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## A Message from the Director of Adelaide Institute



**Mr Peter Hartung**

Dear Friends and Supporters,

As we approach the end of yet another year it is once again time to reflect on what has come and gone in 2012.

The vile and idiotic 'Holocaust' Lie/wartime propaganda continues to escalate towards its inevitable collapse. Lies have only one thing to fear – the Truth.

And so we witnessed this year the continuing persecution of Adelaide Institute's founder and former Director – Dr Fredrick Töben, which began in 1996, reaching its logical conclusion. The self-appointed 'Holocaust' enforcer Jeremy Jones with the support of the influential 'Australian' Jewish representatives – The Executive Council of Australian Jewry, managed to have Dr Toben declared bankrupt. Financially, that is! They did not manage to have him declared morally and intellectually bankrupt!

Nor have they even attempted to answer any serious historical questions about the truthfulness of the alleged but never proven Jewish 'Holocaust'. Of course *Talmud* is quite clear in allowing Jews to lie, cheat or steal from any non-Jewish entity.

The historical significance of all this is that the collapse of the 'Holocaust' Lies will bring with it the collapse of Judaism itself, a religion whose influence today threatens the very existence of Humanity.

The liberation of the Jews from their Satanic beliefs and from their pitiful existence as eternal victims will be the cause of great celebration both here on Earth and in the Heavens. Humanity will begin a new and glorious phase of its development, one in harmony with Nature and the laws of God. Only then will we realise the true significance of Adolf Hitler and the German National Socialist Movement as the liberators of humanity!

Merry Christmas to you and your family, and see you all next year!

Peter Hartung  
Director  
Adelaide 11.11.2012  
Mobile: 61+401692057

## The Meaning of Cultural Hegemony in Postmodernity: Why is the Left the Winner?

Sydney, 11 November 2012



**Dr Sunic addressing about 100 people at Sydney's Croatian Club, Punchbowl.**

As someone who grew up under Communism's cultural hegemony, Dr Sunic is ideally placed to expose the current western ideology of liberalism as an expression of communist ideology. To the question posed in the below article, Dr Sunic responded by distancing himself from such expressions of Croatian nationalism. He also invited individual Croats not to make the Serbs their focus of self-identity, much in the way Fredrick Töben expresses it for Germans: 'Don't blame the Jews, blame those that bend to their pressure', i.e. not to play the victim but to become pro-active whenever Croats/Germans are attacked and defamed.

### **Haifa University Honours Canadian Worshiper of WWII War Criminal**

[Recently](#) in Toronto, Haifa University conferred an honorary doctorate degree in philosophy on Jason Kenney, Canada's immigration minister.

Pro-Israel people certainly have reason to be fans of Prime Minister Stephen Harper's government and specifically of Kenney, who in March condemned Israel Apartheid Week, saying "The organizers of Israel Apartheid Week use the cover of academic freedom to demonize and delegitimize the State of Israel...This week runs contrary to Canadian values of tolerance, mutual respect, and understanding."

Nonetheless, Kenney should give the pro-Israel community some pause. He has [called](#) WWII Croatian Archbishop Aloysius Stepinac "one of the great heroes of the 20th Century." On his desk he keeps "a prayer card with a picture of Cardinal Stepinac, who was himself a kind of martyr for Croatia and the faith," Kenney told a Croatian delegation gathered in 2009.

As those who don't ignore history are aware, Stepinac [oversaw](#) the first successful genocide of WWII -- that of Jews and Serbs in Croatia -- which was a [precursor](#) to the wider Holocaust.

His lobbying in 1941 on behalf of a group of arrested priests agitating for a fascist coup in Yugoslavia led directly to the rise of Croatia's WWII Ustasha regime,

headed by the nationalist-terrorist leader whom the group of priests was involved with, Fuehrer Ante Pavelic. The crimes committed by the Usthas against Orthodox Serbs in particular were so brutal in their crudeness and relish that German officials complained to Berlin. Photos of Stepinac blessing Ustasha soldiers before slaughters are still [viewable](#) today.

Even if, as his champions argue, Stepinac later came to dislike Pavelic (whom he blessed and presented to Pius XII), one cannot first help bring about the darkness and then claim heroic status for saving a few of the Jewish and Orthodox victims he helped create. This is why Yad Vashem has repeatedly turned down requests to grant Stepinac "Righteous" status.

Unfortunately, nothing prevented Pope John Paul II from callously beatifying the man, ignoring the protests by relatives of the victims, and a request by the Simon Wiesenthal Center to hold off. Stepinac himself may not have been a "monster" as Pavelic was, but he was what one would call "a company man" who went along, in the interest of creating a Catholic Croatia. With full knowledge not only that conversions were taking place at gunpoint, but that the clergy under him were themselves active participants in atrocities and mass murders.

Could Haifa University really be unaware of Kenney's admiration for the blesser of Jew- and Orthodox-killers? Or has it never been introduced to the name Stepinac?

At a [November 2010](#) meeting with Croatian community representatives, Kenney said that Prime Minister Harper "paid his respects at the tomb of Cardinal Stepinac, which I have done myself, and that was an acknowledgement of Canada's understanding of the sacrifices of those who stood for their faith, for their country, during those dark decades. And Cardinal Stepinac was of course a principal voice of contradiction -- as John Paul II would have said -- who really represented the spirit of the Croatian people."

Kenney was referring to the dark decades of Communism, and he described Croatia's ambitions in purely "national aspiration" terms, which the people were being "denied" by socialist Yugoslavia. Never mind the swastikas and Ustasha symbols and street names that were going up all over Croatia when it finally did start asserting those aspirations in 1991, and the official downgrading of non-Croats to third-class citizens, not to mention the handful of actual, exiled WWII Ustasha officials being brought back into government.

It seems Mr. Kenney's Stepinac clock only started at Communism, and ignores WWII. So he wouldn't have a very deep understanding of the 1991-95 war, which

was a direct pick-up from the latter. It follows, then, that he would place "[Canada's](#)" solidarity with Catholic Croatia over the Orthodox Serbs it cleansed (twice), and that Stepinac -- painted innocently as a mere "enemy of Communism" -- would be his hero. But the fact is that it was originally Stepinac's aversion to Communism (understandable especially for a religious man) which caused him to help usher in Fascism.

Canada's Conservative government has been singular in its support of Israel, and Kenney recently signed the Ottawa Protocol on Combating Antisemitism, upon which he stated, according to Canadian Friends of Haifa University: "In Nazi Germany the Jews were stripped of citizenship, denied their natural rights, and their very right to exist was called into question."

This is exactly what happened to the Orthodox Serbs (and the Jews) in WWII Croatia, under Stepinac's watchful eye. It is inconsistent for Kenney to be for Jews, and to be for someone who brought about their demise. Regardless, being pro-Jewish is not a license to be pro-anti-Orthodox.

Kenney told the group of Croats gathered at the November 2010 meeting that the 2009 lifting of visa restrictions (after heavy Croatian lobbying) was a show of Canadian solidarity with Croatia. Canada Border Services Agency warned of the increased possibility of war criminals trying to escape to Canada, pointing out that Croatia had "passed an amnesty law in 1996

affecting approximately 14,000 people who had been involved in armed aggression and conflict," according to Canadian Press of July 15, 2009. "Amnesty International noted in its 2009 report that 'there was a continuing failure to investigate war crimes committed by the Croatian army and police force.'"

Of course, when Canada's own immigration minister idolizes a war criminal, it's all probably of little concern. Kenney prides himself on being a devout Roman Catholic, but someone with his level of devoutness to a war criminal should not be celebrated, much less by a Jewish institution.

If there is any doubt about Stepinac being a war criminal (even in the face of his having had a governing role in Hitler-aligned Croatia and working for its advancement to the last day of the war, not to mention his having appointed the Conversion Board), one can ask this: Why is it that at Croatian cultural centers throughout the Croatian diaspora, a portrait of Stepinac hangs alongside a portrait or [bust](#) of Fuehrer Pavelic? Indeed, masses for Pavelic are [still](#) held in Croatia every December, to the repeated but ignored objections of The Simon Wiesenthal Center. And no one else.

