

*Süddeutsche Zeitung against  
"The Jew Tenenbom" of the "Weirdo Jews" tribe*

**Email communications between  
Süddeutsche Zeitung (SZ) and Tuvia Tenenbom**

Supplement to Release issued to German Media

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From: The JTNY <thejtny@aol.com>  
To: Andrian.Kreye <Andrian.Kreye@sueddeutsche.de>  
Cc: Thomas.Steinfeld <Thomas.Steinfeld@sueddeutsche.de>  
Sent: Tue, Jul 31, 2012 5:26 pm  
Subject: From Tuvia Tenenbom

New York, NY  
July 31, 2012

Dear Mr. Andrian Kreye,  
Feuilletonchef, Süddeutsche Zeitung,  
Germany

I read Malte Herwig's article in your paper (July 30, 2012), and am amazed at the lack of proper journalistic standards exhibited in it. The article boasts selective quoting, half-truths, one-sidedness and is full of grossly misleading techniques.

Let me start with one glaring example of selective quoting.  
The article quotes from the book thusly: "I hate the Germans. Hate them, their big masks, their endless discussions, their constant preaching, their implicit or explicit Jew hating, their lack of spine..."

Not only is this selective, it is also misleading.

The quoted section intentionally misses the start of the paragraph in "I Sleep in Hitler's Room: An American Jew Visits Germany." This is how the paragraph actually starts: "It is on this day ... that hate enters me." It was a reaction to what I've experienced on a particular moment. Some pages later on I write: "Thank God that Germany exists," and I end the book with telling Germany: "I love you, child."

Yet, the above-quoted sentence in the article obviously intends to present me as bombastic anti-German bigot, and to present an overall negative picture of the book. And even when Malte later writes that I leave Germany with mixed feelings, his out-of-context harsh quote rings louder than thunder.

The article also thrives hard to portray me as a sneaky man bound to snare innocent people, a la Sasha Cohen, "in order to coax out of the interviewees frightening anti-

Semitic statements."

Really?

This accusation, basically a slander, reveals ulterior motives on the part of the writer. For years – and this is on record – I've fought hard against those who accused Germany of anti-Semitism. I said: Let the past be the past, and let never accuse the grandchildren for their grandparents' sins.

It would be the utmost ridiculous action on my part to try to prove that I was wrong for years...

The naked truth is this: It was hard for me to witness the anti-Semitism during my stay in Germany; it flew in the face of everything I hoped for. It hurt. It is still hurting. It is still painful. And very much!

Does Malte understand? Does he even care?

His attempt to present a complex, multi-layered book as a bigoted ranting is hugely regrettable.

The same goes for the article's claim that in the book I describe Germany as a "somber place full of Nazis and anti-Semites." In reality, for the most part the book is actually the opposite of somber, as many of its critics and readers have emphasized since the book's publication last year.

Did Mr. Herwig actually read the book, or did he just leaf through it?

I wonder.

"The Jew Tenenbom," the article goes on to say, "met almost every weirdo in Germany: Anarchists, neo-Nazis, soccer fans, Jews, Christians, Turks and Kai Diekmann."

I beg to differ.

To start with, I really don't like to be called "The Jew." I find it offensive and belittling.

But let's leave that for the moment, and concentrate instead on the 'facts' of that assertion.

The interesting collection of characters cited therein is nothing but a cheap trickery designed to put down the book, since the mentioned characters are naturally not SZ's readers' favorites.

Conveniently, of course, the aforementioned list neglects to mention that the book contains chats and interviews with many other people, such as former chancellor, Helmut Schmidt (an icon in today's Germany), Zeit's chief editor Giovanni di Lorenzo, leading artists and business leaders, gifted high school students, various politicians -- or the directors of Buchenwald Concentration Camp, for example, who spend their time engaging in anti-Israel activities. Or, how about my finding that one

of the most powerful in German media, WDR, has for years been engaged in critical support of fanatic, extremist anti-Israel activists (who, in this case, also happened to be classic anti-Semites).

Those are not weirdos. They are the real people.

No mention of any of them.

It is interesting to notice that in the course of the article's engagement in sub-standard smear campaign, the book is not even deserving of the title "book."

"He published his text as an e-Book on the American Amazon site," the article states.

Really? Since when is Amazon a publisher? And of "texts"??

"I Sleep in Hitler's Room" was published by The Jewish Theater of New York and is not just an eBook. It is available as a paperback, as well as an eBook. The eBook version is available on the iBook store, Nook, Kindle and many others. The paperback version is available via Nook, Amazon, The Jewish Theater of New York, and various other sellers – including [Amazon.de](http://Amazon.de).

The book -- yes, book -- has also been reviewed by various critics in the USA and abroad, winning admirable praise and notices. And some of them even went at length to praise this book as brilliantly humorous, despite the heavy issues it raises; not "somber," mind you. (Samples available at the link above.)

Malte's article, of course, chooses not to mention any of the above. After all, it's just "text."

And this is not the end.

This small article of Malte somehow manages to be packed with big lies; a wonder of journalism not seen even at the now-defunct NoW.

And it all starts from the top. While the article mentions my theatrical credits it -- how conveniently -- fails to mention that I'm also a journalist. This, obviously, would not jibe well with the picture the article is attempting to portray of The Jew Tenenbom.

"There is no evidence for censorship," your journalist writes.

Really?

Just prior to the article's publication, Mr. Malte Herwig sent me an email asking that I prove censorship. I responded to him on the same day, giving him a list of just such instances. I know he read my email, as he quotes from it the most 'bombastic' line he could find (Herrenmensch...), but he certainly didn't look into any of the samples that I provided to him. He didn't want to know facts; all he wanted was another 'bombastic' line he could take out of context.

Is this proper journalism?

Not one that I'm aware of, and not the one SZ is known for.

