

# asca newsletter

american society of contemporary artists

NUMBER 19

SUMMER 2005

## ARTISTS EQUITY HONORS FOUR ASCA MEMBERS



The reception ceremony during ASCA's annual show at the Broome Street Gallery, held on November 13, 2004, was actually a birthday event. After presenting the ASCA annual awards, Artists Equity took over the festivities and presented the 90-year old birthday boys, Bernard Kassoy, Charles Keller, Joseph V. Lubrano and Alton Tobey, a huge birthday cake brought in by Doris Wyman and Frank Mann. The cream-layered cake was inscribed with "Bernard, Charles, Joseph and Alton."

The wall-to-wall guests, gathered around the table, were eagerly waiting for the cake to be sliced. Doris Wyman, who was in charge of the festivities, said to Marilyn Weiss, who supervised the table goodies, "Cut the pieces thin."

Shortly thereafter, a series of speeches followed. Sid Zimmerman spoke at length praising the accomplishments of Mr. Lubrano, who has been president of ASCA for the past eleven years, the longest term of any ASCA president. Sid related a brief biography about Lubrano's Navy career, his business years and later in life, his involvement with art organizations.

Later, Bernard Olshan also spoke on behalf of Mr. Lubrano. Having studied art at the Leonard Da Vinci Art School in Manhattan, Mr. Lubrano also graduated from Cooper Union. Mr. Lubrano developed a unique style of portraying textiles and fabrics for the "Index of American Design," a WPA project sponsored by the New York City Art Commission. Fifteen of these watercolors are in a permanent collection at the National Gallery of Art, Washington DC.

In 1945, while in the US Navy, Mr. Lubrano was stationed in Hawaii, where he painted local scenery which were later exhibited at the Honolulu Academy of Art. After a successful career as an advertising artist, art director and agency owner, Mr. Lubrano returned to full time painting in 1980. For the past four years he has been publishing a newsletter for ASCA.

Next was a brief talk by Etta Goldbaum, exalting the life of Mr. Kassoy. She mentioned that he studied at CCNY and Cooper Union, and later became one of the artist on the WPA project. Mr. Kassoy taught fine arts in NYC High Schools, City College and the National Acad-

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### IN MEMORIAM: ALTON S. TOBEY

On Saturday, November 6, 2004, Alton Tobey celebrate his 90th birthday party at The Sarah Neuman Center on Palmer Avenue in Mamaroneck, NY, and on Tuesday, January 4, 2005, he was found dead in his wheel chair. Funeral services were held at the Zion Memorial Chapel, East Boston Road, Mamaroneck. His wife, Rosalyn, was killed in a terrible auto accident on July 15, 2002. He leaves behind: daughter Judith, son David, and grandchildren Elizabeth & Andrew. Tobey was past president of NY Artists Equity, and The National Society of Mural Painters.



*Continued from page 1.*

emy. During WW2 he was a US Army photographer. After the war he returned to painting, and teaching, and was an active member of Artists Equity of America. Afterwards, Mr. Kassoy became known for his editorial drawing which were published in the *Teachers Union*. He has been an active member of ASCA, having served on various committees.

Haim Mendelson followed with a tribute on behalf of Mr. Keller. He talked about his education in academic and art, when he developed an interest in the labor movement. At the 1939 New York World's Fair, Mr. Keller painted murals. He was an art editor of several labor publications, and taught at various educational institutions. Later in life Mr. Keller lived on a farm with his family, followed by a residency in Italy. He brought his family back to New York and settled in his East Side studio. (Some of the above information appeared in "*Landmarks & Legacies: Selected Works by Artists of the WPA*," published by NY Artists Equity Assn., Inc., 1999.)

Next came Doris Wyman. She spoke about Mr. Tobey, who resides at The Sarah Neuman Center in Mamaroneck and was unable to attend the festivities. She read this statement written by his son, David, "For my father, art was his spiritual temple, his strength, his hope for the future. It was intertwined with his DNA. He lived to paint and painted to live.

His 70 years as a professional spanned the history of 20th Century Art. He worked in Cubism, American Realism, Surrealism, Abstract Expressionism, Pop Art, collage, photo-realism and his own unique curvilinear style. He is a true champion of everything that is Art, never losing his sense of humor.

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Montage assembled by Joseph V. Lubrano. Photos by Ruth Fortel.

