

## FOUL TACTICS.

THEODORE DREISER has been assailing the sinister influence of the utility corporations. He is particularly emphatic about the elaborate and subtle network of utilities propaganda. With the facts he cites the general public was made acquainted some time before Mr. DREISER discovered them with a breathless passion like the dawn of the world. What is more important is that Mr. DREISER may yet find his enemy to be even more ruthless and resourceful than he suspects. There is apparently no infamy to which the power people will not stoop.

On the southeast corner of Park Avenue and 126th Street, parallel with the local station of the New York Central, a roof advertising sign of exceedingly impressive dimensions and pleasing effect has recently made its appearance. It may be sixty feet long by twenty feet high. In a general scheme of black and red on a white background it announces the forthcoming première of a Hollywood picture by THEODORE DREISER, entitled "An American Tragedy." Is it pedantry to point out that the name of Mr. DREISER'S celebrated novel has been spelled by the advertising artist with a superfluous "d" in "Tragedy"? We think not. Upon the commuter as he enters the city in the morning the impact of that enormous unnecessary D at 126th Street becomes a spell. He begins bracing himself for the shock as far back as the yard limits at 155th Street. Its size precludes the charge of pedantry. WILLIAM JAMES thought one should not be meticulous about a very little illegitimate baby. But this is such a big, big D. It is such a whopper of a capital letter that it refuses to be forgot once it gets into the eye.

Can it be the hidden hand of the power interests that has tried to work mischief with Mr. DREISER'S "Tragedy"? Power interests are close to paper interests, and paper interests suggest bill-posters. There is, of course, an alternative explanation. Mr. DREISER came back from Hollywood very angry with what the producers did to his novel. He charged the movie magnates with bleak ignorance. He said other sharp things about the intellectual and spiritual horizon in the latitude of Los Angeles. He washed his hands of the forthcoming picture. Is the sign on Park Avenue an act of reprisal by the producers? Is it an affirmation of their firm resolve to do as they please with the Dreiser text, even to spelling it "Tragedy"? Or is it the Power Trust?