

to depict Hitlerland in its true colors. Campaigns against films which Berlin considers detrimental to Nazi ambitions are neither new nor do they extend only over these eight years of official swastika rule. They were methodically conducted even during the period when Hitlerism was merely a-burgeoning. In many respects, conditions at that time uncomfortably paralleled those now prevailing in countries still free from swastika bondage.

When, long before the official inception of the Nazi Era, Reich stormtroopers arrogated to themselves supra-governmental authority by nullifying official censorship board permits, they directed their brass-knuckle strategems against such men as the then Chancellor, Dr. Heinrich Brüning, and the then Prussian Minister of the Interior, Dr. Albert Grezinski. Both are now refugees in the United States -- a fact which should furnish food for much thought!

1932 1940
Das Heim deutscher Tonfilme
KINO 659 W. North Ave.
 nahe Orchard Street
 TEL. LINCOLN 7965
 AB SAMSTAG, DEN 14. DEZEMBER
 Für 2 Wochen
 Chicago Erstaufführung
PAUL RICHTER in
"DAS LIED DER HEIMAT"

LITTLE GERMAN THEATRE
 2133 Lincoln Ave., nahe Webster
 Ab heute 2 Uhr nachm.
 Neunte grosse Woche
„Der Feldzug in Polen“
 Authentischer Blitzkrieg-Film

LITTLE GERMAN THEATRE
Chicago, Ill.
2153 LINCOLN AVENUE
 Nähe Larrabee Strasse Tel.: Diversey 9250
 Every Night at 6:00 p. m. Sunday and Sunday at 2:00 p. m.
Exclusive! **Showing Now!**
Blitzkrieg im Westen
 Official German Film Record of Campaign in
HOLLAND -- BELGIUM -- FRANCE
 Also via American Clipper -- Latest German News Events
 Entire Show in English Language

A handful of ads from one of Chicago's American Newspapers Printed in the German Language, advertising Nazi films either of the "Schrecklichkeit" variety or of maudlin Fatherland sentimentality.

Dr. Goebbels' sustained drumfire campaign against the American film industry manifests itself two-fold: (a) by contaminating unsuspecting American homes with simon-pure German propaganda films, furnished not only free of charge but also express prepaid ¹); and (b) by strangling the career of many a meritorious American film by bringing to bear, upon producers as well as exhibitors, diplomatic and consular pressure, or by threatening them with unmitigated strong-arm methods. The latter usually take the form of intimidating city and other elected officials with Americagerman political pressure groups that could either throw, or keep, a particular office-holder out of a job. Thanks to *Einheitsfront* (United Front ²), in some American cities there actually are on the rampage "German voting blocs" which appear strong enough to indulge in political extortion.

Most outstanding among these German pressure-group ridden metropolitan cities is Chicago. There is where the *Einheitsfront* has gradually acquired enough influence to convince Mayor Edward J. Kelly of the political weight of an "Americagerman vote". Only nefarious pressure of this kind, exerted upon him, could induce Mayor Kelly to attend, last summer, the thoroughly Nazified German Day; he was even prevailed upon to deliver an address while standing in the very shadow of a Nazi swastika!

Americagerman brass knuckle methods have bulldozed Mayor Kelly to such an extent that his Chicago Censorship Board almost invariably bows to the wishes of local Nazis. As a result, time and again, excellent Hollywood-made motion pictures have been barred from exhibition simply because they painted Nazism and Fascism in their true colors. On the other hand, nothing of tangible effect has been done to stop the exhibition in Chicago of such brazenly pro-Nazi propaganda films as (illustration on this page) *Der Feldzug in Polen* (Campaign in Poland), *Das Lied der Heimat* (The Song of the Fatherland), *Blitzkrieg im Westen* and others ³).

Goebbels' prescription to browbeat United States film exhibitors into subjugation has been codified with Nazi efficiency. Before these exhibitors can

show German films, they are confronted with a standard form of contract which includes a stipulation that the scenes exhibited

will not be edited, arranged, described, published, exploited or advertised in such a manner that will tend to injure, or tend to reflect adversely upon the said picture in whole or in part, or upon the country of origin of said picture, or upon the manufacturer or producer of said picture, or upon UFA, or upon any nations friendly toward the country of origin of such picture, in any manner whatsoever, and that the scenes selected shall not affect the dignity and the prestige of the German Reich or any other nation friendly towards such country in any manner whatsoever.

