

German-American Studies

NEWSLETTER

SGAS.ORG

PRESIDENT'S MESSAGE

Looking Back on San Antonio

Just a ten minute walk from the Alamo, shaded by verdant live oaks, the SGAS held its 2016 Symposium within the venerable limestone walls of the former San Antonio German English School (now an annex to the Marriott Plaza). We called attention to the Alamo City's largely forgotten heritage of German immigrants who once rivaled Hispanics in numbers and influence. Despite venturing quite far from our Midwestern base, we had a good turnout, with the same number of sessions and only a slight decline in the number of presentations from our St. Louis meeting last year. We finished in the black and easily met our hotel booking quota, and except for those on the courtyard side startled awake by shrieking peacocks, thoroughly enjoyed our four-star accommodations.

With our theme of "German Seed in Texas (and other) Soil: Weighing Location and Culture," the conference program ranged widely across Texas and beyond, from the eighteenth century to the postwar era. In my opening presidential welcome, I introduced our participants to the remarkable program of dual immersion bilingual education that took place in the late nineteenth century within the walls of our meeting room, and the diverse array of students who participated. There were four papers alone from the Texas German Dialect Project initiated by University of Texas Professor Hans Boas, who participated with several of his current and former students. But we were also treated to a taste of Texas Germans' architecture, fiction, poetry, travel literature, and Native American relations. Beyond Texas, papers ranged as far south as Chile and across the U.S. from California to New York, and from the Dakotas to Louisiana.

An excursion to the Institute of Texas Cultures with its extensive German exhibit rounded out the second afternoon for those who could tear themselves away from River Walk and the Alamo. But the highlight of the conference at the Saturday evening banquet was the bestowing of the Outstanding Achievement Award on our past president and longtime journal editor "Kaiser Bill" Keel, catching him totally by surprise, and celebrating him in a *Schnitzelbank* song that conveyed a heartfelt appreciation too broad to be entirely captured in rhyme and meter. The 2017 Annual Symposium will take us in a different direction, to Philadelphia, back to the roots so to speak. We hope that all of you will be joining us there too to examine the legacy of German-American culture which started there with the arrival of 13 families from Krefeld in 1683.

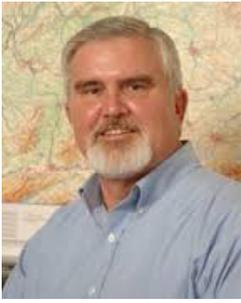
Walter D. Kamphoefner



President

SGAS Outstanding Achievement Award 2016

By Randy Donaldson



I am here tonight at Walter's invitation to present the Society's Outstanding Achievement Award for 2016, but first a little background.

Over the years this award has had various designations. I can remember much debate in the Executive Committee about "outstanding" versus "distinguished" versus "lifetime"

versus, versus, versus, as only academics can debate a subject. If you have been consulting the website, you will have seen the final resolution of that debate. The award is meant to honor someone who:

- has distinguished him- or herself in the field of German-American Studies
- may have published significant research in the field
- may have served the Society and the field of German-American Studies in an outstanding fashion, or
- may otherwise have made an outstanding contribution to the field.

This year we have an honoree who suits any and all of those criteria.

There's another aspect of the award you should be aware of. Nominations for the award are made each year by the Nominations Committee, which currently consists of Giles Hoyt, Bill Roba, immediate past president, and myself, as chair. The Nominations Committee solicits nominations from the membership, but as often as not the Committee makes its own nomination. Equally as often the Executive Committee generates and prefers its own nominee. This year, however, the pattern is broken entirely. In the spirit of this election year, where change and rebellion seem the order of the day, the Nominations Committee has joined with the current president to pick its own awardee, someone from within the ranks of the SGAS Executive Committee itself. For that reason I am delighted to be here tonight to say a few words about this year's honoree, William D. "Kaiser" Keel.

You all know Bill Keel as a longtime member of the Executive Committee in his capacity as editor of the Society's Yearbook. You may also know him as a linguist and a professor of German language and culture. But there are some things you probably don't know.

Let's start with the "Kaiser Bill" thing, a sobriquet which Herr Professor Keel embraces. It seems that when Bill Roba first joined the Executive Committee there was some confusion about which Bill was being addressed at times, Roba or Keel. In the course of time things went from Bill and Bill to Roba and the Kaiser. So one mystery solved, but while it's kind of neat to have a Kaiser in our midst

and while it's true that they are both "Bill" and are often seen together in SGAS circles, it's finally easy to tell them apart—just talk politics with each of them.