[http://www.huffingtonpost.ca/julia-qorin/jason-kenney\\_b\\_2076500.html](http://www.huffingtonpost.ca/julia-qorin/jason-kenney_b_2076500.html)

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**Opera focusing on Nazi atrocities to premiere in Austrian parliament on Holocaust memorial day**  
**By Associated Press, 9 November 2012.**

VIENNA — An opera focusing on Nazi atrocities against children will premiere next year at an unusual venue — Austria's parliament. An official involved in the staging says the opera will be performed for the first time at the parliament on Jan. 25, marking International Holocaust Remembrance Day. "Spiegelgrund. Dead Children Like Scattered Dolls," deals with the killings of hundreds of children considered genetically, intellectually or physically inferior by the Nazis by

medical personnel of a Vienna psychiatric ward. It is composed by Peter Androsch. The official spoke on condition of anonymity Friday because she was not authorized to discuss the project ahead of a formal announcement. Many Austrians were fervent Nazis but the country has made significant progress in dealing with its role in crimes committed under Hitler.

[http://www.washingtonpost.com/entertainment/music/opera-focusing-on-nazi-atrocities-to-premiere-in-austrian-parliament-on-holocaust-memorial-day/2012/11/09/14871df2-2a55-11e2-aaa5-ac786110c486\\_story.html](http://www.washingtonpost.com/entertainment/music/opera-focusing-on-nazi-atrocities-to-premiere-in-austrian-parliament-on-holocaust-memorial-day/2012/11/09/14871df2-2a55-11e2-aaa5-ac786110c486_story.html)

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**From: James Damon [jamesmdamon@yahoo.com](mailto:jamesmdamon@yahoo.com)**  
**Sent: Thursday, 8 November 2012 5:50 AM**  
**To: [Toben@toben.biz](mailto:Toben@toben.biz)**

**Subject: Mein kleiner Untergang**

Frederick you incorrigible heretic, thanks for this message. When are you going to stop picking on the poor suffering Jews in Australia? I see you are officially bankrupt... have they got you on bread and water yet? It's interesting that you would forward this message from the German Texan Heritage Society.

You will be surprised to learn that after twelve years as a volunteer instructor I am suddenly persona non grata there - I am no longer associated with the German

Texan Historical Society or the German Free School, where I was the only German Texan. As you might recall from our sightseeing trip to San Antonio, an ancestor of mine, a Palatine named Jakob Darst, was killed at the Alamo, our Texas Holy of Holies.

**Here's how I became persona non grata at GTHS /GFS:**

Several weeks ago our treasurer, a normally good-natured fellow named K., telephoned and asked me to

come to come to the historic GFS building, which I did. Acting rather antsy he greeted me with "What have you been translating?"

I mentioned a few books and several German dissidents who are familiar to everyone who follows current events. K. had never heard of any of them. Like most members of GTHS he never bothered to learn German and knows very little about German history, culture or politics, past or present. Alas, this is generally true of German Texans.

Another prominent member of GTHS recently told me that she saw no reason to learn about Germany or German culture because "Two kinds of Germans came to Texas, those wanting to get away from it all and those wanting to bring it all with them," and her ancestors belonged to the former group.

But I digress.

You might be flattered to learn that K.'s next question was whether I knew a notorious Neonazi Holocaust Denier named Fredrick Toben and whether I had been interviewed by a notorious Neonazi named Carolyn Yeager on a notorious Neonazi radio program –

<http://thewhitenetwork.com/saturday-afternoon-with-carolyn-yeager/>

He himself had never heard of you or Carolyn but he was very upset by all the notoriousness. I am always happy to grant interviews to people who are interested in my opinions on any subject and this would include the Jewish Defamation League but alas the JDL do not interview people, they just defame and attack.

K. asked if I "denied Holocaust" and I pointed out that world Jewish population did not decrease between 1937 and 1947. He said if just one Jew was killed that was one Jew too many and I agreed that people should not die, especially in wartime, but - "Holocaust?" He had never heard that international Zionists calling themselves "Judea" had declared war on Germany in 1933. Then K. informed me the GTHS Board of Directors had just met and announced that I could no longer teach at GFS because I am a "Holocaust Denier." Actually that's flattering in a way, since nobody pays attention to translators.

Looking back I can see that my little Untergang began several years ago, when Bernd Eichinger's movie *Untergang* was released.

A member of GTHS who is always on the alert lest someone say something good about Germany complained on our Yahoo discussion group that Traudl Junge, Hitler's secretary, depicted him as kind and generous.

I opined: why wouldn't she? He was the perfect boss, he hired her over all other applicants because she came from Munich and he liked her accent. She married a handsome young officer on Hitler's staff and when her husband was killed, Hitler did all he could to console her. The complainer announced that she was affronted by my remarks.

There was another little incident that incurred the displeasure of our "Holocauster" friends in the GTHS.

It had to do with the bimillennial celebration of the Battle of Teutoburg Forest.

As you know I translated Ernst Schomer's *Arminius Liberator* as part of worldwide observances, at the request of Ingrid Rimland.

Germanophiles have celebrated that event for many centuries: In 1809 Heinrich von Kleist's *Die Hermannschlacht* united the German states in opposition to French occupation. In 1909 Teutoburg was widely celebrated here in Texas. In 2009 gave a little lecture at the GFS and observed that the bimillennium was not being officially observed in Germany because of the present regime's suppression of patriotic observances. Again anti German elements in GTHS took issue with that. A year ago someone using the fictitious name "Hans" complained (on a tourist website of all places) that Austin's German Free School harbored a language instructor who hobnobbed with Neonazis. "Hans" demanded that the instructor be fired.

The little anti German lady complained to GFS but our local director's response at that time was that GTHS is not concerned with members' political opinions.

I posted a response to the anonymous accusation on our Yahoo Group site. Then the Anti Defamation League officially joined in the complaint and took complaints to State level, where the CEO of GTHS promptly killed our Yahoo Group.

Then the Dell Computer Corporation joined the fray and our official GTHS website was sabotaged. Of course there was no connection! There were additional threats against GTHS / GFS but I don't know what they were.

Then our Board of Directors met and banished me from the sacred halls of the German Free School. Boo-hoo!

Sorry if I bored you with this long-winded epistle. My little Untergang is trivial compared with your ordeal but you expressed an interest. I think it shows growing desperation on the part of our "Holocauster" friends that the Jewish Defamation League is targeting insignificant translators.

Hope this finds you well and in good spirits.

Best wishes from your old pal in Texas,

Jmd

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**From Fredrick Töben:** As you know, James, your experience, though unique to yourself, is nothing unusual because that is how they operate – I still claim: 'Don't blame the Jews, blame those that bend to their pressure'. In my case two non-Jews set the legal groundwork for my demise - and then former judge Branson got payback from a Jew politician Brandis – see Newsletter No. 665. On the one hand Branson served Jewish interests by convicting me under the Racial Discrimination Act where the level of evidence was 'hurt feelings' generated by my expressing my opinions, which automatically had me convicted because anyone can cause 'hurt feelings', especially in

those who have playing the victim honed to a fine art . Then, when Branson became President of the Human Rights Commission, she attended the Durban II conference, 20-24 April 2009, and was severely chastised by Brandis. She voluntarily stepped down/resigned in July this year thus having served only four years of her five-year appointment.

Such is life! – and I always recall that four days after Durban I ended, during which Israel was soundly condemned for being a racist state, 9/11 happened.

Note what happened at Durban III.

#### **Australia withdraws from Durban III. August 23, 2011**

SYDNEY, Australia (JTA) – Australia has withdrawn from the upcoming U.N. conference on racism over concerns of Israel-bashing. The government said it was not convinced that “unbalanced criticism of Israel and the airing of anti-Semitic views” would be avoided, and therefore withdrew.

The conference has been dubbed Durban III, after the original anti-racism conference in the South African city in 2001 that was marred by anti-Semitism and Israel bashing. Back then, Australia, among other Western countries, walked out.

