



***You bet they do--and what of it?***  
***by Ben Stein***

A few days after Marlon Brando scandalized the airwaves by referring to the Jews who worked in Hollywood as "kikes," I got a call from an editor at *60 Minutes*. The woman wanted to know how I felt about Brando's use of words and his allegation that Hollywood is "run by Jews."

She suggested the desired answer by noting that her researchers had conclusively proven that Jews do *not* run Hollywood.

Crafty *60 Minutes* had studied the top slots in town. Their research showed that "only" about 60 percent of the most important positions in Hollywood were run by Jews. What did I think?

I managed to disqualify myself by saying that while Hollywood was not really "run" by anyone (it's far too chaotic for that), if Jews were about 2.5 percent of the population and were about 60 percent of Hollywood, they might well be said to be extremely predominant in that sector.



The kings of New Hollywood: (clockwise from top left) Dreamworks' Spielberg, Paramount's Lansing, ICM's Berg, Disney's Roth.

That was far too logical and un-PC an answer, and I never heard from her again.

But Jews are a big part of my thoughts (as they are of every Jew's thoughts). Plus, I live and struggle in Hollywood, so the combination intrigues me. What exactly *is* the role of the Jew in Hollywood? More to the point, what does it signify, if anything, if Jews have a big role? And, most interesting of all, why do we care?

First, it is extremely clear to anyone in Hollywood that Jews are, so to speak, "in charge" in Hollywood in a way that is

"Hollywood is run by Jews; it is owned by Jews--and they should have a greater sensitivity about the issue of people who are suffering. Because...we have seen...the greaseball, we've seen the Chink, we've seen the slit-eyed dangerous Jap, we have seen the wily Filipino, we've seen everything but we never saw the kike. Because they knew perfectly well, that that is where you draw the [line]."  
 --Brando on *Larry King Live*

not duplicated in any other large business, except maybe garments or scrap metal or folding boxes.

At mighty Paramount, the controlling stockholder is Sumner Redstone. Head of the studio is Jon Dolgen. Head of production is Sherry Lansing--all members of the tribe.

At titanic Disney, the CEO is Michael Eisner, the world's most assimilated Jew, who might as well be a Presbyterian. Deputy head is Michael Ovitz, karate champ but also a Jew. Head of the studio is Joe Roth.

At newly energized ICM, the top dogs are Jeff Berg and Jim Wiatt. At still overwhelming CAA, Jack Rapke and other members of my faith predominate. At William Morris, Jon Burnham and other Jews are, by and large, in the power positions.

This has always been true in Hollywood. The ex-furriers who created Hollywood were Eastern European Jewish immigrants, and all of the great edifice of fantasy-making in Hollywood is their handiwork. Names like Zukor and Lasky and Goldwyn and Cohn are the foundation of mass culture in America and the world.

There is a much quoted note that it took all these Eastern European Yiddish-speaking Jews to create the lasting, worldwide image of America and what America is--the mass culture mirror that America likes to hold up to its face.

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#### JEWISH INFLUENCE IN THE MASS MEDIA

"There is a new age of commercialism in American media, with its concentration of power and its widening breach between the public interest and the interests of the very few. In the coming century, the questions about the integrity of America's information and media ownership are likely to be as fundamental to society as the purity of the water we drink or the air we breathe."

-- **Thomas Maier**, p. 13

"So here I am again in purse and wallet country ... briefcases, hold-alls, canvas football-bags -- the swag that's forever associated in my mind with being Jewish. Cheap and ugly objects, made for others' tastes, never one's own; Jews always second-guessing the gentiles, making little Hollywoods, little Broadways, returning gentile ideas to the gentiles, giving a Jew's idea of what is gentile back to gentiles, wherever they go ... If that is a Jewish tune to which the Lauren Bacall and Faye Dunaway look-alikes are dancing in Beverly Hills, then I wish someone other than Jews had written it."

-- **Howard Jacobson**, Jewish author, 1995, p. 26, 208

"I wonder if any of our immigrant grandparents could have imagined that on the eve of the 21st century, Jews would comprise 11 percent of the United States Senate, dominate the entertainment industry as never before, while at the same time boasting the most popular professional wrestler as well as the most notorious spy in the country?"

-- **Jonathan Tobin**, Jewish author, 1-4-99, p. 5

"Non-Jewish participants [in a Los Angeles-area survey sponsored by the Zionist women's organization Hadassah], most of whom did not grow up with Jews or know them personally, had vivid resentments toward Jews for their economic success, seeing them as 'insular,' superior and rich. They repeated the canards that Jews own the media, run the studios, own the Wilshire/Fairfax district. Jews were praised for their work ethic and strong family solidarity, but were regarded with suspicion, as being important behind-the-scenes players, lawyers who took advantage of their clients and media manipulators who slanted the press in the O. J. Simpson case."

-- **Marlene Adler Marks**,  
New Jersey Jewish News, 4-23-98, p. 5]

"It just seems the whole world is Jewish ... The Jewish Connection can be found in so many people, places ... and even animals."

-- **M. H. Goldberg**, Jewish author, 1976, p. 105]

"Given their skills and experiences, Jews today have excellent employment opportunities ... Jews are represented among those men most active in promoting reform in top-level positions in banking, government, and the media."

-- **Michael Paul Sacks**, 1998, p. 265, Jewish author  
commenting about Jews in Russia

"The main complaint heard [in Israel] is that for some reason Jews are the imaginative leaders in this field [movies] almost everywhere except Israel, and guess why. The real 'why,' the truly stinging insinuation, is that in Israel there are too many Jews who have to deal with each other."

-- **Jay Gonen**, Israeli author, 1975, p. 274

"Only the blind cannot see that whoever controls the cultural apparatus ... also controls the destiny of the United States and everything in it."

-- **Harold Cruse**, Black intellectual, The Crisis of the Negro Intellectual, (in Kostelanetz, p. 107)

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"Two-thirds of Americans," notes Bill McKibben, "tell researchers they get 'most of their information' about the world from television ... [Most] American homes have TVs ... on an average of seven hours a day ... As many as 12 percent of adults (that is, one in eight) feel they are physically addicted to the set, watching an average fifty-six hours a week." [MCKIBBEN, p. 18] "Twenty years ago," noted Neil Postman in 1985, "the question, Does television shape culture or merely reflect it? held considerable interest for many scholars and social critics. The question has largely disappeared as television has gradually *become* our culture." [POWERS/ROTHMAN/ROTHMAN, p. 41]

"Most Americans are basically," noted Jewish author Herbert Schiller in 1973,

"though unconsciously, trapped in what amounts to a no-choice informational bind. Variety of opinions on foreign and domestic news or, for that matter, local community business, hardly exists in the media. This results essentially from the inherent identity of interests, material and ideological, of property-holders (in this case the private owners of the communications media), and from the monopolistic character of the communications industry in general." [SCHILLER, H., p. 19]

The **ABC**, **CBS**, and **NBC** television and radio networks were all controlled and developed to power by Jews: David Sarnoff at **NBC**, William Paley at **CBS**, and Leonard Goldenson at **ABC**. As late as 1985, "Leonard Goldenson, **ABC**'s founder, was still very much in charge, and his network ... was still the Number One in America." [WILLIAMS, p 5]

Paley, the second mogul, achieved control of **CBS** in 1928 and headed it for nearly the next sixty years. Early investors in the company included other Jews of Paley's original Philadelphia home, including Ike Levy and Jerome Louchheim. One of Paley's biographers noted that he "had an insatiable appetite for power [SMITH, S., p. 15] ... **CBS** shaped and reflected American society to a greater degree than its rivals ... The flickering images on **CBS** represented the soul and sensibility of Bill Paley." [SMITH, S., p. 16]

"Officially, [Sarnoff, the third mogul] did not head **RCA** until thirteen years after its founding," notes Carl Drehr, "actually, as commercial manager, for all practical purposes he ran it almost from the beginning." [DREHR, C. p. 52] By 1936 David Sarnoff was both president of **RCA** (later CEO) and chairman of the board of **NBC** (he founded **NBC** in 1926 as a radio company). [GOLDBERG, M. H., 1976, p. 162] His son Robert became the CEO of

**NBC** in 1955. In 1956, says a biographer, Sarnoff "brought the issue of nepotism [about the appointment of his son to head **NBC**] in the open." "When a man stands in the way of his son's progress," Sarnoff told an **NBC** staff convention, "he is not thinking of his son, he is thinking of himself." [LYONS, p. 312-313] "David Sarnoff," notes Edwin Emery, "retired in 1970 to the honorary chairmanship of the **Radio Corporation of America**, which he had built. **RCA** was a two-billion dollar business and the largest communication organization in the world. His son Robert became both President and Board Chairman of **RCA** and father and son sat on the **NBC** board [a subsidiary of **RCA**]." [EMERY, p. 606]

"Both Paley and Sarnoff," notes Chaim Bermant, "have shown a consistent interest in Jewish affairs. The latter was for many years on the board of the Jewish Theological Seminary in New York, and both he and Paley have been generous supporters of the Weizmann Institute of Science [in Israel]." [BERMANT, C., 1977, p. 105]

(The pattern of television ownership in England has been the same. As Bermant observes: "In Britain, until 1955, radio and television were a state monopoly ... In 1955, however, commercial television was launched and in time comprised three networks and several smaller regional companies. The networks, **Associated-Rediffusion**, **Associated Television** and **Granada** were headed by Emil Littler, Lew Grade, and Sidney Bernstein respectively, all of whom had spent a lifetime in show-business ... and all three were Jewish.") [BERMANT, C., 1977, p. 105]

Despite corporate buyouts and the labyrinthian nature of business takeovers, restructuring, et al, Jewish management and control over the decades has remained dominant; in 1993, for instance, the Chief Executive Officers for the three major American television networks and the four largest film studios were all Jews. [MACDONALD, p. 129] (In 1998, in a survey, the Anti-Defamation League solicited opinion about the fact that "the presidents of the three national television networks, ABC, CBS, and NBC, are Jewish." [ADL, NOV 1998] In the film world, noted J. J. Goldberg in 1996, "virtually all the senior executives at the major studios are Jews." [GOLDBERG, JJ, p. 288]

While Jews make up merely 2.5% of the American population, in a 1990 issue of Premiere magazine, the first thirteen individuals identified "as the most powerful people in Hollywood," were Jewish. [WHITFIELD, p. 83] In the same year, as noted by American Film magazine, the chairmen of eight of the top ten movie and television companies were Jewish. [STAUTH, p. 44] In an October 1994 issue of Vanity Fair, ten of eighteen deemed important faces in the changing world of "media megacorporations" were Jews. [HALBERSTAM, p. 12]

In 1999, the Los Angeles Jewish Times ran an article entitled "Yes, Virginia, Jews Do Control the Media." "Four of the largest five entertainment giants," it announced, "are now run or owned by Jews. Murdoch's **News Corp** (at number four) is the only gentile holdout -- however Rupert is as pro-Israel as any Jew, probably more so." [LOS ANGELES JEWISH TIMES, p. 14] (And who is the Executive Vice President at the **News Corporation**? Gary Ginsberg.) [WEINTRAUB, B., 3-4-01] "**Time-Warner**, **Disney**, **Viacom-CBS**, **News Corporation** and **Universal** rule the entertainment world in a way that the old Hollywood studio chiefs only dreamed of," noted the Jewish Week in 1999, "And, after all the deals and buyouts, four of the five are run by Jews. We're back to where we started, bigger than ever." [GOLDBERG, J.J., 9-17-99, 12]

Since Australian-born Rupert Murdoch is the lone non-Jew in the aforementioned pantheon of elite media moguls, it is appropriate to examine his relationship to the Jewish community. As one of his biographers, Thomas Kiernan, notes:

"The most important impact of 1962 on Murdoch, though, was his trip to the United States to buy television programs ... The chief executive who impressed Murdoch more than any was New York's Leonard Goldenson, the head of the **American Broadcasting Company** ... At the time, Goldenson was turning the small, feisty **ABC** television network into a legitimate rival of the twin Goliaths, **CBS** and **NBC**. His method was to pursue 'down-market' programming, a combination of entertainment and news shows designed to appeal to the coarser tastes of the American public. **ABC** became known as the 'schlock network' during the 1950s ... Goldenson's approach to television in America was similar to Murdoch's newspapers in Australia [p. 75-76] ... [Murdoch] and Goldenson became fast friends ... In time, Goldenson became Murdoch's newest mentor ... Goldenson's Jewishness also had a significant impact on Murdoch ... As for the stereotype of Jews being financially aggressive, brash, devious, cutthroat, pushy, and concerned only with making money -- well, he certainly possessed many of those traits too ...[p. 76-77] ... Goldenson, like many of his ambitious New York counterparts, made no effort to disguise his Jewishness. If anything, they wore it on their sleeves, mostly out of their pride in Israel. In a place like New York, it was almost fashionable to be a Jew in the 1950s, especially if one's ambitions were focused on achieving a niche in the city's establishment ... [p. 77] It was easy for him to identify with these New York Jewish counterparts. When the time came for him to make his permanent move into the United States fifteen years later, it was to them that he would turn largely for support. And they would respond eagerly, but not just because Murdoch represented a source of business. They felt they could 'trust' him on Israel. Leonard Goldenson had not let a meeting with Murdoch go by during his trips to New York without giving him a dissertation about Israel and its importance in the global scheme of things." [KIERNAN, T., 1986, p. 78]

"What binds [the Hollywood elite] is a sense of interlocking ventures and relationships," said a Jewish observer, William Isaacson, Time Inc.'s media editor, in 1994, "The old establishment was a club. The New Establishment is a network." [CASH, p. 15] In a 1980s study, 59% of the directors, writers, and producers of the fifty most economically successful movies produced between 1965 and 1982 were also found to be Jewish. [LIPSET, p. 4] (See Martin Greenberg's The Jewish Lists for a sampling of such people). As early as 1936, one study found that "of 85 names engaged in [movie] production, 53 are Jews. And the Jewish advantage holds in prestige as well as numbers." [GABLER, p. 2]

In 1980, film scholar Patricia Erens noted that "the list [of Jewish screenwriters in Hollywood] is long. A recent survey indicated that seventy to eighty per cent of the Screen Writers Guild was composed of Jews, a trend dating back to the 1930s." [ERENS, P., 1980, p. 116] (Prominent among them were Julius and Phil Epstein, Carl Foreman, William Goldman, Ben Hecht, Garson Kanin, Howard Koch, Abraham Polansky, Herman Mankiewicz, Morris Riskin and Budd Schulberg). "Composing [music for movies]," adds Erens, "has been another area of high concentration for Jewish artists." In this genre, Erens notes Burt Bacharach, Irving Berlin, Elmer Bernstein, Bernard Herrman, Marvin Hamlisch, Jerome Kern, Alfred Newman, Andre Previn, Miklos Rozsa, and Max Steiner. [ERENS, P., 1980, p. 116]

(Great Britain? "Writing a musical is the most intimate thing you can do without taking your clothes off," noted England's *Jewish Chronicle* in 2002, "So says Britain's most prolific [and Jewish] lyricist, Don Black. He should know. Currently the favored lyric partner of Andrew Lloyd Webber, Black, who grew up in Hackney and whose uncle was a rabbi, has worked with some of the greatest names in popular music -- people like Elmer Bernstein, Quincy Jones, John Barry, Jule Styne, Maurice Jarre. The list is almost endless, and this week sees Black's 18th musical, 'Romeo and Juliet,' open in London's West End.") [JEWISH CHRONICLE, 11-1-02, p. 44]

"Hollywood," notes film critic Lester Friedman, "was a town dominated by Jews from its earliest days down to the present time." [FRIEDMAN, L., 1982, p. vii] As early as 1925, Samuel "Roxy" Rothafel "was the leading movie theatre impresario in America." [GABLER, N., 1988, p. PHOTO SECTION CAPTION] He was also known for his movie theatre "palaces." Grauman's Chinese Theatre, the iconic site where Hollywood stars dipped their hands and feet into fresh cement, was owned by Sid Grauman, also Jewish.

*Early* Jewish film directors are many, including Billy Wilder, Eric Von Stroheim, Josef Von Sternberg, Ernst Lubitsch, William Wyler, Hal Wallis, William Wanger, Robert Wise, Rouben Mamoulian, Robert Rossen, George Cukor, Sidney Lumet, and Cecil B. DeMille (who had a Jewish mother). In later years came Peter Bogdanovich (half-Jewish), William Friedkin, Stanley Kubrick, Arthur Penn, and many others. More recent Jewish *academy award*-winning directors include Sydney Pollack, Stephen Spielberg and Barry Levinson. Jewish influence in movie-making also has a strong international complexion: Polish-born Roman Polanski (Chinatown; and Czech-born Milos Forman (Amadeus) are among the many prominent movie directors who are also Jewish. Jews were also prominent, even dominant, in the pre-World War II years in the German film world (from which many Jewish filmmakers -- the likes of Fritz Lang and Otto Preminger -- moved to America). In Russia, "Mikhail Romm," notes Jewish scholar Barnet Litvinoff, "[was] considered the greatest Soviet filmmaker since his fellow-Jew, [Sergei] Eisenstein." [LITVINOFF, B., p. 86]

As Louis Rapoport notes:

"[Joseph Stalin] was not pleased by the fact that there was a highly disproportionate number of Jews in the Soviet film industry, as in the other arts: for example, directors Sergei Eisenstein, Mikhail Romm, Mark Donsky, Leonid Lukov, and Yuli Reissman; actors and actresses Faina Raneskaya, Mark Berness, Daniel Segal, Solomon Mikhoels, and Benjamin Zuskin; scriptwriters Vasily Grossman (the novelist-journalist) and Yevgency Gabrilovich; and cinematographer Boris Volchok." [RAPOPORT, L., 1990, p. 82]

"The motion picture industry," notes Charles Silberman, "was largely a Jewish invention." [SILBERMAN, p. 147] "All the large Hollywood companies, with the exception of **United Artists** (a distribution company established by Hollywood actors who feared the big producers would restrict their artistic freedom) were founded and controlled by Jews," notes the Encyclopedia Judaica, [**United Artists**, however, was controlled by Jews later] ... An even more important influence in the film industry ... were the independent producers, among whom Jews were in the majority." [ENCY JUD, p. 445, 449]

In the earliest years of the movie and entertainment industry, Jewish filmmakers often popularized negative images of the Jewish community. "Some of the worst offenders," says Nathan Belth, "were themselves Jews." [BELTH, p. 46] The "so-called 'Jew movies' were produced at the rate of one every two week." [BELTH, p. 50] These centered on highly unflattering Jewish characters -- smugglers, robbers, lustful "Yiddish sports," and miserly swindlers. In 1916, the Anti-Defamation League convinced Carl Laemmle (the Jewish head of **Universal** film studios) to avoid making any movie that "held Jews up to ridicule or contempt ... By 1920 the policy enunciated by Laemmle became the general practice among movie makers." [BELTH, p. 50] (Even Jewish comedian Jack Benny's "tightwad" persona was a "Jewish character.") [FAINBOLD, N., 6-5-98]

"Despite the powerful Jewish role in [early] motion pictures," says Milton Plesur,

"that industry also had its anti-Semitic features. Whenever a producer wished to depict a betrayer of public trust, a hard-boiled, usurious money lender, a crooked gambler, a grafter, a depraved firebug, a white slaver, or other villains of one kind or another, the character was often represented as a Jew ... When one of the many theatres owned by Jews boycotted a movie with the usual stereotypes, *Rebecca's Wedding Day* (Chicago, 1916), Hollywood got the message and agreed to cease producing anti-Semitic films." [PLESUR, M., 1982, p. 34]

Jews have long been active in establishing themselves and networking throughout the American theatrical and entertainment worlds. "The Broadway musical," says Charles Silberman, "generally considered the most characteristically American theatrical form, has been largely an American-Jewish creation ... Composers and lyricists who have given the Broadway musical its distinctive shape have almost all been Jews -- people such as Jerome Kern, Oscar Hammerstein, Ira Gershwin, Richard Rogers and Lorenz Hart, Rogers and Hammerstein, and more recently Frederick Loewe, Marvin Hamlisch, and Stephen Sondheim. [SILBERMAN, p. 147] The team of Alan Jay Lerner and Fritz Loewe produced *Brigadoon*, *My Fair Lady*, *Camelot*, *Paint Your Wagon*, *Gigi*, and other major musical plays. "The wellspring of the American musical," says Gene Lees, "is to be found in the *opera-bouffee* of Jacques Offenbach, a German Jew by birth though he lived and worked in Paris and his shows were in French." [LEES, G., 1990, p. 12] "With the exception of Cole Porter," notes the London Guardian, "almost every writer of musicals in the pre-rock [music] era was Jewish, even if their names sometimes suggested otherwise." [ARNOT, C., 10-4-2000, p. 6]

