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New Worlds for the Reds

In Moscow they are devoting 75,000 feet of motion-picture films to the portrayal of life in a newer, redder world. The story of "Aelita," prepared by a degenerate scion of the Tolstoi stock, depicts a cubistic, futuristic and geometric sphere in which Communists have it all their own way—as if it were their heaven. All the available talent was impressed into the service of the state as its producer, that it may spread the revolutionary propaganda and confirm the hold of the terrorist regime.

The setting for the drama is that reddest of planets—Mars, of which these days terrestrial mortality expects so much and importunes the astronomers to tell more than they know. The Bolshevists are discouraged with the world, in which Russia occupies a sixth of the area, and they would like to have the crimson planet for their own. The play is a forecast of what they would do with it if planes still uninvented could transport them thither.

The Bolshevists might well devote their energy to relieving the social misery about them. Instead, they prefer to depict an ideal state on a distant star, and are already ready to promise social privileges on Mars as they are to issue mythical concessions in Siberia.