Australia subsequently boycotted a follow-up conference in Geneva in 2009, which Iranian President Mahmoud Ahmadinejad used as an opportunity to unleash a vitriolic attack on Israel and Jews.[Branson attended on behalf of Australia’s Human Rights Commission. – ed. AI]

A spokesman for Australian Prime Minister Julia Gillard said Australia remained involved in early consultations “to oppose attempts to endorse extreme language or explicit references to the text of the Durban Declaration.” But Australia would not be able to “support a meeting that chooses to reaffirm the original Durban Declaration, as appears likely,” the spokesman said.

The president of the Executive Council of Australian Jewry, Danny Lamm, welcomed the decision, which he had been urging since last November. “We have said that Australia should take no part in a process that remains irredeemably corrupted by racism and by attacks on Israel’s legitimacy as the State of the Jewish people,” he said. “When a respected middle power democracy like Australia decides to stay away from as high profile an event as Durban III, it sends a powerful message to the international community that the U.N. Human Rights Council and related organs of the U.N. General Assembly need to clean up their act.”

Australia joins the United States, Canada, Israel, the Czech Republic, Italy and the Netherlands in declining to attend.

<http://www.jta.org/news/article/2011/08/23/3089082/australia-withdraws-from-durban-iii-over-israel-bashing-fears>.

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## **At home with Clive Evatt**

### **The renowned barrister, gambler, art dealer and museum proprietor talks to Michael Duffy - 15 April 2012**

I miss the front doors at Clive Evatt's place, a heavy wooden entrance in the shadows of a garage containing two red late-model Jaguars. My attention is drawn to another door flanked by large windows, through which is visible an enormous Brett Whiteley, which seems to occupy an entire wall.

"It is real, is it?" I ask a little tactlessly after being admitted; there was a story this morning about some forged Whiteleys, which, like this one, show the view from the artist's place at Lavender Bay.

Evatt, a tall man in his early 80s leaning on a stick, rears back and barks: "Look at the photo."

Sure enough, a black-and-white photograph on the wall nearby shows the artist reclining before the painting in question. That's pretty good provenance, as is the story of how Evatt got the painting.

"Brett did it for the Art Gallery of NSW in 1976," he tells me, "but they didn't like the drug references." Apparently, the vigorous sex material was OK, but a saucer surrounded by dead matchsticks worried the guardians of culture. "I called on him soon after he'd got the news and he was very upset. I offered to buy it, but he said he needed cash, immediately [Whiteley was a heroin addict]. As it happened, I'd had a good day at

the races, so I took him down to my car and opened the boot. Brett couldn't believe it."

The happy artist got an armful of cash and Evatt got a marvellous painting. "I rang the trucking company and got them to pick it up that afternoon," he says. "If I'd left it there, Brett would have sold it to someone else the next day."

Clive Evatt is one of Sydney's best-known defamation lawyers, with clients such as Abe Saffron ("Absolutely dedicated to defending his good reputation"), Harry Seidler and Gypsy Fire, the actor and dancer Emilia Caruana wrongly portrayed by the newspaper *Truth* as Bob Dylan's sex slave.

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**'I often thought if ever I get the chance to hit back at the media, I'd like to do it.'**

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Evatt remains alert behind a somewhat expressionless face. He listens, thinks and snaps out remarks like a fly on the end of a line, or occasionally - he gets bored quickly - a whip. The day I visit he is wearing dark clothes with a cardigan, scarf and striped, multicoloured socks.



**Art of the home ... Clive Evatt at his Turramurra property. Photo: James Alcock**

He and his wife, Elizabeth, live in a horizontal house of sandstone and wood in the Turramurra bush, a sprawling, flat-roofed place designed by the late Bruce Rickard and built in 1960. Evatt bought the house two years later. It faces north, has many big windows and is surrounded by gum trees. It is a modern masterpiece, quite different in its relationship to the landscape from the white boxes designed by Evatt's brother-in-law Harry Seidler, also in bush and not far away, up the hill in Wahroonga, the suburb where Evatt spent most of his childhood.

Inside the house are lots of stone and dark wood and plenty of low, square-edged sofas. The floors are stained concrete covered by Persian rugs. The place is packed with books, CDs and paintings by Arthur Boyd, Tim Storrier, Roy Lichtenstein, Jeffrey Smart and others. "I have the born ability to pick good pictures," Evatt tells me while I try not to be distracted by a Damien Hirst skull standing on a shelf just behind his head.

Evatt had a spot of bother regarding client payments in 1967 and spent 14 years outside the legal profession ("I was sidelined"). A member of a gambling syndicate, the Legal Eagles (Morgan Ryan was another), he supported himself at the track while completing a fine arts degree at Sydney University under Bernard Smith, then opened the Hogarth Galleries in 1972.

"I'd been interested in art for a long time," he tells me. "My uncle Doc Evatt and his wife had a good collection of paintings. Rosa had bought a Modigliani in Paris in the 1920s." Clive Evatt brought an Andy Warhol exhibition to Australia and sold almost none. He exhibited a severed hand under refrigeration - or so it was claimed - and received a lot of publicity for that. He was also one of the first to start selling Aboriginal art and helped put it on the map.

When the Supreme Court allowed him to resume practising law in 1981, it did so partly because of character references from 21 artists, eight art dealers, two critics, two curators and two publishers. This is possibly unprecedented. Evatt found his old field of breach of promise actions ("The greatest cases of all time - juries would award socking great damages!") had disappeared, so he turned to defamation, where he made his name. It turned out to be a mixture of profit and pleasure. "Both my uncle and my father [a barrister and Labor politician also called Clive] used to get a terrible time from the media. You've got no idea how rough they were on them," he says with feeling. "So, I often thought if ever I get the chance to hit back at the media, I'd like to do it."

And so he has. One of his triumphs was extracting money from the *Gold Coast Bulletin* for daring to publish the crossword clue: "Sydney underworld figure, nicknamed Mr Sin (3,7)." He is proud of this victory - which he says was the first for defamation by crossword - and recalls Abe Saffron as "a man of his word ... I never saw any evidence that he is a criminal." He gives me a deadpan look. "Mind you, I think he is on the fringe."

When at home, Evatt listens to music - he's particularly keen on Wagner - and reads. His favourite authors include Dickens, Orwell, Auden and Graham Greene. He's still excited about his Kindle.

"It's just incredible," he says. "I bought it a year ago and I haven't bought a book since, apart from a few photo books. I used to spend up to a few hundred dollars a month on books but, these days, why would you?"

Unlike many big readers, he shows no nostalgia for the printed page. I inquire if it took him long to get used to reading on the Kindle. "About five minutes," he says.

Apart from Elizabeth, Evatt shares the house occasionally with their children, William and Alice, and permanently with a small dog that spends my entire visit sleeping. There is practically no garden - just the eucalypts, a huge angophora and a lot of low-maintenance ground covering. Because of its canny location up a steep driveway, you get the sense of being much further from other houses than you are. It's a good house to be in but Evatt isn't there that often. He works as hard as ever, rising at 5.30am and going into Wardell Chambers, returning at 7.30pm, five

days a week. Every second weekend, Elizabeth and he visit their country estate, Leuralla, the Blue Mountains toy and railway museum that has model trains to die for and one of the world's best collections of Barbie dolls.

I ask if he plans to retire. "When I lose my marbles," he says. "My father kept it up until he started to get a bit senile, so we pulled him out of it and took him home. That was at the age of," he pauses, "82."

Evatt exhibits the ghost of a smile: born in 1931, he turns 82 next year.



Clive Evatt in front of the Brett Whiteley painting he bought from the artist after a "good day at the races".

Photo: James Alcock

<http://www.smh.com.au/entertainment/artanddesign/athomewithcliveevatt201204141x05g.html#ixzz2BEMsOq6>

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## Clive Evatt's picture-perfect Holiday

Arts editor Katrina Strickland

*The Australian Financial Review*, 19 Apr 2012 00:05:36 | UPDATED: 19 Apr 2012 05:29:40



 [@katrinastrick](https://twitter.com/katrinastrick)

Some paintings are just too good to live without, even if you've sold them. When Sydney barrister Clive Evatt sold Jeffrey Smart's 1971 painting *Holiday* at Menzies auction house in 2010, it set a record for the artist at auction, fetching \$960,000, including auction house fees.