I don't know what were Malte's intentions when writing what he did, but I will note here the following: At the same time that the article is mercilessly slandering me, it keeps busy clearing up the name of Alexander Fest, the head of Rowohlt.

And here again, no respect is given to the truth.

Alexander Fest is presented as a champion of Germany's "Personal Rights" laws, and the article goes on to claim that your journalist had read the correspondence between Fest/Rowohlt and me.

Here I have two questions:

- a.) How come that I was never asked for that correspondence? Shouldn't both sides be asked for documents? Maybe, just maybe, The Jew Tenenbom has some emails/letters that were not given to Malte by Fest? What happened to fairness?
- b.) Did it ever occur to Malte that his Personal Rights warrior, Mr. Fest, should have had my permission prior to submitting personal emails, especially to a newspaper? How come the article gives clean slate to such an improper behavior?

As for me, I have nothing to hide. Alexander Fest is going around sending journalists our personal emails; I'll do the same. And I will not be selective. In due course I plan to publish ALL the emails between us, for all to see; not just journalists. Let the public decide.

Yet, the article clings to the Personal Right issue.

"She informed Rowohlt," the article states as it lays down a Personal Rights issue with one female interviewee, "that she didn't give consent" that the interview with her be published and "thereupon Rowohlt" asked for legal advice.

No. The person in question, from one of the more famous German political families (Gabriele Gysi), called me a day after my interview with her, saying that she regrets what she said the day prior and doesn't want people to know of her desire that North Korea win a certain soccer match... I duly informed Rowohlt of this phone call and asked for their advice.

Yes. I am the one who started the Personal Rights ball rolling; I wanted to make sure that everything we do is totally legal in Germany.

Notwithstanding, there was one thing I tried hard to make sure of: I was determined not to allow any misuse of "Personal Rights" designed to cover up various anti-Semites, as Alexander Fest was attempting to do.

This does not mean that I wished to ignore or overrule Germany's laws. Quite the opposite. Fact is: in order to prevent any unnecessary fights with Rowohlt and escalate an issue that might be otherwise solved, I asked Rowohlt to arrange a meeting for me with their lawyer. I made it clear to them that I would abide by

whatever THEIR lawyer decides. Rowohlt declined the offer.

Your journalist knows this, but he has chosen to help Rowohlt in the cover up.

Let's move on.

Your article states that I "obviously did not in every case inform (my) interviewees that (I) was interviewing them for a book."

Where is this unfounded accusation coming from?

The only interview I made in which I did not mention the fact that I was writing a book, and that whatever I'm told might appear in that book, was at a neo-Nazi hangout by the name of Club 88. 88, as you know, stands for HH: Heil Hitler. Club 88 preaches for the killing of all living Jews, even today. Should I, perhaps, have introduced myself as one of the doomed?

It is this chapter, about Club 88, that Mr. Fest fought the hardest to eliminate from the book. Initially he claimed that the Personal Rights of the Club's owner made it impossible for the chapter to be included. After this issue was cleared, per the lawyers, he raged against the very idea that a neo-Nazi club be included. Reason? The German readers are not interested in such stories.

Yes.

Let me add here one more point regarding Germany's Personal Rights law and this book:

After Rowohlt refused me the chance to speak with their lawyer, I engaged other German lawyers on my own, laying in front of them all the bare facts about the various interviews I conducted. They all opined that "according to German law" I fully kept within the Personal Rights law's obligations.

Your article's claim that what happened between Rowohlt and myself is like a clash between "two trains, that of American liberalism and that of German scrupulousness," is 100% incorrect.

The article also states that: "SZ retains the correspondence between author and publisher." Did I ever give Malte, or anyone at SZ, the right to retain any of my personal emails written to other people?

This is also a Personal Rights issue.

Interestingly, despite the article's self-righteous preaching for Personal Rights of interviews, it brazenly never even dreams to abide by any of them. Isn't this a classic hypocrisy?

As for your article's dealing with two outside 'trusted editors' hired by Rowohlt, I find it totally outrageous. One of those mavens, Mr. Martin Bauer, blames anti-Semitism in Germany on the poor, the Turks, Kurds, Iranians and Palestinians. Any other

research to the contrary bothers him not. Then, after blaming the foreigners, this righteous man rages against the book:  
"Stop it, this is disgusting," he begs for help.

Martin is obviously a very learned, never one-sided, man.

Then there is the other maven, as yet an un-named female that your article treats with the softest of gloves one would encounter in present-day journalism of the West. Suffice it to mention here what she claims: I am a "Jewish hysteric" like the "patron saint of all of them, Woody Allen."

"Them," meaning the Jews.

I find her comment, and your dealing of it, beyond explanation.

There are more inaccuracies, fiction and lies in this little article (such as the telling of how the contract with Rowohlt was terminated), but I shall stop here.

I ask you, in the name of fairness, that your paper publish my response.

Thankfully yours,

Tuvia Tenenbom

www.JewishTheater.org  
212-494-0050

From: Kreye, Andrian <andrian.kreye@sueddeutsche.de>  
To: 'thejtny@aol.com' <thejtny@aol.com>  
Cc: Steinfeld, Thomas <thomas.steinfeld@sueddeutsche.de>  
Sent: Wed, Aug 1, 2012 6:35 am  
Subject: AW: From Tuvia Tenenbom

Dear Mr. Tenenbom

Those are indeed quite a lot of points against Malte Herwig's text. To decide about the publication of your letter we of course will confront the author with your letter and ask for explanations. We will be in touch hopefully very soon.