The Kaiser has also left his indelible mark on the Society. His regard for true scholarship and the high bar he sets as editor are reflected in every page of the Yearbook. Bill is "old school" in the best sense of the word. He knows his stuff and asks that you do too. It's minor, but when we were picking a logo for the redesign of the website Bill was the only one who recognized not only the copy of "Deutsch-Amerikanische Dichtung," the precursor after a fashion of the current Yearbook but also the cover page of Pochmann's *German Culture in America*, a venerable staple of research in German-American Studies.

Then, too, the Society is grateful to Bill Keel because he stepped in as (as he insisted) "interim president" at a time of great need and oversaw the rebuilding of the structure and goals of the Society.

What many of you don't know are his contributions to the annual retreats of the Executive Committee. The same ethos which drives the cultural agenda of the annual symposia such as Walter's walking tour this afternoon also motivates some part of each executive committee meeting in the fall. Invariably the Kaiser is there to lead a walk through a cemetery to examine headstones and to discern the owl ornamentation of Free Thinkers and Turners (my kind of people) versus the Agnus Dei headstones of true believing Catholics (his kind of people). Then there are moments when he will burst into spontaneous song (a *Schnitzelbanklied* more likely than "Ein' feste Burg"...) or quiz an unwitting waitress about her German roots. Those Saturday afternoon sessions, in my case in places as disparate and unlikely for a Maryland guy as Maeysville, Illinois, and the Faust Hotel in New Braunfels, Texas, lightened the mood, sharpened the mind, and developed an appetite for the evening meal.

Let's return for a minute to Herr Professor Doktor Keel, *dem Sprachwissenschaftler*. In many instances I would be partial to the German over the English "linguist," but here I'm going to prefer linguist because it stresses the "Sprache" part of *Sprachwissenschaftler*. Linguistics is a science, no doubt, but if you're going to teach me "Verners Gesetz" and the second "Lautverschiebung" you damn well better love what you do and have a sense of humor. Kaiser Bill does. The word which comes to mind for me is "zungenfertig". It manifests itself frequently with Bill, but no more so than when Bill presided over the symposium in Lawrence which celebrated the opening of the library of the New York Turner at the Max Kade Institute at KU. That day I felt both envy and respect for his talent.

But let's not forget Professor Keel, and perhaps most important of all, William Keel, pater familias. They belong

together. After all, whether or not we are Full (C-4) Professors in the "legal" academic sense, we all profess our discipline and our love for that which we teach (profess). And it is not without significance, if a little sexist these days, that in *Germanistik* we call the person who mentors us towards the doctorate our "Doktor Vater". In many of the things Bill does, his passion for and devotion to things German and his family, which often includes his students, is manifest.

Finally, there would be absolutely no point in celebrating the achievements of Kaiser Bill without a *Schnitzelbank*. Others get their plaque, and I have one for Bill. All honorees are awarded a life membership, which Bill will also receive, but only Bill gets his own *Schnitzelbanklied*. And so, ...

Ein Schnitzelbanklied

IN HONOR OF

William D. "Kaiser" Keel

on the occasion of his receiving the
Outstanding Achievement Award of the
Society for German-American Studies

SAN ANTONIO, TEXAS

APRIL 30, 2016

1. **Ist das nicht der liebe Keel, den jeder unsern Kaiser nennt?**
Ja, das ist der liebe Keel, von dem jeder etwas kennt.
2. **Ist das nicht der liebe Keel, mit dem die vieren Kinder prahlen?**
Ja, das ist der liebe Keel, den Sohn und Töchter schätzen allen.
3. **Ist das nicht unser lieber Kaiser, dessen Zunge mit Liedern brennt?**
Ja, das ist unser lieber Kaiser, den man stets um einen Schnitzelbank flennt.
4. **Ist das nicht der tolle Opa, der die Liebe der vielen Enkelkinder voll erfährt?**
Ja, das ist der tolle Opa, der mit Nancy die ganze Familie deutsche Traditionen lehrt.
5. **Ist das nicht unser lieber Kaiser, der jahrelang die Schriftredaktion führte?**
Ja, das ist unser lieber Kaiser, dem unser herzlichster Dank gebührte.
6. **Ist das nicht Herr Doktor Keel, der eine leckere Feuerzangenbowle zubereitet?**
Ja, das ist Herr Doktor Keel, der seinen Studenten jährlich ein schönes Oktoberfest vorbereitet.
7. **Ist das nicht der gute Chef, der eine SGAS in äußerst' Gefahr übernahm?**
Ja, das ist unser guter Chef, mit dem sie heil aus der Wüste kam.