Taken in connection with other terms of the contract, this impudent stipulation can be interpreted almost any way Herr Goebbels desires.

Another means of enforcing the complaisance of American film exhibitors is to make it plain to them that United States motion picture interests, having properties in Germany, might seriously suffer unless they complied with the German demand that Reich-made pictures be shown in accordance with Goebbels' ideas.

Obviously, then, the Reich is firmly resolved to see to it that whatever it considers film contraband is to be kept out of American movie houses. Indeed, the Reich embassy has repeatedly taken a hand, among other instances, on June 6, 1939, when Dr. Hans Thomsen 4), as acting chief of Hitler's Washington (D. C.) representation, suggested to the State Department that the film, "Confessions of a Nazi Spy" 5), might cause resentment between the Reich and the United States. The German diplomat averred that the film, using as background the New York City trial of the intentions of the

ACLARACION

Invitamos al público metropolitano a que concurra al cine "Palacio Chino".

Lo invitamos a que vea, por el módico precio de dos pesos, la más monstruosa película de propaganda antialemana que se haya exhibido. Lo invitamos a que observe y aquilate el grado de perfección a que ha llegado el film como instrumento de difamación y calumnia, desde la guerra pasada hasta la actual.

Porque usted, estimado aficionado al cine, seguramente tendrá aún presente la innoble labor que se hizo entonces, aprovechando este medio, contra Alemania. ¿Recuerda usted los crímenes que en aquella época se atribuían al ejército alemán: las manos cortadas a los niños belgas, las violaciones de mujeres, robos, asesinatos? Pero recuerde también que después de la guerra los adversarios de Alemania confesaron cínicamente que todo ello había sido invento, pues para ellos, CALUMNIAR AL ENEMIGO ERA TAMBIEN UN MEDIO PARA COMBATIRLO.

Por lo tanto, en el "Palacio Chino" puede usted admirar y

misticio lo vemos en Munich, dirigiendo un grupo de rojos

que se aprovechan de la oportunidad para est...

Y si así es el autor del argumento, ¿será necesario aclarar quiénes son los que hacen, dirigen y distribuyen estas películas? No es ningún secreto; y los señores directores y dueños de las Compañías Productoras: ARTISTAS UNIDOS, METRO GOLDWYN MAYER, FOX, 20 CENTURY etc., están seguramente muy orgullosos de ser lo que son: ¡JUDIOS!

Ahora bien, ¿extraña a usted el asqueroso veneno de difamación calumnia que sale de la boca de los judíos de este tipo corren el riesgo de caer en monotonía

Ahora, repetimos, vaya usted y juzgue la mejor película de propaganda.

Inserción Pagada por UN GRUPO DE ALEMANES
Noviembre de 1940

Reproduction of announcement from "La Prensa".
Story and translation on page 6.

of German spies, could easily convey a false picture of the Hitler government.

Goebbels Looping "The Loop"

Despite the fact that, when Mr. Hull refused to interfere with the output of the Hollywood motion picture industry, the German Embassy in Washington had been cold-shouldered, Mayor Kelly of Chicago did not have the gumption to resist Chicago Nazi pressure. In September, 1940, the Americagerman Voting Bloc demanded that the showing of "Pastor Hall" be *verboten*...and *verboten* it was!

This is the film which is based on the life of The Reverend Martin Niemöller 6), pastor of the Evangelical Lutheran Church in Germany, still imprisoned for challenging the right of the Nazi government to interfere with the spiritual freedom of the church.

Deutsche Vereinigung für Filmaußenhandel e.V.

Berlin W 35, Bendlersstraße 33

Tag: 3.1.1935

Fernsprecher: Sammel-Nr. B 2 Lützow 3236 37

Sehr geehrte Redaktion !