ASCA extends appreciation and thanks to Regina Steward and her 2 vice presidents, Doris Wyman and Frank Mann, for presenting the goodies and extra-long cream cake, celebrating the birthdays of our 4 nonagenarians.

## LANDSCAPES

by Hortense Kasoy

Bold brushstrokes of iridescent orange,  
 rust and yellow against the fields,  
 Spring green again, restored by a late rain,  
 then peppered with black and white cows.  
 The cloud-covered sky tears open  
 to intense blues, that pale as they near the horizon.  
 Night falls, and the full moon  
 turns everything silver and gray.  
 By morning, an orange rain of leaves  
 covers the green grass  
 to paint a different landscape.

## A FEW QUESTIONS FOR ASCA MEMBERS:

from Bernard Kasoy

1. What is "ART"?
2. Is what we do "ART"?
3. When we make an image, why that particular image?
4. What is our responsibility, if any, when we show these images to
  - a. ourselves?
  - b. to the viewer who sees it?
  - c. to the public, or society, as a whole?
5. Does our work enrich the lives of the viewers who see it?  
How?
6. What are we: decorators?  
dramatists?  
poets?  
commentators?  
narcissuses?  
pacifiers?  
exciters or none of the above?
7. What determines the price we charge for our work?
8. What is the difference, if any, between the "artist's world" and the art business world?
9. Do we have to answer these questions?

### ASCA OFFICERS

|                                |                   |
|--------------------------------|-------------------|
| President                      | Joseph V. Lubrano |
| 1 <sup>st</sup> Vice President | Frank Mann        |
| 2 <sup>nd</sup> Vice President | Doris Wyman       |
| 3 <sup>rd</sup> Vice President | Sid Zimmerman     |
| Treasurer                      | Eleanor Comins    |
| Assistant Treasurer            | Rose Sigal Ibsen  |
| Recording Secretary            | Miriam Wills      |

### ASCA NEWSLETTER

Publication Director Joseph V. Lubrano

### Contributing Writers

Harriet FeBland, Hortense Kasoy, Charles Keller  
 Olga Kitt, Roy Moyer, Hedy O' Beil, Isobel Folb Sokolow

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### WE NEED MATERIAL FOR THE NEXT NEWLETTER

We will publish your upcoming show if you tell us the name of the gallery, full address, dates and organizations (if any). Also please send us your contrasty, black and white, color photos, laser prints or 35 mm with an arrow indicating which side is UP. We prefer horizontal works of art. Send your material to:

Joseph V. Lubrano, 130 Gale Place. (9H) Bronx, NY 10463

**COPY DEADLINE FOR THE NEXT ISSUE IS May. 1<sup>st</sup>**

ASCA Newsletter was digitally assembled by Daniel Ali

## SUBJECTS MATTER

by Olga Kitt

*"...But the fact that at the end of the twentieth century we had (as we still have) no person who could successfully make eloquent and morally urgent art out of human disaster, tells us something about the shriveled expectations of what art can do." Robert Hughes in Goya:*

That's a pretty strong condemnation. Is he right? Or is it just that Robert Hughes has never seen the right work.

We live in a technological society where novelty and marketplace values can easily overwhelm a sensitive message. Nevertheless, following 9/11, New York artists were expected to create a personal record related to the experience. Children and adults took part in public presentations that filled our city with a primordial moan.

Can figurative work present a specific disaster? Even nuanced photographs of firemen emerging from a fog of white ashes do not express the horror of the dead. A dark silhouette of charred steel architectural supports has the simplicity of a Malevich but not the moral urgency of a Goya. It seems unlikely that the technologically perfect photographs that we have seen would satisfy Hughes. It was Matisse who said, "Exactitude is not truth." Goya knew that.

Some might say that a non-objective work, like one of Franz Kline's monumental black and white paintings, would say all that need be said. Though it has a universal quality about it, it lacks specifics. Motherwell's elegies to the Spanish Republic were considered by some critics to have been too little, too late and somehow lacked authenticity, even with its specific title.

Some children who witnessed the disaster extended black crayon lines from people who were drawn jumping from the twin towers. Elementary school children, who might usually be expected to paint rainbows, completed scenes of black smoke and red fire rising from tall buildings. These were unforgettable records of their experiences. Had they completed abstract work it is unlikely that we would have associated such work with the 9/11 experience. Could we have known what was really on their minds.