With best regards  
Andrian Kreye

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HRB 73315 · USt-IDNR.: DE 811158310  
Geschäftsführer: Dr. Detlef Haaks, Dr. Richard Rebmann, Dr. Karl Ulrich

**Von:** Steinfeld, Thomas  
**Gesendet:** Mittwoch, 1. August 2012 12:27  
**An:** Kreye, Andrian  
**Betreff:** WG: From Tuvia Tenenbom

From: The JTNY <thejtny@aol.com>  
To: andrian.kreye <andrian.kreye@sueddeutsche.de>  
Cc: thomas.steinfeld <thomas.steinfeld@sueddeutsche.de>  
Sent: Fri, Aug 3, 2012 1:10 pm  
Subject: Re: From Tuvia Tenenbom

Dear Mr. Andrian Kreye,

As the wheels of Mr. Malte Herwig's slander keep rolling and multiplying -- even in Italy, as I just found out (adding their own shitck in the process, of course) -- I would like to ask you for your response to my request. I don't think, Mr. Kreye, that I should quietly sit down and accept the blows.

If media reports are correct ("if," since I'm the last to carelessly quote others) and Malte indeed had threatened a lawsuit against [nachrichten.at](http://nachrichten.at), demanding they withdraw a review of his work, he should not be surprised that same is requested of his article.

Btw: I did wonder why Malte ascribes a sentence from my email to the Preface of the book, which is pure sloppiness. But a quick look into his Twitter account reveals a probable answer: On the day I sent him my reply, about which it should have taken him tremendous amount of time to either verify or disproof its content, Dr. Malte was busy reading newspapers and tweeting the world about them...

This email is sent you per instructions of your office, and Mr. Thomas Steinfeld's comments that you are the one to deal with this matter.

I am looking forward to your reply,

Most kindly,

Tuvia Tenenbom

[www.JewishTheater.org](http://www.JewishTheater.org)  
212-494-0050

From: Kreye, Andrian <andrian.kreye@sueddeutsche.de>  
To: 'thejtny@aol.com' <thejtny@aol.com>  
Cc: Steinfeld, Thomas <thomas.steinfeld@sueddeutsche.de>  
Sent: Sun, Aug 5, 2012 9:59 am  
Subject: AW: Re: From Tuvia Tenenbom

Dear Mr. Tenenbom

Since running your countertext would be a recanting of Malte Herwig's story, and since Mr. Herwig has also provided us with rather compelling research material and sources, this is not a mere editorial decision anymore, but a legal matter. Our legal department is looking into this the beginning of the week and will let us know, how we will proceed.

With best regards  
Andrian Kreye

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HRB 73315 · USt-IDNR.: DE 811158310  
Geschäftsführer: Dr. Detlef Haaks, Dr. Richard Rebmann, Dr. Karl Ulrich

-----Original Message-----

From: Tuvia Tenenbom <[TheJTNY@aol.com](mailto:TheJTNY@aol.com)>  
To: Kreye, Andrian <[andrian.kreye@sueddeutsche.de](mailto:andrian.kreye@sueddeutsche.de)>  
Cc: thomas.steinfeld <[thomas.steinfeld@sueddeutsche.de](mailto:thomas.steinfeld@sueddeutsche.de)>; Tuvia Tenenbom <[newyorkpress@me.com](mailto:newyorkpress@me.com)>  
Sent: Sun, Aug 5, 2012 11:21 pm  
Subject: Re: AW: Re: From Tuvia Tenenbom

Dear Mr. Kreye,

Thank you for your email.

In reply:

-- Had Mr. Malte written an opinion page or review I wouldn't contest his article.



From the start this was, and is, about facts. This article is about facts, and his facts are wrong and false--and I can prove each of his accusations and 'facts' as such. It is, mildly said, an assassination of character. I have laid out, in my emails to you, point by point black on white. I do therefore wonder, and I would be thankful if you could share with me, the "compelling" evidence that he has.

-- Does he now claim that he didn't cut corners in his quotes, or that quoted out of context? If so, can't this be asserted in minutes or do we really need a lawyer to help us read?

-- Does Malte really have a proof that I coaxed out of people horrific racist statements a la Sasha Baron? Am I standing accused, for instance, that I entered Helmut Schmidt's office dressed as a Kazakhstani, stormed into Kai Diekmann's announcing I'm a Kurd refugee, or entered the main mosque in Germany claiming that I'm an African-American? Even if I did, as long as I say that I'm a journalist, writing a book for a German publisher, it would still be kosher... (I'm staying today at the house of a world renown American artist in Upstate NY, and he can't stop laughing: "What are they trying to accuse you of, that you manipulated people? Try manipulating me into admitting that I'm crack addict and you'll never succeed. You know why? Because I'm not...")

-- Malte asserts that I did not follow the Personal Rights laws of Germany. Is he lawyer?

-- Perhaps Malte now claims that he had joined me for months and months and 'witnessed' my illegal 'tricks'?

-- Can Malte really prove what he asserts, as fact, in his article that Fest/Rowohlts did not censor me -- when everybody else who read those changes will testify otherwise? I sent him, per his request, some samples; if you wish that I email it to you as well I will of course gladly do so.

I'm going to stop here and not list any more of the points that I have raised in my correspondence with you, as you them already, but I will appreciate your sharing with me Malte's compelling evidence.

Most sincerely,

Tuvia Tenenbom

Sent from my iPad

-----Original Message-----

From: The JTNY <thejtny@aol.com>

To: andrian.kreye <andrian.kreye@sueddeutsche.de>  
Cc: thomas.steinfeld <thomas.steinfeld@sueddeutsche.de>; newyorkpress  
<newyorkpress@me.com>  
Sent: Wed, Aug 8, 2012 10:42 pm  
Subject: Re: From Tuvia Tenenbom

Dear Mr. Andrian Kreye,

Now that the beginning of the week is over, I wonder what's new. Will be great if you could fill me in.