Mit Vorliegendem erhalten Sie die erste Ausgabe des Filmmachrichtendienstes, den die unter der Leitung des Herrn Albert A. S a n d e r neu eingerichtete Auslandspresse-Abteilung des deutschen Filmaußenhandels in regelmäßigen Zeitabschnitten herausgeben wird. Wir gehen wohl nicht fehl in der Annahme, dass Ihnen ein solcher das gesamte deutsche Filmwesen umspannender Nachrichtendienst willkommen sein wird und hoffen, dass Sie von dem kostenfreien Abdrucksrecht ausgiebigen Gebrauch machen werden.

Gleichzeitig bitten wir Sie, unsere Auslandspresse-Abteilung als Ihr Informationsbüro für deutsche Filmangelegenheiten zu betrachten und versichern Sie, dass wir Ihre Anfragen und Anliegen nach besten Kräften beantworten und erledigen werden. Als Gegenleistung möchten wir Sie um Aufnahme unserer Adresse in die Versandliste Ihres geschätzten Blattes bitten.

Wir werden uns stets freuen, von Ihnen zu hören und zeichnen

mit vorzüglicher Hochachtung

DEUTSCHE VEREINIGUNG FÜR FILMAUSSENHANDEL E.V.
Auslandspresse-Abteilung

Sander.

Letter of the "Deutsche Vereinigung für Filmaußenhandel e.V." (Story and translation on page 7) proving, that even five years ago, Goebbels organized his minions to blackjack American exhibitors into doing his bidding.

many of them knuckled down to Nazi-imposed censorship. Eventually, Goebbels' minions became so successful in intimidating American film exhibitors that movie houses throughout the country succumbed, in increasing numbers, to the swastika spell. In time, this state of affairs assumed such serious aspects that American film producers carefully weighed the question whether to desist from making any more pictures carrying a "message". The University of Chicago thought the problem of sufficient national interest to put it on its agenda. Two participants of this radio discussion were W. Frank Freeman, Executive Head of Paramount Studios and President of the Motion Picture Producers (so-called Hays) Organization, and Walter F. Wanger, President of Wanger Productions and of the Academy of Motion Picture Arts and Sciences.

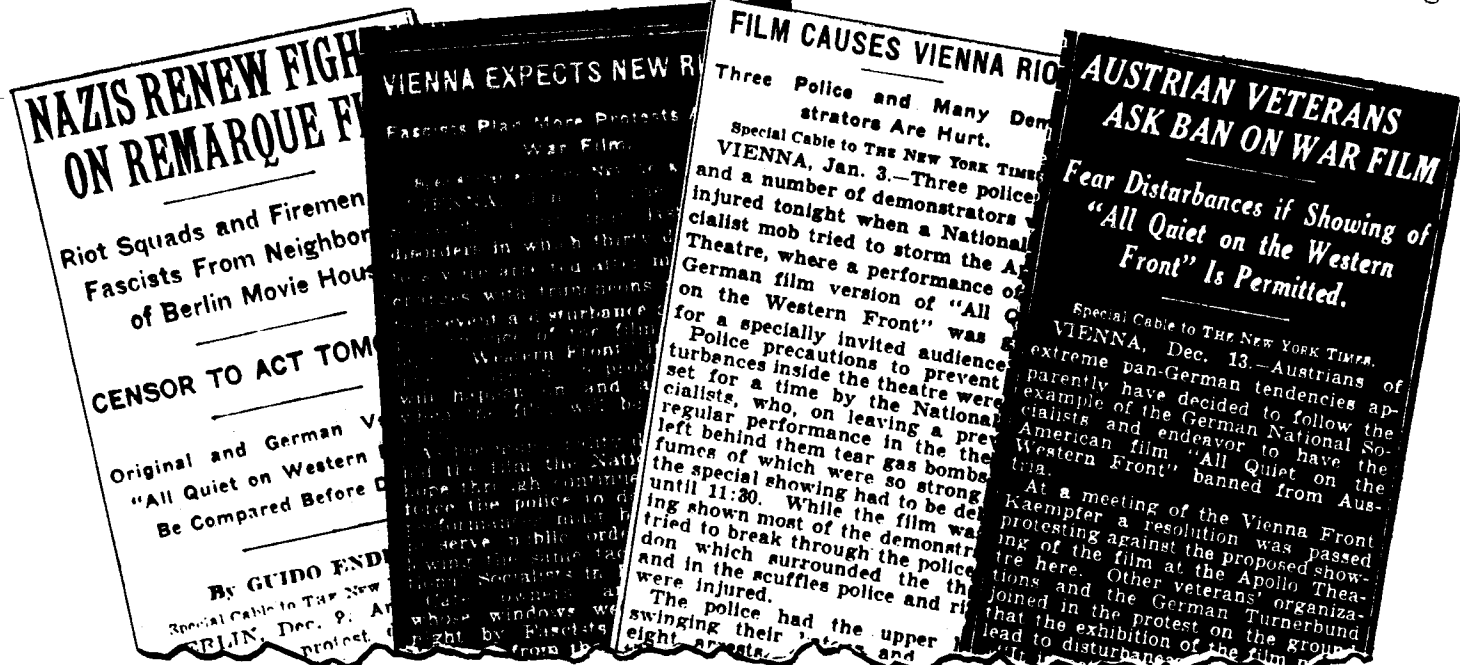
In the course of the discussion, Mr. Freeman averred that