8. **Ist das nicht Professor Keel, der im Sommer mit Studenten nach Deutschland reist?**
Ja, das ist der Professor Keel, den man in Eutin und Holzkirchen "herzlichst willkommen" heißt.
9. **Ist das nicht unser Professor Keel, der jedem Dialekt mächtig ist?**
Ja, das ist unser Professor Keel, dessen Können prächtig ist.
10. **Ist das nicht unser lieber Bill, den wir heuer festlich loben?**
Ja, das ist unser lieber Bill, lasst uns jetzt es heftig toben.

NEWS FROM THE MAX KADE GERMAN-AMERICAN CENTER IN INDIANAPOLIS

The Max Kade German-American Center at IUPUI will be very busy this fall. A series of events is scheduled for the first week of October, which includes several showings of recent award-winning documentaries on German-American topics, such as "The Whiskey Cookers" and "Children of Internment – German Families in US Camps," as well as a visit by the German Consul General for the Midwest, Herbert Quelle. Mr. Quelle is also a researcher himself in the area of German-American Studies. The Max Kade Center, in conjunction with NCSA Literatur, will be publishing Quelle's book about the history of the harmonica and its connection to American, specifically African-American, music.



Monika's Blues looks at the German roots of the pocket-sized companion of European immigrants since the 19th century. Among his findings: about one billion harmonicas were imported from Germany between the 1870s and 1980s. Two German factories still exist and produce harmonicas, Seydel (since 1847) and Hohner (since 1857). The harmonica was the instrument of choice for many African Americans, because it was cheap and easily accessible. African Americans deserve credit for developing totally new tonal ranges and forms of expression on the harmonica. The German-produced instrument and the African American way of playing it have constituted a relationship which has been extremely fruitful for the blues as a universally appreciated musical genre.

TWO GERMAN-AMERICAN LANDMARKS IN INDIANAPOLIS ANTICIPATE NATIONAL HISTORIC LANDMARK STATUS

William L. Selm

At its biannual meeting on 10 May, 2016, the National Historic Landmark Committee of the National Park Service (NPS) approved the Indiana Soldiers' and Sailors' Monument as a National Historic Landmark (NHL). The monument, along with the Athenaeum (Das Deutsche Haus), awaits the signature of the Secretary of the Interior to make this high honor final and official. The Athenaeum was approved by the Landmark Committee on 16 November 2015.

Both are great landmarks in Indianapolis and both are great German-American landmarks as well. The monument is Indiana's memorial to that generation of Indiana men who served on the warships and in the battlefields of the Civil War.

After years of lobbying by the Indiana Grand Army of the Republic, the organization of Union veterans, the Indiana General Assembly appropriated funding and commissioned a board to oversee the monument. An international design competition was held in 1887 and of the seventy designs under consideration, the entry of Berlin architect Bruno Schmitz was selected. The winning design was composed of an obelisk on a pedestal, embellished with statuary, monumental steps, fountains, and gardens. It was a neo-Baroque monument sited in the center of Circle Street (now Monument Circle), which is in the center of the city, in the center of the state. Construction began in 1888 and finished in 1901 followed by a lavish dedication ceremony the next year.

Schmitz did not emigrate, but remained in Berlin where he completed the construction drawings. German immigrant and architect/engineer, Frederick Baumann, traveled from Chicago to supervise the construction in Indianapolis. Schmitz designed America's largest Civil War monument, and was renowned in Imperial Germany as its greatest monument designer. He is most famous for his high-profile national monuments at Porta Westfalica, Deutsches Eck, the Kyffhäuser monument, and the Völkerschlachtdenkmal. The Indianapolis monument is Schmitz' only surviving outside of Europe. He was also commissioned by Kaiser Wilhelm II to design the temporary German pavilion for the 1904 St. Louis World's Fair.

Other Germans, or German-speaking people, who shaped the Soldiers' and Sailors' Monument were Rudolf Schwarz, Nikolaus Geiger, and General Frederick Kneffler. Schwarz and Geiger were sculptors who had worked on Schmitz' projects. Schwarz was recommended by Schmitz to complete the limestone sculptures for the monument. He remained in Indianapolis and was a prolific and respected, yet starving sculptor. Geiger won the design competition for the sculpted bronze Army Astragal, which was cast in Germany. Kneffler, a former subject of the Kaiser of Austria, rose to rank of general during the American Civil War. He headed the Monument Board of Regents and oversaw the completion of the monument.