"At the turn of the century," Jewish performers Lewis Fields and Joe Weber "were the most beloved and ambitious of comedy teams." [FIELDS/FIELDS, p. xiii] Vaudeville star Sophie Tucker "raised several million dollars for Jewish causes." [ANTLER, J., 1997, p. 140(d)] Unknown to most Americans, an estimated 80% of America's professional comedians in recent history were/are Jewish, [PLESUR, M., 1982, p. 170; SLAVIN, p. 18] from Milton Berle (Berlinger), Jack Benny (Benjamin Kubelsky), Woody Allen (Alan Konigsberg), Eddie Cantor (Isidore Iskowitz), Fanny Brice (Fania Borach), Pee Wee Herman (Paul Rubinfeld), Soupy Sales (Milton Hines), Joey Bishop (Joseph Abraham Gottleib), Buddy Hackett (Leonard Hacker), Alan King (Irwin Kniberg), Gene Wilder (Eugene Silverstein), Gilda Radner, Don Rickles, Joan Rivers (Molinsky), Jerry Lewis (Joseph Levitch), Mel Brooks, Pinky Lee, Billy Crystal, Totie Fields, Red Buttons (Aaron Chwatt), Allen Sherman, Henny Youngman, Shecky Green, Zero Mostel, David Steinberg, Shelly Berman, Jack Carter, Mort Sahl, Myron Cohen, and Rodney Dangerfield (Jack Cohen) to the Marx Brothers and Three

Stooges (Moe and Curly Howard/Hurwitz, and Larry Fineman). "Nearly all the American comedians and comediennes whose names have lingered," says Chaim Bermant, "from Fanny Brice to the Marx Brothers, and from Jack Benny to Lenny Bruce, have been Jews. If Hollywood was a Jewish industry, no part of it was so exclusively Jewish as laughter." [BERMANT, C., 1977, p. 101]

**One of the best known comedy clubs in metropolitan Los Angeles is "Budd Friedman's Improvisation in Hollywood." [KRASSNER, P., 1993, p. 286]**

**Even in Australia, there was the Jewish comic Harry Van Der Sluice (1892-1954): "Using the stage name Roy Rene, he became Australia's most celebrated comedian, portraying the character known as 'Mo.' With his 'Jewish' nose, humour, gesture and stage make-up -- a black ... beard and moustache -- Roy Rene resembled the personification of an anti-semitic caricaturist's dream." [RUBINSTEIN, H., 1988, p. 185]**

"When I started doing stand-up comedy in New York in 1978," says Mark Schiff,

"we created our own little *shtetl*. All I saw every night, either walking the streets or in a comedy club, was mostly other Jewish comedians. About 80 percent of the comics I worked with were Jewish. I personally knew a therapist that was treating 10 different Jewish comics at the same time." [SCHIFF, M., 11-16-01]

Lenny (Leonard Schneider) Bruce's humor, says Barry Rubin, portrays "almost everyone [as] really Jewish, meaning different, oppressed, alienated. Gentiles were hypocrites, secret anti-Semites." [RUBIN, p. 110] John Stewart (Leibowitz) "is Generation X's Mort Sahl and Lenny Bruce -- a comedian who unapologetically filters his political satire through a Jewish sensibility ... he sometimes refers to Christians as 'you people' ..." [FORWARD, 1-5-01]

Comedian Jackie Mason is even an ordained rabbi. He was an early supporter of political racist Meir Kahane. "Democratic principles shouldn't apply to Israel like they do to America," he told a Jewish journalist. [FRIEDMAN, R., 1990, p. 222] Early in her media career, talk-show host Sally Jessy Raphael interviewed Mason on a live radio broadcast:

"I was just beginning to feel that the interview was going pretty well when all of a sudden he reached under my sweater, unhooked my bra, and cupped my breasts in his hands. I was repelled. I was shocked. I was scared. I was dumbfounded. But there was absolutely nothing I could do about it but try to get the interview over as fast as I could. I was on live radio, after all." [RAPHAEL, S., 1990, p. 21]

George Burns recalls the political activism of fellow Jewish comedians Georgie Jessel, Eddie Cantor and Jack Benny:

"George had just come back after raising something like \$25,000,000 in bonds for the new nation of Israel. 'That's a lot of money, Georgie,' I said, 'How'd you raise so much?

'It wasn't that difficult, Natty,' he explained, 'I just left no Cohen unturned ... [BURNS, G., 1989, p. 178] One night, I remember, [Jack

Benny] had dinner at Cantor's house and Eddie started telling him about Israeli Bonds. Jack made out a check right there for \$25,000." [BURNS, G., 1989, p. 203]

During the 1950s and 1960s, notes Irv Saposnik,

"Sid Caesar, Alan King, Morey Amsterdam, Jack Carter, Buddy Hackett, Sam Levenson, Jackie Mason, Jan Murray, and Joey Bishop (among others) became household fixtures. Suddenly, Jewish comedians were everywhere: Milton Berle on the Texaco Star Theatre, Eddie Cantor on the Colgate Comedy Hour, Sid Caesar and company on Your Show of Shows, and a whole comic avalanche on the Ed Sullivan Show ... Psychoanalysis and stand-up comedy offer a distinct way of looking at the world. Both present the abnormal as normal, the neurotic as necessary, the outsider as the true insider. No wonder Jews invented both." [SAPOSNIK, 1998]

Joan Rivers explains the psychology of what she believes to be the successful comic who "makes it to the top":

"The conventional diagnosis of comics holds that they are hypersensitive, angry, paranoid people who feel somehow cheated of life's goodies and are laughing to keep from crying. I agree, but I think comedy is more aggressive than that. It is a medium for revenge. We can deflate and punish the pomposity and the rejection which hurt us. Comedy is power. We can be in control... People want to be around somebody who entertains them -- but simultaneously they fear us. The only weapon more formidable than humor is a gun ... [RIVERS, p. 24] ... If you have reached the top in comedy, you are, in your own way, a killer -- but every killer is bandaged. And the anger is never out of you." [RIVERS, p. 150]

Mel Brooks is more explicit about this. As one news report noted:

"There's a very serious reason Mel Brooks makes so many jokes about being Jewish. The writer-director of such classic films as 'Blazing Saddles' and 'History of the World: Part I' says his humor stems from a deep-seated anger about anti-Semitism.

'Yes, I am a Jew. I AM a Jew,' he says on '60 Minutes,' which airs at 7 p.m. EDT Sunday on CBS. 'What about it? What's so wrong? What's the matter with being a Jew? I think there's a lot of that way deep down beneath all the quick Jewish jokes that I do.'" [ASSOCIATED PRESS, 4-12-01; updated 4-16-01]

**"Right after Christmas 1983," say Jewish satirist and publisher Paul Krassner, "I was booked as the opening act for [comic] Professor Irwin Corey, the seventy-two-year-old 'world's foremost authority' in a four-day run at the Julia Morgan Theater in Berkeley. Backstage, Corey told me how he used to read Nazi hate literature to get him in the mood to perform." [KRASSNER, P., 1983, p. 279]**

**Krassner relates also the following tale:**

**"At the Five Spot, a jazz club on the Lower East Side, I was wondering aloud [in his stand-up comedy routine] how the Virgin Mary felt when her period was late, and a somewhat tipsy man came out of the audience toward the stage. 'Hey, listen,' he said. 'I happen to be a Catholic, and I don't appreciate your talking that way about the Holy Mother.' He looked like he wanted to hit me. I stood holding the microphone stand between us, ready to protect myself with it. 'I'm sorry if I offended you,' I said, 'but don't you think you should consult your priest before you slug me?' The audience laughed, the guy realized wher he was and went back to his seat. So this was comedy." [KRASSNER, P., 1993, p. 34]**

Jewish comic Bobby Slayton, self-described as the "Pit bull of Comedy," noted a Phoenix newspaper in 1998, "despises conservative white Christians, and doesn't fear their warnings of hell 'because the Jews'll cater, the blacks'll entertain, the homos'll decorate, and it'll be one big fuckin' party." [MOORHEAD, M.V., 3-19-98] Another Jewish comedian, Robert Schimmel, was noted in 2000 as "America's newest comedy star, fresh off his first HBO special and his third major-label release." [SELVIN, J., 3-10-2000] "Schimmel," declared one reviewer, "is one of those men who leaves audiences breathless with his potty-mouth talk about fucking his daughter's boyfriend and jacking off to porn." Schimmel once talked about the death of his 11-year old son to cancer on the Howard Stern radio show, joking that "well, the Make-a-Wish Foundation came to us. Derek was really sick, and they wanted to make his wish come true. So I told them his wish was to watch Dolly Parton blow me." [SCHOENKOPF, R., 2-19-99, p. 29]

Jerry Sadowitz, a Jewish comedian from Great Britain, was "beaten up by members of his audience on stage in Canada for being so rude about the Francophone population." Sadowitz is also a British TV star. As the Times [of London] reported:

"'It's very childish and very offensive,' explained Sadowitz, when asked to describe his new X-rated late-night sketch show, Bib and Bob." [EDWARDS-JONES, I., 4-25-98]

Another Jewish British comedian, Ian Stone, has a stand-up routine guaranteed to offend fellow Jews, entitled "A Little Piece of Kike." "I knew that using the word [kike] would get peoples' noses up," he says, "because they're Jewish noses, what noses!" [GIBB, E., 8-9-2000, p. 3]

As Rabbi Daniel Lapin complains, "Some of the most notoriously foul-mouthed and obscene-minded entertainers are Jewish and earn no reproof for their public aggrandizement of filth." [LAPIN, D., 1999, p. 293] "From the first," adds Jewish author Ellen Schiff, "Jewish comedians and comediennes have provoked laughter by breaking the rules. They are loud and vulgar; they shamelessly call attention to their physicality ... [SCHIFF, E., 1986, p. 95] ... The caricatured comic Jew who pokes fun at himself (and everything else) as one ethnic among others is essentially an American Jewish creation. Responding both to opportunity (theatres by the turn of the present century were largely controlled by Jews) and to cultural conditioning ... Jewish performers scored conspicuous success in vaudeville and burlesque as well as in drama." [SCHIFF, E., 1986, p. 84] As the Jewish Bulletin of Northern California noted about Jewish author Arthur Asa Berger (author of "The Genius of the Jewish Joke") and the Jewish

impact on American humor:

"While assimilation is a big concern in the Jewish community, Berger contends that conversely, Jewish culture has 'Yiddishized American humor.' 'When Jews disappear,' he joked, 'the Jewish humor will be written by non-Jews because they've been Yiddishized and they'll be able to carry it on.'" [FAINGOLD, N., 6-5-98]

Long time Tonight Show host Johnny Carson, noted biographer Laurence Leamer, "had something else going for him. He was a WASP in a profession full of Jewish comedians. The television executives knew that much of their audience was in Topeka and Peoria and other stations in the heartland, where the borscht belt was considered an item of apparel." [LEAMER, L., 1989, p. 135] Even the people writing the jokes for comedians have usually been Jewish. "A lot of great comedy writers started in radio," noted comedian George Burns. "For some reason, a lot of them were Jewish." [BURNS, G., 1989, p. 138] (Among Burns' own "top writers" was fellow Jew Sid Dorfman). [RANDALL, T., 1989, p. 123]

"The storefront theatres of the late teens were transformed into the movie palaces of the twenties by Jewish exhibitors," says Neal Gabler about the early twentieth century, "And when the sound movies commandeered the industry, Hollywood was invaded by a battalion of Jewish writers, mostly from the East. The most powerful talent agencies were run by Jews." "Jews," notes Joel Kotkin, "also accounted for a large portion of the agents and, often working under Anglicized names, many of the actors as well." [KOTKIN, p. 60] The most pre-eminent "talent agency," the **William Morris Agency** was founded by Zelman Moses -- who renamed himself William Morris. Its major modern day rival, **Creative Artists Agency**, was founded in 1975 by another Jewish entrepreneur, Michael Ovitz, and other defectors from the parent firm. Yet another who got his start at **William Morris** was David Geffen, who has risen to become one of the biggest record company, and mass media, executives in Hollywood. At powerful **William Morris**, "it was no accident," says Frank Rose, "that a mostly Jewish agency handling mostly Jewish performers in a business that smacked of the underworld should employ an Episcopalian ... to sell its acts to Madison Avenue." [ROSE, p. 70] (This strategy closely parallels that of Sigmund Freud's early psychoanalytic movement when it was almost all Jewish. Freud appealed to his Jewish followers, explaining the reason he selected non-Jew Karl Jung to head the International Psychoanalytic Association: "Most of you are Jews, and therefore you are incompetent to win friends for the new teaching ... It is absolutely essential that I should form ties in the world of general science." [GROLLMAN, E., 1965, p. 101] This strategy of hiding the Jewish hand has also been true in the Jewish-dominated world of socialism and communism. As Jewish scholars Stanley Rothman and S. Robert Lichter note: "The same pattern characterized the Socialist Party of America. Until 1918 SPA drew its greatest relative strength from non-Jewish areas of the country. Nonetheless, Jews already dominated the party's organization, aside from the very top leadership (i.e., Eugene Debs and his immediate followers). By 1920 Jews constituted the main prop of both the party leadership and cadres, a position they maintained through the 1960s. They tended to avoid the very top leadership positions, however, lest attempts to develop a broader base be weakened ... The American Communist party would soon follow the same pattern ... Indeed, when instructed to change their names for party purposes, most American Jewish communists chose non-Jewish pseudonyms." [ROTHMAN/LICHTER, 1982, p. 99, 100] )

Indeed, a Jewish criminal underworld, as well as (to a lesser degree) the Italian mafia, has long held influence in Hollywood [see, for example, Dan Moldea's *Dark Victory*, focusing on **MCA**, about the subject] and its Nevada playground, Las Vegas. (**Eventual TV star Milton Berle got fellow Jewish comic Henny Youngman a gig in New York early in their careers, by virtue of the fact that "I knew a lot of the mobsters around time, and they had just opened a new place on the first floor of a brownstone [Club Abbey]."**) [BERLE, M., 1974, p. 130] In a battle for **Columbia Pictures** between brothers Harry and Jack Cohn in the late 1930s, for instance, Harry received economic help from Jewish "crime boss" Abner Zwillman. [MOLDEA, p. 88] Mobster Joseph Stacher was also a "silent partner" in the firm. [MCDUGAL, p. 420] Joseph Schenck, also Jewish, the head of **20th Century Fox**, was "convicted of perjury during government investigations into bribes he and other studio bosses had paid to ... union racketeers connected with the mafia." [WOLFE, D., p. 197] "Behind the case was union business," says Mary Ellin Barrett (Schenck's "god daughter"), "the paying off of racketeers to grease the wheels of Hollywood productions, something all the big studios, including **20th-Century Fox**, were suspected of doing. 'Joe took the rap for a lot of guys,' my father [Irving Berlin] would say later, and try to explain how it was that Uncle Joe, though engaged in questionable dealings, had been a form of Hollywood hero; that the other studio chiefs, also dealing in illegal payoffs, had families; Joe, the only one without children, had volunteered to stand for the rest." [BARRETT, M. 1994, p. 196]

William Fox, of **20th Century Fox**, spent five months in prison for tax evasion in 1943. [GABLER, N., 1988, p. 419] And when Jewish "labor lawyer Sidney Korshak ... arrived in Hollywood [in the 1940s]," says Dan Moldea, "a new, more ambitious and sophisticated era of the Mafia's penetration of the film industry had begun." [MOLDEA, p. 86] Korshak had connections and friends throughout the Hollywood world. "To scores of federal, state, and local law enforcement officials," wrote Seymour Hersh, "Korshak is the most important link between organized crime and legitimate business." [MOLDEA, p. 278] In 1978 a California Attorney General report listed Korshak as one of the "Mob figures" in the state. [MCDUGAL, p. 420]

Among those many in Hollywood who worked with Korshak was Charles Bluhdorn, who had gained control of **Gulf + Western** (of which **Paramount** studios became a subsidiary) in 1966. "Bluhdorn seemed to have few qualms about turning to gray money," says Peter Biskind, "He was under investigated by the SEC through the '70s, and he was close to Korshak, the real Godfather of Hollywood ... [BISKIND, p. 144] ... Everyone who worked for him was certain [Bluhdorn] was Jewish, but he took great pains to conceal it. Mob lawyer Sidney Korshak told [producer Robert] Evans that his sister went to synagogue with Bluhdorn in Chicago, but the **Gulf + Western** chief always professed ignorance of Jewish holidays." [BISKIND, p. 143] Film director Don Simpson called Bluhdorn a "mean, despicable, unethical, evil man ... He had no problem breaking the law. He was a criminal." [BISKIND, p. 144]

(Bluhdorn's **Gulf + Western** corporation was a many-tentacled monster. "There is hardly a major issue in the news that does not affect **Gulf + Western**," noted investigative journalist Ben Bagdikian in 1983, "Almost every American buys the company's goods." [BAGDIKIAN, p. 31] The company controlled over 100 other firms, including TV production center **Desilu Productions**, clothing lines **Kayser-Roth**, **Catalina**, **Cole of California**, **Jonathan Logan**, **Oscar de la Renta**; nuclear power and mining interests; racetracks, professional sports teams, insurance companies, farm supplies, and missile parts. "It once owned 50 percent of **UPITN**,

which provided television news for networks in eighty countries ... and it owns 8 percent of the arable land of the Dominican Republic." [BAGDIKIAN, p. 30-31])

Eventually **Paramount's** (Jewish) head of production, Robert Evans, decided to do a film version of the popular book about the Italian mafia, The Godfather. But when he and the number two man at **Paramount**, Peter Bart (also Jewish), "screened [old] mob movies, [they] realized they had all been written and directed by Jews. Evans concluded he needed an Italian if he was going to 'smell the spaghetti.'" [BISKIND, p. 142] Enter Francis Ford Coppola.

Noting the importance of being Jewish in Hollywood, in 1994 William Cash noted (in a British journal, The Spectator) that:

"In Hollywood, the most obvious Jewish Club are in the sideshows, the lawyers, talent agencies, and management and production offices. Birgit Cunningham ... told me that when she worked as a personal assistant to Vic Sutton, the Jewish head of the fast track LA commercial talent agency, Suttan, Barth and Vennari, her boss would often -- if signing a deal -- bluntly ask if they were Jewish. 'I was surprised,' she said, 'I mean, in England, you'd never hear someone ask, 'Are you Anglican?'" [CASH, p. 15]

Throughout the history of Hollywood, note David Desser and Lester Friedman, "the Jewish film producers, known not entirely affectionately as movie moguls, employed a veritable army of talent both in front of and behind the camera, many of whom were Jewish. The number of Jewish writers and actors, in particular, is amazing, as are the number of [Jewish] émigré directors who started in the 1920s." [DESSER, p. 27]

Among Hollywood's many public promotions is Sigmund Freud's theories of psychoanalysis. [See earlier chapter on its use in Jewish theories of anti-Semitism] The New York Times notes that "since the 1920s Hollywood has been fascinated -- off and on screen -- by psychiatry ... Despite the erratic manner in which it was practiced, psychoanalysis struck a chord with the Hollywood elite. Writers were particularly enthralled by the new science." [FARBER, p. 22] "As they evangelized psychoanalysis," note Stephen Farber and Marc Green, "the Hollywood elite led the way in making the Freudian science -- with all its contemporary offshoots -- an integral part of American life." [FARBER/GREEN, p. 7] "Suddenly," says Dr. Louis Jolyon West, "psychoanalysis was no longer seen as a quaint and slightly perverted Jewish conspiracy to subvert the world's morals. After World War II, psychiatry became respectable." [FARBER/GREEN, p. 70]

How entwined this secular Jewish world view of guilt, sexuality, and neurosis has been in the heart of Hollywood may be measured in the flurry of 1990s books about the subject, including titles like Farber and Green's Hollywood on the Couch; Lebeau's Lost Angels: Psychoanalysis and Cinema; Bergstrom's Endless Nights: Cinema and Psychoanalysis; and Kaplan's Psychoanalysis and Cinema. Among the most obvious of the self-conscious psychoanalysis promoters is director/actor Woody Allen, whose stereotypical on-screen neurotic Jewish persona centers on psychotherapists to explain the world to him. In real life, notes Allen's former lover, Mia Farrow, "that Woody had been in psychoanalysis two or three times a week for about thirty years was astonishing to me." [FARROW, p. 223-224]

Among the prominent Jewish psychoanalysts who have set up shop in Tinseltown over the years included Otto Fenichel and Ernst Simmel (see earlier chapter about their thoughts on anti-Semitism), Karl Menninger, Margaret Hohnenberg, Lawrence Kubie, Philip Solomon, Joshua Hoffs, Leo Rangell, Rudolph Loewenstein, Mildred Newman, Bernard Berkowitz, and David Rubenfine. May Rom (originally: Minyetta Belyoshi Ichi Minya M'Aike) set up her practice in Hollywood in 1946.