the screen is the greatest medium for entertaining the public and, as such, should be kept in the field of entertainment....It is my feeling that the great mass of the American motion-picture-going public goes to the theatres to relax and to enjoy themselves, not to have to think out some controversial subject or become deeply involved in some conflict that exists. What they want above everything is an hour and a

When "Pastor Hall" was obediently suppressed in Chicago, Lieutenant Harry J. Costello of the Police Censorship Board stated that it had been banned because it would "wield undesirable influence", especially as its subject matter was of an exceedingly controversial nature. But at the same time that the "Pastor Hall" film was banned, *Blitzkrieg in Polen*, one of the most effective pieces of pro-Nazi *Schrecklichkeit* propaganda, was shown to Americagerman audiences who were promptly overcome with Nazi patriotic fervor.

NRS research into the activities of Chicago Nazis, in reference to films, reveals that practically every anti-Nazi picture, produced in the United States, was banned by the Chicago Police Department. On the other hand, protests against the showing of Goebbels' films fell upon deaf official ears, and proved absolutely unavailing.

As Mayor of America's second largest city, Kelly's weak-kneed attitude could not but influence other municipalities. As a result,



Clippings from The New York Times of a decade ago, showing how the then proscribed Nazis enforced their own censorship by means of wild riots.

half or two hours of relaxation, of enjoyment, of pleasure....I think the motion picture can carry as great an influence as any other medium. For that reason, and for the danger that exists in it, in my opinion they should be kept strictly and, at all times, in the field of entertainment and not go into other fields.

This assertion, Mr. Wanger countered as follows:

....They (the studios) can't produce on the basis of fear. You must experiment or you are not living up to your obligations to the public.We are in the same position as publishers of books: anything that is interesting and vital that can be done within the realm of what looks like a commercial possibility should be done. We should not restrict ourselves in subjects....In Mr. Knudsen's and Mr. Hoover's speeches, we are told we must give them vital and important things, otherwise we are not serving them properly....It is ridiculous to hesitate about it. Motion pictures are one of the most important media in the world. It is a medium that only America has. It is a medium that has a very loyal audience and we must take our part. We must enlighten the public and use everything we can, because I don't think the public are clowns. And I think they deserve a great deal better than they are getting in many instances, and the word "entertainment" is only a mask....In other words, don't underestimate the American public whose servants we are today.

South America as Nazi Bridgehead

Regardless of pan-American solidarity, as recently promulgated at the Havana Conference, Central and South American countries are extremely susceptible to Nazi blackjack methods, exerted to suppress the exhibition of such films as Herr Doktor Goebbels has put on the Nazi Index Expurgatorius. One of the more recent, and most graphic, examples is the banning in Buenos Aires of Charlie Chaplin's "The Great Dictator". According to a Buenos Aires' dispatch in The Hollywood Reporter of December 30:

A formal protest by the United States State Department against the banning of the Charlie Chaplin picture "The Great Dictator" is expected to be delivered by the United States Embassy here immediately. The

picture was passed without deletions by the Argentine censors, but the pressure brought on the foreign department by the German and Italian ambassadors was so strong that the minister forbade showings of the film....The uproar over "Confessions of a Nazi Spy" has done nothing to appease the anti-Nazi crowd. The picture was banned at first, then it was okayed under the title of "Confessions of a Secret Agent", and later it was again refused permission for showings. Still another fight was made by the Axis representatives against the showing of "The Great Dictator" in Colon, Panama, but that failed, both the mayor and the censors approving the picture.