Evatt said at the time that he'd consigned it to Menzies, along with another Smart painting, because the auction

house owner, Rod Menzies, had offered him a "huge" guarantee.

So it was curious to open *The Sun-Herald* last weekend and find a feature on the barrister illustrated by a photograph of him in front of *Holiday* - taken last month.

Did *Holiday* not sell? Why did Evatt still have the record-setting painting? (a record, incidentally, broken

last year when a 1979-80 Smart fetched \$1 million at auction).

Just back at chambers after a day in court, he chuckles at the question.

"It's a fake," he says. "When I sold it I had a photographic copy made."

Really? Yes, Evatt insists. Really.

"It's something I sometimes do. I know a guy who takes digital photos and puts them on canvas," he says. "I promise, give me a stack of bibles and I'll

swear on them. If you're ever up Turramurra way you can come and see for yourself. It's a copy."

Evatt says he made eight copies of an Andy Warhol flowers artwork he owns before lending it to the Art Gallery of NSW, where it now hangs.

"I printed them off in different colours to give to my children," he says.



**The original Holiday showing at the Menzies saleroom before the 2010 auction. Louise Kennerley**

In the past some paintings that appeared to sell at Menzies have in fact not gone to a third-party buyer; in some of these cases Rod Menzies has bought them himself, either in whole or as part of a syndicate.

For his part, Menzies wholeheartedly backs Evatt. "Jeffrey Smart's *Holiday* was definitely sold by Mr Evatt in our June 2010 sale. Any photo would have to predate the sale," he says via email.

Certainly, the frame around Evatt's new *Holiday* is different from the one which went to auction. And photographer James Alcock, who took *TheSun-Herald* photo, says Evatt told him the Smart was a copy.

Which leads to the question of copyright. Can you just copy the original work of an artist? There are precedents; historically some wealthy European and American families have had copies of expensive works painted to hang in their homes, leaving the real ones in the vault.

*Vanity Fair* just this month featured a story on the late US billionaire publisher Walter Annenberg, who donated his collection of impressionist and post-impressionist

pictures to the Metropolitan Museum of Art – but not before having high-quality copies made for the family. Robyn Ayres, director of the Arts Law Centre of Australia, says: "Generally speaking, the artist would retain copyright and you wouldn't be entitled to make a copy without the permission of the artist, unless the artist had sold you the copyright."

To sell copyright an assignment in writing is required, adds Viscopy chief executive Alida Stanley.

Evatt says when he bought *Holiday* from Macquarie Galleries in 1971, he also bought copyright in it.

"I always do that as an art dealer," he says.

As well as being a long-time collector and friend of artists, Evatt owned and for a time ran Sydney's Hogarth Galleries, which closed its doors in 2010 after 38 years of operation.

While it is unusual for an artist to sell copyright in a particular work, it is not unheard of.

Brett Whiteley sold copyright in one of his master works, *The American Dream*, to the Art Gallery of



Western Australia when it bought the 17-panel piece, although it was the only time he ever did it.



**Barrister Clive Evatt and his copy of Jeffrey Smart's Holiday. Photo: James Alcock**

Smart's Sydney dealer Stuart Purves says the 92-year-old artist probably wouldn't be fussed about Evatt's copy. "He was like Arthur Boyd in that way. They both realised the virtues of letting works be reproduced," he says.

Purves and former long-time head of Australian art at the Art Gallery of NSW, Barry Pearce, have just returned from visiting Smart at his home in Tuscany. He says the artist is "very mentally alert and articulate, but physically challenged" these days.

[http://afr.com/p/national/arts\\_saleroom/clive\\_evatt\\_picture\\_perfect\\_holiday\\_zOBG51Z2WLCDDvV0MMIGHK](http://afr.com/p/national/arts_saleroom/clive_evatt_picture_perfect_holiday_zOBG51Z2WLCDDvV0MMIGHK)

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## HOGARTH GALLERIES: SURVIVING THE AGES

Australian Art Collector Issue 37 July-September 2006

**CLIVE EVATT CLAIMS TO BE THE FIRST IN AUSTRALIA TO HAVE SHOWN BARK PAINTINGS ON WHITE WALLS UNDER SPOTLIGHT. THAT WAS AT HIS HOGARTH GALLERY IN 1976. TODAY, UNDER THE MANAGEMENT OF MELISSA COLLINS, THE GALLERY CONTINUES TO BE AT THE FOREFRONT OF ABORIGINAL ART. STORY BY CARMEL DWYER. PHOTOGRAPHY BY STEPHEN OXENBURY.**

Hogarth Galleries in Paddington, Sydney, is one of the great survivors of the commercial art world. An innovator that the rest of the world eventually caught up with, it continues today to hold the line that it has been following for close to 20 years – that of exhibiting a range of Australian indigenous art, from traditional bark painting to emerging young artists, such as Rosella Namok, in solo and community shows.

Today the Hogarth name is synonymous with Aboriginal art, but that is not where it had its origins. The gallery was the career-change vehicle of barrister Clive Evatt who remains the proprietor, but has little to do with its management today. Evatt ran Hogarth for the first 10 years, after which he installed managers and curators who have run it ever since. Evatt owns both the business and the building in which it is located, at its original site in Walker Lane Paddington.

Naturally enough, Hogarth's first 10 years reflected both the tastes of the owner and the financial constraints at the time. The gallery opened in September 1972 with a show by English artist Allen Jones which Evatt calls the Women's Furniture exhibition. Evatt was keen to bring international art to Sydney and work by Andy Warhol, Robert Rauschenberg and Roy Lichtenstein, among others, was sold through Hogarth. At one point, he was able to arrange for a client to have his portrait done by Warhol for a bargain price – \$20,000. Who knows what it would be worth today, says Evatt.

His predilection of American modernism aside, Evatt also sold the work of some of the Australian artists of the time, including Sidney Nolan, Brett Whiteley, Lloyd Rees and Martin Sharpe. Whiteley, he says, was his best seller and he still has in his own collection the Whiteley painting, Henry's armchair, which he claims was originally commissioned by the Art Gallery of New South Wales but was rejected on the grounds of its allusions to drugs.

Evatt has been quoted as saying that in the difficult economic times of the 1970s the great saviour of the

Hogarth business was selling lithographs and other multiples. Much of the overseas work that was sold fell into this category and Nolan produced several print series, including seven featuring Ned Kelly and three commemorating the Sydney Harbour Bridge. Some of these works were seen in 2001 when the gallery exhibited The Forgotten Nolans.

Evatt first showed Aboriginal art at Hogarth in 1976, bark paintings by Own Pelly. His friend Bob Edwards who was on the Aboriginal Arts Board introduced Evatt to the works. Evatt flew to Arnhem Land, bought a number of bark paintings and sold them through Hogarth. He claims to have been the first commercial gallery to prepare such works for exhibition and display them on white walls under spotlights. He later discovered another source of bark picture – the Anglican Church Mission Society in Bathurst Street in Sydney sold them to him cheaply at the time.

In 1982 Evatt decided to return to legal practice. He had studied fine arts at Sydney University and lectured at various colleges, but 10 years as an art dealer was enough. At the time Hogarth split its two exhibition spaces between Aboriginal and non-Aboriginal art. With Evatt going off-campus, it was decided that Hogarth would concentrate on Aboriginal art and the new era began.

Kerry Williams and Helen Hansen, Clive's staff at the time, took over the running of the gallery. Later, Ace Bourke joined them and, between them the gallery established its pre-eminent reputation as an Aboriginal art space. Over time, other galleries also came to specialise in Aboriginal art, most importantly Gabrielle Pizzi Gallery in Melbourne and Utopia Art and Cooe Gallery in Sydney.

Helen Hansen, who spent 29 years at Hogarth, says that Clive Evatt deserves credit for pioneering the commercial gallery involvement with Aboriginal art. "Clive Evatt has always been prescient about art movements," she says, noting that it was Evatt himself

who really drove Hogarth's involvement in those early days.

Over the next 15 years Hogarth was at the leading edge of the rapid development and change that propelled Aboriginal art from a little known practice centering on indigenous forms to the use of non-indigenous materials and the explosion onto the commercial art market.