Consider the possibility that there were trained professional artists who produced sensitive quality work about the disaster and exhibited this work in one of the many public exhibitions that were held in the New York area. Would Robert Hughes have covered these shows? Would collectors have bought the work?

Perhaps figurative work should be encouraged by critics, collectors and curators. Perhaps museums should recognize that works with contemporary subject matter should be given choice display space. Perhaps artists should be rewarded for meaningful work. While aesthetic content and form separate the better artist from the mediocre, subjects matter.

## Members' Recent Shows

**ETTA GOLDBAUM** -Vladeck Hall Gallery, Bronx, NY. "Batik Paintings & Sculpture," December 11, 12, 2004.

**BRENTANO HALEEN** - Brentano Gallery at Strega Cafe, 360 Fifth Avenue North, Ketchum, Idaho.

**JAMI TABACK** -International Exposition, Barcellona, Spain, December 2004. **ALSO** -First Contemporary Art Biennale, Arad, Romania, May 2005. **ALSO** - Attending a residence in Budapest, Hungary, 2005. Expects to create an art program to be used as a teaching tool.

**MARILYN WEISS** - The Interchurch Center, New York, NY. "Personage/ Dress-ings," feminine symbols in collage and assemblage. February 24 to April 1, 2005.

**FLORENCE KEVESON** -Pen & Brush Gallery, NY. "The Annual Winter Show," January 2005.

## MORE LIBRARIES ACCEPT ASCA ANNIVERSARY BOOK

Beside the Metropolitan Museum of Art and the Smithsonian Institute having accepted the 85th Anniversary Book (63 color pages showing the works of current ASCA members, and the activities of our organization) we have had our Book accepted by the following libraries:

- \* Library of Congress, Washington, DC
- \* New York Public Library, main branch, 42nd St. & 5th Ave., New York, NY
- \* Mid-Manhattan Library Art Collection 40th St. & 5th Ave., New York, NY
- \* Crumb Library, SUNY, Potsdam, NY
- \* Gibson Gallery Museum Art Library, Potsdam, NY

We are asking our members to cooperate in the distribution of our Anniversary Book. Go to your local libraries, bring your copy of the book, and ask them if they will accept it to be included with their reference books. There will be no charge but we require a letter of acceptance from the library.

Credit is due to Frank Mann and Harriet FeBland for having contacted the above libraries.

## Hudson Valley: Decade of '50s

### Shards from the Riverbank...Part 14

by Charles Keller

Where the wolf roams, the plow shall glisten; on the gray crag shall rise temple and tower...", proclaimed Thomas Cole, founder of the Hudson River "school" of landscape painters one hundred and fifty years ago. Well, the glistening plow has succumbed to the bulldozer, and the gray crag at West Point to a parking lot for the football stadium. The towers at Indian Point and Danskammer are temples to the god of energy, and their vibrations cause the very earth to tremble.

Cole prophesied the burgeoning of industry and the conquest of wilderness from Schenectady to Buffalo, but his innocent eye could not foresee the implacable incursion of the paired predators, Progress Pollution and Plunder Profit. Come and gone are the steam locomotive, the brickyard, the family farm, the ferryboat, the country school and the variety theatre. Shopping malls, adult movies and miles of concrete highway have taken their places.

Unlike Cole, Durand, Kensett, and later Inness, who sought to "imitate nature" or to perfect it my pictorial interest in the Valley was with the life and in the scene as it related to the people. My aim has never been to beautify but rather to reveal the meaning, the dynamics and sometimes the symbolism of a place or an event. The artist looks not only at his subject but into it. He looks at surface and sometimes finds a metaphor underneath.



Charles Keller. "Saturday Siesta," oil on Masonite

## Members' General News

### **Museum Acquisition**

**ROSE SIGAL IBSON** - Mobile Museum of Art, Mobile, Alabama, has acquired 3 calligraphy paintings, rendered in ink on paper, December 2004.