I remain,

Tuvia Tenenbom  
[www.JewishTheatre.org](http://www.JewishTheatre.org)  
212.494.0050

From: Kreye, Andrian <andrian.kreye@sueddeutsche.de>  
To: The JTNY <thejtny@aol.com>  
Cc: Gericke, Andreas <andreas.gericke@sueddeutscher-verlag.de>; Steinfeld,  
Thomas <thomas.steinfeld@sueddeutsche.de>; Herwig, Malte  
<malte.herwig@googlemail.com>  
Sent: Fri, Aug 10, 2012 5:29 am  
Subject: AW: From Tuvia Tenenbom

Dear Mr. Tenenbom,

Thanks again for providing us with detailed points of complaint about Mr. Herwig's text. We now thoroughly checked your claims from both the editorial and the legal side. We do understand that and why you might not agree with the story. Still, after reading through the story, your letters and Mr. Herwig's background material he provided, we do not see a reason to recant or correct the story.

The story is a balanced report about a unique conflict in the German publishing world. Metaphors and opinions expressed by Mr. Herwig are not libelous, but his personal views very much within the limits of common decency. Facts are correct and backed by sources and source material.

Specifically about a few points you make:

- The quote about your hate for Germany in Mr. Herwig's text has not been cut and/or distorted.
- Mr. Herwig neither relied on just one source nor did he base his article on the gripes of one person. He just mentions that one person has been upset. Other persons

are in the source material he used.

- The mail correspondence between you and the publisher has not been quoted, but sources, which is very much so in the legal framework. The wording of any correspondence is protected. To source correspondence and to mention that copies of the original material were sourced by the Süddeutsche Zeitung is standard journalistic procedure.

While this might not satisfy your wishes this is the situation as it presents itself to us.

With best regards,  
Sincerely  
Andrian Kreye

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HRB 73315 · USt-IDNR.: DE 811158310  
Geschäftsführer: Dr. Detlef Haaks, Dr. Richard Rebmann, Dr. Karl Ulrich

From: The JTNY <thejtny@aol.com>  
To: andrian.kreye <andrian.kreye@sueddeutsche.de>  
Cc: andreas.gericke <andreas.gericke@sueddeutscher-verlag.de>; thomas.steinfeld <thomas.steinfeld@sueddeutsche.de>; malte.herwig <malte.herwig@googlemail.com>  
Sent: Mon, Aug 13, 2012 1:52 am  
Subject: Re: From Tuvia Tenenbom

Dear Mr Andrian Kreye,

You choose to mention just a small portion of my claims, conveniently ignoring the others.

Let me respond to the three points that you do argue which, honestly speaking, evade my sense of logic, justice and point to a magnified lack of seriousness on your part.

To explain:

-- Did I ever say that the quote was "distorted" in and by itself? I said: Taken out of context by choosing to start a quote by means of 'cutting' the beginning of paragraph, giving another meaning to the quoted part, in addition to the failure of mentioning opposite quotes. This of course was designed for one end: Present "The Jew Tenenbom" as a German hater.

And, in this sense, it is indeed "cut."

Does it serve Malte's mission of "distorting" the book/me? Definitely.

I would, in all honesty, expect a person of your stature and position in culture and literature to fully understand it.

Why you choose to act like a man who has no clue about letters evades me.

-- About your arguments re "gripes" and "other persons" being upset:

Mr Kreye: Did I ever assert that others won't have gripes besides Gysi?

I did not, nor will I. Of the people I interviewed, those who uttered horrific anti-Semitic lines or some other elevated stupidities, will most likely deny they said what they did.

In fact even Mr. Alexander Fest, when we were still on good terms, said to me: If we send the interviews to the people, not one will admit.

How right he was. These days he tells a German reporter that he deeply loves me.

Yes...

Sadly, the 'I never did, never saw, never said' is not a new phenomenon in the annals of German/Jewish relations of modern time.

Without question or one iota of hesitation, I'll gladly face any denier in court.

-- As for the correspondence between Rowohlt/Fest and me:

Here again, you fail in your response. How come, I would like to know, that I was never asked to supply emails? How come that a newspaper such as SZ asks only one side to a dispute to supply emails and not the other? Is it because Mr Fest is the Honest German, a man who can never lie, whereas I am "The Jew Tenenbom", a man who can't supply truth by the very virtue and essence of his Jewish nature?

I wonder.

In general it does seem to me that you try to dismiss me, by the fastest means you can only muster, without giving any weight to my words and claims. You don't even bother to go point by point. Too much work, I guess. Why, Mr. Kreye?

As for your other point, about expressing opinion: I never questioned Malte's right to express his opinion, and as far as I am concerned he can talk about his theories of German publishers to his heart's content. This is not, and never was, the issue.

The article, to put it straight, is slanderous against both the book and me.

I understand that you would like to protect Malte -- you're probably on friendly terms with him. I do also understand that in the dispute between Rowohlt and me you have sufficient reasons to stand by them, a financial giant, since your paper benefits from their advertisements. In fact the article, when first published, was graced by an advertisement from Rowohlt (pic attached). It was striking to see it indeed, as it was brazen and lacking in decency -- though I'm sure you'll find an excuse why this happened.

All the above stated, I still try to to reason with you, Mr. Kreye, because I still want to believe that honesty can prevail over ties and lies, and that truth can win sales.

We will see.

Of course, since you have chosen not to refute my other claims, I won't repeat them herein. You have them in my previous emails.

And they stay in evidence.

Speaking of German law, as it relates to our issue, here it is as I have it:

"Die Gegendarstellung muss durch den Betroffenen schriftlich verlangt und persönlich unterzeichnet werden und in engem zeitlichen Zusammenhang mit der beanstandeten Berichterstattung verlangt werden, das sind maximal ca. drei Monate bei Presseerzeugnissen, ca. zwei Monate im Rundfunk. Die Gegendarstellung sollte nicht umfangreicher sein, als die ursprüngliche beanstandete Berichterstattung. Die Zeitung, die Rundfunkanstalt oder der Internetanbieter ist verpflichtet, die Gegendarstellung unverzüglich in der nächsterreichbaren Ausgabe des Mediums an derselben Stelle und in derselben Aufmachung zu veröffentlichen wie der beanstandete Artikel, ggf. auch auf der Titelseite (Grundsatz der Waffengleichheit). Es ist jedoch zulässig, einen sogenannten Redaktionsschwanz anzuhängen, in dem das Medium sich z. B. vom Inhalt der Gegendarstellung distanziert.