The NHL nomination will add the Indianapolis monument to the existing Indiana World War Memorial Historic District, a national historic landmark since 1994.

The Athenaeum was designed and constructed as an urban Turner hall in 1893-98. It is recognized by the NPS as an excellent example of the German Renaissance Revival Style, as a monumental urban Turner hall, as the masterwork of the local firm of Vonnegut & Bohn, for its high degree of integrity, and for its important role in American education history. Bernard Vonnegut and Arthur Bohn, both sons of immigrants, studied architecture in Germany, and formed their partnership in 1888. The firm designed three Turner halls in Indianapolis. The Athenaeum was the work of Vonnegut, whose immigrant father from Westphalia cofounded the Indianapolis Turngemeinde, the city's first *Turnverein*, in 1851. The hall

included a gymnasium, a ball & concert hall, *Rathskeller*, library, meeting rooms, Biergarten, and bowling alleys for ten- and nine-pin bowling.

The Athenaeum became the seventh of nine homes of the *Turnlehrer Seminar* of the *Nordamerikanischer Turnerbund*. Founded by the *Turnerbund* in 1866 to train gymnastic instructors for the *Turnvereins*, it evolved as the national leader in physical education. It started in New York City and moved between Chicago, New York, Indianapolis and Milwaukee before settling at the Athenaeum in Indianapolis in 1907. In 1970 it was incorporated into the I.U. School of Physical Education on the campus of Indiana University-Purdue University

Indianapolis. In a different form, the *Turnlehrer Seminar* notes its 150th anniversary in 2016, making it the nation's oldest school of physical education.

The Athenaeum's original name was replaced with the classical, ethnic-neutral "Athenaeum" on George Washington's birthday of 1918, eleven months after America entered the war. An inscribed limestone tablet with the new name was bolted over the original tablet. Despite the loss of the German name, the building through its style still speaks German. Three original German inscriptions survive on the façade: "Gut Heil!", "Jahn", and the American Turner motto, "Frisch, Frei, Stark, Treu." The German Renaissance Revival style was an extremely popular architectural style in Wilhelmine Germany and with German Americans. Examples of the style can be found in Milwaukee, New York, Philadelphia, St. Louis, Cincinnati, Chicago and other cities with successful, large German-American populations.

Since 1991 the Athenaeum Foundation has been the owner of the building. The landmark is home to the Max Kade German-American Center of IUPUI, Indiana German Heritage Society, Athenaeum Turners, YMCA, Young Actors Theater, Indianapolis Baroque Orchestra, and other organizations.

The NHL program recognizes, promotes, and encourages the preservation of significant properties that illustrate or commemorate American history. Both the Athenaeum and the Soldiers' and Sailors' Monument are significant in the history of the nation and both are great German-American landmarks.

William L. Selm researched and wrote the NHL nomination for the Athenaeum. He coauthored the monument nomination with James A. Glass, PhD.



CALL FOR PAPERS

The Society for German-American Studies will hold its 41st Annual Symposium in Philadelphia, PA, 20 – 22 April 2017

Symposium Theme:

"The Protestant Reformation at 500: Its Legacy from Pennsylvania across German America"

On the 500th anniversary of the Protestant Reformation, meeting in the city where the first shipload of German religious refugees landed in 1683, we would particularly welcome presentations on various aspects of German-American religious history. But as is our tradition, we accept scholarly papers dealing with any aspect of German-American Studies, including the history, language, literature, society and culture created from the interactions of immigrants from German-speaking areas of Europe with the Americas and their peoples. We also welcome comparative work with a German-American component.

Religious History (whether institutional or social) has often had a prominent place on previous programs, but other topics which have been explored include Free Thinkers and Turners, the German-American experience in various wars from the Revolution to World War II, Political Contests and Conflicts, Historical and Literary Biography, Poets and Poetry, Linguistics, Artists and Architecture, Libraries and Archives.

Membership in the Society for German American Studies is required to participate.

Please submit a one-page abstract of your proposed presentation, preferably in electronic form, by December 15, 2016, and include your paper title, full name as you wish it to appear on the program, e-mail address and complete mailing address, and academic affiliation, if any, to our VP/ Program Chair.