### **Applicants For Membership**

**13 ARTISTS** applied for membership in November 2004, 3 responded to be juried, and all were rejected.

### **Returned Member**

**AMIE I. TATEM** - P.O. Box 140-485, Staten Island, NY 10314

### **Resignation**

**VIRGINIA STUKEY AND KATHY FUJII-OKA** have resigned.

### **Dismissed Members**

**RAN HWANG, ROWENA MacLEOD, TANYA RAGIR, ANICA SHPILBERG.**

### **Donor to "Friends of ASCA"**

**IISE KAHANE, ERIN STUKEY JOHNSON**

### **Artists Equity Invitational**

**18 ASCA** members participated in the Broome Street Gallery Holiday Invitational Exhibition, 2004. from December 21, 2004 to January 9, 2005.

### **Promotion**

**MARCELLE H. PACKNOWSKI** has become president of the National Association of Women Artists.

### **Change of Address/Phone**

**BRENTANO HALEEN** - P.O. Box 4321, Sun Valley, Idaho 83353, Tel. (208) 720-1467.

**HARRIET KLINE** % Sterling Glen of Rye Brook, 1200 King Street #341, Rye Brook, NY 10573, Tel. (914) 939-1418.

### **Dramatic Presentation**

**DOROTHY KOPPELMAN** - The Gallery, New York, NY. 50<sup>th</sup> Anniversary, "Is Beauty the Making of Opposites?" February 26, 2005.

### **EXCUSE NOTES FROM PARENTS**

Maryann was absent December 11-16 because she had a fever, sore throat, headache and upset stomach. Her sister was also sick, Fever and sore throat, her brother had a low grade fever and ached all over. I wasn't the best either, sore throat and fever. There must be something going around, her father even got hot last night.

Please excuse Jennifer from missing school yesterday. We forgot to get the Sunday paper off the porch, and when we found it Monday, we thought it was Sunday.

## The Artist Speaks About Her Work

by Harriet FeBland

The construction-sculptures I've produced began from my own geometric vocabulary. Long ago I chose geometric shapes because they are a universal form of abstraction and easily understood by everyone. Over time, some shapes assumed more meaning to me than others. The straight line had become dominant and was the original premise for all the totems.

Geometry is a force, it has its own power and because of this it became my language of choice to best express the meaning of my work its symbolism and content. Used wisely it can be spiritual, even mystical. By repetition, various shapes in groups, gain strength from each other. Yet my abstract-geometric two dimensional imagery (prints, paintings and drawings) has at times assumed surreal overtones.

I find my life and experiences today have entered into the formula. Without giving it much thought this has emerged as a surprise to me. While abstract geometry has been the power, color has been my joy and spirit. My work today includes life's experiences. It has emerged subconsciously and entered the equation, becoming an equal but subtle new element.

Paul Mocsanyi, former Director of the New School Art Center named me "the poet of geometry". He was an insightful critic and perceptive friend and has given me 'pause' to wonder once again about the elusive new direction my art is taking.

### Permanent Collections

Ground for Sculpture Museum, Hamilton, N.J. recently acquired, "Moon Song," (left photo), black Belgian marble on grey Italian marble base. Size 22 Wx5'16" Hx7.5"D.

State University of N.Y., Potsdam College Point Collection, recently acquired. "Sorcerers Magic," monotype, 2004.



## From Jesus to David Margolis

To my dear friend, David,

In October of 2000 I participated in a group exhibition to commemorate the tragic discovery of America. At the opening night, the curator of the show told me that there was a man in the crowd who wanted to meet me because he really liked my painting. That man was David Margolis. That was the beginning of a good friendship with him.

After that we had many long conversations by phone and often met together to talk and meditate about art and life. David Margolis was like a father to me. He introduced me to the American Society of Contemporary Artists (ASCA), where I became a member too. Maybe he won't be here in body but all his teachings are, I miss him but I think he is doing ok in his new studio in heaven.

JESUS GONZALEZ

(Director's Note) *Mr. Gonzalez will teach a fresco workshop starting Nov. 14, 2004. 1 646 337 1479.*

## FREE WEB SITE OFFER

by Isobel Folb Sokolow

I would like to suggest you take a look at this new Web site [www.artdo.com](http://www.artdo.com). This Web site is being created and maintained by artists for artists. The person behind it used to be a member of the Atlantic Gallery in New York.

The Web site, [artdo.com](http://artdo.com), allows members to use an Art Gallery and other features for free (the sign-up is also free). Artists can upload images right from their computers into an Art Gallery album. The images will appear like a slide show. There is also the possibility to have a Web page including 4-6 images plus a resume page for a reasonable charge.

