount to $7. Another item, which amounts to $25, was the telegraphic message calling a special meeting on August 12, 1920, of the Board of Aldermen.

"These two items alone figure almost two-thirds of the total amount for the period of the voucher. I have not as yet had an opportunity to get a complete list of all messages sent. Mr. O'Connor, of this office, who has charge of this matter, called at your office to-day in accordance with the statement contained in your letter, but was unable to examine the records which you have, so that we might pick out the messages erroneously billed. He was told that he could not have access until he had seen you first and that he could not see you until 10 o'clock to-morrow, Tuesday.

Ordered Messages Separated

"Instructions were given by me when I first assumed office to keep my private messages separate. I left this matter entirely in the charge of William O'Connor, who has been in his present office for nineteen years. I did not know that the voucher covering these telegrams had been sent to you. It was contrary to my orders. After I had learned that it was sent I again ordered Mr. O'Connor to take the matter up with the telegraph company and obtain originals in order that proper revision might be made. A large number of telegrams were taken off the bills and my secretary was getting the originals out of the files in order to complete the work, when the voucher was inadvertently sent through.

"If you had informed me of the matter I would have known that the voucher had gone through without the complete elimination of my personal messages. If you had done so, of course, you would not have had the opportunity to examine my personal messages, and it is apparent that your only desire was to publish my personal communications. This you did contrary to the provisions of paragraph 3 of Section 553 of the penal law. A great many of the messages which you published are personal. You concede that they are not official, and yet you sent copies of them to the press.

"I do not expect that the messages will amount to more than $3 or $4 a month. I will take the matter up with the telegraph company, so that any improper item on the bill to the city may be rectified by it. Some of these messages already have been paid for, and therefore it is a matter of the telegraph company straightening out its bill.

"As to personalities in which you indulge, giving vent to your feelings by publication of these personal communications, rest assured you will hear from me later. Yours very truly,

"F. LA GUARDIA."

Violinist Applauded Again

Daisy Kennedy's Second Recital Confirms First Impressions

A second recital was given yesterday in Aeolian Hall by Daisy Kennedy, Australian violinist, who in private life is Mrs. Benno Moiseiwitsch. On her first appearance she won admiration for her fine freedom of style and established herself as a player of personality and poise.

The impression was confirmed yesterday. There was an impetuous youthful quality in her playing; more of this, perhaps, than of repose in the Bach "Chaconne" and the Beethoven "Romance" in G. But in all that she did there was clarity, and except for occasional false intonations in double stopping, a firm technical grasp. Her program also included Bruch's "Scotch Fantasy," and a group of novel short numbers—"Idylle Finnoise," by Kosloff; "Elegie," by Catoire; "Tableau Oriental," by Barmotine; "Poème," by McEwin, and "Valse Caprice," by Nandor Zsolt, which were given with much charm.

Disarmament by U. S. Alone Is Advocated in House

WASHINGTON, Jan. 10.—Representative Wood, of Indiana, chairman of the appropriation sub-committee, told the House to-day that "the United States should take immediate steps toward disarmament" without waiting for an agreement with other nations.

"If we follow such a program," he said, "the sentiment of the rest of the world will be so aroused that other nations will follow in our wake."

Scotti Sings and Acts Finely in "L'Oracolo"

Mme. Sundelius Appears as Nedda in "Pagliacci" at Same Special Matinee

Leoni's "L'Oracolo" and Leoncavallo's "Pagliacci" were given at a special matinee yesterday at the Metropolitan Opera House. Mr. Scotti's portrait of Chim-Fang, the opium den keeper, is one of the chief ornaments of the Metropolitan's repertoire. Incidentally it is one of the finest bits of characterization achieved by this excellent artist. There was a new Ah-Yoe in Miss Frances Peralta, a useful but conventional singer. Mr. Mario Chamlee sang and acted San Luy effectively and in the spirit of romance. Mr. Didur's Win-Shee is a tower of strength in the cast of the little Chinese opera.

Mme. Marie Sundelius sang Nedda for the first time at this opera house in Leoncavallo's work, which followed. A skillful and experienced singer, her beautiful voice was excellently suited to the part, which she sang with charm and prevailing loveliness of tone. In action the part was well sustained, and Mme. Sundelius showed a hitherto unsuspected dramatic force not revealed in the gentler lyric rôles of Micaela and Ah-Yoe, for which she has formerly been cast. Her companions in the cast were Mr. Crimi, Mr. De Luca and Mr. Laurenti.