The Nazi stranglehold on American films is especially noticeable in neighboring Mexico. The latest burst of swastika wrath was aroused there when such films as "The Man I Married", "Pastor Hall", and "Four Sons" were shown in Mexico City, and elsewhere. Stench bombs were thrown and, in general, a far-flung campaign of brazen intimidation was launched against American film interests. Proceeding in accordance with the Goebbels formula, this campaign was integrated into one directed against "Jewish plutocratic propaganda". Handbills attacking "Jewish-American movie producers" deluged Mexico City and other places. Who was behind all this advertising became evident when *La Prensa* of November 22, last, published a full page ad (illustration on page 3), captioned "Announcement". It opened with the statement.

We invite the metropolitan public to visit the Chinese Palace where we urge them to see, at the very modest price of only two pesos, the most monstrous moving picture ever exhibited to serve anti-German propaganda. We implore you to observe what heights of perfection defamation and felony have reached since the outbreak of the war. You will note the most ignominious exertions brought to bear upon Germany.....

In the further course of the advertisement, strenuous efforts were made to whitewash the behavior of German soldiery in the first World War and during the Polish *Blitzkrieg*. Then, the subject matter of the "Pastor Hall" film itself was assailed by insisting that, being based on a novel, the picture could not be more than just the fictitious outpourings of a scurrilous writer's diseased imagination. The "Announcement" naturally neglected to state that the "Pastor Hall" film was based on recorded facts.

Ultimately, the "Announcement" launched upon a violent attack on International Jewry. Following the usual pattern, it stated:

Is it necessary to remind anyone who they are who make, direct and distribute these pictures? It is by no means a secret that these gentlemen are the directors and producers of such companies as United Artists, M-G-M, 20th Century-Fox, and others. And they are proud to be what they are -- JEWS! So we repeat once more, go yourself and judge how this picture serves propaganda. The "Announcement" concluded with the telltale confession: This insertion is paid for by A GROUP OF GERMANS.

Just an Old Goebbels Custom

One of the most important executive organizations of Goebbels' blackjack strategy, directed against the American film industry, is the *Deutsche Vereinigung für Filmaussenhandel e.V.* (German Association for Film Export, Inc.) It was inaugurated almost six years ago to the day, and has been extremely active ever since. Regularly, it addressed circular letters to German publications in foreign countries, careful to cover every single "American Newspaper Printed in the German Language" 7).

The aims of this Goebbels adjunct were made plain in the very first letter, scattered throughout the world, in which one *Herr* Albert A. Sander, over

his own signature, informed the respective editors of German-language papers appearing overseas that the newly inaugurated Foreign-Country Press Department of the German Association for Film Export would periodically disseminate comprehensive film news (illustration on page 4),

which you will doubtless welcome, and we hope that you will make extensive use of free reproduction rights. At the same time, we would ask you to look upon our Foreign-Country Press Department as your information office...and we assure you that your inquiries and requests will be answered and taken care of to the best of our abilities.

When, in 1935, the German Association for Film Export was organized by Doktor Goebbels, Nazi film suppression technique had already collected valuable experience over half a decade. It was on the occasion of the first German showing of Erich Maria Remarque's "All Quiet on the Western Front" that Nazi intimidation squads originally went into action.

This film had been passed by the constituted Reich censorship authorities but since they were of Democratic-Republican persuasion and did not subscribe to Hitler-swastika tenets, the Nazis took the law into their own hands. As a result, wherever "All Quiet on the Western Front" was shown, first in Germany and later in theatres in a not yet *anschlussed* Austria, blood riots occurred.

Although Nazism, in the late fall of 1930, was still subject to ridicule, Goebbels was already very much in the foreground. According to a special cable to The New York Times of December 6, 1930:

The uproar over the film, "All Quiet on the Western Front", entered a new and no less violent stage today as a result of the National Socialists breaking up last night's showing with organized booing, cat-calling, throwing malodorous bombs and releasing white mice in the theatre.