Take a look at my Web page at [artdo.com](http://artdo.com): [www.artdo.com/isobelfolbsokolow](http://www.artdo.com/isobelfolbsokolow). One real advantage, I find, is a short Internet address and that my Artist Page loads in a new window like a stand-alone Web site. I also have a folder in the Art Gallery where I have put my latest work. This feature is very flexible: you can add, delete and edit at your heart's content. There is a direct link on my Artist Page to my Art Gallery Album/Slide Show.

Go take a tour and just give it a go! There is an extensive Help/FAQ section and the support is great! The Arts Newsfeeds keep me informed and I heard they are planning a Newsfeed for artists' competitions and sending-in days. To start things rolling, [artdo.com](http://artdo.com) is offering a **free Artist Page** to the next half dozen artists signing up as members. You really should take advantage of this offer.

## Is Painting a Profession?

by Roy Moyer

It was only when painting was no longer magic and men were expected to be the source of family income that painting became a profession.

In the Neolithic era in Europe painting was probably considered to be women's work. For, in addition to weaving and making pottery, women seen to have done the painting also. At Catal Huyuk (c. 6000 B.C.) in Turkey only the women's graves contained painter's tools. It may be presumed that the situation was similar to that existing among modern primitive tribes, such as the Jivaros in the Amazon or the Mittali in India, that painting was not a suitable occupation for men, nor was it a source of family income, but rather a duty performed for magic or ceremonial purposes. The task of painting was frequently done by women because of their knowledge of birth and death and their close connection to the mysteries of the earth. Consequently they also became the tribal shamans and painting of magic and auspicious images and signs were aspects of their powers. Painting was subsidiary to their powers as shamans; they used painting but they were not primarily painters. Weaving, pottery making, and painting were frequently sacred rites.

There is a long tradition of painting in China where men until very recently have always been the painters; but in China painting was never considered to be a profession. Painting was a manifestation of that state "which is neither speech nor silence," an effective means of expressing the harmony of the underlying energy of the world. It was a part of the traditional education of a scholar, which consisted not only in reading and studying the classics of history, philosophy, and religion, but also the closely connected arts of writing and painting. It was not a profession, but rather an extension of the art of living in harmony with nature and oneself. Painting was evidence of spiritual maturity. Professionally, Chinese painters were officials (including emperors), scholars, poets, musicians, or medical men. Painting was a necessary part of their training, and paintings were not made for sale.

In Europe, from the fifteenth Century on, painting was considered to be a craft supported by the church,

royalty, or other patrons, and much of the effort of the artists was directed toward elevating painting to the status of one of the liberal arts. But it was not until the Nineteenth Century, when church and state patronage declined and commissions became scarce, that "art for art's sake" became a concept which made the *artist* responsible for his own fortunes similar to any other business. "Art for art's sake" which implies that art is done solely for the love of art was in reality an excuse to relieve the patrons of their former responsibilities.

Today, we think of painting as a profession. It is taught in art schools and universities, and degrees are awarded. Students are enrolled in programs which purport to train them in a profession which will provide them with a livelihood. Personal expression and individual styles are encouraged, or students are encouraged to paint in the styles of the current fashion, with the expectation that they will become part of a stable of some established gallery and will be supported by the production of their paintings.

By the example of a few highly publicized artists and the incredible prices brought at auction, many people are made to think that this is a highly lucrative profession, comparable to that of investment brokers or rock stars and other entertainers who have instant fame.

Of the thousands of students graduated from these programs each year, from universities throughout the world, how many really become professional artists? Of the thousands listed in *Who's Who in American Art* how many live by the sale of their paintings? Many of these graduates become teachers who teach others. That is a good reason to get a degree. Many of these will spend a lifetime as unemployed artists supported by some sympathetic mate or working in fields unrelated to art while waiting to be discovered. This is the fate of most of those who are trained in the Fine Arts. They reassure themselves by printing up business cards and stationery that say "artist."

Commercial artists frequently do become professionals, and from the start they know their direction. They study a totally different curriculum consisting of illustration, graphic design, typography, compositional layout, printing techniques, and production budgeting. They have a lifetime career working 9 to 5, anonymously, five days a week, for a steady income. *That* is a profession.