Hansen nominates several landmarks along the way – Michael Riley's photographic exhibition, John Mawurndjul, Emily Kame Kngwarreye, Ginger Riley, the advent of the Balgo artists, Clinton Nain. And although she mentions a number of individuals Hansen emphasized that Hogarth tried to withstand the star system and whenever possible to show artists in their community or appropriate context.

"It was always exciting and well-presented," she says. "It had a name for that." It was the emergence of artists such as Emily and Rover Thomas, whose work was accessible and could be read for their abstract qualities that began to blur the distinction between indigenous and non-indigenous art. Such artists were shown in non-indigenous galleries and the market quickly broadened.

Melissa Collins who has run the gallery since 2004 joined Hogarth in the mid- 1990s and worked part time for many years. She, too, had had a long association with Aboriginal art.

"I met Ace Bourke in 1985," she says. "He was working for the Aboriginal Artists Agency with Gabriella Roy and Ace put on a show at Blaxland Gallery in the city, which I was then managing. It was the first survey show of Aboriginal Art at a nonindigenous space and because of that was very ground-breaking."

Collins recalls how the momentum of interest in Aboriginal art began to change in the 1980s: "In the mid-1980s it really started to become commercial. Prior to 1985 there were very few exhibitions of contemporary Australian Aboriginal art. Things just started happening. Papunya Tula was up and going but other communities started getting attention.

During the 1990s Hogarth presented landmark shows: Michael Riley; Destiny Deacon; Clinton Nain and Darren Siwes.

"Our philosophy has always been to show the best of emerging artists and their communities," says Collins.

"I don't see our role as going to communities and choosing the most commercial artists. Our role is to show artists and their communities in an evolving way." Often, the shows at Hogarth are group shows and the relationship between the communities and artists is fluid and might or might not involve repeat business – although it often does. Some artists who exhibited alone have moved on, for example, Clinton Nain is now with Sherman Galleries and John Mawurndjul, the leading bark painter who has been commissioned to paint a ceiling at the new Quai Branly Museum, opening in Paris in 2006, is with Annandale Galleries.

"We are fortunate that we are still showing our core group that we have shown since the 1980s," says Collins. "For example, the artists from Maningrida and Yuendumu. Although we have shown them on and off,

it has mostly been on. The Warnum Art Centre opened in the late 1990s and we've shown them ever since.

"A new community we have developed a relationship with is Lockhart River and we've been showing them one way or another since 1998. We have just had our first show with the Ramingining art centre, Bula'Bula Arts for the first time since the 1980s. In the late 1990s we showed artists from Balgo who are very collectable now. They were both a critical and financial success.

"Over the years we have probably shown every community, but it comes and goes. We have very strong links with the communities, but we have no ownership and we have to accept that. The business is built on trust and relationships."

Collins agrees that there were points where Hogarth could have taken a tougher commercial position.

"We could have become an über-gallery and used the leverage we had to lock in artists. We could have just had big blockbuster solo shows with established artists, but it was not our vision and it wasn't where any of us were coming from. I think we have stuck to what was originally intended."

But, with that, Collins concedes that Hogarth has had to become more pragmatically commercial. "I think in the late 1980s and early 1990s there was a lot of experimentation, a lot of shows that didn't pay their way, but which were groundbreaking and interesting. As the market has become more competitive our brief has had to change. The economic reality is that we have to at least break even and to do that we have to show work that is mostly commercially viable. Having said that, every show is a risk."

Evatt is very much a hands-off proprietor and freely admits he hasn't been to the opening of an exhibition for 10 years. His daughter, Ruth Evatt, who is Hogarth's financial director, maintains daily contact with the gallery. For some years Hogarth also operated two art shops, one in The Rocks and one at Sydney Opera House, but closed the last one in 2005. Collins noted that when The Rocks store opened it was the first of its kind and today there are more than 12 galleries at The Rocks selling Aboriginal art.

Although Evatt himself is distant from the business, he still maintains it is just that: a business that is viable and healthy. Part of that is due to the opening of the gallery to emerging artists, a policy that every now and then throws up a Rosella Namok or Fiona Omeenyo who are among the most sought-after younger Aboriginal artists in the country. They and others of their generation from Lockhart River are straddling a line between indigenous and contemporary art, often dealing with traditional subjects and motifs, but with a looser, more expressive flavour.

"Over the last six years the commercial successes have been the introduction of artists like Rosella and Fiona," says Collins. "The first Rosella show sold very well; the second show sold out and now we have a waiting list for her work."

The Hogarth ethos and its financial realities represent a delicate balance, one that is constantly being finely tuned. "We stand by our reputation," says Collins. "We're solid. Our clients know the provenance is there."

<http://www.artcollector.net.au/HogarthGalleriesSurvivingtheAges>

## Discredited Nazi-Looted Art Hunter Loses Suit

By IULIA FILIP, Friday, November 02, 2012

(CN) - A federal judge rebuffed a disbarred lawyer's second attempt to stake a claim against Nazi-looted art in Czech galleries on behalf of Holocaust survivors.

Before his ouster, Edward Fagan successfully represented thousands of Holocaust survivors and their descendents in restitution lawsuits over bank accounts and property confiscated from Nazi victims during Hitler's occupation of Europe. Fagan's reputation and business, however, began to decline after former clients accused him of negligence and fraud. Fagan was dismissed from the New York and New Jersey Bars in 2008, after a federal judge found no trace of a Holocaust survivor group Fagan purported to represent and imposed sanctions that Fagan could not pay.

Earlier this year, Fagan sued the Czech Republic and two of its museums on behalf of Victims of Holocaust Art Theft, a Boca Raton entity, seeking the recovery of Nazi-looted art valued at more than \$50 million.

Fagan claimed he co-owned the entity with several individuals who sought restitution in Eastern European countries, including Michal Klepetar, the great-nephew of prominent Czech-Jewish art collectors Richard and Regina Popper, who died in a Nazi ghetto in the early 1940s. The art collection the Nazis seized from the Poppers allegedly contained 125 Old Masters, including German, Dutch, French and Spanish works from the 16th to the 19th centuries, some of which found their way to Prague's National Gallery.

U.S. District Judge James Cohn dismissed the [action](#) in July after Fagan failed to get a licensed attorney to represent Victims of Holocaust Art Theft. Cohn ruled that Fagan could not represent the organization on a pro se basis because it was controlled by at least one other person.

Though Fagan had argued that Victims was not a separate legal entity, but rather a fictitious name that he was using to litigate his individual claims, the judge

concluded that the ex-attorney was likely using the entity to represent other persons' interests in the litigation, despite his disbarment.

The same day that the court dismissed the lawsuit, Fagan filed a second action, claiming to represent only his interest in the artwork, which he had allegedly acquired from Klepetar.

Cohn again concluded that Fagan's pro se lawsuit was a transparent attempt to litigate other people's claims without a license.

"Despite Fagan's cosmetic changes to the complaint, it remains clear that he is seeking to represent the interests of other persons in addition to his own interests," Cohn wrote.

The judge reiterated that Fagan may not represent any other person in federal court, especially after his disbarment.

In a letter submitted to the court, Klepetar confirmed that Fagan's attempts to recover the Popper collection affected his interests in the artwork, and that he hoped to benefit from a possible restitution, according to the order.

"For all these reasons, the court finds that this case is another improper attempt by Fagan to represent Klepetar and other persons with an interest in the Popper Art Collection," Cohn wrote in dismissing the lawsuit.

Fagan is no stranger to the tactic of acquiring a partial interest in Nazi-looted art for the sole purpose of pursuing restitution lawsuits, according to the ruling. This same behavior previously attracted sanctions from a Manhattan federal judge and led to his disbarment.

Cohn dismissed the complaint without prejudice, but warned Fagan that further inappropriate filings will result in dismissal and sanctions.

<http://www.courthousenews.com/2012/11/02/51951.htm>

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## History on trial – Reporter: Tony Jones

[Australian Broadcasting Corporation](#), 5 July 2005, from *A I Newsletter No 255*

**TONY JONES:** With us now is the academic and historian, Deborah Lipstadt, the author of *History on Trial*. Thanks for joining us. It seems to be the strangest thing of this case is that it was brought in the first place, the very basis of it that David Irving would actually claim that you had defamed him by calling him a Holocaust denier when that's what he was actually most famous for.