Jewish therapist Frederick Hacker set up a clinic in Beverly Hills and was "the first analyst to become a millionaire" in Hollywood. [FARBER/GREEN, p. 118] Analyst Milton Wexler was struggling for years to hustle one of his own screenplays; he finally found a taker in one of his own patients, director Blake Edwards. [FARBER/GREEN, p. 215] Another Jewish therapist, Gregory Zilboorg, exploited one vulnerable patient so much that he "was making himself the manager of his patient's business." [FARBER/GREEN, p. 63] When O.J. Simpson was jailed after accusations that he murdered his wife, therapist Saul Faerstein outraged Simpson's lawyers with a bill for \$25,000 for his first month of part-time work with the notorious patient. [SCHILLER/WILLWERTH, p. 165] Jewish director/screenwriter Norah Ephron even married her psychiatrist. [ABRAMOWITZ, R., 2000, p. 63] (She was also once the wife of famous Washington investigative journalist Carl Bernstein). [GROSSVOGEL, D., 2000, p. 184] Actress Esther Williams (and Cary Grant) first took LSD in 1959 as experiments at the Psychiatric Institute of Beverly Hills, headed by Mortimer Hartman and Arthur Chandler. [WILLIAMS, E., 1999, p. 12]

Another therapist, Eugene Landy, raised eyebrows by claiming 25 percent of royalties on some of his patient's songs: Brian Wilson of the Beach Boys. [FARBER/GREEN, p. 216] Landy's therapy fee was \$5 a minute (\$300 an hour). [WILSON, p. 276] Between 1983 and 1986 he was paid \$35,000 a month (\$420,000 a year). Landy also became a half partner with Wilson in a "creative partnership" to share profits in "recordings, films, soundtracks, or books." In addition, he was also paid \$150,000 a year from 1987-1991 from a special Beach Boys fund. In sum, he made nearly \$3 million as Wilson's psychoanalyst. [HILBURN, p. 63]

Wilson, burned out on drugs in the 1980s, had ceded complete control of his life to his therapist. Landy's accountant's son, Scott Steinberg, even moved in with Wilson to oversee his personal world. Therapist Landy became Wilson's "executive producer, co-producer, business manager, co-songwriter, and business adviser." [WILSON, p. 351] Pushed by fellow Beach Boys and Wilson's wife, the Board of Medical Quality Assurance, a California medical ethics organization, eventually charged Landy with unethical conduct. Landy surrendered his license to practice therapy for two years. [WILSON, p. 352] Other Jewish therapists, at various times, for the famous Beach Boy included Harold Bloomfield, Solon Samuels, and Lee Baumel.

(The economic exploitation of vulnerable patients by their psychoanalysts is apparently an ethical norm of the psychoanalytic community. At a meeting of the International Psychoanalytic Association, Jewish psychoanalyst Jeffrey Moussaoeff Masson notes his initial introduction to the "political realities of psychoanalysis. I ought not to have been shocked, but I was. As I've indicated earlier, I knew of the practice of soliciting money from patients, but this was the first time I was directly involved. About twenty analysts, most of them holding some official position or other, had gathered together to discuss the funding of the new chair of psychoanalysis at the Hebrew University in Jerusalem. A million-dollar endowment was needed. How to get it? The solution, said one prominent analyst from Chicago, was easy, and had been used several times. 'I would ask each of you to compose a list of your wealthiest patients, with their names, addresses and phone numbers. We will then circulate this list

within this group. The next stage is for some of us to contact these people, without, of course, telling them how we have their names, and asking them if they wish to donate money for the chair.' This was, by any standard I knew, unethical behavior, but nobody in the room voiced any objection." [MASSON, J. M., 1990, p. 187-188])

Such a profiteer of the therapist-patient bond was George Pollock (president of both the Chicago Institute for Psychoanalysis and the American Psychiatric Association), who was eventually sued by the son of one of his deceased patients (Anne Lederer) who claimed that the "doctor" brainwashed his mother into leaving him her fortune. Jewish therapists Martin Wasserman and Melvin Heller also entered lucrative careers as "media consultants." [FARBER/GREEN, p. 242] Another, analyst Carol Liebeman, started out as a cabaret singer. She remained a member of the Writers' Guild of America and ran ads in its house organ, noting her psychological services to improve screenplays. Therapist Evelyn Silvers even started out as a fashion model, and was a pretty backdrop for TV's "The \$64,000 Question." [FARBER/GREEN, p. 290] New York therapist Louise Kaplan's book, entitled Female Perversions, was translated into a movie in 1997. Directed and co-screen written by Susan Streitfeld, the film features "a sexy, high-powered attorney who sleeps with both men and women." [SKALR, R., 1997, p. 9]

Dr. Martin Grotjahn counted Warren Beatty, Vivian Leigh, Danny Kaye, David Geffen, and many others as patients. Phil Cohen had Sterling Hayden, Lloyd Bridges, John Garfield, among others. Judy Garland's Jewish psychoanalysts included Ernst Simmel ("five days a week on her way to work") and Herbert Kupper. She first went to one at the encouragement of her lover, Joseph Mankiewicz, also Jewish. [SHIPMAN, 1993, p. 142] Another therapist, Frederick Hacker, used "to accompany Garland to [her movie] rushes, where she judged her work." [SHIPMAN, 1993, p. 201]

Marilyn Monroe is another who fell under the dominance of a string of Jewish analysts, and a Jewish world, including, most famously, Ralph Greenson (born: Romeo Greenspoon) who was her therapist when she (allegedly) committed suicide. "Like many of his colleagues at the time," notes a Good Housekeeping review of a book by Donald Spoto about Marilyn,

"Greenson relied heavily on drug therapy for his patients, routinely prescribing barbiturates and tranquilizers or having patients' other doctors do so. He referred Marilyn to internist Hyman Engelberg [also Jewish], who prescribed many of the medications Greenson ordered for her. Greenson would also regularly meet with Marilyn at his home and even asked his daughter to befriend her, disastrously unprofessional tactics that increased Marilyn's dependency on him ... Her friends noticed that the more Marilyn saw Greenson, the more miserable she became ... Greenson encouraged Marilyn's deep dependency on him (he was seeing her twice daily)." [GOOD HOUSEKEEPING, 1993, p. 212, 214]

The incestuous nature of Hollywood life may be noted in Greenson's case: his sister Elizabeth "was married to Milton 'Mickey' Rudin, an entertainment attorney who was one of the town's major power brokers." [FARBER/GREEN, p. 93] Rudin was Jewish and also Monroe's lawyer. He was also an attorney and publicist for Frank Sinatra, who, early in his career, was also a patient of Ralph Greenson. [KELLEY, K., p. 208, 305]

Marilyn Monroe's publicist, Arthur Jacobs, was also Jewish. So were her agents at MCA, Jay Kanter and Mort Viner. Many of the directors of her films were also Jews (for example, Billy Wilder of Some Like It Hot and George Cukor of Let's Make Love). Natasha Lytess, her personal manager, and a woman she lived with at one time in Hollywood, was the subject of talk about Monroe's rumored lesbianism. Lytess was also Jewish, from Austria. [LEAMING, p. 31] In the quest for Monroe's career, says Barbara Leaming, "Marilyn's relationship with Nathasa was ... mutually exploitive." [LEAMING, p. 31] Milton Greene, also Jewish, a fashion photographer "with whom she'd reportedly had a fling during the late forties," was another early personal manager. [MCDOUGAL, p. 216] Charles Feldman was also once her agent.

Monroe, early in life, had resolved to sleep with anyone who could help her attain fame and fortune in Hollywood. Close friend Ted Jordan notes that she had "sex with anybody she thought might be able to advance her career." [JORDAN, p. 121] "It is clear," notes Anthony Summers in his biography of her,

"that Marilyn made judicious use of her favors. A key beneficiary, reportedly, was the man who got Marilyn that vital first contract at **Fox** -- Ben Lyon. According to writer Sheila Graham, Lyon had been sleeping with Marilyn and promising to further her career... Lyon called the casting director for Sol Wurtzel, a B-movie producer of the time [and Monroe was awarded a small part in the 1947 film Dangerous Years]." [SUMMERS, A., 1985, p. 35]

Garment millionaire Henry Rosenfeld was another Jewish sex partner on the road to fame. "She would join Rosenfeld at his home in Atlantic City for trips in his speedboat and for quiet evenings of talk and laughter." [SUMMERS, A., p. 45] Jewish mobster, and Hollywood powerbroker, Bugsy Siegel also had sex with Marilyn. [JORDAN, p. 84, 87] Ted Jordan (born Edward Friedman) even wrote a book about his early sexual experiences with Monroe -- they began on his fourth date with her when she was 17. Then known by her real name, Norma Jean, Monroe was soon sleeping with Friedman's uncle, Ted Lewis (original name also Friedman), who, "with his clarinet and distinctive style of old favorites, was among the hottest acts in show business." [JORDAN, p. 73]

"I learned," says Jordan,

"that at one point in their little backstage meeting, Ted had slipped Norma Jean a piece of paper with his telephone number on it. Soon they were meeting in hotel rooms whenever Ted was in town ... Soon he was pulling strings for Norma Jean, trying to hook her up with an agent who would do her the most good ... As Norma Jean had vowed to me, whoever she had to fuck, she was prepared to do it. And, for good measure, she did the same with [prominent, and Jewish, gossip columnist] Walter Winchell." [JORDAN, p. 75]

Lewis, notes Jordan, "began an affair with the then-unknown model and introduced her to narcotics." [JORDAN, photo section] A key agent in accelerating Monroe's early career was Johnny Hyde (like many Hollywood Jews, born in Russia, and a veteran of vaudeville.) She was also his mistress -- he soon fell in love with her, and wanted to leave his wife for the actress. (He was 53, she was 23). Hyde, notes Ted Jordan, "not so coincidentally ... was Ted

Lewis' personal manager." [JORDAN, p. 85] "In making Marilyn known," says Fred Guiles, "[Hyde] flexed a lot of muscle. The simple fact is that Johnny Hyde was the chief architect of her fame and her eventual legend." [GUILLES, p. 147]

"By 1953," says Jordan,

"... [Monroe] could be virulently anti-Semitic (a prejudice that grew as she got older). To my discomfort she would sometimes refer to Joe Schenck, the mogul [and another sexual stepping stone], as 'that Jew shit' and to other Hollywood personalities as 'Jew' this or that. Occasionally I would have to remind her that I was half Jewish." [JORDAN, p. 188]

The Hollywood world and its pressures of being a sex goddess of course destroyed her. Monroe's physician Hyman Engelberg and her therapist Romeo Greenson were the first to her death scene, reported to be a drug overdose, but they didn't call police for four hours. One investigative author, Donald Spoto, in a 1993 work, even burdens Greenson with the responsibility for killing her, directing that a female employee "administer [to Monroe] ... a fatal barbiturate-laced enema." (In this scenario, Greenson's motivation was that Monroe was trying to free herself from Greenson's influence and control, and had fired him.) [WOLFE, D., p. 99] In this scenario too, Monroe did not realize that this enema was abnormal. [SPOTO, D., 1993, p. 218] A friend of Monroe's recalls that she was beginning to feel that Greenson was "trying to substitute himself for everything she'd built up those past years. She decided he was anti-everything she wanted. She was radically turning on Greenson and Mrs. Murray, the woman he'd put with her, she felt, to spy on her." [STRASBERG, p. 250-251])

The famous movie star's alleged suicide has always been controversial, and there are various conspiracy notions about who would want her dead. Greenson's secret life is much clouded. As well as being a therapist, he was, like a number of Hollywood people, an activist Communist Party member; he was also part of its international Comintern. Whatever Greenson's role as a listener of movie star's confessionals, his communist ties have profound implications because Monroe had romantic affairs with President John F. Kennedy and knew a great deal about behind-the-scenes politicking, perhaps including plans against communist Cuba and Fidel Castro. Everything Monroe knew, per "opening up" in therapy, she undoubtedly told her psychotherapist. As Donald Wolfe notes:

"Once Marilyn Monroe became Greenson's patient, he became one of the most important Comintern operatives in America; he had access to the mind of a woman who often shared the bed with the president of the United States and was an intimate of the attorney general [Kennedy's brother, Robert] ... As Greenson has correctly stated, Marilyn Monroe had a tendency to 'get involved with very destructive people, who will engage in some sort of sado-masochistic relationship with her.' Ironically, among these people was her psychiatrist [Greenson], her physician [Engelberg], and her housekeeper, Eunice Murray [who was appointed by Greenson to live with Ms. Monroe and report back to him], who joined in a conspiracy to survey Marilyn Monroe within a sphere of influence designed to gather intelligence from her relationship with the president of the United States and the attorney general." [WOLFE, D., p. 386]

Greenson, once noted his sister, Elizabeth, also had "strong ties to Israel." [KELLEY, K., p. 305]

Marilyn Monroe's road to psychoanalysis was directed upon her by the influential Jewish acting teacher, Lee Strasberg, who is usually credited with spawning the "method acting" genre, made famous by the likes of Marlon Brando and James Dean. Brando's first Jewish analyst, says the famous actor, early in his career, was Bela Mittelman, "the coldest man I've ever known ... [BRANDO/LINDSEY, 1994, p. 124] ... Acting afforded me the luxury of being able to spend thousands of dollars on psychoanalysts, most of whom did nothing but convince me that most New York and Beverly Hills psychoanalysts are a little crazy themselves, as well as highly motivated to separate patients from their money while making their emotional problems worse." [BRANDO/LINDSEY, 1994, p. 243] Brando was not much endeared to Lee Strasberg either, calling him "an ambitious, selfish man who exploited the people who attended the Actors Studio, and he tried to project himself as an acting oracle and guru. Some people worshiped him, but I never knew why.") [BRANDO/LINDSEY, 1994, p. 85]

Strasberg's daughter, Susan, notes that her father "sent numerous actors to psychiatrists, and many doctors sent their patients to class because they felt his work helped theirs in analysis." [STRASBERG, S., 31] Susan Strasberg herself used to argue with Marilyn Monroe about whether she or the famous sex goddess "needed therapy more." [STRASBERG, p. 138] As Barbara Leaming observes:

"It was said that the master teacher Lee Strasberg could open inner doors that one scarcely knew existed. Some admirers called him the Rabbi. Some compared him to a psychiatrist or a highly judgmental Jewish father ... Strasberg focused on psychology. He ran his workshop as though they were group therapy sessions... Strasberg often advised actors to enter psychoanalysis in order to put them in touch with emotionally-charged material they could use in their work." [LEAMING, p. 156-157]

"Under [Lee] Strasberg's influence," note Stephen Farber and Marc Green, "Marilyn became an earnest devotee not just of method acting, but of Freudian analysis as well." [FARBER/GREEN, p. 83] Monroe's one-time husband, Jewish playwright Arthur Miller, also had his own Jewish psychoanalyst: Rudolph Loewenstein. [WOLFE, D., p. 307] Monroe even had sessions with Sigmund's Freud daughter, Anna, also a therapist, in London. [WOLFE, D., p. 300] "The significance of [Monroe's reliance on psychoanalysts] for psychoanalysis," notes Jeffrey Moussaieff Masson, "was that Monroe left a substantial part of her estate to further the work of Anna Freud, whom she had seen briefly for analytic help in 1956 (Anna Freud wrote about her that she was paranoid with schizophrenic traits), and this bequest was undoubtedly achieved through her analysts, who were intimately connected to Anna Freud." [MASSON, J. M., 1990, p. 129]

As Masson, a former official at the Sigmund Freud Archives, further notes about the ethical undercurrent of such funding:

"It is not, in fact, uncommon for analysts to solicit, usually through roundabout methods, former patients for money to support analytic

projects. Chairs of psychoanalysis in medical schools at various universities have been partially endowed through former patients. There was also the case of the Centenary Fund, named for the centenary, in 1956, of Freud's birth. [Marilyn Monroe's therapist] Romi Greenson had organized this fund for psychoanalytic research in Los Angeles ... I felt then, and still do now, that it is an exploitation of the emotional relationship with a patient to solicit money, in whatever form, directly or indirectly. It seems to me that the patient, or ex-patient, is in no position, emotionally speaking, to refuse ... I find it wrong and morally distasteful." [MASSON, J. M., 1990, p. 130]

Another Jewish Hollywood therapist, Judd Marmor (born Judah Marmorstein), candidly wrote an article in 1953 about the trap vulnerable patients would inevitably find themselves in under the control of a psychoanalyst. Its theme we have run across before, as being quintessentially "Jewish." Marmor's piece was entitled "The Feeling of Superiority: An Occupational Hazard in the Practice of Psychotherapy." "Marmor," note Stephen Farber and Marc Green, "pointed out the neurotic needs that may drive a person to become a psychiatrist -- a hunger for prestige as well as a desire to solve one's own internal conflicts." [FARBER/GREEN, p. 135] "[The] ego-seductive aspects [of the field of psychoanalysis]," noted Marmor, "tend to foster such defensive arrogance to a greater extent, perhaps, than do many other professions." [FARBER/GREEN, p. 135] A Monroe friend once stated that "I felt [Ralph Greenson] had a big ego, like a lot of doctors he wanted to be God, and of all the analysts in L.A. she found him. Inger Stevens was his patient too. She killed herself later." [STRASBERG, p. 250] As Greenson, Monroe's analyst, once claimed, "I can count Marilyn to do anything I want her to do." [WOLFE, D., p. 422]

"I was a patient of five different psychiatrists," says Marlon Brando,

"Based on my experience, most psychiatrists are people who feel comfortable trying to control other people because they can't handle themselves. Their experiences have overwhelmed them and they believe they will be able to cope only if they are in a controlling position over others. I've known a lot of them, and some of them have been among the nuttiest people I've ever met ... [One of them] spent a lot of our sessions asking for money." [BRANDO/LINDSEY, 1994, p. 366]

Yet another tragic Hollywood movie star "goddess" driven to a psychological abyss was Frances Farmer, one of the most famous film faces of the late 1930s and early 1940s. Farmer's demise is particularly disturbing. Ardent rebel and idealist, she was attracted to the largely Jewish New York communist world before she became a movie celebrity, even visiting Moscow in 1935. Attracted to serious theatre, in New York she was "escorted around the city by a delegation of local communist leaders and -- through an introduction written by [Jewish friend] Sophie Rosenstein -- [Farmer] got herself invited to a party given by members of her cherished left-wing Group Theatre" where she first met famous Jewish playwright Clifford Odets. [ARNOLD, W., p. 50] (Supposedly anti-capitalist and anti-materialist, the Group Theatre grew out of meetings at Harold Clurman's home. Eventually he, fellow Jew Lee Strasberg and "WASP shiksa" Cheryl Crawford were the Group's early directors. [SMITH, W., p. 213, [photo](#)] Clurman was also the aforementioned Stella Adler's husband.) William Arnold notes the illusory idealism of the famous (largely Jewish) Group Theatre: "The Group actors, far from being the artistic purists [Farmer] had always believed them to be, all seemed to want

to go to Hollywood and make piles of money (which, eventually, most of them did)." [ARNOLD, W., p. 90]

Both Farmer's mother and sister Edith believed that such "communists" destroyed her. [ARNOLD, W., p. 94] (For her part, Frances despised her mother and placed enormous blame for her troubles upon her. In the third page of her biography she even quotes a "Jewish saying" about mothers, and bemoans her lack of a good one). [FARMER, p. 12] William Arnold, who interviewed sister Edith, notes that she believed "the Communists drove Frances crazy. [Edith] seemed particularly bitter towards the Group Theatre and its left-wing members who, she said, took criminal advantage of France's kind nature and then harassed her into insanity." [ARNOLD, W., p. 94] During the McCarthy-era communist probes, eight Group Theatre members were identified as members of a communist cell -- Joe Bromberg and Lewis Leverett were its "co-leaders." [SMITH, W., p. 157] (Generally speaking, Jewish left-wing radical Saul Alinsky once noted that "few of us survived the Joe McCarthy holocaust of the early 1950s.") [ALINSKY, S., 1971, p. xiii]

Farmer's rise to acting stardom was meteoric. Within two weeks of moving to New York City to live, and within weeks of returning from Moscow, she was signed by agent Shepard Traube who managed to get her hired by **Paramount Pictures** top talent scout in New York, Oscar Serlin. Although Farmer reached Hollywood stardom by age 21 (with the film "Come and Get It" in 1936), she returned to New York -- because of personal conviction to the legitimate theatre, and for little pay -- to star in Odet's play entitled Golden Boy. The largely Jewish cast, some with changed names, included Luther Adler, Morris Carnovsky, Phoebe Brand, Lee J. Cobb (born Lee Jacob), John Garfield (Garfinkel), Martin Ritt, Howard Da Silva, Robert Lewis, Michael Gordon, and Roman Bohmen. By now too, Farmer had begun a troubling affair with Odets, a married man -- a relationship that was to hasten her road to psychological destruction and a mental institution. In her autobiography, Farmer wrote that:

"Odets was a strange, almost ugly man, but he was everything I could ever imagine, at the time, admirable in a man. He was a fiery, fascinating intellect with strange sexual drives, and I reacted like a smitten schoolgirl. I believed in him passionately ... I drowned myself in his doctrines and political theories, and had he not severed the affair, I probably would have followed him to his far-left politics...