In the evening "The Blue Bird" was repeated with the usual cast, including Mmes. Delaunois, Ellis, Easton and Messrs. Rothier and Chalmers.

The Stage Door

"Cognac," the new comedy-drama by David Arnold Balch, which the Shuberts have in rehearsal, will have its first presentation in Stamford, January 21, and will be brought to New York immediately thereafter. Beatrice Prentiss, Sylvia Fields, Tom Powers and James Seeley are among those in the cast.

George C. Tyler and H. H. Frazee have combined in the production of a new comedy by George S. Kaufman and Marc Connelly, entitled "Dulcy," in which Lynn Fontanne will have the leading rôle. It will be presented at the Cort Theater, in Chicago, February 20, but will not be seen in New York until the beginning of next season.

The Theater Assembly will present the second act of "Miss Lulu Bett" at their next meeting at the Hotel Astor, Friday, January 21.

Thursday matinees, in addition to the regular Wednesday and Saturday ones, are to be installed permanently beginning January 20, for "The First Year," in which Frank Craven is appearing at the Little Theater.

To celebrate its 180th performance "Enter Madame" will give a special Matinee, Thursday, January 13.

A. L. Erlanger has assumed the management of Ed Wynn and, next fall, will present him in a new style of musical medley. B. C. Whitney, under whose management Wynn has been appearing for the last year, will continue the direction of the comedian.

Raymond Hitchcock is to be the master of ceremonies at the gala all-star festival which is to be held at the Hippodrome, Sunday night, January 30, under the auspices of Mrs. Samuel S. Koenig in aid of the Neighborhood Circle.

Arthur Hopkins has invited the members of the Metropolitan Opera Company to witness the performance of "The Beggar's Opera" to-night. Geraldine Farrar, Rose Ponselle and Scotti are among those who have accepted.

Blochs Heard in Recital

Sonatas for Violin and Piano Comprise Program

Pizzetti's Sonata in A was the novelty on the program of Mr. and Mrs. Alexander Bloch, who gave a recital of sonatas for violin and piano last evening at Aeolian Hall. A modernist, Pizzetti is said to belong to the Parma school of composers. His work is in three movements. The first marked Tempestuso is characterized by the familiar dissonantic whinings of the modern French and Italian schools. The second, called Prayer of the Innocents, is more interesting. It has a contemplative, almost religious character. The third, Vivo e fresco, represents a rural festival and is imbued with the honest gayety of such a scene. As a whole the work is somewhat diffused with fragmentary passages of inspiration.

Mr. and Mrs. Bloch, serious artists whose work in this field is well known, did full justice to every number on the program. The other pieces were Brahms's Sonata in G major, Op. 78, and Mozart's Sonata in A.

Trentini at Palace Brings Grand Opera Voice to Vaudeville

Sings as Well as When She Was Hammerstein Star; Eddie Borden and Margaret Young Help Program

Music hall enthusiasts were transformed into a highly appreciative grand opera audience at the Palace Theater yesterday in their welcome of Mme. Emma Trentini, who has returned to vaudeville after a long rest. Her song recital brought out an unusual attendance. Mme. Trentini sang the Bird Song from "Pagliacci," Gianina Mia from "The Firefly" and Zin Zin from "Naughty Marietta." For an encore she gave another selection from "Naughty Marietta." Her lyric soprano was as good as in the not so long ago, when she was Oscar Hammerstein's star at the Manhattan Opera House. Her characterization was sprightly and effective.

Eddie Borden brought back to the Palace stage the revue entitled "On Fifth Avenue," created by Hassard Short several months ago. It is in shortened form, but all the catchy tunes and original coloring and costumes are retained.

Margaret Young sang some new songs and threw in her "Disappointed Chorus Girl" and "Disappointed Colored Girl" for good measure. Lillian Roth, the child actress presented by Henry W. Savage in "Shavings" last season, appeared with her diminutive sister Anna in a comedy sketch, a bright little satire on the grown-ups. Laddie Cliff, back from London, did his whimsical specialties. Others on the bill were Buzzell and Parker in "A Will and a Way," Bartram and Sexton, Cedora and Carl Emmy's Pets.