**DEBORAH LIPSTADT:** That's right. It's very strange. It is strange because much of what we know about him now, in terms of his denial, in terms of his racism, in terms of his anti-semitism, we'd never have known had he not brought the case against me. I never would have sued him - I had no grounds - but I don't believe in suing people for their historical views, even if those views are complete bonkers. His are. He came after me knowing full well that - he should have known full

well that we would expose him as the liar that he is. TONY JONES: He had been denying it from 1988, I think. He said there was no overall right policy to kill Jews. There were no documents whatsoever to show that the Holocaust had ever happened. Hitler was the best friend the Jews had ever had.

**DEBORAH LIPSTADT:** Outrageous statements, but no-one had ever challenged him, no-one had ever tracked his footnotes. That's not what historians do. Historians generally try to find new information to uncover dark places that we don't know about to shed light on unknown events in history. They don't go over and look at someone who is clearly lying and say, "Let me show you how he is lying." He forced us to do that.

**TONY JONES:** Bearing that in mind, Irving defended himself here and in his opening statement to the court he promised to prove that the gas chambers in Auschwitz were nothing but fakes built by Poles after the World War 2. He obviously was setting out to prove a point and that point was denial.

**DEBORAH LIPSTADT:** The point was denial. There were such inconsistencies. At one point he was arguing, "I don't deny", but then he's pointing out and trying to set out to prove denial. I think what he was doing is show to someone - let's say a parent brings a child into the emergency room and the child is completely beaten up and someone says, "Who did this?" and the parent said, "I did." They say, "That's child abuse." The parent says, "No, that's discipline." He's trying to reinvent, redefine and then say, "I don't do it." It doesn't have a logical consistency. He should have realised this before. We were able to prove that and point it out over and over in the courtroom.

**TONY JONES:** Let's go through a little bit of what he tried to base his case on. When it came to Auschwitz, he relied very heavily on the committed Holocaust denier, a man called Fred Leuchter, who claims to have gone to Auschwitz, gone to the gas chambers, chiselled out little pieces of concrete, put them into his underwear and took them back to the US and sent them off for chemical analysis to prove whether or not there was cyanide actually contained within them. That was the main piece of evidence.

**DEBORAH LIPSTADT:** That's his main piece of evidence. Leuchter was in Auschwitz and did take these chunks and illegally went in and hacked them out of the walls of the gas chambers. What he did is he took chunks of concrete, pretty thick chunks, out of the homicidal gas chambers where people were murdered and out of the walls of the rooms where clothing and articles were deloused with the same gas. And he brought them back to Canada and sent them to a lab which does industrial testing and the lab pulverised the chunks and found that in the places where the clothing and objects had been deloused, there was a much higher residue of HCN, of hydrogen chloride, than there was in the places where people had been killed. Leuchter said, "Eureka! More residue where clothing was deloused than where people were killed. This is impossible. Nobody ever died at Auschwitz."

**TONY JONES:** You were forced to counter this kind of argument to produce your own counter evidence?

**DEBORAH LIPSTADT:** Well, yes, exactly. We were forced, but this one was an easy one to prove. The fact of the matter is it takes much more gas to kill lice than it does to kill humans. So you should find a greater residue. Showing that Leuchter didn't even know the basic principle on which he was building this great report. Irving read the report in '88 and overnight said, "Aha, I've seen the evidence. There were no gas chambers." He was just looking for evidence and he took the flimsiest evidence - of course there is no evidence, but took this flimsy evidence and tried to build a whole house of cards around it.

**TONY JONES:** The title of your book History On Trial, as we've just suggested in the piece that preceded the interview has a double meaning. Your main job was to actually prove that Irving was an historical charlatan, that he was essentially a liar. But you had the other incredible burden, it seems to me, this legal burden of having to prove the Holocaust actually happened. How did you actually go about doing it? I know you had experts.

**DEBORAH LIPSTADT:** We really weren't setting out to prove the Holocaust happened. What we were proving is that this man had the documents, knew the truth and lied about them.

In the course of doing that we were showing that these things happened, but our objective was to prove this man is a liar. The irony is - let me just build on your question - the irony is my greatest concern was about history in the courtroom because history doesn't belong in the courtroom. History isn't adjudicated like laws and cases are adjudicated and yet it fared well in this case. Part of why we fared well in this case is we had a magnificent judge. We had terrific expert reports.

**TONY JONES:** Turned out to be a matter of evidence, didn't it?

**DEBORAH LIPSTADT:** Most of all we had the evidence. Most of all we had the evidence, we had the facts. There were no Perry Mason surprises. We pointed out that in every - not most, not many, but in every single point where this man talked about the Holocaust, he either invented, lied, obfuscated, misinterpreted, twisted documents, changed dates, changed sequence, something, always to move in one direction - exoneration of Adolf Hitler; making it look like the Jews deserved what they got or they had been wrong and making it look like what happened didn't happen.

**TONY JONES:** Let's go back to Auschwitz for a moment because you and your team went there. In fact, you went there with your barrister at one point. He cross-examined your expert witness on the spot which must have been extraordinary.

**DEBORAH LIPSTADT:** This was a couple of months before the trial and I was really at the height of my nervousness and concern and stress and we were standing in the delousing chamber and he begins to cross-examine our expert witness and the questions to me sounded so hostile that I suddenly burst out - there were about six of us - "Why are you asking those questions?" He got quite cross with me. We were very good friends and I'm a tremendous friend of his, Richard Rampton. He said, "I have to ask these questions." I pulled back and I just thought, "Oh, my God, this is going to morph into did the Holocaust happen trial, prove the Holocaust." Essentially what he is doing and now it is obvious to me I feel quite stupid I didn't see it then, he was preparing our expert witness for cross-examination. He was asking the questions that David Irving was going to ask him and of course that's what was what was going on.

**TONY JONES:** Considering you had to go back over the evidence, your expert witness comes up with some amazing facts that some of us just simply didn't know. I didn't know, for example, that the architectural plans for Auschwitz actually survived to destroy all documents. Tell us about that.

**DEBORAH LIPSTADT:** The Germans right before they abandoned Auschwitz in January 1945 destroyed documents, destroyed archives. They forgot that there was a construction shed which had been used for when things were being built, when things were being designed and it hadn't been used in a number of years because they stopped building at Auschwitz for quite a while. It was just left and the chaos of that retreat, it was just left. There we found the working drawings torn, tattered, marked with little - obviously taken out on someone's arm to the site and we found the drawings and the plans for the gas chambers and the crematorium.

**TONY JONES:** Which actually showed the transformation -

**DEBORAH LIPSTADT:** Yes, that's the amazing -

**TONY JONES:** - of a concentration camp into an extermination.

**DEBORAH LIPSTADT:** Into a death camp. In a canal, which was the death camp, there was originally built crematorium, according to German civil law every place there is a crematoria and in the bottom were morgues because according to

German civil law every place there is a crematoria there have to be morgues. When they decided to use it for gas chambers, they took those morgues and turned them into gas chambers. So doors that used to be a slide - there was a concrete slide because you slide dead bodies down to the morgue on a guerny. When it was determined it would be used as gas chambers, the concrete slide was taken out and steps were put there because bodies are slid, live people walk down. And we found those changes over and over again showing the transformation, showing how it's done.

**TONY JONES:** And even going down to the gas protected windows.

**DEBORAH LIPSTADT:** Gas sealed.

**TONY JONES:** Gas sealed windows - the metal windows - which you actually found, I think.

**DEBORAH LIPSTADT:** This isn't in the one that was transformed. Later on when they built gas chambers purposely for gas chambers they made them more efficient - no steps, etc. Everything was on one level. Instead of dropping the gas into the ceiling they had small windows 30-40cm through which it would be thrown. We found the plans which showed these 12 windows for throwing the gas and then we found the work order, from I think February '43, calling for the production of 12 gas-tight windows, 30 x 40cm. And then later in the store room in Auschwitz 1 - in part of the prison camp - we found three old windows exactly 30 x 40cms, the gas seals still evident and the handle for the window on the outside. If it was a normal window you never would have put a handle on the outside. You would put it on the inside. You would only put a handle on the outside if you want the people who are inside not to be able to open it.