Für die Gegendarstellung ist es ohne Bedeutung, ob die beanstandete Tatsachenbehauptung wahr oder falsch war. Wer den Anspruch auf Gegendarstellung geltend macht, muss aber selbst durch die Tatsachenbehauptung betroffen sein und ein berechtigtes Interesse geltend machen. Ein berechtigtes Interesse fehlt z. B., wenn die Gegendarstellung offenkundig unwahr oder inhaltlich völlig belanglos ist.

Wenn das Medium die Gegendarstellung verweigert, kann der Betroffene sie analog §§ 935 ff. ZPO nach den Vorschriften für eine einstweilige Verfügung vor einem Zivilgericht erzwingen. Dabei müssen weder die Dringlichkeit noch der Wahrheitsgehalt glaubhaft gemacht werden."

In short: I dully request, and do hereby demand as per my legal right, that your paper publish my response; either the one I first emailed or an article by me about the book's findings and related issues, without directly mentioning Mr. Malte's article. I will settle for the latter, as this is not about Malte per se, provided that SZ publishes my article upon submission.

I await your reply.

Should you decide that slandering The Jew Tenenbom is not worthy the trouble of publishing his response I will, for the sake of truth and the issues at stake, make our correspondence public.

I will also consider making public the correspondence between Malte and me. I think it could serve, for generations to come, as a study case of how a journalist, for such an esteemed publication as the SZ, can warp reality in order to serve his own agenda - and the editors will stand by him no matter what. Of the long, long email I wrote him, with equally long list of arguments, he chooses to quote one half of a line that he finds funny (I guess), and even then he attributes it to another source.

In addition, I will consider legal actions against SZ.

I do not plan to keep on writing to you for eternity -- this is already schlepping for too long -- and I do hope that sense and justice will finally prevail.

Let me hear your thoughts.

Kindly yours,

Tuvia Tenenbom

[www.JewishTheater.org](http://www.JewishTheater.org)

212-494-0050

From: Kreye, Andrian <andrian.kreye@sueddeutsche.de>  
To: 'thejtny@aol.com' <thejtny@aol.com>  
Sent: Mon, Aug 13, 2012 3:08 pm  
Subject: AW: Re: From Tuvia Tenenbom

Dear Mr. Tenenbom,

Despite your right to be unhappy with the story, our legal department confirmed once more - there are no legal grounds for a "Gegendarstellung". All facts and opinions are within the normal realms of journalism and it's rules, regulations and laws.

On the other hand the publication of verbatim correspondence (as you threaten to) is not, unless you have the consent of all corresponding parties.

With best regards  
Andrian Kreye

SÜDDEUTSCHE ZEITUNG GMBH

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### **Exchanges between Malte and Tuvia:**

From: Malte Herwig <malte—  
[[In keeping with privacy laws, private EMAIL ADDRESS DELETED for this communication]  
To: thejtny <thejtny@aol.com>  
Sent: Thu, Jul 26, 2012 7:57 am  
Subject: Message for Tuvia Tenenbom

Dear Tuvia Tenenbom,

I'm a journalist for Süddeutsche Zeitung and read your book "I sleep in Hitler's Room". I am aware of its history, but wanted to ask you directly: Did Alexander Fest really call you a "Jewish hysteric"?

And where did they try to make you turn anti-Semitic people you interviewed into philo-Semites?

When and why did things go downhill between Rowohlt and you from your point of view? How did the book move to Suhrkamp?

I'd be glad to have your answer by return so I can include your take on this in my story.

Best wishes  
Malte Herwig

From: The JTNY <thejtny@aol.com>

To: malte.herwig <malte—

[In keeping with privacy laws, private EMAIL ADDRESS DELETED for this communication]

Sent: Thu, Jul 26, 2012 6:36 pm

Subject: Re: Message for Tuvia Tenenbom

Dear Malte,

Thank you so kindly for your email, your interest in "[I Sleep in Hitler's Room](#)," and your questions.

Though this is an ongoing issue, it all started over two years ago ... which means that I needed to take some time to look thru the book. So, my apologies that it has taken me some hours to respond to you.

Here goes... (Since you obviously read the book, I assume you'll know what the stories/names are about and therefore I just mention names, etc...)

Your first question:

Alexander treated me like a Herrenmensch treats his little Jew. After ordering that the translation of the book be stopped, he refused to meet me, even when I suggested I'd come to Germany, at my own expense, to meet him. I was told by his designated go-between that he was not in the country, and wouldn't be for the next week. In reality, he was at his office in Reinbek, as his own secretary verified moments later.

Soon, I was declared persona non-grata by Rowohlt and told not to call, only write emails. This new rule, I was told, applied to my contact with everybody in Rowohlt. Emails only. Reason? I'm a man who doesn't behave well, one who has a 'tone' nobody likes...

Following this, on Dec 1, 10, Alexander wrote to me that "a very intelligent and erudite person" made helpful comments on the book, and he ordered his office to send same to me. What was that erudite person saying? Well: "Tuvia ... ist offenkundig ein jüdischer Hysteriker, der - wie ihrer aller Schutzheiliger Woody Allen..." it read.

Your second question:

Here are samples of Rowohlt's edits. Some are total cuts, others (like with Gitti or Zülfiye) are interview manipulations. These changes share one logic in common: Change facts. Such changes, plainly spoken, are censorship.

The censorship starts with Alvaro, the Italian.

--The part where Alvaro talks about what he had found out, that the Twin Towers were blown up by the American government, was cut. But his not-so-nice comment about the Jews, was left.

By cutting the Twin Towers comment, the picture of the man remains better, I guess...

