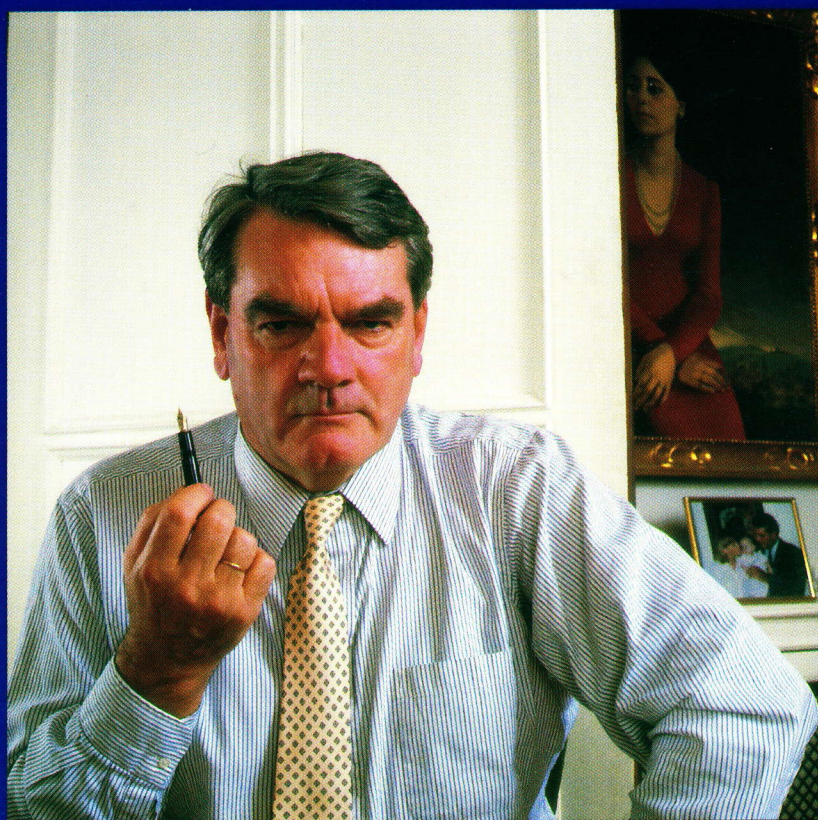


FOCAL POINT PUBLICATIONS

# Investing in Real History . . .



. . . British author David  
Irving at Sixty: *half a life-  
time of pioneering research*

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**S**TUNNING COLOUR PHOTO-  
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Ever since The Viking Press (New  
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Experts at the US Holocaust  
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FRONT COVER: David Irving in his Mayfair home (picture by David Gamble for The Independent on Sunday). ABOVE: Joachim von Ribbentrop with Adolf Hitler. Press chief Otto



aily Telegraph on April 25, 1980 their eminent defence correspondent John Keegan  
 books in English stand out from the vast literature of the Second World War: Chester  
 ggle for Europe, published in 1952, and David Irving's HITLER'S WAR."



means to prevent it from gaining hold. Coming under pressure in 1992, Macmillan Ltd issued secret instructions, without informing the author, to destroy every remaining copy — thousands of books. The traditional enemies of free speech intimidated librarians, firebombed printers, and smashed the windows of Waterstones bookstore branches in the U.K.; the edition prepared in Italy never saw the light of day.

When Mr Irving lectured, his audiences were violently attacked, he found himself arrested, deported,

and even, in 1993, permanently banned from the German government archives "in the interests of the German people."

In 1991 Mr Irving's own imprint Focal Point Publications reissued HITLER'S WAR in one updated edition together with the pre-war THE WAR PATH, illustrated by over fifty pages of rare photographs, most in colour.

Now, the book is being issued yet again, brought up to date with the latest new sources, and with a new Index.