Gus Edwards's revue tops an attractive bill at Keith's Riverside Theater. Clark and Arcaro, Tighe and Leedom, Ethel Clifton and company, Frank Hurst, Jed Dooley and the Osborne Trio are some of the others.

Vera Gordon, the famous "mother" in the motion picture "Humoresque," appears in person as the stellar feature at the Colonial this week. At Keith's Eighty-first Street Theater the Ford Sisters, Mabel and Dora, head the bill in "The Ford Frolics of 1921." Charles King, musical comedy star, shares headline honors with Lina Abarbanell, also star of many Broadway musical successes, at Keith's Hamilton. At the Jefferson Karyl Norman, "The Creole Fashion Plate," is featured. Harry Carroll is seen in his "Varieties of 1920" at the Alhambra. Kitty Doner and her sprightly sister and brother at giving their "League of Song Steps" at Keith's Royal.

At Moss's Broadway Theater the chief vaudeville attraction is Irving and Jack Kaufman, the phonograph singers. "The County Fair," a picturization of the stage success by Neil Burgess, is the featured film.

On the Screen

"The Great Adventure," at Strand, a Distinguished Film Triumph

By Harriette Underhill

Whitman Bennett personally supervised "The Great Adventure," which is at the Strand this week, with Lionel Barrymore in the stellar rôle, and we hope that he will immediately supervise a lot more pictures as good as this one.

As you sit and watch the tale unfold itself you do not know which to admire most—the acting of Barrymore, the perfectly human titles, or the very restful continuity which carries you along as peacefully as a canoe on a summer lake. Of course, Arnold Bennett has furnished this delightful vehicle for Barrymore, but Kenneth Webb, who directed it, is very careful not to rock the boat. The spirit in which it was written has been faithfully carried out, except perhaps in the rather too vehement performances of the widow Leek and her two sons when they come to claim their own. This scene was in quite a different mood from the rest of the picture.

Whoever selected Mr. Barrymore for Priam Farll, the absent-minded artist, had a happy thought. Indeed, the entire cast are happy thoughts. Doris Rankin cannot successfully play every sort of part, but she leaves nothing to be desired in her portrayal of Alice, the nice, middle class widow, who answers the advertisement for a husband and got Priam Farll by mistake. Thomas Braidon is perfect as the valet "who would never betray his trust—for less than £5." Octavia Broske as the huntress Diana, who hunted only poor Priam; Ivo Dawson as Cousin Demkie and Charles Lane as the connoisseur who discovered Priam were all excellent without having a great deal to do.

Barrymore is seen in the rôle of a recluse artist who sees only his models—and Lady Sophia Entwistle. The former he sees because he must, the latter because he cannot escape her. Finally, one of the titles says, "Priam became convinced that Lady Sophia's intentions were honorable and his only safety lay in flight." But Diana was not going to be thus deprived of her quarry, and she immediately followed him and proposed. In his dazed, bewildered way he accepted, and when we saw him taking tea with her it reminded us of the time that Mr. Barrymore promised his manager to take tea with us and let us interview him. He looked so unhappy!

When his valet, Leek, dies he sees a way out and he grabs at it. Many a merry marriage we have seen on the screen, but this is the first time we ever saw a funny funeral. Priam buries Leek under his own name, attends his own obsequies and then sets out to live Leek's life.

The "Great Adventure" is a picture which cinema experts may safely recommend to their skeptical friends. If they profess not to enjoy it do not believe them. It couldn't possibly be true. The only trouble is that it sets a standard which it is difficult to live up to. If the skeptical friends say "Now take me to more pictures like 'The Great Adventure,'" you can't do it very often.

The overture is "Festival," with Carl Edouarde conducting. There is a Neapolitan song, "Maria Mari," by Carlo Ferretti, and a vocal prologue, "A Dream," by Walter Vaughan. The comedy is Clyde Cook in "All Wrong."

"The Frontier of the Stars" is at the Rialto with Thomas Meighan in the rôle of the crook hero. This picture is the brand that we classify as pretty good and that many people consider superior to all others. It is obtained by mixing in equal portions a reformed crook and a little girl. Usually she is a blind girl, but in this picture she is lame, but, of course, she walks before the picture is finished. Some one wrote to us last week and accused us of not knowing anything about psychiatry because we scoffed at a paralyzed girl who walked when a man kissed her. However, if we keep on as a motion picture critic we shall have knowledge thrust upon us, for here is another lame girl who gets up and walks when her lover is in danger.