--The part with Abaton theater in Hamburg, with their idea that according to the Talmud (which is not correct) homosexuality doesn't exist: Cut.

--Frank of Club 88 is changed to Karl, Club 88 to Club, even the city's name -



Neumünster - is also cut. Frank's idea of the Jews killing their children: Cut.

At a later point, Alexander decided to totally cut the Club 88 story. According to him, no German is interested in such a story.

--The story of the weddings at Wannsee: Cut.

--The story about Oberammergau, with the nice attempt of reconciliation with Jews, is kept but the interview with Renate, including her comment that Everything in America has something to do with Jews, is cut. This, of course, keeps a distorted picture of what I found out about this whole undertaking. In other words: Oberammergau is great...

--Rosi's comments, such as The Jews are all united: Cut. Again: this provides for a distorted picture via cutting. In other words: Rosi is great...

--The interview with Dr S Von Liebe: Cut.

--Johannes' story: Cut.

--Volker's story and his mama: Cut.

--Farah's story out.

--Castorf's production, and the Jews in the middle: Cut.

--Sauerland's comment about Muhammad Al's being a bullshitter is cut.

--Mustafa's telling of his girlfriend respecting his culture by having shower after sex, and subsequent discussion of same: Cut. Again, this provides for a distorted picture. We can't make him look bizarre, I guess...

--Helge Schneider's comment about Angela Merkel is cut, as well as his mentioning of Rudolf Hess: Cut.

--Discussion with Till about Gregor's Jewishness: Cut.

--Tom's mention that Gregor was a member of the Stasi: Cut.

--Gitti's interview is manipulated by many cuts, and her most outrageous comments are out, providing for a totally different take of her.

--Nurcan's comments about Erdogan: Cut.

--Samide's assertion of, It says so in the Bible: Cut. We can't make her look stupid, I guess...

--The mention of the "Free Palestine" at the Medien-Bunker-Marxloh: Cut. Those people like the Jews, I guess...

--Mustafa's comment that the Israel 'unites' the people of Marxloh: Cut. Ditto...

--Zülfiye's interview also manipulated. The part where I catch her lying to me, about covering the head etc, is cut. Her line about the yearly demonstrations against Israel is cut. We have to make her a lover of all, I guess...

--Reiner's interview: Cut.

--Arnold's comment that his boss, Needs to 'make': Cut. Can't make fun of 'nice' people, I guess...

--Interview with Volkhard of Buchenwald, and his Uganda recommendation: Cut. He's a Jew lover, I guess...

--The Klezmer players and their Israel hate: Cut. Obvious...

--Brigit's story: Cut.

--"The Israelis are Nazis" and that nice Gregor Can't be a Jew: Cut.

--The mention of Sieg Heil and Swastika graffiti, or that of "Nationaler Sozialismus Jetzt": Cut.

--My own comment that It will be much easier to make peace between Arabs and Jews than to uproot the Jew-hate of the German: Cut.

These are some examples. There are more. For example:

--Arnd Henze's portrayal of the WDR as positive to Israel compared with what I found on the ground, meaning WDR's support of an extreme group under the table. Arnd's interview was kept; my finding about WDR, I was told, might not stay.  
--Same, if you ever wondered, the interview with the Imam...

Many names, btw, were also changed (I cited above just a couple).

Your third question:

I submitted the book to my editor in Rowohlt, Julia Suchorski, on Sep 8, 10, and told her that I'd stay in Germany for few more weeks for the purpose of working on edits that she might require. We met again on Sep 14. She told the book was even better than she expected and my stay was not required. She would submit the ms to the translator on the next day. And she did.

On Oct 7, 10 Julia emailed me that the translation was stopped.

On Nov 5, 10 I got from Julia a heavily edited text, mostly pure censorship. This coming from the very same editor who just weeks before didn't want me to change anything...

But, as Alexander admitted later (Nov 24, 10), it was his doing.

In the beginning they said that the issues were legal. We spent numerous days going over that stuff and discussing them. At the end I said something very simple: Make me an appointment with YOUR lawyer, as I wanted to have chance to share my thoughts with him, and that whatever he decides I would go along with. I even agreed to fly to Germany; again, at my own expense.

They refused.

And Alexander was mean. He claimed that the book was like my articles in Die Zeit, basically no good. Now, as you can see, it's not the legal issue but my inability to write...

In the course of time, Alexander wrote more to me; usually in abusive tones.

These days, what a miracle, he claims that he has deep love for me (that's according to a top German journalist who related this news to me). Good to know!

Your fourth question:

Michael Eberth, whom I learned to know in Hamburg when he was at the Schauspielhaus Hamburg, submitted the book to Suhrkamp.

I hope this email helps you in your research.

All the above said, I do hope that you'll write much more about the content of "I Sleep in Hitler's Room" than about my little story with a man named Alexander...!

Wishing you all the best,

Kindest regards,

Tuvia

PS: I'll be thankful if you could send me copy of your article and/or link to it.

[www.JewishTheater.org](http://www.JewishTheater.org)

212-494-0050

From: Malte Herwig <malte--  
[EMAIL ADDRESS DELETED for this communication]  
To: The JTNY <thejtny@aol.com>  
Sent: Fri, Jul 27, 2012 7:31 am  
Subject: Re: Message for Tuvia Tenenbom

Dear Tuvia,

thanks for your quick reply. I'll let you know when the article comes out. It won't be a book review, though, as Suhrkamp couldn't provide me with a translation yet and I don't want to pass judgement on what they will publish before they actually do it. So I only draw on the US edition. Do you think Suhrkamp will translate your preface without "censoring" anything from it?

Best wishes  
Malte Herwig

From: The JTNY <thejtny@aol.com>  
To: malte.herwig <malte--  
[EMAIL ADDRESS DELETED for this communication]  
Sent: Fri, Jul 27, 2012 11:23 am  
Subject: Re: Message for Tuvia Tenenbom

Dear Malte,

Thank you again for your email.