**In response to customer demand, Focal Point Publications is offering A1-sized copies of its posters advertising HITLER'S WAR and CHURCHILL'S WAR (the two pictures above and the Churchill cover over-leaf). These sell at \$20 each on art paper.**





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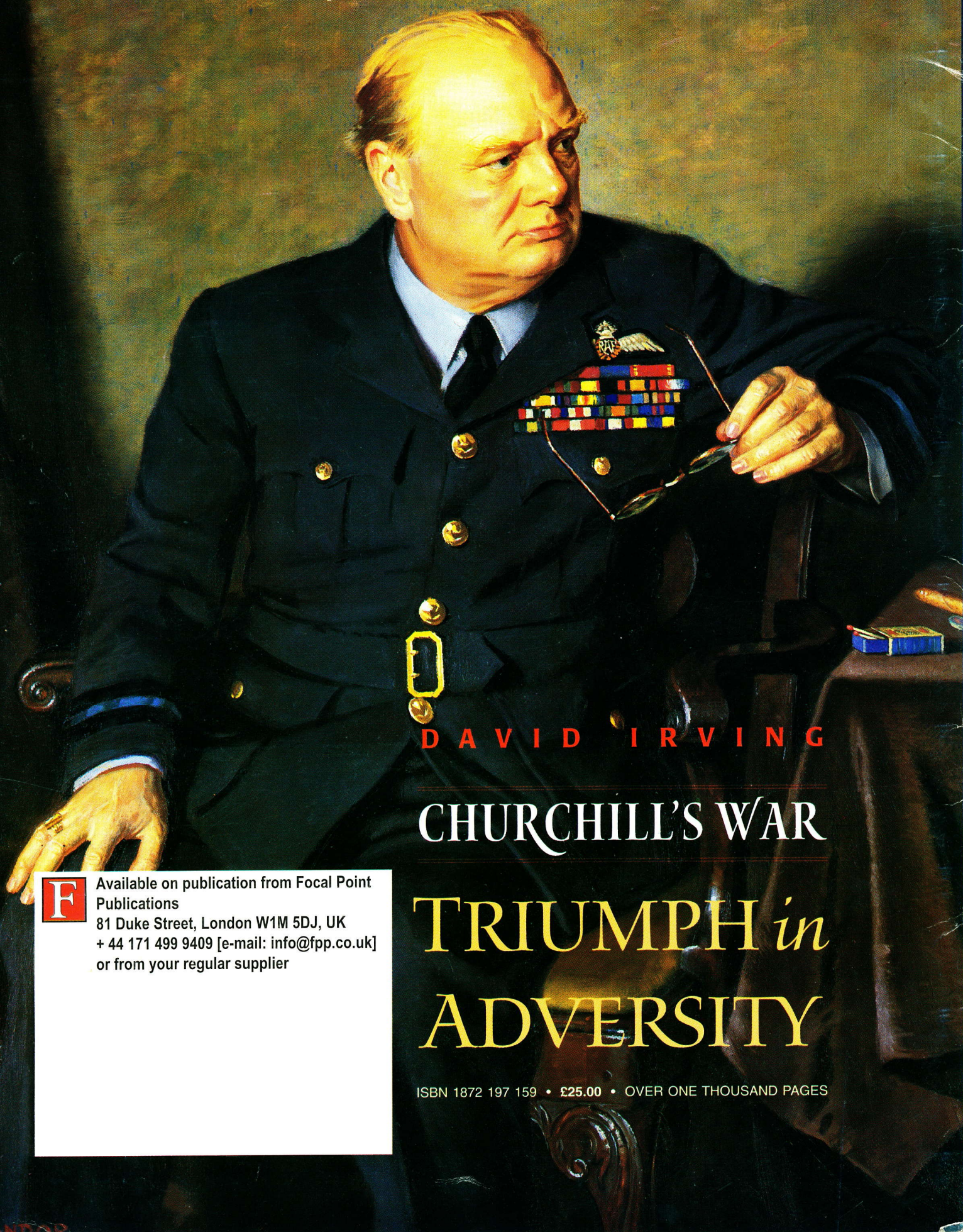
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Out this Spring. By the Author of **Hitler's War** and **Churchill's War**, vol. i: "The Struggle for Power", the long awaited and controversial history of the middle years of Winston Churchill's wartime premiership.