**TONY JONES:** So once again, it's a burden of facts we're talking about.

**DEBORAH LIPSTADT:** It's evidence.

**TONY JONES:** Your barrister, Richard Rampton, he didn't mince words when it came to his opening statement. We've talked a little bit about what Irving suggested in his opening statement he was going to prove. Rampton came straight out and said that Irving is not a historian at all.

**DEBORAH LIPSTADT:** He's a liar. He's a liar. He proved that. he took one case to demonstrate it. In Himmler's diary - from November 30, 1941, Himmler kept a diary - there's a diary entry of Himmler going to see Adolf Hitler. And when Irving writes about this he writes, "Himmler was summoned to see Hitler and when he appeared there he was told the Jews - the liquidation - there was to be no liquidation of the Jews". What Irving was basing that statement on was a diary entry of Himmler where it said "Jewish transport - one train from Berlin, not to be liquidated." So there was one train that was coming from Berlin that Hitler was telling Himmler was not to be liquidated, possibly because of certain people who were on the train. But first of all, it's one train, it's not everybody. Second of all, if Hitler is saying "Don't liquidate this train, stop the liquidation" - you only stop something that's already going on. But for Irving this is proof that Hitler was saying there was to be no liquidation. It's a complete misreading of the evidence and misleading of his readers.

**TONY JONES:** Now another of your expert witnesses who we've had on this program, Richard Evans, took on the job of cross-checking through all of Irving's historical text and there are many of them, including the Bombing of Dresden and so on and so forth. He found in the cross-checking of quotes and references there were an extraordinary number of mistakes.

**DEBORAH LIPSTADT:** He found - it is very interesting. Before Richard Evans began his work we were having dinner

one night in London and I said you ought to make the argument in your expert report that this man is no historian. Richard Evans said to me he didn't think that wise. He said "No judge or jury" - it turned out to be just a bench trial. He said, "This man has written 20 books on history, nobody will think he's not a historian." So I dropped it. When I get his expert report - his magnificent expert report, which has been turned into a book Telling Lies About Hitler, - 10 pages into it he says "There's no way this man can be called a historian". Now why did he change his mind? Because he confronted the evidence. And in every single example relating to the Holocaust where he looked he found some invention, some distortion, something was just wrong and was something to mislead the reader.

**TONY JONES:** Tell us a little bit about the atmosphere in the trial? How did Irving react as his reputation is taken apart piece by piece through this long process?

**DEBORAH LIPSTADT:** Well, based on his trial diary, which he would post each night on his web page, he thought he was doing great. He thought the judge was just supporting him. I think he seemed to me to be a man so filled with his own ego that he's blinded by his own vanity and he just didn't see how we were step by step demolishing him: how he was going down in flames. Even on the last day of the case there was a dramatic moment where he looked at the judge and instead of saying, '**My lordship, he looked at the judge - a quintessential Brit - and said: 'Mein Führer'.**

**TONY JONES:** But was it a dark joke?

**DEBORAH LIPSTADT:** No, it was a slip, it was a slip. There were 250 people in the room. The room was packed with reporters. It's the last day of the case and everybody stopped breathing in unison and then broke into laughter. He just looked around - I was looking at him and he didn't know what was going on - and he just kept going forward. I think it was something just subliminal, but it was a quite telling moment.

**TONY JONES:** One final question, because we're nearly out of time. But I was surprised to read in your account about a prominent Jewish lawyer in London who advised you right at the beginning of this process to settle with Irving and not to go ahead with the case. He wasn't alone in not wanting the trial to go ahead?

**DEBORAH LIPSTADT:** There were a lot of people who were frightened. Not only British Jews, but particularly British Jews, who thought this would be a win-win for Irving. That even if he lost the case he'd get so much publicity out of it and he'd come out with an enhanced reputation. They were very nervous - "Who was this American who was coming over?" And I said, "Look, he is suing me. I'm not doing this. I'm defending myself. There's no way I'm going to settle. There's no way I'm going to apologise." And sometimes it was a lonely fight, because people were questioning what I did. But even this man in the end apologised and said I was wrong and you were right.

**TONY JONES:** Deborah Lipstadt, we thank you very much for taking the time to come in and giving us this account, in 15 minutes, of a very long trial.

**DEBORAH LIPSTADT:** Thank you for having me.

**TONY JONES:** Thank you very much.

**DEBORAH LIPSTADT:** Thank you.

<http://www.abc.net.au/lateline/content/2005/s1407625.htm>

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### Comment on Professor Deborah Lipstadt's Australian visit in July 2005

Dr Töben is prevented from hearing the world's leading 'Holocaust' believer gossip about so-called 'Holocaust' deniers, without her giving them a right of reply, i.e. no regard for Natural Justice! Since 2003 Töben has also a Federal Court of Australia Gag Order that prevents him from contesting the basics of Professor Lipstadt's thesis:

1. Germany systematically exterminated European Jewry;
2. The killing was done in massive chemical slaughterhouses called homicidal gas chambers;
3. Six million Jews were killed by the Germans, alone 1.-1.5 million at Auschwitz. Until the Zündel 1988 Toronto trial the death number at Auschwitz was 4 million. This reduction was not reflected in the overall 6 million deaths number;
4. Germany started World War Two!

What kind of historical research is conducted by silencing opposing points-of-views through court orders? Everything Professor Lipstadt tells her listeners is thus questionable as to truth-content.

For over 40 years Ernst Zündel has defended his German heritage, and since 5 February 2003 he has been imprisoned for it. The message 'Holocaust' believers and promoters send into the world is pure German hatred!

Professor Deborah Lipstadt will not talk with Revisionists - but she will talk and gossip about them - libel, defame them! Why no debate on the 'Holocaust' belief?

Fredrick Töben says: 'All Revisionist conferences are open to the public, and Revisionists do not shy away from debating any issue with anyone!'



**Auschwitz-Birkenau Crema II model**

Dr Fredrick Töben has legally been silenced by the powerful 'Holocaust' lobby to put his case as to why he refuses to believe in the 'Holocaust'. He refuses to believe in the 'Holocaust' because his own physical research at Auschwitz did not match up with the stories as told by Professor Lipstadt. Now he has been excluded from attending Professor Lipstadt's talks in Sydney.

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**Fredrick Toben asks for a right-of-reply. Of course he will not be accorded such a right! Remember also, Lipstadt will only speak on TV if there is no one there to challenge her statements. She refuses to DEBATE controversial issues. WHY?**

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### The Holocaust-Shoah myths fall apart ...



**in 2006 as the concept of the homicidal gas chamber at Treblinka disintegrates...**



## Sir Winston Churchill: Zionist hero

**Jews hold strong views about the man honoured by a new statue in Jerusalem**

**Catrina Stewart, Saturday, 3 November 2012**

Jewish supporters of Winston Churchill are to unveil a bust of the British wartime leader in Jerusalem this weekend in what they say is a long-overdue recognition of his staunch and unwavering support of the Jewish cause and their desire for a homeland.

"As a passionate Zionist all his life and a philo-semitic, Churchill has been under-recognised," says Anthony Rosenfelder, a trustee of the Jerusalem Foundation, which is behind the project to commemorate the British leader. He "combined a historical understanding of the Jewish people and what the promised land meant for Jews ... with realpolitik".

It is perhaps ironic that a statue of Churchill should stand just yards away from the King David Hotel, scene of a deadly Jewish terror attack on British military headquarters in 1946 that was to hasten the demise of mandate rule in Palestine.

Sixty-four years after the British exit, Jewish antipathy towards its mandate-era rule of Palestine still remains strong. Some regard Churchill as a controversial figure whose government turned back Jewish immigrants trying to reach Palestine during the Second World War. Others claim that Churchill was one of the greatest supporters of the Zionist movement. They say he should be acknowledged for his role in helping make real the 1917 Balfour Declaration of British support for a Jewish homeland in Palestine.