In reply:  
Suhrkamp won't publish the Preface, and we agreed on this from the start. The Preface was, obviously, not part of the original plan, and there's no reason -- once there's a German publisher of it -- to include it in Suhrkamp's publication.

Btw: I don't take lightly to the word "censoring." There are many times an editor will suggest cuts or changes, and I think it's a wonderful process. Even in this book, my US editor did the same, and I can't recall one instance that I disagreed with him. "Censoring" for me is a loaded word, and I don't usually experience it... What Alexander did was censorship, no doubt in my mind, and all those I asked for their

advice at the time agreed. It was an attempt to change the reality that I witnessed, and it was wrong. By end of day I am not God, I am just one opinion, and in a democracy opinions are not silenced but cherished.

Did you speak with Alexander?

Wishing you a glorious weekend,

Tuvia

[www.JewishTheater.org](http://www.JewishTheater.org)

212-494-0050

From: Malte Herwig <malte—  
[EMAIL ADDRESS DELETED for this communication]  
To: The JTNY <thejtny@aol.com>  
Sent: Mon, Jul 30, 2012 2:57 am  
Subject: Re: Message for Tuvia Tenenbom

Dear Tuvia,

yes, I spoke to Rowohlt and also to Suhrkamp (and you) to hear all sides and, you know, I have some sympathy for all of them. You want to speak up about what you saw and heard on your Entdeckungsreise and Rowohlt are bound by the rather complicated libel laws of Germany. In the process, it all became unstuck somehow.

Incidentally, your book struck me as more of a play for the stage. Are you planning to have it performed? The article is in today's paper.

Best wishes

Malte

\*\*\*\*\*

DR. MALTE HERWIG

[In keeping with privacy laws, private telephone number herein deleted.]

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**Text (in German) in the SZ:**

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## Streit um Buch über Deutschland

# Alles Nazis over there

30.07.2012, 14:22

*Von Malte Herwig*

**Aus "Ich bin Deutschland" wird "Allein unter Deutschen": Für ein Buchprojekt reiste der jüdische Theatermacher Tuvia Tenenborn monatelang durchs Land. Der New Yorker beschreibt Deutschland als einen düsteren Ort voller Nazis und Antisemiten. Nach dem Zerwürfnis mit Auftraggeber Rowohlt erscheint die Reportage im Herbst beim Verlagsrivalen. Ein einmaliger Vorgang.**

Es sollte eine lustige Entdeckungsreise werden. Vor zwei Jahren machte sich Tuvia Tenenbom, Sohn eines Rabbiners aus Jerusalem und heute Theatermacher in New York, nach Deutschland auf, um Land und Leute zu inspizieren. Ausgestattet mit Vertrag und Vorschuss des Rowohlt Verlages reiste er mehrere Monate quer durchs Land, mischte sich unter Erste-Mai-Demonstranten in Hamburg, Biertrinker in München, Pilger auf dem Kirchentag und das Publikum bei den Oberammergauer Passionsspielen. Der Jude Tenenbom traf so ziemlich alles, was Deutschland an schrägem Personal zu bieten hat: Autonome, Neonazis, Fußballfans, Juden, Christen und Türken und Kai Diekmann.

Sein Buch "Ich bin Deutschland" hatte Rowohlt für April 2011 als Spitzentitel angekündigt: "Ausgestattet mit einer wunderbaren Beobachtungsgabe und viel schwarzem Humor", heißt es im Verlagsprospekt, "erzählt Tenenbom von seinen Erlebnissen auf deutschen Straßen und enthüllt dabei intelligent und komisch zugleich die Seele des Landes und seiner Bewohner." Doch dieses Buch ist nie erschienen.

Nach monatelangem Hin und Her einigten sich Verlag und Autor mit anwaltlicher Schützenhilfe darauf, den Vertrag aufzulösen. Das Verhältnis war zuletzt so zerrüttet, dass der Verleger Alexander Fest darauf bestand, nur noch schriftlich zu kommunizieren. Zwei Drittel seines Vorschusses durfte Tenenbom behalten und veröffentlichte seinen Text als E-Book auf der amerikanischen Amazon-Webseite. Seitdem tobt vor und hinter den Kulissen der Deutungskampf um das Scheitern des Projekts. Was war geschehen?

Im Vorwort der amerikanischen Ausgabe fährt Tenenbom schwere Geschütze gegen

den Rowohlt Verlag und dessen Chef auf. Der Verlag habe darauf bestanden, behauptet Tenenbom, die krassesten Beispiele für deutschen Antisemitismus aus dem Buch zu entfernen und ihn behandelt "wie Herrenmenschen einen kleinen Juden". Man habe ihn als "jüdischen Hysteriker" beschimpft, ständig angelogen und in einer Art und Weise Zensur geübt, "die einem iranischen Verleger unter den Ayatollahs gut zu Gesicht gestanden hätte".

### **Nach dem Zerwürfnis verlegt Suhrkamp das Buch**

Rowohlt-Verleger Alexander Fest ist entsetzt über die Anwürfe: "Wir haben zu keinem Zeitpunkt versucht, irgendeine Zensur auszuüben." Es habe rechtliche und formale Probleme mit dem Manuskript gegeben, und das Lektorat habe dem Autor deshalb Verbesserungs- und Kürzungsvorschläge gemacht. Die Korrespondenz zwischen Autor und Verlag, die der SZ vorliegt, zeigt, dass die Vorschläge des Rowohlt-Lektorats durchaus den Gepflogenheiten der Buchbranche entsprachen. Für die von Tenenbom unterstellten Beschimpfungen gibt es dort keine Anhaltspunkte. Vielmehr geht es um Länge, Struktur und Sprache. Und um rechtliche Probleme.