E-mail address:

Steven W. Rowan <srowan@umsl.edu>
Please include SGAS in the subject line.

Postal address:

Steven Rowan, VP, SGAS
History Department
University of Missouri-St. Louis
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On to Philadelphia!

Scheduled for **April 20-22, 2017**, our 41st Annual Symposium takes the 500th anniversary of the Protestant Reformation as an occasion to examine its legacy in Pennsylvania and across German-America. And where better to do so than in Philadelphia, where the first boatload of German religious refugees arrived in 1683 at the invitation of William Penn? Our accommodations will be in the newly restored Wyndham Philadelphia Historic District hotel just a five-minute walk from iconic American Revolution landmarks including Independence Hall, the Liberty Bell, and the Benjamin Franklin Museum. Our meeting rooms are generously provided by the German Society of Pennsylvania, the oldest such society in America which just celebrated its 250th anniversary in 2014 and is celebrating the 200th anniversary of its library next year and planning a special exhibit to commemorate it. Its building, lovingly restored with support from the William Penn Foundation, is on the National Register of Historic Places. Looking over our shoulders will be Charles Hexamer – or at least his bas-relief image on the wall of the Auditorium – commemorating his role as president of both the ill-fated National German-American Alliance and the



still thriving German Society of Pennsylvania. With us in spirit will be Pastor Heinrich Muehlenberg, one of the founding members of the German Society in 1764 and the father of German Lutheranism in America. So we invite you to follow in the footsteps of Franz Daniel Pastorius, who landed there in 1683 on his way to found Germantown, and Deutscher Bundespräsident Joachim

Gauck, who just last year paid a visit to the Society on October 6, German American Day. Please come and join us in Philadelphia, where German-America had its beginnings.

NOTE: We are still seeking a new editor for the SGAS Newsletter, which appears thrice yearly. If interested, please contact President Walter Kamphoefner for details: waltkamp@tamu.edu.

In Memoriam Gert Niers



Werner "Gert" Niers, 72, of Point Pleasant, passed away August 6, 2016. He was born in Dresden, Germany, and raised in what became West Germany, to the late Gerhard and Elfriede Niers. He moved to America in 1971 and lived in Point Pleasant for many years. A graduate of the University of Cologne, he received

his Ph.D from Rutgers University in 1987. Prior to becoming a professor of humanities at Ocean County College in New Jersey, Dr. Niers was the editor of German-language newspapers in New York City. He retired from Ocean County College in 2006 after serving 15 years. He was a regular contributor to the SGAS Newsletter and to the SGAS book reviews.

In 1984, together with Will Schaber, Niers published *Aufbau 50 Years 1934-1984*. Niers was a lead journalist and editor for this German-language newspaper whose contributors at one time included world-famous names such as Stefan Zweig, Thomas Mann, Franz Werfel, Lion Feuchtwanger, Hannah Arendt, Karl Jaspers, and Herbert Marcuse. *Aufbau* shuttered its New York offices in August 2004.

Gert Niers' book *Frauen schreiben im Exil*, published in 1984, looks at the work of German Jewish immigrant poets Margarete Kollisch, Ilse Blumenthal-Weiss, and Vera Lachmann, the first comprehensive work to do so. The Archives and Rare Books Library of the University of Cincinnati holds the Gert Niers Collection which consists

of manuscripts and articles written by Niers, as well as materials collected by him on various German-American writers. As part of the series *Deutscheschreibende Autoren in Nordamerika*, edited by Werner Hitzler, Niers published Volume 4, *Wortgrund noch: Lyrik und Prosa*, with the University of South Dakota Press in 1992.

Gert Niers was also a writer himself. *The Columbia Companion to the Twentieth-Century American Short Story* (Columbia University Press, 2000) describes Gert Niers as a contemporary writer whose minimalist sketches "show not only a modernist experimenter at work but also a writer who, like his precursors, examines bilingual consciousness, now in the context of transnationalism." In 2014, Gert Niers published *Arrived at Last – An Immigrant Narrative*, in which he not only discusses his personal life, both in Germany and also in the US, the country of his choice, but also includes reflections on the German-Jewish community of New York City, as well as an entire chapter on German-American literature. Beyond a very personal perspective, the book takes into account historical facts as precisely and correctly as it was possible to him. His book is a contribution to minority and immigrant literature, but also a cultural commentary about life in Europe and the U.S. German-American poet Norbert Krapf, whose work Niers regularly reviewed, calls Gert Niers a "one-man gang of a scholar and poet in the field of German-American studies." The field has certainly lost one of its most ardent advocates.