After Dr. Goebbels, leader of the Berlin National Socialists and a principal in many such demonstrations, gave a signal to 300 followers throughout the audience by flashing his Reichstag pass, entitling him to immunity from arrest, he repaired to the ticket window to demand the return of his money. This failed, although the general attack which started ten minutes after the film showing began and long before anyone

'ALL QUIET' AROUSES GERMAN CRITICS' IRRE...
War Film Brings Tempest of Denunciation From Press and Veterans' Associations.

ALL QUIET' BANNED IN REICH CENSORS
... Film Is Withdrawn as Harmful to the Nation's Prestige.

GERMAN WAR FILM STILL GRAVE ISSUE
Deal With Nationalists for Ban on "All Quiet" Is Seen When Censure Move Is Halted.

FASCIST LEADER JUBILANT
Brother of Thomas Mann Calls Curb "Shameful Capitulation Before Half-Crown Brats."

AUSTRIAN MINISTER ACTS ON 'ALL QUIET'
Winkler Urges Vienna Mayor to Ban Film Permanently as More Riots Take Place.

PROHIBITORY BILL IS URGED
Government May Offer Measure to Ban Showing of "Anti-German" Pictures Filmed in America.

AUSTRIA HITS "ALL QUIET"
Urges Provinces to Ban Film as Insulting to Germans.

BRUENING IS VICTOR AGAIN IN REICHSTAG

Special Cable to THE NEW YORK TIMES. BERLIN, Dec. 5.—The American version of Remarque's war film "All Quiet on the Western Front" for the first time...

Special Cable to THE NEW YORK TIMES. BERLIN, Dec. 12.—The government ban on the motion picture "All Quiet on the Western Front"...

Special Cable to THE NEW YORK TIMES. VIENNA, Dec. 22.—The Austrian government...

Clippings from The New York Times of a decade ago, showing the strong influence of the Nazis in the then still democratic German republic.

could begin to form a fair judgment of it, succeeded beyond expectations. The Nazis, or National Socialists, forced the closing of the theatre and escaped with only three of their number in the hands of the police.

The Brüning government, recognizing that breakers were ahead, resorted to the usual democratic procedure to regulate the matter by means of legislative measures (illustration on page 7). However, in view of Nazi truculence, orderly processes of law proved ineffective. Whatever steps the constituted authorities contemplated or actually embarked upon, in the Reich as well as in Austria, were nullified by the Nazis' taking the law into their own hands. Rioting became the order of the day wherever "All Quiet" was shown (illustration on page 5).

It is the Goebbels-invented method of brass knuckles at the box office which is so successfully applied today by Americagermans in Chicago and elsewhere in the Western Hemisphere.

POPULARITY WITH A PURPOSE

Unless apprehended by the British navy while NEWS LETTER is on the press, a German raider, commanded by Felix, Count von Luckner of World War "fame", is still preying -- *Blitzkrieg* fashion -- on shipping in the South Pacific.

After the Kaiser's War, Lucky Luckner became the pet of Fifth Avenue drawing rooms and Bel-Air swimming pools and, for some seven years, traveled up and down the United States, making himself popular with a purpose. He charmed an unsuspecting, hero-worshipping populace into the belief that they had misjudged Germany and the Germans, and the friends he made were legion. Then, at the inception of the Hitler Era, he vanished into oblivion. Now he has popped up, once more, in his old role of buccaneer, flying the swastika.

It was on a stormy day in the late fall of 1926 that Count Luckner sailed into New York harbor on board his three-masted schooner. Americans being incorrigibly imbued with the sporting spirit, the Kaiser's pirate was lionized like a conquering hero. His ship, tied up in the Hudson River at the foot of West 156th street, became a place of pilgrimage for years. School teachers would herd their classes on board the vessel, scoutmasters their troops, and all and sundry would listen, spellbound, to the "Sea Devil", a nickname to which the Count gleefully answered. Using the schooner as his headquarters, jovial Luckner and his charming wife -- daughter of a Swedish lumber tycoon -- went in for lecturing and soft-soaping prominent people from coast to coast, year in and year out.