DAVID IRVING

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Key West, July 20, 1999

A personal message from David Irving

I have at last found time to issue a proper ACTION REPORT; my efforts on editing *Churchill's War*, vol. ii for the printer are now reaching their conclusion, and I have been obliged to spend more time than I had expected in bringing the two High Court libel actions. The good news however is that 1. my little family is stable and contented -- Jessica is now just five, going to a good infant school, reading everything she can, and writing beautifully; she sang in the school choir at Christmas (as I still call it); and 2. my friends and I are now confident enough in the future to begin a serious investment effort in our publishing operation, which will make me, and other hand-picked UK and US authors, independent of the savage whims of the publishing trade and the anonymous evil creatures who lurk behind it in London and New York. I will return to the investment question at the end of this letter (the colourful brochure which I enclose refers to that).

First the libel actions. As you probably know, in 1996 I launched two libel actions in the British High Court, against the writers (in German they would be called *Schmierfinken*) Deborah Lipstadt and Gitta Sereny. Unlike Sereny, who is merely happiest when moving in their planetary orbit while proclaiming from time to time that she is not herself Jewish, as though it mattered (and believe me, it matters not one whit to me), Lipstadt is, I presume, Jewish, and the entire global Jewish community have rallied round her since this misfortune has befallen her, providing her lawyer Anthony Julius with colossal funding -- we are talking of millions of dollars --, and with documents and advice. The Lipstadt trial is slated to last three months, starting on January 11.

Their libels, though couched in different language, had the same purpose -- to destroy my name and reputation as an international historian, and to discourage any publishers, anywhere, from ever publishing me again. I cannot conceal that they have now virtually succeeded in this. Several of my friendly publishers, like Don Fehr of Basic Books and Ion Trewin of Weidenfeld, tell me in



private that though they would love to have my next book, they do not dare. It will be very interesting to see how far the court allows me to introduce all the strands of this global conspiracy -- for that is what it amounts to; and, of course, how far our "free" British press deigns to report them. The documentary proof is now there, although I have reason to believe that Lipstadt has failed to produce many of the documents that are needed, and her lawyers have actively concealed crucial documents like videos from me which are in their possession.

It is now clear that in 1990-3 the Israeli government took the decision to destroy me by every means short of jabbing a hypodermic needle of nerve-gas into my neck. In 1991 the Board of Deputies of British Jews successfully pressured Macmillan's to destroy all my books! I am prevented from mentioning many of the extraordinary documents I have now seen, until they come out in court. In fact Lipstadt's lawyers went to the High Court recently and got an order from Mr. Justice Moses forbidding me even to publish the contents of the witness statements they have produced, for example from Mr. Bernie Farber of the Canadian Jewish Congress. He wanted to testify that I am a thoroughly nasty person.

Unfortunately for Lipstadt I have procured a copy of a letter in which Farber actually advocates torturing political prisoners, if it is in the interests of the State of Israel. This is not likely to make him very popular with any British High Court judge. It is the same with her witness Warren Kinsella, who claims to have interviewed me (he did not). It turns out his publishers had to pay major libel damages in Canada recently for making precisely the kind of statements that he is now making about me!

Lipstadt has so far introduced thirteen witnesses of fact, including several Russians in the Moscow archives; their statements will not help her very much (she lied that I damaged or stole the Goebbels diaries from the building, with the desired result that I am now banned from them). I have three good witnesses; alas, the German lady who worked with me in the Moscow archives, and whose statement I needed in support, declined two days before the deadline to sign, since it had been pointed out to her that it might endanger her position with one of Germany's most prestigious social-research institutions. I was deeply shocked by her withdrawal, as she had always been a close and trusted friend. It shows how much unspoken fear there is of our opponents.