Odets maneuvered me as he would a character in one of his plays. He toyed with my attitudes and reactions. He was a psychological button-pusher ... One moment he would marvel at my brilliance and minutes later he would curse me for my stupidity. Sometimes, locked with me in his apartment, he would plead like a schoolboy for love and favors, and then, suddenly and with insulting accusations, he would assault me as if I was a streetwalker ... He would insult me in front of everyone, belittling my performance [in Golden Boy], and he was satisfied only when he had reduced me to tears and set me sobbing to my dressing room.

There were times after such incidents when he would not speak to me for two or three days. At other times, he would force his way into my dressing room and make a great point of not only locking the door behind him, but further securing the room by propping a chair under the doorknob, and then he would tear off his clothes and scream his love and need for me with all the fire and passion of a Rococo Thespian.

He would threaten to take his life and mine, unless I loved him... His sexual appetite was a complicated maze of weird manipulations. He would deftly maneuver me to a point of fulfillment, then withdraw and mock what he termed my base and disgusting desires. After searing my feminine spirit in this bed of humiliation and degrading me in every possible manner, he would begin again with the shyness of an innocent lad and explore me with tender fascination.

This was no ordinary man. He was a creature who pried open the psyche with the intention of sticking it with pins. I cannot say that I loved him; a more apt description would be a passionate hatred coupled with a physical fascination. Whatever it was, it did much to destroy me. Whereas I had once lived secure within myself, after Odets I became a bundle of raw hesitant nerves, confused and almost without purpose." [FARMER, p. 193-194]

"Looking back," notes Margaret Brenman-Gibson, "Group members, all of whom had watched the [Farmer-Odets] affair with unusual concern, agreed that this seemed to be the trigger for her life's descent, during which she became addicted to alcohol and to drugs, was jailed, reviled, beaten, and for seven years, institutionalized by her mother as a lunatic." [BRENMAN-GIBSON, p. 579] As one Group member recalled, Odets was "so kind and tender a man who obviously revered his dead mother and whose empathy with women could be so delicate, could nevertheless be so exploitively cruel with some women." [BRENMAN-GIBSON, p. 579] A Farmer wrote herself, "My artistic id was clobbered to shreds and the emotional trauma with Odets finished the job." [FARMER, p. 578] Institutionalized against her will, Farmer endured electroshock therapy, various drugs, and possibly a lobotomy.

She died in 1970. A decade later, Farmer's horrifying story was afforded renewed interest in Hollywood. Jewish producer/comedian Mel Brooks embarked on a movie project (Frances, starring Jessica Lange). Brooks' film featured a character named Harry York who "appears repeatedly to bed and befriend the doomed actress Frances Farmer in her downward spiral through alcohol, despair and a Dickensian insane asylum." [HAMMER/PILCHER, p. 38] William Arnold, author of a biography of Farmer (Shadowlands) eventually sued Brooks and his partners (Jonathan Sanger and Marie Yates), charging that the York character was an invention in order to avoid linking the film's screenplay to Arnold's book. "The lawsuit," said People Weekly, "raises doubts about the business practices of Mel Brooks, whose company produced Frances -- and about the veracity of the film itself." [HAMMER/PILCHER, p. 38] The Harry York character was eventually declared by the Brooks team to be a real-life character, Stewart Jacobson, an ex-convict and convicted pimp who claimed to know Farmer as far back as high school. The outlandish assertions made by Jacobson (highlighted in his claim to have set up a Farmer affair with Supreme Court Justice William O. Douglas), charged Arnold, was merely a contrivance for "stealing my book." "Mel Brooks is a crook and an incredible cheat," agreed producer Noel Marshall, who was scheduled to originally produce the film.

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The Jewish business network that built Hollywood, observes Claire Pajackowska, "provided an opportunity for a relatively small managerial elite to formulate American culture as it should or could be. It has been said that 'Hollywood' -- the American Dream -- is a

Jewish idea in a sense; it's a Jewish revenge on America. The genius of future moguls was a complex one, partly sheer business ingenuity, partly ruthless risk taking, and a kind of competitive solidarity.... They were also closely associated with the meretricious, ostentation of the industry, with poor morals, bad taste, and the industrialization of art."

[PAJACZKOWSKA, p. 238] As Marlon Brando once noted, "I've never had any respect for Hollywood. It stands for avarice, phoniness, greed, crassness and bad taste."

[BRANDO/LINDSEY, 1994, p. 153-154] Or as film critic Kenneth Turan noted in an introduction to David Freeman's book *A Hollywood Education*: "Freeman knows that the movie business is more than any old conniver's paradise, it is one where the grail is a whole new persona. Because stakes are so high, because 'in Hollywood, what you succeed with and what you fail with are virtually the same,' everything, even your most personal life, is a viable tool to get ahead. Mind games, hidden agendas, backstabbing, and all around venality, they all pass without so much as a second glance. Everything is excused in pursuit of the dream."

[FREEMAN, D., 1992, p. 7]

"[A]s I heard about Hollywood," wrote prominent science fiction writer Isaac Asimov, in a reflection on his career, "I liked it even less. Walter Bradbury of *Doubleday* would travel to Hollywood once a year on business. When I had lunch with him after such a visit, he would be drawn and strained. He hated the people he had to deal with there, phonies, one and all, he said, and not to be trusted an inch." [ASIMOV, I., 1994, p. 365]

The literary critic Edmund Wilson wrote

"Perelman; Hollywood. Jewish girl, very nice and intelligent. Not fancy, who had lost her husband out there after three years -- her theory [is] that Jewish men thought themselves ugly, so they had to keep proving to themselves what they could do in the way of getting Gentile girls." [GOULD, p. 305]

"In olden times," said the great journalist and muckraker, Upton Sinclair, "Jewish traders sold Christian girls into concubinage and into prostitution, and even today they display the same activity in the same field in southern California where I live." [GOULD, p. 305] The Hollywood rulers, noted Hollywood rabbi Edgar Magnin, "were men who made all that money and realized they were still a bunch of Goddamned Jews. Sleeping with a pretty gentile girl made them feel, if only for a few minutes, 'I'm half gentile.' No wonder they made idols out of shiksa goddesses." [RUBIN, p. 78] This kind of sexual predation, if we are to believe what some Jewish scholars have to say about it, has root in the psychological insecurities of Jewish identity. The (Jewish) Forward, reviewing a biography of (Jewish) writer Arthur Koestler by (Jewish) scholar David Cesarani, notes that

"Koestler's life was marked throughout by 'non-stop womanizing,' Mr. Cesarani writes. As a journalist in the 1930s, for instance, he 'was sleeping his way through Berlin at the rate of one girlfriend every four to six weeks.' The chronic philandering was in part a function of Koestler's Jewishness, Mr. Cesarani explained in a telephone interview, because, for Koestler, to be seen with tall, blond *shiksas* was a sign of the fullness of his assimilation and acceptance around gentiles." [BRAHMS, p. 11]

(This kind of predator is apparently evidenced in the case of Evan (Meshulam) Frankel, a

real estate mogul in East Hampton, New York, "An otherwise suave and gallant companion, Frankel might easily reach out in conversation and caress the breast of a woman he hardly knew or run his fingers over her buttocks ... In one famous incident, he gave a large party at which three generations of women he had bedded from the same family were his guests, unaware that each one of them had been a Frankel conquest.") [GAINES, F., 1998, p. 176]

Jewish men rushing in veritable herds to bed non-Jewish women is much remarked upon in the Jewish world. As an old Yiddish folk saying notes:

"Why does a Jew need legs? To school he must be forced, to marriage he must be led, to burial he is brought, to synagogue he won't go, and after Gentile girls he crawls. So why does he need legs?" [KUMOVE, S., 1985, p. 142]

This long tradition of Jewish male interest in the non-Jewish female has created profound resentment by Jewish women in modern Hollywood. In 1998, "a group of 30 high-level Hollywood women in television, film, art and academia" (called the Morning Star Commission) released a study, headed by Jewish "superagent" Joan Hyler, and sponsored by the Zionist women's group Hadassah, about the portrayal of Jewish women onscreen in Hollywood. As the New Jersey News noted about the Jewish psychological undercurrent in the survey findings:

"Among the most devastating findings of the Morning Star Commission is the way that Jews, both men and women, still regard non-Jews as competitors and even adversaries ... Jewish women, though proud of their professional achievements ... project a surprising degree of ambivalence toward themselves within American society and a shocking degree of rivalry and hostility toward non-Jewish women ... Jewish women, in their envy of non-Jews, often project hostility onto non-Jews, often project hostility onto non-Jewish women, calling them 'air heads' and perceiving them as 'irresponsible' and 'unambitious.'" [MARKS, M. A., 4-23-98, p. 5]

"I have not fingers and toes enough," notes Jewish novelist Ann Roiphe, "to count the [Jewish] men I know who can only love the *shiksa*." [ROIPHE, 1981, p. 199] "Jewish men's attraction to non-Jewish women," philosophizes Joel Streiker, "[is] an important theme of Jewish American literature in the 1950s and 1960s, the attraction that has to do with Jewish men's desire to be accepted by the larger society. Bedding or wedding a beautiful non-Jewish woman was a symbol of a Jewish man's having made it in America." [STREIKER, J., JULY-AUG, 1999, p. 36]

A Jewish Ms. editor, Susan Braudy, noted a story she published in a 1975 "Special Issue on Men" issue:

"The story was about a Jewish scholarship student at Harvard who thought he was very ugly, and his obsession with this gorgeous, upper-class, Radcliffe gentile person, and with bringing her to her first orgasm orally. I think it was about him and his first wife, actually." [THOM, p.

81]

[\[Click here for more citations about the "shiksa cult."\]](#)

Conversely, non-Jewish womanizer Marlon Brando credits Jewish women early in his acting career in New York with opening him to the sexual world:

"It was common in those days for girls from wealthy New York Jewish families to rent an apartment in the city and have a little fling before striking out on a career or marriage after they had graduated from college ... They were fascinated by me and I by them. Many were more experienced sexually than I was, and I was a willing and happy pupil. I especially remember Carole Burke."

[BRANDO/LINDSEY, 1994, p. 74]

Jews dominated the vaudeville world, precursor to radio, television and the other mass media worlds. George Burns remembers the first time he met fellow Jewish comedian Georgie Jessel:

"I remember the first time I met Jessel. Actually, it was the first time I met him alone. He was starring on Broadway in the dramatic version of *The Jazz Singer*. It was a big hit, and Georgie was brilliant. *The Jazz Singer* is the story of a cantor who wants his son to become a cantor, while the son wants to go into show business. At the end the father dies and the son quits show business and becomes a cantor. The show ended with Jessel singing 'Kol Nidre,' a sacred, very emotional song.... [After the show] I was stopped outside the door [to his dressing room] by his cousin, Bob Milford. 'You can't go in right now,' Bob told me, 'he's got his clothes off.'

The tears were still dripping from my eyes, that's how wonderful Jessel had been. 'That won't bother me,' I said. 'I've seen a naked Jew before. I just want to tell him how much I enjoyed his performance.'

'I'm sorry,' Bob said, shaking his head, 'you really can't go in.' He dropped his voice to a whisper. 'He's got a girl in there.'

I was shocked. Until that moment I'd believed that there was nothing that could follow 'Kol Nidre.'" [BURNS, G., 1989, p. 77-78]

The Hollywood "casting couch" is an infamous icon. Actress/writer Joan Collins (half-Jewish) notes an early introduction to the world of Hollywood as a young aspiring actress:

"[When] Buddy Adler, who was head of **20th Century-Fox**, to whom I was under contract, asked me in his own home if I would like to be the biggest star on the lot, I said, 'Yes, of course.' 'All you have to do' -- and he smiled suavely as he maneuvered me across the lacquered dance floor of his Beverly Hills mansion -- 'is to be nice to me, and the best parts at the studio are yours.' 'What do you mean exactly by 'be nice,' Mr. Adler?' a worldly and sophisticated twenty-two-year-old Joan asked warily. 'Listen, honey' -- he held me closer in the dance and whispered in my ear -- 'you're a beautiful girl and I'm not exactly an ugly old man... We'll see each other a couple of times a week, you can still have your

own life, and I'll have mine, of course." [COLLINS, J., p. 25]

Marilyn Monroe, as noted earlier, was a willing mistress to many to help her career. Aside from those mentioned earlier, she was also regularly invited to the home of Joseph Schenck (early head of **20th Century-Fox**) where, she once said, "I liked sitting by the fireplace with Mr. Schenck and hearing him talk about love and sex. He was full of wisdom on the subjects." [WOLFE, D., p. 198] Schenck was once married to early film star Norma Talmadge. [WHITFIELD, E., 1997, p. 239] Monroe, says Ted Jordan, "bitterly complained about Schenck, who made it clear what her primary function was: sex." [JORDAN, p. 100] Schenck, says film historian Neal Gabler, "embodied just about every cliché of Hollywood decadence and debauchery." [GABLER, N., 1988, p. 259] "Uncle Joe [Schenck] continued to have 'fiancees,' notes Mary Ellin Barrett (the "god daughter" of Schenck, and Irving Berlin's actual daughter), "and when I was old enough to catch on, I wondered how a pretty girl could fancy such a homely, potbellied old man 'that way.' 'Power,' someone said, 'is attractive,' an odd concept to a young person." [BARRETT, M., 1994, p. 140]

**Earlier in her career she had slept with Jewish comic and TV star Milton Berle, but he says later she didn't even remember it. "We didn't pretend our affair was a big thing. It was just part of something nice between us ... The next time I saw Marilyn, she was already a star ... I think she actually could not remember that she and I had been together for a while eleven years before."** [BERLE, M., 1974, p. 265-266]

**The following account of a Milton Berle sexual conquest (not Monroe) seems definitive/iconic for Hollywood: She (an aspiring young actress given a pseudonym of "Linda Smith") was dating a powerful Hollywood executive Berle calls "Jed Weston." (He later became the head of a motion picture studio. [BERLE, M., 1974, p. 19] "The trouble with Linda on screen was that she was a second-rate actress. It was her looks that carried her."** [BERLE, p. 5]

**The first time he spends the night with Ms. "Smith," as Berle is preparing to bed her (which he does), she begins weeping and confesses to Berle about her misery in trying to become a famous actress in Hollywood:**

**"You didn't do anything wrong, Milton. It's me. I suddenly felt cheap, that's all ... I figured if I was getting grabbed in barns all over Nebraska, maybe I had something that would pay off in Hollywood. So here I am, with a couple of B movies under my belt but nothing really going for me unless Jed Weston is the big payoff [to an acting career] ... Out here, you get so mixed up, you can't be sure you'd know what love is. It's really lousy for a woman. Half the men in this town expect you to be a whore if you want to get somewhere in pictures, and if you do screw, they treat you like a whore and that's the end of it ... Don't [apologize], Milton. You don't have to. I was on the make for you yesterday, the same as you were for me. You're a star, so I thought if I gave you a little something, you might be able to do something for me over at RKO."** [BERLE, p. 10]

**After making love, Smith goes on: "What are you up to, Milton? What are you after? Do you really give a crap about what I feel? Do you? Aren't you just another movie-town stud trying to get the girl he just screwed to say he's the greatest? If that's what you want, okay! You're better than every front-office flunky who promised to help my career in return for a one night stand."**

"She was beginning to sound hysterical," writes Berle. "I reached out for her -- Hey, Linda honey, hey, wait a minute' -- but she pulled away.' Her face was red, and the tears were running." "Is there anything more you want me to say before you leave the money on the dresser and run?," Berle recalls Smith saying, "All right, so you've got the biggest -- "

"I slapped her across the face," writes Berle. "She collapsed in sobs that shook the bed." [BERLE, M., 1974, p. 11-12]

Also early in Monroe's career as a struggling actress, the head of **Columbia**, Harry Cohn, also once invited her, "and no one else," to an overnight cruise on his yacht. According to close friend Ted Jordan, Monroe was required to strip naked for Cohn in his office. As she bent over, at his direction, he approached her, penis in hand. When she declined his advances, said Monroe, "I had never seen a man so angry." [JORDAN, p. 91; WOLFE, D., p. 211-212] Cohn then "banned her from the [**Columbia**] lot after she refused to accompany him on a yacht to Catalina Island." [LEAMING, p. 8] "You know," Monroe once said, "that when a producer calls an actress into his office to discuss a script that isn't all he has in mind ... I've slept with producers. I'd be a liar if I said I didn't." [SUMMERS, p. 34-35] In 1955, **20th Century Fox** awarded Monroe the richest per-film contract of any actress. "It means," remarked Monroe, "I'll never have to suck another cock again!" [MCDUGAL, p. 217]

Cohn also, notes Barbara Leaming,

"developed an obsession with getting [his contracted actress] Rita [Hayworth] into bed that was more than just sexually motivated... As time went by he would become preoccupied with keeping other men out of her life, including her own husband and any other man who might come between Rita and the studio ... [Cohn] went so far as to sport hidden microphones in her dressing room to listen in on her private conversations." [LEAMING, B., 1989, p. 60]

Louis B. Mayer (head of **MGM**) had "a private life [that] was not always so praiseworthy," notes Norman Zierold, "... Although married, he had a keen eye for feminine beauty and courted women at a clip in keeping with his extravagant nature." [ZIEROLD, p. 319] "In his more delicate personal relations with established and aspiring actresses," adds Bosley Crowther,

"[Mayer] was naturally careful and decorous, but none the less vigorous in pursuit of those he lusted after, frequently in vain ... He once said to Luise Rainer, 'Why don't you sit on my lap when we're discussing your contract the way the other girls do?' A little adroit lap-sitting would go a long way, they found. He was hardy and persistent, however. Tirelessly he laid siege to some of the more formidable actresses, rewarding them with richer roles or disciplining them with poor assignments, in maneuvering to accomplish his private aims." [CROWTHER, 1960, p. 263]

Mayer was alleged to have "once insisted that 'the Talmud says a man is not responsible for a sin committed by any part of the body below the waist.'" [GABLER, N., 1988, p. 389]

Legendary actress Lana Turner remembers what it was like for her as a teenager at **MGM**:

"Often in those early years at **MGM** I'd see a young actress with more experience than I had, and I'd think, 'Oh boy, there's competition for me.' Six months later she would have fallen by the wayside. When I asked, people would say, 'You're so dumb!' It had to be spelled out for me that those six-month option girls would never go on to a movie career -- they were there for the benefit of management. That was what Zeppo Marx [Turner's first agent and one of the famous Marx Brothers] had meant when he told me to say I was eighteen [she was fifteen when signed]. If I got one of those six-month-option deals, I'd better lie about my age -- for their protection." [TURNER, L., 1988, p. 34-35]

Actress Debbie Reynolds recalls what she had heard about another Jewish heir to the MGM movie hierarchy:

"One of my first dates was Arthur Loew, Jr., whose family were the majority stockholders in MGM ... Driving home after dinner he told me that he'd like to date me again. 'I don't think that will be possible, Arthur,' I said. 'But why?' he asked, as if I'd made him feel he'd done something wrong. I didn't know what to say. I didn't want to tell him. 'Because all the girls tell me you're a wolf. 'Woolf?' he repeated, as if he had never heard the word before. 'Well, yes. That's what I've been told and that wouldn't work out.'" [REYNOLDS, D., 1988, p. 67]  
[Reynolds notes that in a few future dates she never had any troubles with him]

Shirley Temple (Black) recalled her experience as an 11-year old movie star the FIRST time she went to the MGM offices with her mother:

"Eight months had elapsed since leaving Fox in May 1940, and on this first executive visit under my new Metro-Goldwyn-Mayer contract, Mother and I were split up, she ushered away by general manager Louis B. Mayer and I left alone with producer Arthur Freed.