If ever there was a nature's nobleman wearing a sou'western, it was Count

Wartime 'Sea Devil' Now a 'Peace Angel' of Good Will; Count Luckner Still Grieves Over Beloved Ship He Sank

"My Heart Bled When
I Sent the 'Pinnore,'
the First Vessel I Ever
Sailed, to Sea Grave"



Gallant Foe's Bluff
With WOODEN Guns
Terrified Allies, but
Never Cost One Life!

Reproduction from a New York City Sunday supplement of December 24, 1926, which published the very first interview with Luckner following his triumphant arrival in the United States.

Luckner....at least, that's what the consensus of opinion was in the forty-eight states during the pre-Hitler era! He was "written up" on the front pages and in the Sunday supplements (illustration on page 8). The Count especially gloried in having his war-time sobriquet of "Sea Devil" changed to that of "Peace Angel". During the late 'twenties, Luckner was actually the most publicized non-American personality throughout the entire United States, and everywhere he went he was regarded as an unofficial ambassador of good will. His expansive personality, and such parlor tricks as tearing a New York City telephone directory apart or bending half-dollar pieces, could not fail to reap cordial response.

After Hitler came into power, Luckner returned to the Reich. The "Sea Devil" -- his hatches battened down -- was now biding his time. That he was in cahoots with the Nazis all along becomes evident from a verbatim translation of a written introduction (illustration on page 10), penned for an American free-lance journalist, seeking an interview with Adolf Hitler. The letter, indited by Count Luckner on board his sailing vessel, is dated New York, October 22, 1931, and addressed, not to Herr Hitler, but very informally:

My dear Hitler:

First of all, my greetings and my candid admiration. Bearer of this is a very prominent newspaper man in the United States, who speaks German fluently and is a jolly fellow who may be trusted not to twist facts. Since it is necessary and timely that here in the United States the most unbelievable opinions about your aims and your self be clarified, especially to the broader masses of the population, I have asked Mr. _____ to call on you personally. Please give him material; you can trust him.

I am lecturing in the most prominent circles over here about the aims of the National Socialists and have told my listeners that only your movement can save Germany, and with that Europe and America, from Bolshevism. Either Bolshevism or National Socialism! It would be well if some adroit person were to represent you here and explain your movement. Personally, I am far more helpful over here than in Germany, since the youth and the universities are for me. I have been made honorary member of 110 of the most prominent clubs, also of 27 fraternities, and have been given the freedom of the city by three communities. With the expression of my most loyal gratitude, and in candid admiration for all you are doing for our Fatherland and youth, I remain, with German Hell, your

Felix Luckner

When this letter was written, Luckner, in possession of his "first paper", was making it a point to tell his American friends that, with his early naturalization, "by Jove, I'll be one of you!"

In retrospect, the two sheets of paper, on which Luckner introduced his American newspaper friend, now become a veritable document, testifying to the nefarious cunning with which, in the United States, as far back as 1931, Nazidom mobilized against "der Tag"....September 3, 1939!

And so, once more,



For additional information on names and facts, see NRS back issues as follows:

- 1)-#123; 2)-#101; 97;
- 3)-#89; 4)-#58; 5)-#89;
- 6)-#90; #50; 7)-#115; #106.

COUNT LUCKNER

YACHT MOPELIA

New York Oct 11 31

Post 132 25 Hudson River

Dear Sirs:

Enclosed are some photographs of
my paper.

The first is a very prominent
feature in the N.Y.A. in the whole
country because in former days
the [redacted] was
not [redacted]

Do you wish to see the [redacted]
it, the [redacted] [redacted] [redacted] [redacted]
the [redacted] [redacted] [redacted] [redacted] [redacted] [redacted] [redacted] [redacted]
the [redacted] [redacted] [redacted] [redacted] [redacted] [redacted] [redacted] [redacted]
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P 93 01
Facsimile of letter which Luckner wrote to Hitler, introducing an American newspaperman. (Verbatim translation on page 9) That Luckner had a very powerful "in" with Hitler is evidenced by the fact that his letter immediately opened the doors of the Munich Brown House for an extensive interview, subsequently printed in the American press.

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]

Wohle bei in den [redacted]