

IN THE POLITICAL CINEMATOGRAPH

By Nicholas I. Hourwich.

If you have carefully watched the newspapers' stories and lies which during the last two years filled the pages of the bourgeois papers under the title of "Truthful News from Russia," a moment comes when it seems to you that you are in a moving picture show. A bright, loudly painted ribbon moves before your eyes, made especially rich and limitless fantastic pictures and scenes from Russian events which never took place, and often even absurd and impossible. You see red terror bombs, executions of well-known "opposition" leaders, the martyr death of Breshkovsky, the imprisonment of Maxim Gorki,—and finally mutual murders and imprisonment of Soviet leaders who cannot agree among themselves—all this with kaleidoscopic rapidity changes before your eyes.

You are shocked. You are stunned. You do not know whether to believe or not to believe. You commence to rub your eyes in order to make sure you are really awake. There are moments when under the experienced direction of the manager, the artificial truth and the liveliness of the surroundings, the motions and realistic acting of the actors form the illusion, ready to fool the vigilance and the suspicion of even the most skeptical of onlookers. There are moments when you are almost prepared to believe one or the other artistically invented reports . . .

But, here,—another turn of the ribbon, and it seems to you that you have already seen this picture. A moment of indecision—and the doubt is replaced by assurance: Why, yes! Of course! Again the fall of the Soviet Government, and in a few days a new decree signed by Lenine and Trotzky; again the death and the resurrection of Breshkovsky, Lenine and others; again Lenine wants to arrest Trotzky and instead is im-

prisoned by order of Trotzky,—and on the next day again Lenine, as if nothing had happened (from prison, we should think), issues a new decree . . . No,—there can be no further doubts. You have seen these events already. You are in a moving picture theatre which gives the so-called "continuous performance." The moving ribbon of pictures has come to an end, and is again being shown from the beginning. . . If you do not like it or are tired of looking,—you may leave. The second performance is intended for the simple people who have not yet seen enough of it.

One of these old "cinematograph ribbons" (pulled out from the dust of the archives of oblivion, and counting on the forgetfulness of the audience to fall into the sensational trap) is the last "Telegram from Russia," the report for the thousand and first time of the "inevitable fall" of the Soviet Government and of the arrest of Lenine by Trotzky.

This time the correspondent of leisurely lies has exaggerated and was in too much of a hurry with his "news"; we did not yet have a chance to forget the report of the newspapers only a few months ago,—an analogous report, according to which Lenine, under the same circumstances, had once before been arrested by Trotzky.

PRINCE KROPOTKIN SPEAKS OUT

"It may be imagined that in serving Kolchak and Denikin you are supporting a Liberal and Republican Party, but that is a mistake. However worthy the personal intentions of these two military leaders, the majority of their supporters have other views. IT IS INEVITABLE THAT THEY SHOULD BRING BACK THE MONARCHY, and with it the reaction and rivers of blood."