Best known as producer of the blockbusting *The Wizard of Oz*, Freed was rumored in some adult circles to have an adventuresome casting couch. At the time I knew none of this, nor would I have recognized such furniture even when sitting on one. To visit an executive of such stature was enough to send my spirits soaring.

'I have something made just for you,' he continued, fumbling in his lap. 'You'll be my new star!' That phrase had last been used when I was three years old in *Kid in Hollywood*.

Obviously, Freed did not believe in preliminaries. With his face gaped in a smile, he stood up and abruptly and executed a bizarre flourish of clothing. Having thought of him as a producer rather than exhibitor, I sat bolt upright. Guarded personal exposure by both brothers and Father had maintained me in relatively pristine innocence. Not twelve years old, I still had little appreciation for masculine versatility and so dramatic was the leap between schoolgirl speculation and Freed's dazzling exposure that I reacted with nervous laughter.

Disdain or terror he might have expected, but not the insult of humor.

'Get out!' he shouted, unmindful of his disarray, imperiously pointing to the closed door. 'Go on, get out!' [BLACK, S., 1988, p. 319-320]

Telling her mother about the incident as she drove home, her mother told her that she too had similar troubles, fending off a sexual advance from Louis Mayer in HIS office at the SAME time. [BLACK, S., 1988, p. 320] "Usually solemn,' writes Temple,

"[Mayer's] eyes glinted. Surely [Temple's mother] could recognize real sincerity when she saw it. Never forget, he continued, at MGM we are a family. We take care of our own. Slipping down off his chair, he approached the sofa and sank down beside her, uttering a contented sigh. Surely she was the most unique mother in the world, he said. Someone who should be a star in her own right. He grasped her hand, pulling her toward him. Mayer's opinion of his personal prowess was rumored to be overblown, but not the power of his office. Reluctant to test either, Mother picked up her purse and retreated out the door, walking backwards. Unlike my reaction of hilarity to Freed, hers was to be grievously affronted. Not for nothing was the MGM lot known as the 'factory,' a studio perfumed with sultry, busty creatures with long legs and tight haunches, and more than its quota of lecherous older men." [BLACK, S., 1988, p. 320]

**Shirley Temple was probably safe from prominent MGM Jewish film director George Cukor:**

**"Although Cukor had been in Hollywood only a year, his sexual preference was not a secret in the film community, [actor William] Bakewell recalled, 'People said, 'You guys be careful, watch out for this man, he is queer' ... Shortly after his arrival in Hollywood Cukor befriended actor William Gaines and his gay entourage. Cukor and Haines had some notoriously wild nights on the town and were even arrested. Friends of Cukor are vague about the incident, which he never talked about, but they held that his arrest was a turning point. Said director Joseph Mankiewicz, who befriended Cukor through his sister-in-law, Sara Mankiewicz, Cukor's friend: 'George got very frightened when he and Haines were arrested in public. Once he became an MGM director, he calmed and settled down' ... He was determined to help other new gay artists in the film community. Said Mankiewicz: 'Homosexuals would call George as soon as they arrived in Hollywood, and if he liked them, he would introduce them to other members of his elite.'" [LEVY, E., 1994, p. 48]**

**In the late 1950s Cukor met George Towers, "a stunningly WASPish-looking blond [who Cukor's friends believed] was a hustler." Cukor paid for Towers' subsequent years studying at USC law school. "[B]ecause Cukor was used to paying for sex, providing Towers with a 'good education' seemed like a worthy cause ... Upon Towers' graduation from law school, Cukor was instrumental in finding him a job with his lawyers' office ... Later Cukor arranged for Towers to become a partner of the J. William Hayes law offices." LEVY, E., 1994, p. 256-257]**

And what of movie mogul Samuel Goldwyn, also married, partner in **Paramount, Metro-Goldwyn-Mayer, and United Artists**? As his biographer notes,

"[An assistant director] stumbled into Goldwyn's office during the

making of *Whoopee!* and discovered the producer in a compromising position with a girl who did not even get into the picture. Most of the girls on the lot had heard about Sam Goldwyn's 'casting couch.'" [BERG, A., 1987, p. 205]

Actress Joan Crawford, early in her career, allegedly starred in a porno movie. "When she was trying to break into the studios," says Ted Jordan

"she got nowhere until several studio executives were given a private screening of her stag film ... In short order Miss Crawford won a studio contract." [JORDAN, p. 122; also CONSIDINE, S., 1989, p. 12-13]

Crawford was brought to Hollywood in 1924 by Jewish MGM mogul Harry Rapf. Agent in the early MGM years? Michael E. Levee. [CONSIDINE, S., 1989, p. 16, 61] "Over a sixteen month period," says Shaun Considine, "Joan Crawford appeared in thirteen pictures at M-G-M. She also acquired the reputation of being a quid-pro-quo girl. Years later, when asked if she ever had to sacrifice her virtue for roles via the proverbial casting couch, Crawford replied, 'Well, it sure as hell beat the hard cold floor.'" [CONSIDINE, S., 1989, p. 17]

"While their wives were meant to be decorous and refined and sexless," notes Neal Gabler,

"many of the Hollywood Jews found sexual release elsewhere -- sometimes flagrantly ... Sex, like family, power, wealth, and culture, was meant to be conspicuous in Hollywood. It was a symbol of power, which may be why so many of the Hollywood Jews behaved with such little discretion. Jack Warner [one of the heads of **Warner Brothers**] bragged about his conquests as if they were trophies. Bess Lasky knew that when her husband [the head of **Universal**] sneaked away to make a quick business call he was not talking to Adolph Zucker ... David Selznick [was] a bearish hedonist with the appetites and discipline of a child." [GABLER, N., 1988, p. 246, 258]

Charles Feldman, founder of the important **Famous Artists** film artist agency, represented the likes of Greta Garbo, Marlena Dietrich, and John Wayne. "Feldman," also, notes Peter Biskind, "was known for casting his girlfriends in his movies." [BISKIND, p. 25] He was once banned from **MGM** for his love interest in actress Jean Howard, a woman **MGM** head Louis B. Meyer had his eye on too. [CROWTHER, p. 193] Feldman was once romantically involved with sex queen actress Jean Harlow. [RUBIN, p. xii] So were others. **Columbia Pictures'** head Harry Cohn introduced Harlow to Jewish mobster Abner Zwillman (an investor in **Columbia**). "For years after Harlow's death, [Zwillman] was boasting nostalgically about the various ways he'd banged the actress." [MCDUGAL, p. 146] Zwillman also "reportedly gave some gangster friends gold locket, each containing a strand of Jean's blonde pubic hair." [MARX, S., 1990, p. 121] Blonde bombshell movie star Carroll Baker's Jewish husband was theatre and film director Jack Garfein: their son is named Herschel David Garfein. Mae West made a career centered upon flaunting sexuality -- in a long list of intimates, her "first steady beau, Joe Schenck," a pianist and singer, [LEIDER, E.M., p. 51] was also Jewish. Blonde sexpot Jayne Mansfield's boyfriend at the time of her death in a 1967 car accident was also Jewish: Hollywood lawyer Sam Brody. The crash killed both of them. Among Marilyn Monroe's long list of Jewish (and other) partners, one of her husbands was playwright Arthur Miller. She even formally converted to Judaism for him. [WOLFE, D., p. 285]

Clara Bow, renowned for her promiscuity, was the sex goddess (the "It girl") of the late silent screen era. Like many who have the burden of being "sex" stars, she repeatedly collapsed with nervous breakdowns. She was built to fame by Benjamin Schulberg, head of a film company called **Preferred Pictures**. "To launch her," note Joe Morella and Edward Epstein:

"Schulberg instructed his photographer [in 1923] to take a series of provocative pictures of Clara. In the photographs she was gracefully posed and draped only in a sheet, Greek goddess-style. Her breasts and ample derriere were outlined, and it was obvious that she wore nothing under the sheet ... Clara was in effect a pin-up girl, though the term had not yet been coined. This manner of selling her would set the tone for her entire career ... One of the unpublicized advantages of being under contract to a studio, even a small one like Ben Schulberg's, was the ready availability of reliable medical attention for 'unspeakable' problems certain to arise among Hollywood's high-living set. Abortions were easily arranged. Venereal diseases could be treated without undue embarrassment. To put it bluntly, and in the words of an actor of the era, 'Anyone as promiscuous as Clara was sure to catch the clap.' [MORELLA/EPSTEIN, 1976, p. 58]

Eventually, in 1925, Schulberg and his company moved under the wing of larger Jewish film moguls Adolph Zukor and Jesse Lasky at Paramount Pictures, at the time the largest movie studio in Hollywood. [MORELLA/EPSTEIN, 1976, p. 69-70] Bow's paramours were numerous, but perhaps the most publicized was her affair with "showman Harry Richman," "Mr. Broadway," "a Cincinnati-born Jewish boy ... By his own admission he often wined, dined, and bedded down as many as four showgirls in one night. And Harry was generous. He shared his conquests with his pals ... For a time one of Harry's closest buddies was fellow womanizer and enormously wealthy film mogul Joseph Schenck ... head of United Artists ... At the time of his friendship with Harry Richman, Schenck was married to top star Norma Talmadge [who later married Jewish comedian George Jessel]." [MORELLA/EPSTEIN, 1976, p. 69, 70, 169, 170] Schenck arranged the initial sexual tryst with Bow for Richman. [p. 172-175] (Richman also owned Club Richman, "a speakeasy which became a big success." [MORELLA/EPSTEIN, 1976, p. 70]) "Richman's name was romantically linked with the most glamorous women of his day, including the tragic, gorgeous silent-screen star Barbara La Marr. There was mystery and scandal too. Ziegfeld girl Helen Walsh burned to death in a fire on one of Richman's yachts." [MORELLA/EPSTEIN, 1976, p. 70] Per Clara Bow, "Harry Richman had finally found his match for sexual adventure. In his own words: 'One of the greatest things about Clara was that she had an appetite for lovemaking that was at least the equal of mine. Every time I was ready, she was, and believe me, there was hardly an hour when I was not ready.'" [MORELLA/EPSTEIN, 1976, p. 179]

"Not all Bow suitors retained fond memories of her," write Morella and Epstein,

"Abel Baer, a sexy young songwriter from New York, was in Hollywood writing the score for an upcoming Clara Bow picture. Baer had attracted the attention of Mae West back in New York, and in Hollywood he caught Clara's eye. 'I went to bed with her,' Baer says, 'but I'll tell you this -- there were no repeat performances. Once was enough for me.'" [MORELLA/EPSTEIN, 1976, p. 209-210]

Jewish comedian and early television star Milton Berle hosted "the most successful show in television history." [BURNS, G., 1989, p. 269] His "reputation with the girls was pretty big," notes George Burns,

"He went out with everybody from silent movie star Pola Negri to evangelist Aimee Semple McPherson to Marilyn Monroe. You'll notice I use the phrase 'went out,' but that's not exactly what I mean. I can't tell you exactly what I mean, because I do a clean act. I don't even drop cigar ashes on the page. But if you want to know what Milton did with these women, think of a train going into a tunnel. And based on Milton's reputation, this train was so popular with the passengers that he couldn't keep it in the station." [BURNS, G., 1989, p. 253]

"Why do Italian women wear panties?" joked Berle, "To keep their ankles warm." [BERLE, M., 1996, p. 306] "What's a blonde standing on her head?" "A brunette with bad breath." [BERLE, M., 1996, p. 92]

**In his biography, Berle claims to have bedded many women in his life, including, he writes, Aimee Semple McPherson, one of the most prominent Christian evangelists of the era. One night, McPherson calls Berle up for a tour of one of her famed Four Square Gospel "temples." [BERLE, M., 1974, p. 126] Berle claims that she seduced him in a small apartment:**

**"I wasn't nervous. It wasn't Aimee the woman that made me feel shaky, it was Sister Aimee the Evangelist that bothered me. I kept seeing those newspaper pictures of her in the flowing white robes, her arms outstretched and holding a Bible. And once I had heard a radio broadcast from the Temple. For days after I had laughed, thinking of a whole mob singing 'Yes, Sir, He's My Jesus' to the tune of 'Yes, Sir, That's My Baby.'" It didn't seem funny now. I looked around the room. It was done very simply. Lots of what I decided were good early American antiques, and very little else. No pictures on the wall, very little of the tables besides lamps... 'I was thinking,' she said, and the light went out in the bedroom, 'that unless you were really interested, perhaps a visit to the Temple could wait for a cooler day.' The door opened, and there was Sister Aimee in a very thin, pale blue negligee, her braid undone and her blond hair hanging down around her shoulders. There was a soft flickering light somewhere behind her in the bedroom -- candles, I guessed -- and it was enough to show me tht she wasn't wearing anything underneath. 'Come in' was all she said. It was candles all right. Two of them on the table by the bed, which she had already turned down. They were burning inf ront of a silver crucifix that stood before a triptych panel of the scene of Calvary. That started my nerves going again, but I solved the problem. I decided not to face that way when we got in bed ... I never saw or heard from Aimee Semple McPherson again. But whenever I hear 'Yes, Sir, That's My Baby,' I remember her." [BERLE, M., 1974, p. 128-129]**

**Another of Berle's sexual conquests was Louise Cook, an African-American belly dancer. "In those days, it was bad enough for a white man and a black woman to see each other -- nobody approved on either side of the color line -- but for us it had the added problem that we were both known to the public and to the gossip columnists ... Somewhere along the way during the six months I knew Louise, I found out I wasn't the only man in her life. [Jewish show business mogul] Harry Richman was also meeting her a FEW BLOCKS AWAY." [BERLE, M., 1974, p. 137-138] (Cook died in the 1950s; Berle**

believed it largely from alcoholism). [p. 138]

Here's Berle's account of another conquest, and his reputation as a stud:

"I was still young enough to be impressed by the woman I had been in bed with. Somehow, to my kid's mind, the fact that shew as a world-famous sex symbol every man was supposed to want, and she wanted me, which made me think of myself as one hell of a guy. Special! Later on, I found out that she was always on the prowl for young men who were well-endowed, and to her I was just the lay of the week. There's really no polite way of getting this story into the book, but the punch line is too good to leave out. About fifteen years ago, I was in the locker room at the Luxor Baths in New York with two other guys. One guy was a friend, the other was his friend. The one was a stranger said to me, 'Hey, Berle. I hear you got a big one.' It caught me by surprise. 'Whaaaa? Go 'way.' But he didn't. 'You heard me. Well, I'm willing to bet cash money that mine is bigger than yours.' 'Will you knock it off? You drunk or something?' But he wouldn't stop. 'I hear you're a gambler, so I'm making you a bet. A hundred bucks says mine is bigger than yours.' 'I don't want to bet,' I told him. 'Let's drop the subject.' 'I'm serious. A hundred buck says mine is bigger than yours.' I was starting to get annoyed, when my friend said, 'Go ahead, Milton, just take out enough to win.'" [BERLE, M., 1974, p. 141-142]

Jewish singer Eddie Fisher, ("I prefer seduction to singing") for years a cocaine addict, divorced Debbie Reynolds, "America's sweetheart," to marry Elizabeth Taylor in 1958. To the mores of the 50s it was a scandal of monumental attention. "Even a partial list of his claimed [sexual] conquests," adds London's Daily Telegraph,

"include Mia Farrow, Marlene Dietrich, Bette Davis, Kim Novak, Stefanie Powers, Angie Dickinson, Dinah Shore and Judith Exner, the mistress also shared by President Kennedy and Sam Giancano, the boss the Chicago mafia.... Fisher is of the generation that still uses a good sprinkling of Yiddish words, and prominent among them is shiksa."

"I think I slept with only one Jewish girl in my whole life," Fisher told the London paper, "Peggy Lipton, and then I didn't know she was Jewish ... Boy, did I have a libido." [LAURENCE, C., 10-14-99, p. 23] (Film director Oliver Stone's father was Jewish -- originally Lou Silverstein. He was a wealthy stock broker. [RIORDAN, 1995, p. 4] "Like many men his age," writes James Riordan about Oliver's father and mother, "[Lou] began to seek solace through an increasing number of affairs. There were several models, but often he preferred high-class call girls." [RIORDAN, J., 1995, p. 16]

Doris Day was stunned when her agent, Al Levy, "followed me into my room, closed the door, turned off the lights, and pulled me onto the bed. He desperately thrust himself on top of me as if he was some unknown rapist and I were an anonymous victim." [HOTCHNER, 1976, p. 102] Jewish bandleader Artie Shaw's romantic flings included those with Judy Garland, Betty Grable, and Lana Turner. [SHIPMAN, D. 1993, p. 104-107] Hollywood lawyer Gregory Bautzer "had a reputation not unlike Artie Shaw of having 'squired' many of Hollywood's most famous stars; he had preceded Shaw in Turner's life, and he was publicly associated with Joan Crawford for several years." [SHIPMAN, p. 464] Among [MGM screenwriter-producer] Joe "Mankiewicz's former lovers were Joan Crawford, Gene Tierney, and Linda Darnell. He

had a habit,' said his son Chris Mankiewicz, 'of bedding down with leading ladies.'" [HEYMANN, C.D., 1995, p. 203] Screenwriter/playwright George S. Kaufman (best known for the Marx Brothers movies), who was married, "had a cleanliness compulsion, abhorred outward displays of affection, and hated physical contact except, presumably, with his many sexual conquests (the Broadway producer Max Gordon called him a 'male nymphomaniac')." [WINOKUR, 1987, p. 109] Actress Janet Leigh," notes Debbie Reynolds, "had the world trying to get her, but Tony [Curtis, born Bernard Schwartz] wanted her and she didn't have a prayer. It was physical; it was sexual. It was like dynamite. He got her and he married her." [REYNOLDS, D., 1988, p. 70] Even Jewish Hollywood hairdresser Sydney Guilaroff "had a long affair with [Greta] Garbo and then moved on to Ava Gardner." [MCDOWELL, p. 15] (One day a friend of Reverend Billy Graham called actress Debbie Reynolds to tell her that Graham had had a dream in which Marilyn Monroe died. Reynolds dispatched Sidney Guilaroff to counsel Monroe about this. Guilaroff couldn't reach her alone. Soon after, Monroe committed suicide.") [REYNOLDS, D., 1988, p. 206-207]

When swimmer Esther Williams first got started in show business, "famous New York showman" Mike Rose lured her into "a seduction scene -- pure and simple. I saw that look in his eyes ... Couldn't he look in the mirror? He was already in his fifties, married, and five feet two inches. I was seventeen, not even the legal age for such antics." [WILLIAMS, E., 1999, p. 45] Williams' first marriage, that same year, was to a Jewish pre-med student, Leonard Kovner, whom she soon divorced. Her lawyer in her golden years was also Jewish, Lew Goldman. [WILLIAMS, E., 1999, p. 302] As a budding actress, a particularly pesky Hollywood sexual predator was Sam Katz, head of **MGM's** musical productions. Williams recounts an early encounter with him:

"Sam, aren't you married?

'Yes, I am. I have two beautiful daughters.'

'And so am I,' I said. 'Don't you think it would be embarrassing if you and I were seen in public having dinner together?'

'Well ... I have little places.'

'I bet you do.'" [WILLIAMS, E., 1999, p. 92]

"Katz's philandering was common knowledge," writes Williams,

"so I decided to deal with this head-on.

'You've done this before, Sam. Did the other girls become big stars?'

Astonishingly enough, he tried to answer the question. He began ticking off his other conquests.

'Well, let's see. Kate Groom? No. Ilona Massey? Not really...'