The down-side of all this is the considerable disruption of my writing work, for months on end. It cannot be helped. If I achieve nothing else, I will



have exposed the invisible stranglehold that this conspiracy -- although perhaps that is too strong a word, it is less formal than that -- has now established on writing and literature. My primary task in court will be to establish that history, Real History, belongs to everybody, and not just to the Jewish community, no matter how eminent -- not even the history of the holocaust.

Which brings me back to the investment project. My own publishing imprint Focal Point will be publishing several old and new titles in the next twelve months, including at last *Churchill's War*, vol. ii, and the new edition of *Hitler's War*, and two other major works of Real History. Our watchwords are truthfulness and quality of production: simply put, we manufacture a better book than our rivals. The big boys like Macmillan's are now envious of our product and of the placings we get in the newspaper review sections. Our Achilles Heel has been lack of capital (it takes around £25,000 to manufacture a new book).

But we have friends around the world! We have a growing strength in numbers. You have all been supporting me personally, through this historic battle for free speech -- both with your prayers and in more concrete form!

Some of you are better placed than others, and would be willing to invest a sizeable amount in our publishing operation -- we are thinking of multiples of £1,000, £5,000 or £15,000. I am glad to say that since we put together the proposal on the attached sheet, several people have already come forward and enabled us to proceed with the first books. We are anxious to expand: the larger the scale, the more we can safely achieve.

I personally sign each loan agreement, and guarantee the funds with my own assets. We ask only that the investment, however large or small, be left in place for a minimum of twelve months. If you would like to discuss this, please write me (I am in London after July 28) or call me at (+44 171) 491 3498. We have the expertise, and the authors, and we are now well situated to defeat our opponents in this battle: in the courts, and in the bookstores too.

Yours sincerely

David Irving

Visit David Irving on our Website: [www.fpp.co.uk](http://www.fpp.co.uk). For better or for worse... the best known historians of the Nazi era are now [Daniel] Goldhagen and the British writer David Irving. -- *Holocaust and Genocide Studies*, vol. 11, no. 3 (Oxford Univ. Press, with U.S. Holocaust Memorial Museum).

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**History in the Making: Focal Point**



## Investing in our Publications

Please regard this information as confidential business.

London, July, 1999

We invite investment at the following levels:

- \* Level 1: \$2,000 and above @ 10 percent per annum
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- \* Level 4: \$20,000 and above @ 12.5 percent per annum

Investors will have the right to purchase these books ex works at production cost if they state their requirements at the time of the investment; subsequent orders will benefit from preferential discounts. If you are interested, we will fax or e-mail to you the draft of the formal Loan Agreement that we are using with investors.

The first book we must urgently reprint is **Hitler's War & The War Path**. We have already taken on specialist labour to scan the entire text onto Postscript disc, to enable us to update it, remove minor errors in the Avon/Focal Point 1991 edition, and improve its typography. We have had a very full new index made.

**Technical data:** The book has 864 pages, size 234mm x 156mm. It will be printed on slightly less bulky (thinner) 70 gsm white opaque paper; with a 64 pp four-process picture section of black & white and colour pictures on 115 gsm art paper, with the dustjacket on 150gsm art; there will be end-papers to be made; the picture section will be made from film separations we provide (as used for the previous edition). The book will have case binding with gold blocking, sewn sections with gloss laminated dust jacket.

**Financial costs:** Our most recent quotations for this volume, by one of Britain's best book printers (we attach importance to quality) is £13,250 for the first two thousand (plus £4,600 for every extra 1,000); this gives us a rough production cost of £6 per volume against the new selling price of £30; since we wish to revise the text there will be an additional charge for the production of the new films. There is no tax on any of these production costs. We are planning to reprint 4,000.

**History:** This book has sold 25,000 hardback copies in the UK. Production of 5,000 of the 1991 edition cost £27,848, which included the film for the picture sections, and other start-up costs. We sold out two years ago. We now have back orders of nearly three thousand copies.