Nearly half a century after his death, though, Churchill still remains a complex historical figure among Jews. "It's always important to give history a bit of time to bed down," says Randolph Churchill, great-grandson of the British leader, a reference to the anger many Israelis still harbour towards the British. "People have had time to reflect and consider [on his role]. I don't think it's late after the event."

Most Israelis will remember Churchill for his role in defeating Hitler, and as the man who set the world against the Nazis, he is much admired. Unlike other British officials who backed the movement, such as Henry Balfour, Sir Wyndham Deedes and David Lloyd George, there is, however, almost no official recognition of his contribution. "Churchill is not really commemorated here, and for lots of reasons he should be," says Isaac Herzog, an Israeli politician behind the bust initiative.

Many Israelis will admit scant knowledge of his long alliance with the Jews during the early part of the 20th century, one which spurred a friend to tell his official biographer, Martin Gilbert, that Churchill was not without fault, that he was "too fond of the Jews." Indeed, it is Mr Gilbert, himself a Jew, who has proven one of the single biggest champions of Churchill,

and whose weighty tome on the subject fired imaginations, including that of Mr Rosenfelder who said the book "switched on a light for me".

Tom Segev, author of *One Palestine Complete*, claims that Churchill once told his close friend and an elder of the Zionist movement, Chaim Weizmann, that he would support the Zionists "even if they did horribly stupid things".

Not everybody is so convinced. Some see his support for Zionism as a matter of expediency. He spoke often of a Jewish conspiracy behind the Bolshevik Revolution, and there are those who believe that his support for a Jewish state arose from a desire to keep the Jews from meddling in the affairs of others.

"His attitude towards the Jews was very complicated," says Eli Shaltiel, a senior fellow at the Israel Democracy Institute. "The Jewish state was a way of solving the Jewish problem... Once they had a state of their own, it would serve their very uniqueness. They would be normal like any other nation."

The question of Auschwitz concentration camp, where thousands were killed daily, also remains a bone of contention. Critics say he put Allied lives before Jewish ones by failing to bomb it in 1944. Although historians concede Churchill did give the order for an attack, he did not make it a priority.

Edward Luttwak, a Washington-based scholar writing a book about Churchill, is even more uncomplimentary. Even as the full horrors of the extermination camp became more widely known, he claims, Churchill wilfully ignored the plight of Hungarian Jews.

He points to events in early 1944, when Romania, Bulgaria and Hungary all ceased to cooperate with Nazi Germany in deporting their Jewry, but Britain continued to enforce rigorously stiff immigration quotas to Palestine to appease the Arabs during a time of war. He claims they denied many European Jews safe passage by either declining or issuing out-of-date visa documents.

"The Romanians survived, the Bulgarians survived, the Hungarians did not. That's on Churchill's conscience," says Mr Luttwak. "In 1944, Churchill, lifelong friend of the Jews, became Hitler's remaining Holocaust ally."

By then, Britain's Palestine policy was increasingly under attack from the Jews. The Struma incident two years earlier – where a ship carrying Romanian refugees trying to reach Palestine via Turkey was turned away, only to be sunk by a Soviet submarine, killing 768 people on board – had rallied opposition to the British: Churchill himself was to become a target.

Newly declassified MI5 papers reveal that in 1944, the British feared that the Stern Gang, a Jewish terrorist group determined to oust the British from Palestine, was plotting to kill Churchill, as well as the unpopular politician Ernest Bevin. In the end, it was not Churchill who died, but his close friend Lord Moyne, who was assassinated by the Stern Gang in Cairo in November 1944. Mr Segev writes that the bloody act "lost the Zionists one of their most important supporters, Winston Churchill".

In an address to the House of Commons, Churchill made clear the depth of his dismay: "If our dreams for Zionism are to end in the smoke of assassins' pistols and our labours for its future to produce only a new set of gangsters worthy of Nazi Germany, many like myself will have to reconsider the position we have maintained so consistently and so long in the past." But by then the wheels had already been set in motion, and the Jewish state was only a few years from becoming a reality.

<http://www.independent.co.uk/news/world/middle-east/sir-winston-churchill-zionist-hero-8277918.html>

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### **Edinburgh doctor brainwashed Nazis**

**By Judith Duffy**

OUTWARDLY, he was a dashing young professor at Edinburgh University and one of Scotland's most highly-respected psychiatrists, but Professor Alexander Kennedy hid a dark wartime secret until just months before his early death.

A new book by Ian Cobain has uncovered the murky past of the distinguished academic and medical practitioner and details how Kennedy used brainwashing techniques on Nazi spies during the second world war in an attempt to turn them into double agents. When Kennedy died suddenly in 1960 at the age of 51 he was professor of psychological medicine at the University of Edinburgh.

The book, Cruel Britannia: A Secret History Of Torture, reveals how just months before his death he delivered a lecture in which he admitted to using brainwashing techniques while carrying out wartime interrogations.

He told the audience that his main object was not the extraction of information, but using a "highly specialised form of stress" to change their loyalties – with the ultimate aim of creating double agents.

Kennedy, who had been commissioned into the army in 1939, was based at the Combined Services Detailed Interrogation Centre in Cairo when he carried out his work.

In his lecture to the Royal Institution of Great Britain, he explained how the use of sensory deprivation was crucial to his technique, which aimed at making the subject become "desperate to escape". This included the prisoner being kept in a dark, sound-proof room and brought food randomly by silent guards.

The aim was to induce hallucinations triggered by a combination of fatigue or small amounts of drugs such as amphetamines and the use of "ambiguous sound and unstructured visual stimuli".

Kennedy's lecture caused uproar at the time as questions were raised over the use of brainwashing by British forces and led to then prime minister Harold Macmillan insisting that the techniques had "never been used by any organisation responsible to Her Majesty's government".

But the book notes that Macmillan's briefing from the War Office was later amended to include the caveat "as far as the War Office knows".

Author Ian Cobain said: "It seems that Professor Kennedy's experiments in the Middle East caused quite a stir, with some

senior intelligence officers flying out from England to watch him at work.

"Exactly how successful he was is less clear. Some of those watching thought he was too slow, and that less subtle interrogation methods should be retained. "But as far as we're aware, this was the first time that British experiments in brainwashing have been confirmed."

A spokesman for Edinburgh University confirmed Kennedy was a professor at the university, but was unable to comment further as the department which he headed up no longer exists. The book, which is published this week, investigates Britain's use of torture in the past and present and challenges the official line that the UK does not participate in or condone human rights abuses.

Cobain added: "The most shocking discovery I made was that torture was employed quite widely by the British during the second world war.

"And it seems to have been employed even more readily after the war, both as a means of revenge, and to discover more about the Soviet threat. But my main conclusion is not about the use of torture, but about secrecy – that's what we British are particularly adept at deploying. "The use of torture by the British is always concealed behind denials and obfuscation and lies. It was in the 1940s, and it is today."

<http://www.heraldscotland.com/news/homenews/edinburgh-doctor-brainwashed-nazis.19319214>

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**From: Anthony Lawson [lawson911@gmail.com](mailto:lawson911@gmail.com)**

**Sent: Friday, 9 November 2012 4:48 PM**

**Subject: Re: Nice to know I knew .....**

- I appreciate your comment. I have long held that it is totally wrong to support any person or any information site that deliberately disseminates disinformation. The truth is the only thing that matters and Gordon Duff and Veterans Today have been playing fast and loose with it for far too long.

Here are the rules that should guide us all:

If you don't know something, you must not claim that you do. If you are unsure of a fact or a source, you must make sure that you qualify anything that may stem from that as being conjecture, and not present it as a valid conclusion. Verify sources, where possible, where not possible state that you have been unable to. Mistakes will be made, but they are only acceptable if they are honest mistakes. Deliberate lies are unforgivable.

There can be no value in unity if there is even one rotten apple at the bottom of the barrel. The rotten apples must be eliminated. Gordon Duff and therefore the Veterans Today web site are rotten apples and I urge anyone who considers him or herself as having been attracted to, or coerced into basking in their tainted limelight to think again.

Anthony Lawson

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**Please note: I withdrew my support from VT well over a year ago, but I have recently been falsely "credited" as author of an article I did not write nor submit. This is an example of their dishonesty.**