I stopped him before he got too deep. I didn't want to be another 8 X 10 glossy on his wall of conquests, and I didn't want to know the names of the rest of them." [WILLIAMS, E., 1999, p. 92]

Williams' most bizarre love affair was with Jeff Chandler (also Jewish, born Ira Grossel, his most famous role was that of Cochise in *Broken Arrow*). Williams fell in love and had an affair with him until she discovered his fetish for wearing women's clothing. "Jeff," notes Williams, who quickly abandoned him,

"was dead serious about this dress-up game and obviously had been at it for a long time ... [He] had a compulsion to don Aunt Sophie's

underpants, which gave him his first orgasm, growing up and feeling happy and secure only in women's clothing." [WILLIAMS, E., 1999, p. 309]

As Rachel Abramowitz notes the oppressive undercurrent for women trying to make it in Hollywood:

"Go to CAA [a rival talent agency]," [top Jewish agent Sue Mengers at the William Morris agency] derisively told the starlet Valeria Golino, who was vacillating about William Morris, "Ronnie Meyers [a Jewish executive at CAA] just wants to fuck you." [ABRAMOWITZ, R., 2000, p. 331]

Jewish novelist Judith Krantz notes the stir actress Loretta Young created at the funeral of Jewish film director Mervyn Le Roy:

"At the funeral of Mervyn Le Roy ... I heard Loretta Young give a eulogy that won the bad-taste prize of all time. She slithered exquisitely down the aisle of the Forest Lawn chapel, clad in a startlingly sexy, body-hugging black dress and the largest black garden-party hat I'd ever seen. 'Mervyn Le Roy discovered me,' she announced slowly. Pause. 'No, we didn't have an affair.' Long pause. 'I was only thirteen,' she added thoughtfully, as if in explanation for the omission." [KRANTZ, J., 2000, p. 209]

In 1977 director Roman Polanski, also Jewish, fled America rather than face sentencing for raping a 13-year old model. He had drugged her (with Quaaludes and alcohol) as he photographed the child at an actor's home. Arrested, he was allowed to work on his current film. As Barbara Leaming notes:

"Since the probation report would affect his fate, Polanski worked on his [Jewish] probation officer, Irwin Gold, for whom he painted a picture of a tragic past [Polanski was a Jewish survivor of Nazi-occupied Poland] a compliant girl, and remorse for anything he had done wrong ... He managed to win Gold's sympathy ... This was a victimizer as victim -- a role Polanski had played to the hilt." [LEAMING, 1981, p. 181, 184]

Also, "at age fifteen, Natassia [Kinski, star of Polanski's film Tess] became Polanski's lover. Polanski gave her books to read and suggested ways for developing her acting abilities." [LEAMING, 1981, p. 192] Polanski once married actress Sharon Tate, star of his film Fearless Vampire Killers. "During the shooting, Polanski had become Sharon's lover." [LEAMING, 1981, p. 79] She had been introduced to him by Jewish producer Martin Ransohoff of **Filmways**, who had her under contract. After Tate and others were sensationally murdered by the Charles Manson "family," one week later Polanski charged Life magazine \$5,000 to pose at the door of the house she was slain. [KIERNAN, T., 1980, photo section]

Bob Rafelson and Bert Schneider were Jewish partners who produced a number of influential 1970s "counterculture" movies (Easy Rider, Five Easy Pieces, et al). "Bert was so relentless," noted one acquaintance, "that he came on to almost every pretty woman who came his way ... Sex was a publicly traded commodity among the Raybert guys, sexual

exploits, a variety of who could piss farther." Actor Jack Nicholson (no innocent himself) reportedly admonished a friend, "Never bring a woman that you're serious about around Bert or Bob." [BISKIND, p. 58-59] Among Schneider's love affairs was one with actress Candice Bergen. [MCGILLIGAN, 1994, p. 181] At **BBS** (the Rafelson/Schneider company), notes Patrick McGilligan,

"All of the important players were men; the atmosphere was familial; but really it was a fraternity of insiders, a boy's club. Bert was capable of unzipping his pants during an argument and flourishing his cock; his brother, Harold, was also known to bring his penis out and lay it on the table. The **BBS** men circulated throughout the building, calling each other "babe," and "doll," and hitting on the women. 'The important players took a macho pride in fucking the same women at different times,' said one former **BBS** staff member, 'from the starlets right down to the typists.'" [MCGILLIGAN, p. 201]

The heart of the American popular music industry is also located in Hollywood. As Jewish author Neal Karlen notes: "Recalling [Jewish CBS music head Walter] Yetnikoff's well-documented lust for blond bimbos, a midlevel record executive would say a year later, 'Er hot in di hoizen a yarid' -- Yiddish for 'He's got a carnival in his pants.'" [KARLEN, N., 1994, p. 145]

**(Paul Krassner, Jewish editor of the satirical "counter-culture *The Realist* magazine, recalls the moral range of his sexual world that included famous Jewish comedian Lenny Bruce. After sleeping with another woman, Krassman's wife angrily confessed to "whom she had slept with -- two of my closest FRIENDS -- Lenny Bruce and Paul Jacobs -- it really hurt ... Jeanne didn't spare me any of the juicy details. 'Lenny DIRECTED me. He'd say, 'Okay, now put your leg up here against the bedpost.' He was like a Fellini of the bedroom' ... Eventually I confronted them. Paul Jacobs acknowledged what had happened, and we embraced, but Lenny refused to admit anything.')** [KRASSNER, P., 1993, p. 101] Krassner also writes this about his anti-Christian sexual world :

**"The night before, I had been in bed with Miranda, [famous Jewish author] Norman Mailer's assistant. While we were making love, there was an evangelist on the radio providing a strangely appropriate background. He was talking about the importance of 'a firm God' and about 'sliding your finger into any passage in the Bible.' It was funny until he claimed that six million slaughtered Jews in Nazi Germany were doomed to Hell because they had never accepted Jesus Christ as their savior, yet Adolf Eichmann went to Heaven because he had converted to Christianity a couple of days before he was executed. Miranda made the most religious statement of the whole night. 'I'm so glad I have a cunt,' she said. It was a celebration of life."** [KRASSNER, P., 1993, p. 114]

And Krassner wrote this, about similar anti-Catholic currents:

**"Groucho [Marx] asked, 'Have you ever laid two ladies together?' I told him about the time that I was being interviewed by a couple of students from a Catholic girls' school. Suddenly Sheila Campion, *The Realist's* Scapegoat [a secretary], and Marcia Ridge, the Shit-On -- she had given herself that title because 'What could be lower than a Scapegoat?' -- walked out of their office totally nude. 'Sorry to interrupt, Paul,' said Sheila, 'but it's Wednesday -- time for our weekly orgy.' The interviewers left in a hurry.**

**Sheila and Marcia led me up the stairs to my loft bed, and we had a delicious threesome." [KRASSNER, P., 1993, p. 122]**

"This [Hollywood]," complained novelist Theodore Dreiser in its big studio glory days, "is a selfish, self-concentrated, mean, loafing town. The business and political world is hard-boiled and cruel. The movies are solidly Jewish. They're dug in, employ only Jews with American names and buy only what they cannot abstract and disguise. And the dollar sign is the guide -- mentally and physically. That America should be led -- the mass -- by their direction is beyond all believing. In addition, they are arrogant, insolent, and contemptuous." [GOULD, p. 298] "There's enough sincerity in Hollywood," wrote H. L. Mencken, "to fill a peanut shell and still leave room for an agent's heart." [GITLIN, p. 145] The novelist F. Scott Fitzgerald summed up the Hollywood scene as "a Jewish holiday, a gentile tragedy." [GABLER, p. 2]

"The entire [movie] industry," notes Chaim Bermant, "was dominated by the big five: **MGM, Paramount, Warner Brothers, RKO, and Twentieth Century Fox**, all of which were owned and controlled by Jews. And of the not-so-little three -- **Universal, Columbia, and United Artists** -- two were in Jewish hands." [BERMANT, C., 1977, p. 91-92] The major motion picture studios of the Hollywood golden age of the 1930s, 1940s, and 1950s, and their Jewish founders and most important chiefs over the years include:

**Universal** -- Carl Laemmle, Jesse Lasky

**Paramount** - Adolph Zukor, Marcus Loew, Barney Balaban; much later, in the 1970s, Robert Evans. Bought by Charles Bluhdorn in 1960s

**Twentieth Century Fox** - William Fox (originally Fuchs), Sol Brill, Joseph Schenck, (and non-Jew Daryl F. Zanuck). Bought by Marvin Davis in 1970s

**Metro-Goldwyn-Mayer (MGM, part of Loew's Inc.)** Louis B. Mayer, Samuel Goldwyn (originally: Shmuel Goldfisz), Nicholas Schenck, Irving Thalberg (the model for F. Scott Fitzgerald's *The Last Tycoon*), Dore Schary; earlier, Marcus Loew; 1970s: Frank Rosenfelt

**Warner Brothers** - Harry, Sam, Albert, and Jack; Norman Katz

**Columbia** - Harry and Jack Cohn (At Harry's death, Columbia merged with **Screen Gems**, headed by Leo Jaffe, Abe and Stanley Schneider, and Mike Francovich); Daniel Melnick

**RKO** - in early years, financially controlled by the Lehman Brothers, Jewish bankers. Later headed by Arnold Grant (Goldstein), one time head of Board of Directors. (Also chairman of the Anti-Defamation League and the Joint Defense Appeal of the American Jewish Committee). Later controlled by non-Jew Howard Hughes

**United Artists** - [None of the original founders -- the biggest attractions in the early film industry who sought freedom from the exploitive hegemony of other film companies -- were Jewish: director D. W. Griffith, actress Mary Pickford, and actors Charlie Chaplin, Douglas Fairbanks, and William S. Hart. But it was arranged that Jewish businessmen Hiram Abrams and B. P. Schulberg "would run the company, receiving 20 percent of the profits."

[WHITFIELD, 1997, p. 191] Facing economic difficulties, in 1924 D. W. Griffith pulled out of leadership of United Artists. The new

(Jewish) Chairman of the Board became Joseph Schenck. Samuel Goldwyn joined U.A. as a distributor, "but here too his personality proved too dominant, and he bought his partners [the above-mentioned actors] out." [BERMANT, C., 1977, p. 93] In later years, Jewish U.A. heads included Al Lichtman, Samuel Goldwyn, and Alexander Korda. Arthur Krim and Robert Benjamin later took over power; still later Krim, Benjamin, William Bernstein, Mike Medavoy, and Eric Pleskar branched out to form **Orion Pictures**.

As an example of almost complete Jewish domination of the studios' executive hierarchy, one recent author listed the members of **Columbia's** 1957 Board of Directors, as part of a section entitled "the **Columbia** Empire on the eve of Harry Cohn's death." (Is there more than one *non-Jewish* name here?) :

President: Harry Cohn  
 First Vice President and Treasurer: Abe Schneider  
 Vice President for Production: B. B. Kahane  
 Vice President for Domestic Sales: Abraham Montague  
 Vice President for Foreign Distribution: J. A. McConville  
 Vice President for Advertising and Publishing: P. N. Lazarus, Jr.  
 Vice President for Public Relations: N. B. Spingold  
 Vice President for Finance: L. J. Barbano  
 Vice President and Assistant Treasurer: Leo Jaffe  
 Secretary: Charles Schwartz  
 Assistant Secretary (Legal): D. G. Cassell  
 Assistant Secretary: Bernard Birnbaum  
 Assistant Treasurer: Mortimer Wormser  
 Controller: Arthur Levy  
 Director (Hemphill Noyes): L. M. Blanke  
 Director (City National Bank): Alfred Hart  
 Director (Sonnebend): A. M. Sonnebend  
 Director: (Hallgarten): D. S. Stralem  
 Director: Ralph M. Cohn

A listing of Columbia's "Corporate Management, Divisions and Subsidiaries" executives contains almost all the same names, and the "Hollywood Studios" hierarchy is the same pattern. [DICK, B., 1993, p. 196-198] And as Chaim Bermant observes, to understand the nature of this firm: "Harry Cohn, or King Kohn, as he was sometimes called, head of Columbia, directed his company with the arbitrariness of a Caliph. So many legends have accumulated round his barbarity that one almost suspects that he consciously set out to play a part." [BERMANT, C., 1977, p. 94] (More generally, note here one investigator's overview research into the gender and ethnicity of many past studio executives at **MGM, Columbia, Warner Brothers, 20th Century Fox, Paramount, Disney, and MCA/Universal**).

Famous swimmer/actress Esther Williams notes what it was like when she first strode down the long and intimidating executive office carpet as a teenager to meet her new (Jewish) **MGM** employers (who were considering her for a contract):

"As I walked the sixty-foot-long walk on this white carpet, [**MGM** head Louis] Mayer scrutinized me through his thick glasses as if I were a piece

of merchandise. Sitting in back of [Mayer] was a phalanx of executives -- L. K. Sidney, Sam Katz, Eddie Mannix, and Benny Thau -- all the top management ... Although I didn't know it then, they were the men who ran **MGM**. Like Mayer, they were all short ... I felt like Snow White with the dwarfs. When I reached the desk, I put out my hand and said, 'Hello Mr. Mayer.' No one stood up." [WILLIAMS, E., 1999, p. 62-63]

Mayer's assistant, Ida Koverman, adds Williams, was "a power behind the throne." [WILLIAMS, E., 1999, p. 79] (Actress Debbie Reynolds notes that the Number two man at MGM, behind Louis B. Mayer, Eddie Mannix, "started out as bouncer for the Schencks at Palisades Park." [REYNOLDS, D., 1988, p. 48] Reynolds also recalls Mayer's intimidating office: "I was taken to meet Mr. Mayer in his office. Mr. Mayer had what must have been the biggest office in the history of Hollywood. You entered the enormous room, all in white, for what some people called the 'quarter-mile walk' to a desk the size of a small helicopter pad, all highly polished and shining. Because Mr. Mayer was not very tall (about five five), and rather roundish and portly, he had his desk built on a platform, lest some big temperamental star of director come in and forget who was boss.") [REYNOLDS, 1988, p. 54-55]

At **Warner Brothers**, brother Harry was an "ardent Zionist." Brother Jack even forced his Jewish employees to donate part of their salary to the United Jewish Welfare Fund. [GABLER, N., 1988, p. 289-290] "If a thing worked," Jack Warner, Jr. once remarked about his father, "it was moral. That's a terribly cynical thing to say, but I think that's how he felt." [GABLER, N., 1988, p. 293]

Other prominent Jewish executives at various smaller studios over the years have included Victor Carter (chairman of **Republic Pictures**), William Chaikin (president of **Avco Embassy Pictures**), Bernard Donnenfeld (president of the **Filmmakers Group**), and Paul Heller and Fred Weintraub (heads of **Sequoia Pictures**), among others.

Dan Moldea notes that:

"As early as 1938, the Justice Department's Antitrust Division had filed suit against the eight big motion picture companies -- **Paramount, Loews, RKO, Warner Brothers, Twentieth Century Fox, Columbia, Universal and United Artists** for 'combining and conspiring to restrain trade in the production, distribution, and exhibition of motion pictures,' in violation of the Sherman Antitrust Act ... Thurman Arnold, the head of the Antitrust Division charged that the motion picture business had become 'an industrial dictatorship and strictly unAmerican ... The danger in this country is the private seizure of power ... it is subject to no criticism and no attack because no one even knows about it.'" [MOLDEA, p. 46]

A settlement was reached in 1940. A second trial commenced in 1944 with some changes being forced upon the studios.

In 1941, there was even a public investigation in the U.S. Congress about Jewish domination of Hollywood and its alleged activist position in support of American involvement in the looming world war:

"In August 1941 [Senators Gerald P. Nye and Bennett Champ Clark] called for a congressional investigation into warmongering and propaanda in the film industry .. [Because it did not receive enough votes in support] ... the Interstate Commerce Committee ... established a subcommittee to investigate Nye's and Clarks' allegations ... The subcommittee hearings raised exactly the charges which Jewish organizations and industry leaders had long feared anti-Nazi films would bring about: that Jews in Hollywood were warmongers and propagandists and that Jewish organizations abetted their coreligionists in Hollywood. The hearings added new and powerful rhetoric to the long-time charge that Jews controlled Hollywood and were using it for nefarious purposes, and they gave these ideas an airing on the very public floor of the U.S. Congress ... Yet ... despite Jewish fears, the American press treated the subcommittee hearings with criticism and even derision." [HERMAN, F., MARCH 2001, p. 86-88]

"All the great moguls," notes Frank Rose, "belonged to the Hillcrest [Country Club] -- Louis B. Mayer, and the **Warner Brothers** and Harry Cohn of **Columbia** and Adolph Zukor of **Paramount**. Most of the top comics belonged -- George Burns, Danny Thomas, Georgie Jessel, Milton Berle, the Marx Brothers ... Benny Siegel, the mobster who invented Las Vegas, was admitted, but Joseph P. Kennedy was turned down: Jews only. (Danny Thomas was an exception)." [ROSE, p. 1]

"Within the studios and on the screen," says Neal Gabler,

"the Jews could create a new country -- an empire of their own so to speak ... They would create its values and myths, its traditions and archetypes ... This was *their* America and its creation may be their enduring legacy.... They lived in large, palatial homes that imitated (some would say "vulgarized") the estates of Eastern establishment. They became members of a lavish new country club called Hillcrest that mimicked the Gentile clubs and barred them ... For their social life, they organized a system of estates, a rigid hierarchy, that could easily have been modeled after the court of Louis XIV ... The Hollywood Jews would cope through 'a sustained attempt to live a fiction, and to cast its spell on the minds of others.' ... The Hollywood Jews created a powerful cluster of images and ideas -- so powerful that, in a sense, they colonized the American imagination ... Ultimately, American values came to be *defined* largely by the movies the Jews made." [GABLER, p. 6-7]

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In 1979, a Jewish screenwriter, Ben Stein, wrote a book about Hollywood, based upon his own experience in the city and interviews with nearly forty TV producers and writers. Such people, he concluded,

"with a small number of exceptions ... are all white males. They are almost never younger than 35. They are almost never second-generation Californians. A distinct majority, especially the writing of situation comedies, is Jewish ... [STEIN, p. 10] ... The super-medium of television is spewing out messages of a few writers and producers

(literally in the low hundreds) ... Television is not necessarily a mirror of anything but what those few people think. The whole entertainment component of television is dominated by men and women who have a unified, idiosyncratic view of life." [STEIN, p. xiii]

"Hollywood is largely liberal and Jewish,' Jewish agent Barry Mendel (of the **United Talent Agency** in Beverly Hills) told Jewish journalist Steve Berg in 1995, "We live in an insular world. We don't understand fully people's common concerns." [BERG, S., p 1A] "The Hollywood elite," note one Jewish research team, "shares a set of political and cultural assumptions that it views as natural (as all of us view our own assumptions) and that it seeks, as do others, to put into action. These Hollywood leaders do not do this in a concerted or conspiratorial way; yet because there is a general agreement on core issues ... the totality of their world suggests a more or less coherent ideology. That ideology is generally left-leaning and highly critical of traditional features of American society." [POWERS/ROTHMAN/ROTHMAN, p. 5]

"I've always believed that film," observed Jewish film critic Lester Friedman, "like all art forms, is inherently propagandistic. Even seemingly innocuous pictures carry messages that either support or attack the prevailing status quo." [FRIEDMAN, L., p. vii] In this vein, psychology professor Kevin MacDonald suggests sometimes deeper dimensions and themes to Jewish-dominated Hollywood movies. He cites the example of the film Addam's Family Values (1993), produced by Scott Rudin, directed by Barry Sonnenfeld, and written by Paul Rudnick -- all Jewish. "The bad guys in the movie are virtually anyone with blond hair," says MacDonald, "... and the good guys include two Jewish children wearing yarmulkes." [MACDONALD, 1998, p. 18]

As Jewish comedian Lenny Bruce once noted in his stand-up routine:

"Now the Jew gets into show business. And he writes motion pictures, he's making the images -- he has the film industry knocked up -- he controls it! And the Jew naturally writes what he thinks is pretty, what he thinks is ugly -- and it's amazing, but you never see one Jewish bad guy in the movies. Not ever a Jewish villain, man. Gregory Peck, Paul Muni -- haha! It's wonderful! Who's the bad guy? The *goyim*! The Irish!" [COHEN, J., p. 37-38] [Apparently even Bruce, like virtually all movie-goers, didn't realize that Muni was Jewish.]