# The Weimar Republic

*(Continued from previous issue #18)*

## **Doomed to Fail...Part 3**

*by Hedy O'Beil*

In brilliant public stagings of glory and power Hitler paraded his army through Berlin where swastikas were emblazoned on every flag and government building. Huge photographs and paintings of Hitler were displayed all over the country. To heighten the drama and excite the people, massive parades with thousands of soldiers holding flaming torches were held at night. The Nazi salute with right arm extended was yelled loud and clear -- "Heil Hitler!"

At the request of Hitler in 1934, the filmmaker Leni Riefenstahl produced and directed the film, "Triumph of the Will." She made other films extolling the values of Aryan superiority using awe-inspiring pageantry and dramatic lighting. Although years later, Riefenstahl, who lived a long life, denied she was a Nazi enthusiast. But could anyone believe her? The intensity and passion in her films told another story.

Hitler used the streets brilliantly for continuous propaganda. No other leader had done this to the extent that he did, assembling huge masses to hear his inflamed oratory of hatred against Jews. "Every Jew must be killed," he screamed as the Germans en masse listened to him, faces glowing with happiness. Babies were raised up high by their mothers to see the man with the little mustache and hysterical voice who promised jobs for everyone and a new powerful, pure prosperous Germany. "Heil Hitler," they yelled.

The exhibition of "Degenerate Art" held in Munich in 1937, brought thousands of people to see and ridicule the work of leading modern artists: Klee, Kandinsky, Mondrian, Bechmann, Grosz, Dix, Albers, Nolde, Kirchner and many others. When hundreds of Kirchner's paintings were confiscated, he had no recourse but to take his life. Others fled the country finding safety in Holland, France, England, America and any country that would accept them. Interesting that many of the so-called "degenerate" artists were not Jewish.

In a building nearby the "Degenerate Art" exhibition, Hitler showed academic paintings portraying heroic Aryan men and women: young, square-jawed, blonde and blue-eyed.

But Hitler had more important issues on his mind than art. As soon as he became Chancellor in 1933, he began his paranoid, single-minded focus on the "Jewish Problem," The Nuremberg Laws, 1935, escalated the non-stop cruelty of the Nazis against the Jews, defining a Jew as any person who had at least one Jewish grandparent.

From then on, Jews were denied citizenship with all the individual rights that go with it, including access to legal counsel. Jews were not permitted to vote, work or continue their businesses. They could not walk on the sidewalks. They could no longer function as doctors, dentists, professors, accountants or lawyers. Their children were not allowed to go to school, enter public parks or go to the library. Nor could Jews attend theatres, movie houses, concert halls or restaurants. Any Jew on the street, regardless of age or gender could be beaten at any time.

Without warning, Jewish possessions, including their homes, their property, their businesses, art and jewelry, were taken from them. In order to quickly recognize a Jewish person, every adult or child had to wear a yellow armband which made them vulnerable to attack by the SA and SS hoodlums. In the beginning of the onslaught against Jews, women were beaten less frequently, but that was to change soon enough. As a matter of fact, later when the systematic killing of the Jews began, more women died in the death camps than the men.

In order to control the Jews more effectively, ghettos were formed where Jews were packed into small areas of the cities with no chance to obtain food or clothing. The elderly, the very young and the sick were the first to die. Babies were grabbed from their terrified mothers, shot or often thrown to the ground or against a wall, instantly killed.

In the ghettos, people were divided into two sections with women on one side, the men on the other. From these two groups of terrified people, kept in line by vicious dogs, beatings and shooting by the SS, decisions were made as to who would be sent to the extermination camps, who would be chosen for forced slave labor or who would be killed immediately.

Jews trying to save themselves and their families hid wherever they could, in cellars, between walls and underground in the sewers. Others with forged papers who were fortunate enough to have blue eyes and blond hair attempted to pass as Germans or Poles obtaining jobs outside the ghetto. If their German was not perfect, they would be suspect, killed on sight or sent to a concentration camp.

The young and heroic fled into the forest joining the many partisan groups from countries that had been overtaken by the Nazis. They killed German soldiers, destroyed bridges, trains, railroads and tanks, doing whatever they could to sabotage the enemy.

Disregarding the Versailles Treaty, Hitler ordered the factories to operate day and night producing submarines, planes, ships and weapons of destruction. Quickly, he marched into Austria where masses of people greeted him with ecstasy, thrilled that they would be united with Germany.

*To be continued*