Faire Binney plays this part and she gives a performance quite free from all affectation or a palpable seeking for sympathy. Miss Binney isn't too pretty; she hasn't any curls, or any beads on her eye lashes. She looks just like a natural little girl and not like a motion picture actress playing a little girl. She is excellent as a leading woman for Tommy Meighan, because he, too, has this same quality, naturalness. It is the outstanding feature of his performance.

The frontier of the stars is the roof of the tenement, where Hilda, the little lame girl, dwells. All she has ever seen are the sky and the roof of the house where she lives. Her brother is a detective, who is trying to get the gang, of whom Buck Leslie is the chief. One day the brother chases Buck up on the roof and Hilda hides him, thinking it is a game they are playing. Of course after meeting innocence tied to a wheel chair, Buck resolves to go straight and he does and marries the girl—after she can walk. The picture is very well done and switches off lots of times just when you are afraid that it is going to get mushy. The scenario and the direction are by Charles Maigne.

The Clyde Cook comedy "All Wrong" also is shown at this theater. The overture is the ever popular "Sorcerer's Apprentice." Emanuel List sings an aria from "La Juive."

At the Criterion the new feature is "The Inside of the Cup." This will be reviewed to-morrow.

"Social Maids" Lively Show

"Social Maids," which Joseph Hurtig is presenting at the Columbia this week, provides good entertainment for those who are looking for a gay show without too much plot to bother about. George Niblo and Helen Spencer head the company, and are given able support by Johnny O'Donnell, Elinore Wilson and others, as well as by a lively chorus, which both sings and dances with vim. There is plenty of excellent dancing, most of it done by Niblo and O'Donnell, and several interesting specialties. One of these is "My Lady of the Lamp," by Ralph Rockaway, and the chorus carries out an artistic idea most pleasingly. The costumes in this number are unique and most elaborate.

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FRIDAY NIGHT JAN. 14 — "THE PEOPLE AND THEIR GOVERNMENT," HON. ALTON B. PARKER Presiding. Addresses by HON. HENRY H. CURRAN, MRS. FRANK A. VANDERLIP, HON. HENRY van DYKE, MRS. F. LOUIS SLADE, BEATRICE FORBES-ROBERTSON HALE.
SATY NIGHT JAN. 15 — "CO-OPERATION IN COMMUNITY WORK," PROF. SAMUEL McC. LINDSAY Presiding. Addresses by EX-GOV. ALFRED E. SMITH, HON. GEORGE MEANEY, MRS. MARY K. SIMKHOVITCH, THOMAS V. O'CONNOR. Songs by FRANCIS ROGERS.
SUNDAY NIGHT JAN. 16 — "THE HUMAN TIE," F. A. VANDERLIP Presiding. Addresses by RT. REV. MICHAEL J. LAVELLE, REV. DR. HARRY EMERSON FOSDICK, LILLIAN E. WALD, REV. WILLIAM LAWRENCE SULLIVAN, REV. DR. JOHN HERMAN RANDALL, RABBI STEPHEN S. WISE, REV. W. N. GUTHRIE. Recitation by EDITH WYNNE MATTHISON. Music by DAVID and CLARA MANNES.
MONDAY NIGHT JAN. 17 — "POPULAR APPRECIATION OF LITERATURE AND ART," OTTO H. KAHN Presiding. Addresses by HON. MAURICE FRANCIS EGAN, HAMLIN GARLAND, JAMES M. BECK, EDWIN MARKHAM, WINTHROP AMES, ROBERT W. de FOREST.
TUES. NIGHT JAN. 18 — "WORKING TOGETHER FOR JUSTICE AND EFFICIENCY IN INDUSTRY," HON. G. W. WICKERSHAM Presiding. Addresses by PRINCESS CANTACUZENE, HON. F. H. LA GUARDIA, S. K. RATCLIFFE, DR. JOHN A. HARRISS, RAYMOND B. FOSDICK, MAJOR G. H. PUTNAM, JAMES SPEYER, H. L. BRIDGMAN. Songs by ALICE SOVEREIGN.
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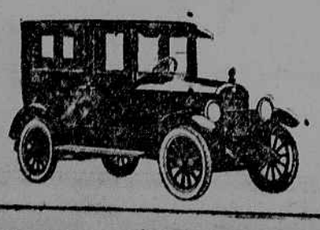
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