In 1983, a book, Inside Prime Time, by Jewish sociologist Todd Gitlin, was published about the entertainment divisions of American television. (Among the pioneers in the field was Ira Phillips, who was Jewish. "In 1941", notes Anthony Heilbut, "the most popular [radio] soap operas were the creations of Ira Phillips ... By 1949 [he] had become the doyenne of television serials." [Heilbut, p. 125]) Noting that his field work evidenced "the large number of Jews who hold top positions in the networks and production companies," [GITLIN, p. 184] Gitlin interviewed a range of people in the TV business. Among them was Ethel Winant, vice-president in charge of mini-series at NBC, who told him

"There's a kind of joke that you hear often in this business. The same people move in kind of a circle. It's a family. If I were fired tomorrow, I would get a job the day after ... I'm part of that group. Which has very little to do with whether I'm good or bad." [GITLIN, p. 116]

"A few score producer's names come up over and over again," noted Gitlin, "a few major production companies dominate the airwaves ... [GITLIN, p. 118] ... The old-boy networks binding executives, agents, and top producers amount to a curious kind of solidarity. Outsiders charge corruption ... [GITLIN, p. 155] ... Cronyism, mutual back scratching, behind-the-scenes favors, revolving doors, musical chairs, careers made by failing upward, the 'amazing largesse' given to favored members of the 'creative community' ... The same names may stay in circulation for years, or decades ... Old-boy networks bind this savage business together." [GITLIN, p. 156]

"Nepotism," says Jewish critic Michael Medved, "... plays a limited role in preserving Jewish prominence in the entertainment industry. Power often seems to pass from generation to generation. Just look at famous acting [Jewish] families like the Douglases (Kirk and Michael). Among producers and top executives, this pattern is even clearer. One of the major independent studios, **Samuel Goldwyn Pictures**, is run by the son of founding father Samuel Goldwyn ... A third-generation Goldwyn (Tony) is a successful and talented young actor ... It's possible that industry leaders feel more comfortable working with people who share their own outlook, values, and background." [MEDVED, p. 39] In the heyday of **MGM**, studio chief "Louis B. Mayer placed so many of his relatives on the payroll that the initials M-G-M were said to stand for 'Mayer's *ganze mishpoche* [Mayer's whole family]." [WHITFIELD, p. 156]

"Back in the heyday of the self-made Jewish movie moguls," notes the Jewish Journal of Greater Los Angeles,

"the studios were, to a certain degree, family businesses. For Louis B. Mayer, Jack and Harry Warner [at **Warner Brothers**], and others, nepotism was standard operating procedure ... Nepotism reached unprecedented heights at **Universal Pictures**, which was founded in 1915 by Carl Laemmle, an affable and unpretentious German-Jewish immigrant." [ZAGA, D., 5-23-97]

**Universal**, notes Chaim Bermant, "during [Laemmle's] heyday, was full of relatives, a fact which gave rise to Ogden Nash's famous couplet: 'Uncle Carl Laemmle has a large famlee.'" [BERMANT, C., 1977, p. 93-94]

"Perhaps the most unique aspect of Jewish participation [in Hollywood]," says Jewish scholar Patricia Erens,

"that which sets them apart from any other ethnic group -- has been the virtual monopoly on film producing ... As Jews gained a foothold in the industry, they hired friends and relatives, and so their numbers, and influence, grew." [ERENS, P., 1980, p. 115]

"In certain ways," says Tom Tugend, "the Hollywood moguls revealed their Jewish roots implicitly, by the patriarchal style in which they ran their fiefdoms and by their close family loyalties." [ERENS, P., 1980, p. 115] "Relationships play a big part in Hollywood filmmaking ... There is a very familial relationship between the four of us [Jews] who head Orion -- Eric Pleskow, Bill Bernstein, Arthur Krim, and myself," noted a Jewish co-founder, Mike Medavoy, of Orion Pictures in 1990. [BROUWER/WRIGHT, 1990, p. 8]

Richard Shepherd, for example, who had "a brilliant producing career," became a partner at talent agency **Creative Management Associates**, and eventually production chief at (post-Mayer) **MGM**. A key factor in getting the ball rolling was that his wife "was a granddaughter of the fabled Louis B. Mayer. Judy's father, William Goetz, had married Mayer's daughter, Edith, and had gone on to become a powerful producer in his own right during Hollywood's golden era." [BART, p. 127] Goetz was once a producer at **20th Century Fox**. Another Mayer daughter, Irene, married David Selznick, member of another prominent Jewish Hollywood clan. Mogul Samuel Goldwyn married the sister of mogul Jesse Lasky. [ERENS, P., 1980, p. 133]

One time head of the **Paramount** film studio? Stanley Jaffe. One time chief at **Columbia**? Jaffe's father, Leo, whose brother-in-law, Abe Schneider, was Chairman of the Board. One time chairman of **MGM**? Nick Schenck. At the same time his brother, Joseph, headed **United Artists**.

And as Peter Hay notes about **Warner Brothers** studio:

"In 1950 stockholders brought suit against **Warner Brothers** and **United States Pictures**, which was run by Milton Sperling, the son-in-law of Harry Warner. **Warner Brothers** financed and distributed the films made by **United States Pictures**. This was not the first nepotism suit, which prompted producer Jerry Wald to remark: 'If this sort of thing keeps up, the son-in-law business in Hollywood will be set back at least ten years.'" [HAY, P., 1990, p. 262-263]

Note the case of Joan Micklin Silver, a "housewife turned director." Silver's husband Raphael, says Rachel Abramowitz, "had grown so distressed by watching his wife's frustrated ambition that he personally raised the money to finance her 1975 directorial debut, *Hester Street*, about a neglected Jewish housewife at the turn of the century." [ABRAMOWITZ, R., 2000, p. 139] "At a party," notes the Jewish Press,

"Silver met Joan Ganz Cooney, a founder of the **Children's Television** network, who put her in touch with Linda Gotlieb, then an executive with an educational film company. Gotlieb fed her freelance script writing work and when Micklin Silver told the company head she wanted to direct as well, she got her wish." [BIGA, L., 4-14-2000, p. 34]

David Begelman "was in the insurance business when he met and married Esther Feldman, sister of the agent Charles Feldman." Feldman was one of the most powerful agents in Hollywood. Begelman soon worked at the **MCA** agency till he formed his own company with Freddie Fields, **Creative Management Associates (CMA)**. [SHIPMAN, D., 1993, p. 447] By the 1970s, Begelman was head of **Columbia** studios. **MCA** executive Jay Kanter was **Paramount** president Barney Balaban's son-in-law. [MCDUGAL, p. 231] Famed **Universal** director William Wyler's cousin, Carl Laemmle, was the head of that movie company. [BERG, A., 1989, p. 263] Paul Weinstein, vice president of production at **Warner Brothers** has a sister, Lisa, who is a "D-girl for the powerful production team of Leonard Goldberg and Jerry Weintraub at **Universal**." [ABRAMOWITZ, R., 2000, p. 170]

Famous agent Mort Janklow's wife Linda is the daughter of prominent Jewish film director Mervyn Le Roy and granddaughter of Harry Warner, of **Warner Brothers**. Jeremy

Zimmer, who rose to head the motion picture packaging department at talent agency giant **ICM**, (and later became a partner in the "prestigious Baver/Benedek Agency" is the grandson of former **MGM** president Dore Schary. [BROUWER/WRIGHT, 1990, p. 45] Howard Kaminsky, president of **Warner Books**, is Jewish director/comedian Mel Brook's first cousin. [KRANTZ, J., 2000, p. 209, 288] Ray Stark was the "producer of such films as *Funny Girl*, the Oscar-winning movie based on the life of [Jewish comedian] Fanny Brice, Stark's mother-in-law." [KING, T., 2000, p. 270] George Shapiro was Jewish comedian Andy Kaufman's personal manager. "[Kaufman]," notes Shapiro, "came to my attention through my darling uncle and client Carl Reiner, who saw Andy in a nightclub in New York City." [ZEHME, B., 1999, p. 3] And on and on.

Sidney Ganis was named president of the motion picture group for **Paramount Pictures** in 1988. Here's how he got his start in Hollywood:

"As a teenager, he responded to a *New York Times* want ad for an office boy needed in a show business publicity office. When the rejection note came, he left it on the kitchen table, where his uncle Phil, a restaurateur with acquaintances in the entertainment industry, happened to read it. One call from Uncle Phil, and Sid had the job. Within three years he was introduced to the publicity chief at **Twentieth-Century-Fox** who brought him on board." [BROUWER/WRIGT, 1990, p. 515-516]

"Hollywood is a make-work town where nepotism is a way of life," observed (Jewish) comedian Roseanne Barr's sister (and longtime manager), Geraldine, in 1994. [BARR, G., 1994] "In Hollywood," once joked British character actor Arthur Treacher, "success is relative. The closer the relative, the greater the success." [HAY, P., 1990, p. 262] "I became a director," says Jay Sandrich (director of TV's *The Cosby Show*, among others), "by being in the right place at the right time, plus the wonderful thing that helps so many people in this business, nepotism.... My father was a feature film director ... I really had no interest in the business. I've always felt that if my father had worked in the automobile business, I'd be in the automobile business." [LEVINSON, p. 118-119] (Cosby's Jewish agent, Jerry Katzman, originally arranged the deal for his show with **NBC**'s Jewish head, Brandon Tartikoff. One of the two co-writers for the program was also Jewish, Ed Weinberger. [TARTIKOFF, p. 10, 13] Thomas Werner, the head of **Carsey-Werner**, produced "The Cosby Show" and "Roseanne" for television. In earlier years, as Bill Cosby made the transition from stand-up comic to television with the *I Spy* series, his managers were Fred Weintraub and Roy Silver. The producer of another popular Black-oriented program, *Sanford and Son*? Bernard Orenstein).

"Now that Jews govern the New [mass media] Establishment, (their official mouthpiece is the *New York Times*)," complained William Cash, a reporter for Britain's *Daily Telegraph*, "does any sort of reverse form of class or racial discrimination operate against outsiders trying to get access to the entertainment highway -- wasps, blacks, Brits (there is only one Brit of any level of executive significance in all the major studios, and he is Jewish) and others not so favoured?" [CASH, p. 15]

"Recently I had a meeting with a young executive," wrote Jewish screenwriter Adam Kulakow in a Jewish journal, "to discuss a possible script assignment. Our conversation began with a discussion of the Eastern European origins of my surname and segued from their to talk of my grandparent's arrival in America ... It wasn't long before we were playing 'Jewish geography.' By the time we got around to the business of the meeting, we had achieved a

comfort level based on our common ground." [KULAKOW, A., p. 43] Kulakow ends his story that dismisses Jewish nepotism by declaring that Jewish solidarity meant nothing because he didn't get the job. What he neglects to mention, of course, is how many other candidates were interviewed for the job, and whether or not the person who did get the position had the same "comfort level." After all, even the most ethnocentric Jewish executive can't hire all fellow Jews for one open position. "Relationships at studios," says television comedy writer Stuart Gibbs, "often begin with whether they are comfortable with you. If you share a bond you might have a slight edge [in getting a job.]" [KULAKOW, p. 43]

Meanwhile, Kulakow quotes a non-Jewish television writer who dutifully says that being a non-Jew hasn't hurt his career. However, the Gentile notes to Kulakow that "in a nice way every now and then I feel like a *shabbes goy*." Short of those married to Jews, how many non-Jews know what a *shabbes goy* is, except those who have the term directed to them, jokingly or otherwise? A *shabbes goy* is (whatever its formal dissimulative explanations) essentially a non-Jewish servant who traditionally does all the work for Jews on Saturdays while they sit home lounging around, religiously forbidden to even light candles. One dictionary of Yiddish slang defines *shabbes goy* as "Someone who does the dirty work for others (Lit., gentile doing work for a Jew on Sabbath)." [KOGOS, p. 69] In what context would such a Yiddish term come up between Jew and non-Jew, unless there was, however veiled in humor, a latent undercurrent of reality? In Black parlance, *shabbes goy* is the rough equivalent to "house nigger."

(While we're on Yiddish terms, the double moral/linguistic standard in today's Jewish-dominated mass media can be staggering to behold. The free use of the word *shiksa* (the defamatory slur against non-Jewish women) can still be found today, common in major publications. The New York Post calls Hilary Clinton's grandmother a *shiksa* [PEYSER, 8-6-99], the Los Angeles Times notes a film with an "unattainable *shiksa* princess," [HORNDADY, p. 90], and Richard Siegel, the executive director of the National Foundation for Jewish Culture has a letter printed in the New York Times quoting another commentator about a "*shiksa*-chasing Jewish prince." [SIEGEL, R. 11-30-96] Can we imagine this day and age the same Jewish (or any other) organization discussing "nigger-chasers," "Pollock-chasers," or any other comparable defamation in a reputable national newspaper? One writer, Ellen Jaffe-Gill, (who is Jewish; how many non-Jews have even heard the *shiksa* term, let alone know the way that the Jewish community still widely uses the word?) had the integrity to complain to the Times about the paper's use of the term. *Shiksa*, she noted, "is about as affectionate as the N-word, and if the **Times'** style sheet lists racial pejoratives ... as no-nos, *shiksa* ... should go on the list." [JAFFE-GILL, p. 95] Elsewhere, in a Jewish journal, Gabrielle Glaser notes that when she reviewed Jewish literature for information about intermarriage with non-Jews, "a lot of it was judgmental and didactic. The attitude was, 'Well, if she's not Jewish, she's a stupid *shiksa*.'" [COLEMAN, S., p. 41]) (A review of expressly *Jewish* periodicals in the Ethnic Newswatch computer databank, from 1994 through 1999, notes the use of the word *shiksa* in over 70 different articles).

Being Jewish means nothing in Hollywood? In 1992, struggling Jewish actress Fran Drescher ended up sitting on a plane next to a Jewish broadcasting mogul, Jeff Sagansky, then president of **CBS Entertainment**. "To her captive audience she pitched an idea: a sitcom about a Jewish babe who become a nanny for the children of a dashing British millionaire. By the time Drescher deplaned, she'd convinced the network honcho to give her a weekly show [The Nanny] -- which is now in its fourth season." [HANSON, p. 160]

In another such case, Jewish journalist Philip Weiss "conspired to get himself seated next to [book publisher] **Farrar, Strauss'** formidable [Jewish] boss, Roger Straus, at a dinner party. After three drinks, an emboldened Weiss asked Straus if he would take a look at his novel. Straus agreed to look, and later agreed to publish [Weiss' novel entitled Cock-a-doodle-do]." [CRYER, p. 34] "The social and professional scope I have as an American Jew is largely unlimited," says Weiss, "... I have been included just about everywhere I have wanted to be. My (largely Jewish) professional network is well connected and powerful." [*original author's parenthesis*: WEISS, p. 26]

Jewish **NBC** head Brandon Tartikoff notes that at his grandmother's death bed she was still asking him to do a TV mini-series based on the book Evergreen, by Belva Plain. "Grandma," Tartikoff explained to her, "It's a Jewish story. There are only six million Jews. We're into large audiences ... After she died, I felt badly that I'd never done it and -- largely for sentimental reasons, I admit -- I commissioned a script of the book." [TARTIKOFF, p. 29] Evergreen eventually became a regular television program.

In 2001, the New York Times started an article about Jewish/Israeli Hollywood mogul Haim Saban like this:

"Haim Saban picked up the phone in his office. Leslie Moonves [also Jewish], president of CBS Television, was returning his call. 'Bobbie,' said Mr. Saban, the childrens' television mogul and top Democratic fund-raiser, 'Don't worry, don't worry, I'm not asking for money.' Instead Mr. Saban asked Mr. Moonves to help a singer, who was a family friend, in finding a TV gig." [WEINRAUB, B., 3-4-01, p. 2]

In this vein, Jewish Hollywood mogul David Geffen "helped [Jewish fashion mogul] Calvin Klein's daughter, Marci, land a job at Saturday Night Live." [KING, T., 2000, p. 480] (Geffen had helped the head of *Saturday Night Live*, Lorne Michaels, get a job earlier in his career as a writer at a Phyllis Diller TV show). [KING, T., 2000, p. 61]

"Soon after the success of *Daisy*," says Jewish novelist Judith Krantz, about one of her early novels,

"Nat Wartels sold Crown to Random House, which was owned by Si Newhouse, one of the richest men in America. On my next trip to New York, this unknown billionaire gave a dinner party to welcome me, inviting only executives from Crown and Random House. He and Bob Bernstein, who was his second-in-command at the time, quizzed me, a total stranger, trying to get a grip exactly who this strange Californian was besides being a successful novelist.

'So where did you go to high school?' Bob began.

'Birch Warthen.'

'My God, did you know my cousin, Alice Bernstein?'

'Well, of course I did, we graduated in the same class,' I answered

'What did you do after college?' Si wanted to know.

'I worked for Herb Mayes at *Good House* [*Keeping*].'

'Herb? I've known him all my life. A great man' was Si's response.

'My father was one of his best friends,' I said modestly, 'and Alex is one of my oldest and dearest friends,' I added, knowing full well that Si had dated their daughter, Alex, at one point her life, and that Mitzi Newhouse, his mother, and Grace Mayes were friends. Both men's faces beamed with relief. An absolutely perfect game of Jewish

Geography had just been beautifully played and I had been squarely identified as a highly credentialed, super-nice New York Jewish girl, no potentially oddball California exotic." [KRANTZ, J., 2000, p. 303]

In 2000, Tom King's *The Operator: David Geffen Builds, Buys, and Sells the New Hollywood* outlined Hollywood mogul David Geffens' rise to fabulous power via his largely Judeo-centric networking:

First Geffen got a job in the mailroom at the William Morris (Jewish-founder) agency. He told the Jewish man who hired him, Howard Portnoy, that he was (Jewish music producer) Phil Spectre's cousin. He also lied and said he had graduated from UCLA. [p. 46-47] Expecting a letter from UCLA to the company to evidence that Geffen was not a graduate, Geffen came in early to the mail room to intercept it. He had his brother, a lawyer, write a bogus UCLA confirmation from his law office instead. [p. 47] Geffen was much like the Hollywood hustler in [Jewish author] Budd Schulberg's novel *What Makes Sammy Run*, "a backstabbing [Jewish] huckster who employed appalling tricks to run to the top in Hollywood." [p. 48] In the mail room, Geffen met "Barry Diller, a Jewish kid from Beverly Hills who years later became one of Geffen's best friends, when the two were among the most powerful moguls in all of Hollywood." [p. 50] At a night club, he "struck up a conversation with Herb Gart, a manager who had recently come to New York with comedian Bill Cosby." [p. 50] "He next set his sights on romancing Nat Letkowitz, the celebrated head of Morris's New York office." [p. 51] "Enlisting Letkowitz's support was a brilliant move. Geffen had realized the value of having a 'rabbi' in life, someone powerful to help him get what he wanted." [p. 52] [Journalist -- and later Hollywood everything -- David Freeman likewise notes this "rabbi" relationship with Marv Seligman, his boss at the *New York Post*: "Marv was my rabbi at the paper. He had hired and trained me."] [FREEMAN, D., 1992, p. 10] "Geffen worked in the mailroom for six months until "he was stopped by Scott Shukat [also Jewish], who offered him a job as secretary to Ben Grierfer [also Jewish], one of the office's most respected television agents ... Brooklyn born and raised in Queens, Shukat ... too, had lied on his employment application at the Morris office, listing his stage name, Scott Logan, Jr. But when he arrived at the office on the first day and saw the executives' names on the company directory in the lobby -- Letkowitz, Kalcheim, Grierfer, Weiss, and so on -- he hustled back to the personnel office and told them his given Jewish name." [p. 52-53] [KING, T., 2000]

"To cover some of the long-distance calls, Geffen called the local switchboard at CBS and claimed to be Jerry Rubin, a CBS executive he had met." [p. 53] "Geffen began to mentor other secretaries and trainees. Jeff Wald [also Jewish], who supported his petty salary by peddling marijuana in the mailroom, immediately latched onto Geffen." [p. 54] "But by far the most important alliance Geffen made was with Elliot Roberts [also Jewish], a dope smoking clown who had grown up across the street from Wald. In the years to come, Roberts hitched his star to Geffen's and played a critically important role in David's life ... Born Elliot Rabinowitz ... he was not as swift as Geffen, [but] he was nevertheless a hustler." [p. 54] "Nat Lefkowitz placated Ben Grierfer [also Jewish] by giving him a new secretary and then promoting Geffen to assistant to a crusty agent named Harry Kalcheim [also Jewish]." [p. 59] "With Marty Litke [also Jewish], also now a pal, Geffen signed Carmen Matthews ... Nat Lefkowitz soon promoted [Geffen] to agent." [p. 60] "At the meetings, Geffen often prattled on about a fellow he had met at the University of Texas named Ronny Pearlman [also Jewish], who he claimed would be the hottest writer the TV business had ever seen. He also talked up a hippie named Lorne Michaels [also Jewish, and later head of Saturday Night Live] and soon got him a gig writing for a situation comedy." [p. 61] "Geffen first turned to Herb Gart [also

Jewish] .. who was now handling a group called the Youngbloods." [p. 66] Geffen got a hot stock tip "at a lawyer's office" about "Allen Klein [also Jewish], the manager of the Rolling Stones who was going to take over Cameo-Parkway Records." [p. 67] "Meanwhile, in Los Angeles, Barry Diller [also Jewish] had quit the Morris office to become assistant to Leonard Goldberg, the head of West Coast programming at ABC ... Before long, Diller was running the department by himself." [p. 68] "Laura Nigro [Nyro] was born in the Bronx in 1947, the daughter of a Jewish mother and an Italian-Catholic father ... [She was managed by] Artie Mogul [also Jewish], a hustler who had once signed Bob Dylan [of course also Jewish] to an early publishing deal . [p. 73] "He did not interfere with her songs, but he did insist that she change her name, fearing people might pronounce it 'Negro.'" [p. 73] "Geffen next plotted to make a new label deal for his client. He went to see Jerry Schoenbaum [also Jewish], the head of Verve-Folkways." [p. 80] "CBS Records head Clive Davis [also Jewish] was one of the slickest and most intimidating figures in the business ... Geffen, meanwhile, had gotten all the use he could squeeze out of Nat Lefkowitz and was searching for a more powerful rabbi." [p. 81] "Clive Davis, meanwhile, had developed an extraordinary affection for David Geffen." [p. 86]