Tenenbom hatte das Manuskript im September 2010 bei Rowohlt abgeliefert. Die Reaktion sei überaus positiv gewesen, sagt der Autor. Seine Lektorin habe den Text noch besser als erwartet gefunden und ihn mit dem britischen Filmemacher Sasha Baron Cohen verglichen. Cohen mimte jahrelang den naiven Kasachen "Borat" und entlarvte so den unterschwelligen Rassismus seiner nichts ahnenden Gesprächspartner.

Auch Tenenbom war immer wieder in verschiedene Rollen geschlüpft und seinen Gesprächspartnern erschreckende antisemitische Aussagen entlockt.

### **Ein einmaliger Vorgang in der Verlagswelt**

Allerdings hatte er sein Gegenüber offensichtlich nicht in jedem Fall darüber informiert, dass er sie für eine Buchpublikation interviewte. Im liberalen Amerika kein Problem, hierzulande allerdings sind Buchverlage an das komplizierte deutsche Persönlichkeitsrecht gebunden. Und dieses besagt, dass die Veröffentlichung von Zitaten grundsätzlich nur mit Einwilligung des Betroffenen zulässig ist.

Schon vor Abgabe des Manuskripts meldete sich eine Suhrkamp-Mitarbeiterin, die mit einer von Tenenboms Gesprächspartnerinnen befreundet war. Sie informiert Rowohlt, dass die Betroffene keine Einwilligung gegeben habe und notfalls klagen würde. Daraufhin gab Rowohlt ein juristisches Gutachten in Auftrag, das ein

knappes Dutzend rechtlich problematischer Passagen auflistet. Tenenbom war zu einigen Streichungen bereit, berief sich aber darauf, in jedem Fall Zeugen für die Aussagen seiner Gesprächspartner zu haben - darunter die eigene Ehefrau.

### **Autor sieht sich als Opfer von Zensur**

Zwei weitere externe Gutachten unterstreichen die Bedenken des Rowohlt-Lektorats. Tenenboms Text sei "unverhältnismäßig verletzend, unseriös", heißt es in dem einen, und schade damit dem eigenen Anliegen, den allgegenwärtigen deutschen Antisemitismus aufzuzeigen. Hier fällt auch der Begriff "jüdischer Hysteriker", obgleich als Kompliment im Sinne eines Woody Allen. Der zweite Gutachter, Martin Bauer vom Hamburger Institut für Sozialforschung, kritisiert die "willkürlich zusammengestellte Sammlung subjektiver Eindrücke", den "gefühlten Antisemitismus" und kommt zu dem Ergebnis, der Autor sei "von vorneherein weder witzig noch erhellend, sondern hämisch und sarkastisch". Unbeschadet dessen, räumt Bauer ein, hegten wissenschaftlichen Erhebungen zufolge rund 22 Prozent aller Deutschen antisemitische Einstellungen.

Im Oktober soll der Reisebericht nun bei Rowohlts Erzrivalen Suhrkamp auf Deutsch erscheinen. Thomas Sparr, Verlagsleiter von Suhrkamp, bezeichnet das Buch als "sehr eigenwillige, zugespitzte Reportage" und versichert: "Natürlich stimmen wir uns mit den Interviewpartnern ab." Den Text der Vorschau hat der Berliner Verlag praktischerweise gleich von den Hamburger Kollegen übernommen. Aber ist es noch das Buch, als das es einst angekündigt war: ein bissig-humoristischer Blick auf die deutsche Seele?

Das Deutschland, das Tenenbom einige Monate lang bereiste, erscheint darin als düsterer Ort voller Nazis und Antisemiten. "Dieses Land hat sich seit Hitlers Herrschaft nicht geändert", glaubt der Autor: "Ich hasse die Deutschen. Hasse sie, ihre großen Masken, ihre endlosen Diskussionen, ihre ständige Predigerei, ihren impliziten oder expliziten Judenhass, ihre Rückgratlosigkeit, ihre exakte Art, ihre exakten Lügen, ihre Starrsinnigkeit, ihren versteckten Rassismus, ihr ständiges Bedürfnis, geliebt und gelobt zu werden, und ihre Selbstgerechtigkeit". Am Ende verlässt er dieses Deutschland, das ihn so sehr aufgeregt hat, mit gemischten Gefühlen. Aus "Ich bin Deutschland" (Rowohlt) wird "Allein unter Deutschen" (Suhrkamp).

Es ist ein einmaliger Vorgang in der deutschen Verlagswelt. Aber vielleicht ist das auch die eigentliche Geschichte: Wie zwei Züge sind amerikanische Freizügigkeit

und deutsche Gewissenhaftigkeit aufeinandergeprallt. Und es hat ordentlich gekracht.

...

A screen shot of SZ's article on their website, below. Note Rowohlt's ad.

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Streit um Buch über Deutschland 30.07.2012, 14:22

## Alles Nazis over there


Von Malte Herwig

**Aus "Ich bin Deutschland" wird "Allein unter Deutschen": Für ein Buchprojekt reiste der jüdische Theatermacher Tuvia Tenenbom monatelang durchs Land. Der New Yorker beschreibt Deutschland als einen düsteren Ort voller Nazis und Antisemiten. Nach dem Zerwürfnis mit Auftraggeber Rowohlt erscheint die Reportage im Herbst beim Verlagsrivalen. Ein einmaliger Vorgang.**

Empfehlen 70 Senden

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PAUL AUSTER

ZUM BUCH

Paul Auster auf der Höhe seiner Kunst.

Sein Buch "Ich bin Deutschland" hatte Rowohlt für April 2011 als Spitzentitel angekündigt: "Ausgestattet mit einer wunderbaren Beobachtungsgabe und viel schwarzem Humor", heißt es im Verlagsprospekt, "erzählt Tenenbom von seinen Erlebnissen auf deutschen Straßen und enthüllt dabei intelligent und komisch zugleich die Seele des Landes und seiner Bewohner." Doch dieses Buch ist nie erschienen.

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