Claudia Grossmann

Miranda Schnakenberg

John Meints: ein Deutsch-Amerikaner in World War I

"Welcome home by a large delegation of Luverne (Minn.) citizens, headed by a band, was the sequel yesterday to the acquittal of 32 residents in federal court at Mankato on the charge of kidnapping, tarring and feathering John Meintz, [...] Judge Wilbur F. Booth, in charging the jury, said that the evidence was overwhelming in support of the contention that Meintz was disloyal and that there was a strong feeling against him in the community."

-Star Tribune, Nov. 16, 1919

*Somewhere in those unforgiving fields
where the frost freezes the veins of stocks
of grass shouldering their way through the ground,
you stand, back straight, eyes set
on the greying horizon.*

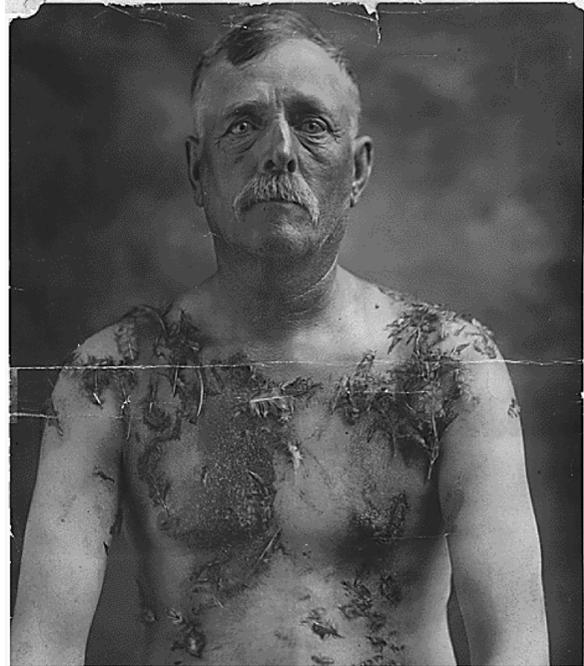
*The smell of tar lingers; pine sap clinging
to feathers crowning your skin.
You're the Kaiser of tangled tongues
that buzz your "S"s und varp your "W"s
until your prayers sound like a war cry.*

*They flock to your utterances, these faces
of friends attached to bodies of crows.
Hands you once shook pelt you with
a need for justice only you can satisfy.
Their cackles only deepen the wounds.*

*And now you stand here in your field,
waiting for the sun to finally ascend above
the fog hiding your tar-cracked body.
And you breathe in deeply, praying
for blistering lungs to silence your damn tongue.*

*Then they wouldn't know. Then they
wouldn't hear or see, only understand
that you breathe as they do, you
scream just as they scream. You are
not the scarecrow of their fields.*

*Wie heißt du? Do you even know
anymore, as the earth threatens
to take you? But your wings
are sprouting, black feathers slick with pine
unfurl and capture a glint of the morning sun.*



John Meints was tarred and feathered in Minnesota during World War I for not supporting war bond drives. Unlike miner Robert Prager, lynched in St. Louis in 1918, Meints escaped with his life. He sued the 32 men involved and sought \$100,000 in damages for false imprisonment. The trial was held in Mankato, Minnesota and produced more than 1,100 pages of testimony. The outcome was against Meints, because the U.S. District Court jury agreed with the defendants that he was disloyal. Meints appealed and in 1922, he settled out of court for \$6,000.

Miranda Schnakenberg, a very talented English major at the University of Mary Washington, VA, with a concentration on creative writing, took German as part of the language requirement. The second-year German textbook *Denkmal* (Vista, 2nd Edition) has in its first chapter a text called "Amerika, du hast es besser", referring to the well-known poem by Goethe. The text talks about different aspects of German-American immigration and integration. I usually add a little presentation afterwards that fills in gaps, among them the treatment of German-Americans during World War I. It includes a picture of John Meints whose story I am telling very briefly. Miranda surprised me by the end of the semester (some 13 weeks later) with the poem. She did the research (the opening press text was found by her) herself and wrote it as part of an English course assignment. When she brought it to me she stated that the haunting image of Meints motivated her to investigate his life and reflect on it the best way she could - through poetry.

Marcel P. Rotter, University of Mary Washington, President AATG Virginia



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