In 1968, the "rivals of William Morris began to court [Geffen]. The Ashley Famous Agency [also Jewish-founded] ... now badly wanted him." [p. 87] "[Nat] Lefkowitz also may not have wanted to get in a bidding war with Ashley Famous in part because Ted Ashley was his nephew." [p. 88] "In late 1967, Ashley sold his agency for thirteen million dollars to Kinney Service ... Kinney was run by the owner's son-in-law" Steve Ross [also Jewish], "later ... chairman of Warner Communications. Ross was the man directly responsible for the transactions that were to make Geffen a billionaire." [p. 88] "Once again displaying indomitable guts, Geffen set his sights on Albert Grossman [also Jewish], the biggest gun in the management business." [p. 89] Geffen "got on the phone, found [Todd] Schiffman [also Jewish] at home in Los Angeles, and began selling him on the notion that he ought to quit APA and join Ashley Famous." [p. 90] "But the real clincher for Schiffman was that he, like Geffen, had a shady artist-management operation on the side." [p. 91] "Geffen met the man with whom he would develop a decades-long friendship, bonded in a love that many would term brotherly" -- Sandy Gallin [also Jewish]. [p. 92] Gallin shot to stardom after booking the Beatles for their legendary 1964 debut on The Ed Sullivan Show." [p. 93] "The only person Geffen knew at Atlantic Records was Jerry Wexler [also Jewish], Atlantic's president." [p. 106] "The next day, Geffen visited his friend Lous Adler [also Jewish]." [p. 120] Freddie Fields [also Jewish] "was the most powerful motion-picture agent in the business. Geffen thought that he might be able to use a connection to fields as a springboard to establishing himself as a power in movies as well as music." [p. 127] "At CMA, Geffen was in Field's office every day, ushered in by Field's assistant, a young man named Jeff Berg [also Jewish], who years later became the chairman of the agency (known then as ICM)." [p. 129] When Geffen first met David Begelman [also Jewish], who a few years later became known as one of Hollywood's most notorious felons, he looked him in the eye and said, 'You know, what I admire most about you is your ability to lie with such grace.'" [p. 129] Geffen "finangled relationships with Robert Evans [also Jewish], the president of production at Paramount Pictures, and David Picker [also Jewish] the head of United Artists." [p. 129]

"It has long been a standing joke in LA," says English journalist William Cash, "that the way to get on is to convert to Judaism. Simon Kelton, an Eton-and Oxford-educated screenwriter friend with whom I used to share a house, and who was shortlisted for the Samuel Goldwyn film-writing award, always stressed his Jewish 'ancestry' whenever he gets a chance in LA; something few had heard about before." [CASH, p. 29]

Non-Jew Jon Peters, a seventh grade dropout, [ABRAMOWITZ, R., 2000, p. 95] eventually rose from co-ownership of a hairdresser shop to become co-head of a **Columbia** division. It didn't hurt his possibilities that when he started out, he shared the hair business with a Jewish friend, Paul Cantor. Nor did it hurt his Hollywood career that he eventually was doing Barbara Streisand's hair, and that he later became her live-in lover. [GRIFFIN/MASTERS, p. 23, 102, et al] Jewish film producer Julia Phillips, early in her Hollywood career, notes the first time she met Streisand at her home: "She stares at me a lot. I make sure to let her know I'm Jewish like the time I met [my husband] Michael's grandmother, and that pleases her." [PHILLIPS, J., p. 90]

Russian-born French film director Roger Vadim (Jewish?) -- famed for romances with Brigitte Bardot, Catherine Deneuve, and Jane Fonda -- notes the beginning of his movie career: "All I needed was opportunity and luck. Opportunity came in the form of Raoul Levy.... a Belgian of Russian origin." [VADIM, p. 78] Levy, notes actor Tony Randall, "made many of Brigitte Bardot's films, starting with her first, *And God Created Woman*." [RANDALL, T., 1989, p. 89]

Famed French film director Francois Truffaut? "His father had disappeared in 1931 after impregnating his mother." A hired detective discovered that Truffaut's father was "the Bayonne-born Jew, Roland Levy." And as the Jewish Bulletin of Northern California notes:

"According to the authors of a new biography on the filmmaker, Truffaut was relieved [that his father was Jewish] 'because it confirmed he was not like everyone else. He was different. He was not a child like anyone else and perhaps that was because he was Jewish child... [Truffaut] kept his Jewish origins a secret from all but his ex-wife Madeleine Morgenstern; Helen Scott, the head of the public relations for the French Film Office in New York; and film producers Pierre Braumberger and Ilya Lopert -- just a few of the Jews he surrounded himself with."

Truffaut's "long time Jewish assistant" was Suzanne Schiffman. He was also a member of *Fonds de Solidarite avec Israel* (the Israel Solidarity Fund). [GELENTER, T., 4-23-99, p. 35A]

How prominent are Jews in Hollywood? Superstar Judy Garland's road to Hollywood stardom was like many others. Although not Jewish, her big break in Hollywood was provided by a Jewish friend of her parents, Marc Rabwin. He contacted a Jewish acquaintance, Joseph Mankiewicz, a prominent screenwriter, who personally asked an audition for her from Louis B. Mayer of **Metro-Goldwyn-Mayer (MGM)**. Garland's agent at the time, Al Rosen, also Jewish, "claimed credit" for setting up a second audition for his client at the powerful studio where the man she "decided to see was Sam Katz, a new arrival to the studio." [SHIPMAN, D., 1993, p. 42-44, 51] Like many Hollywood stars, Garland's eventual agent was the prominent Charles Feldman, also Jewish. So was her doctor, Lee Siegel. Garland's first husband was also Jewish -- bandleader Artie Shaw. Her second husband was a Jewish musician, David Rose. (Garland's sister, Suzi, also married a Jewish musician, Lee Cahn. [SHIPMAN, D., 1993, p. 104, 108]) Judy Garland's fourth husband was her business manager, Sid Luft, also Jewish. A man he hired, Harry Rubin, "a former hoodlum from Brooklyn," [SHIPMAN, p. 304, 352] also had a series of affairs with the famous

actress/singer. One of Garland's many Jewish psychotherapists, Leonard Krauss, called Rubin "her one island of [emotional] safety." [SHIPMAN, D., p. 353] When Garland divorced Luft, her divorce lawyer, Jerry Geisler, was also Jewish. Garland also had a variety of other marriages and other affairs. Included among them was romantic engagements with her lawyer Gregory Bautzer. (Another of her lawyers was Irving Erdheim). Bautzer was "the unofficial California law partner" of mob lawyer Sidney Korshak, also Jewish. [MCDOUGAL, p. 327] The man Garland declared in later life to have been "the only one she ever loved," was also the aforementioned Joe Mankiewicz. [SHIPMAN, D., 1993, p. ix]

Late in her career, Garland also believed that she had been swindled by as much as \$300,000 by a Jewish agent, David Begelman. Both Begelman's wife and Garland's husband believed he too had a secret affair with the famous actress. [SHIPMAN, D. p. 448] Aside from numerous Jewish producers and directors in her life, others in Garland's business world included Arthur Freed, **MGM** lyricist, described by one chronicler as "a vulgar, ambitious, sentimental, reactionary, ruthless, insensitive, and ill-educated man." [SHIPMAN, D., 1993, p. 53] Garland's daughter Liza (Minelli) was even named after a song by Jewish songwriters Ira Gershwin and Gus Kahn. [SHIPMAN, D. p. 190] Daughter Lorna Moon was named after a character created by Jewish playwright Clifford Odets, [SHIPMAN, D., p. 299] the character played by Odet's real-life tragic paramour, Frances Farmer, in Golden Boy.

Lana Turner? The legend that she was "discovered" by Hollywood at Schwab's pharmacy was created by a Jewish columnist, Sidney Skolsky. [TURNER, L., 1982, p. 23] Her first agent, when she was 15, was Zeppo Marx, who had dropped out of the Marx Brothers comedy group to concentrate on business ends of Hollywood. In later years her agent was Stan Kamen. [TURNER, L., 1982, p. 28-29, 283] As a teenage actress, the first man Turner ever had sex with was Jewish Hollywood lawyer Greg Bautzer. "I wasn't surprised at all," she wrote in 1982, "when I recently read that he is now the power behind the throne at **MGM**." [TURNER, L., 1982, p. 43] Turner's next lover was Jewish bandleader Artie Shaw (Arshawasky), who she married in Las Vegas at age 19. [TURNER, L., 1982, p. 50] (This was the first of seven marriages). After having sex with Shaw after the marriage, Turner writes that "I experienced nothing but a question -- what am I doing underneath this man? I don't even know him." Others actresses at the same time with emotional investments in Shaw included Judy Garland and Betty Grable. [TURNER, L., 1982, p. 53] "By the third day of our marriage," notes Turner, "I knew I was in trouble, but how could I get out of it?" [TURNER, L., 1982, p. 55] Within the year she had divorced him and had an abortion of his child. Turner's last husband (for six months) was scam artist and nightclub hypnotist Ronald Dante (Peller). Dante skipped out of the marriage after six months, trying to swindle Turner out of \$35,000. [TURNER, L., 1982, p. 291] (Dante surfaced publicly again in 2000, heading a fraudulent business system called the Permanetics Institute, and became a fugitive when sentenced to 67 months in prison).

Non-Jewish actress Betty Davis? "Her role in [Jewish film director William] Wyler's movie," notes Reuters,

"was one of Davis' many trademark performances. She always maintained that 'Jezebel' made her a box-office star. She also had an affair with Wyler. Though Davis would have many Hollywood affairs, some with her other directors, Davis later maintained that Wyler was the love of her life." [REUTERS, 4-6-01]

TV star Mary Tyler Moore became famous on the Dick Van Dyke Show (produced by Carl Reiner and Sheldon Leonard). The heads of her production company, MTM Enterprises, were Arthur Price and Mel Blumenthal. In recent years she moved in with Robert Levine, also Jewish, a cardiologist she met in a Los Angeles hospital. Soon thereafter they took a vacation to Israel, where he had nearly 100 relatives. [MOORE, M., p. 258] Touring the Jewish state, she says,

"Nothing compared to the effect I felt at visiting The [Jewish Wailing] Wall, with its millions of prayers and wishes written on small pieces of paper that were tucked into crevices and cracks by all who had come there throughout the ages. It was an Orthodox tradition that men and women visit separately, so I was alone and without a prayer, but I did put my forehead against the Wall and embraced with outstretched arms all the pleas hidden there. When Robert and I were reunited some distance from it, we both had tears in our eyes." [MOORE, M., p. 258-260]

This emotional scene, she states, soon led to a Jewish marriage. "My [Christian] family," she writes,

"was more accepting of the impending marriage than Robert's was at first. Marion [Robert's mother], who was about to become my mother-in-law, was only five years older than I. She confided to Robert that as the director of a family mental-health agency, it might appear that she had failed personally as a parental counselor. Irving [the groom's father, who was Director of the Institute on American Pluralism of the American Jewish Committee] was obliged to be a little more receptive because of his long involvement with and knowledge of cultural pluralism." [MOORE, M., p. 261]

Moore first heard the Yiddish word *shiksa* with her new husband at a party. It "is taken," she says, "almost always, as an affectionate term for a non-Jewish woman." [MOORE, M., p. 255] (Debbie Reynolds' first husband was Jewish popular singer Eddie Fisher. She recalls their courtship: "With me he was kittenish and affectionate. He called me his 'bunny' and his 'little rabbit,' or his *shiksa*, and nibbled at my ear with sweet kisses. It all seemed very beautiful to me.") [REYNOLDS, D., 1988, p. 99]

"Suicide blonde" starlet Gloria Grahame attained fame in the early 1950s. Her initial screen test as **MGM** was conducted by Harry Rapf and J. Robert Rubin. She was romantically involved with film producer Stanley Rubin, later marrying Cy Howard (originally Seymour Horowitz). "Cy's Jewishness," notes Vincent Curcio, "was a very important issue to him, and as time went on it was to weigh very heavily on Gloria." [CURCIO, 1989, p. 186]

"Platinum Blonde" superstar Jean Harlow was, early in her acting career, involved with Jewish mobster Abner "Longie" Zwillman. Harlow's mother, notes David Stenn, "knew [Zwillman] could help her daughter's career, which he proved by securing a two-picture deal for Harlow with Harry Cohn of **Columbia Pictures**." [STENN, D., 1993, p. 61] Harlow eventually married **MGM** executive Paul Bern (born Paul Levy), a close friend of top Jewish **MGM** executive Irving Thalberg. "Paul Bern fell in love with Jean Harlow," says Samuel Marx, "and got her the part that made her a star [a film called *Red-Headed Woman*]."

[MARX, S., 1990, *caption; photo section*] Bern, while marrying America's silver screen sex symbol, was alleged to have been impotent. He was also, says Harlow biographer David Stenn, "interested in abnormalities and complexes, inhibitions, perversions, suicide and death." [STENN, D., 1993, p. 92] Bern was found dead at home, naked, with a gun at hand. His death, ruled a suicide, has always been controversial. Harlow later married Hal Rosson. Another Jewish beau late in Harlow's short life was Donald Friede, one of the owners of the **Boni & Liveright** publishing firm. [STENN, D., 1993, p. 105-134, 160, 216]

Jewish bandleader Barney Rapp (Rappaport) "gave Doris [Day] her start as a singer." [HOTCHNER, 1976, p. photo] Al Levy was Day's agent. She married her Jewish manager, Marty Melcher. When Melcher died in 1968, "he left his widow nearly half a million dollars in debt. His business partner, lawyer Jerry Rosenthal, mismanaged Day's assets -- estimated at \$20 million -- down to nothing." [MCDUGAL, p 251] (Among others Rosenthal hastened towards financial ruin was actor Van Johnson, "especially [via] a shelter that was supposed to decrease his tax bill. It was completely bogus.") [WYNN, N., 1990, p. 187] Sam Weiss, the head of **Warners** music, noted that "the fact was that the only thing Marty loved was money. He loved Patty's money [Melcher was first married to Patty Andrews of the popular singing trio, the Andrews Sisters] until Doris's money came along and then, because there was more of it, he loved Doris's money more." [HOTCHNER, 1976, p. 126] Day successfully sued Rosenthal; the presiding judge noted Rosenthal's "pattern of kickbacks and rebates disguised as attorney fees, and the implication of his clients thereby in tax fraud." [HOTCHNER, 1976, p. 281]

**Doris Day and Debbie Reynolds were probably the best-known 1950s-1960s actresses of the blonde, innocent, *shikseh* "girl-next-door" genre. And both, in real life, were swindled to virtual bankruptcy by their Jewish husbands.**

**Debbie Reynolds married Harry Karl -- thanks to the introductory efforts of omnipresent Jewish mob lawyer Sidney Korshak. [MCDUGAL, p. 326] Karl was Reynolds' second husband. Pop singer Eddie Fisher (a drug addict and -- as was Karl -- a chronic philandere) was the first. Both men were Jewish. The long Jewish thread in Reynolds' star career reads as follows:**

**The person who "discovered" Debbie Reynolds for Hollywood, when she won the Miss Burbank beauty contest as a teenager in 1948 was Solly (Solomon) Binao of Warner Brothers (also credited with "discovering" actress Lana Turner. (REYNOLDS, D., 1988, p. 28-29) Binao took Reynolds "to meet the studio acting coach, Sophie Rosenstein." (p. 31) Reynolds' only plastic surgery was, a teenager, a tucking back of her ears. This was done by a plastic surgeon and her family doctor, Dr. Levy. (REYNOLDS, D., 1988, p. 45) Reynolds contract was sold to MGM where her first movie part was in *Three Little Words*. "Wilt Melnick negotiated the deal." (REYNOLDS, D., 1988, p. 48) "Maestro Shapiro" was her voice teacher at the MGM studios. (REYNOLDS, p. 51)**

**Milton Blackstone was Eddie Fisher's manager. "Eddie was the number-one teen idol in the world. He was a multimillionaire entity. Milton got one half." [REYNOLDS, D., 1988, p. 99] "A few days after Eddie gave me the [engagement ] ring," notes Reynolds, "driving home one night, out of nowhere, he said, 'You realize what I am, don't you?' I stared at him. I didn't know what he was talking about. 'What ... are ... you? I guessed. 'You're a singer.' 'You know I'm Jewish,' he replied very quietly. I looked over at him. I could see that the subject made him very nervous. 'So, what does that have to do with**

anything?' 'Well, you're a Christian. People will talk, you know. Do you think you can handle it?' 'I don't care if they do.' 'You can say that because you've got blond hair and blue eyes.' 'I can say that because I believe that.' I refused to consider it a problem. 'If we eventually settle down here, and raise a family,' [he said], 'you know we'll have to join Hillcrest.' Hillcrest is THE country club in Los Angeles for wealthy and socially prominent Jews, including a lot of show-business greats." [REYNOLDS, D., 1988, p. 100]

"Some weekends we'd go to Grossinger's [the famous Jewish resort in the Catskill mountains of New York]," says Reynolds, "Jennie Grossinger treated Eddie like a son, and me like a daughter. She had taken the family farm in the Catskills and turned it into a resort, for Jewish people primarily although she didn't turn away Gentiles. She booked top entertainment and attracted a lot of show people. Milton Blackstone had worked for Jennie in the forties as her publicity man. It was Milton who brought the teenage Eddie Fisher to her attention back in 1946, when she hired him to sing on weekends for room and board." [REYNOLDS, D., 1988, p. 110]

"Like all pop stars who earn their living performing live," writes Reynolds elsewhere, "Eddie was surrounded by a group of men, most of them his age. Milton Blackstone, lawyers, accountants, press agents; the boys, including [boyhood Jewish friends] Joey Forman and Bernie Rich; and of course the inevitable Max Jacobson, to whom I was soon referring as Dr. Needles ... In New York Dr. Needles seemed to be around almost as much as the boys. The pockets of his dirty, rumpled old dark suit were always bulging with little vials and needles. Everyone in the group, it seemed, was administered to by Dr. Needles ... Thirty years ago few if any people knew that amphetamines were addictive and dangerous. Nor did anyone question why a twenty-six-year-old man needed a shot every time he went onstage ... [REYNOLDS, D., 1988, p. 111] ... Shortly after Eddie and I were married, he and Milton Blackstone signed a deal with RKO to make his first picture. I was loaned out by MGM to co-star." [REYNOLDS, D., 1988, p. 132]

With Jewish actress Shelly Winters (in "What's the Matter with Helen?"), says Reynolds, "We had some of the biggest battles of my life." [REYNOLDS, D., 1988, p. 277] "I swore that I'd never talk to her again. But I didn't keep that promise for long. What's the Matter with Helen? opened to good reviews. Shelley said to me, 'The only reason you received any notices at all was because I drove you so crazy that you became good.' 'You drove me so crazy I almost died,' I said. 'You're neurotic.' 'You have to be neurotic, Debbie, to make a part work for you,' she instructed me." [REYNOLDS, D., 1988, p. 279]

Reynolds eventually divorced Eddie Fisher, when he ran off with Elizabeth Taylor. Her second husband was Harry Karl, also Jewish, heir to a national shoe store chain, and 18 years older than her. "Harry Karl had a reputation," says Reynolds, "A shrewd businessman, shoe manufacturer, multimillionaire, he was probably the most free-wheeling, high-spending habitue of Hollywood's cafe society ... He had a natural appetite for the good life. He had been married three times. He was well known, even famous, for his two tempestuous marriages to Marie McDonald, a singer/actress who was known in the press as 'The Body.' He also divorced her twice ... Harry was also famous for his generous charitable contributions." [REYNOLDS, D., 1988, p. 172]

Reynold first met Karl when she contacted him to donate money to a children's

charity. He gave her \$5,000 and asked for a date. [REYNOLDS, D., p. 172] Karl began "daily phone calls" and flowers to get Reynolds to go out on a date with him. [REYNOLDS, D., 1988, p. 173) On his first date with Reynolds, he tried to give her a "gorgeous diamond clip" from his "gold cigarette case." [REYNOLDS, p. 173] "It was that night [first date], or not long after, that Harry first asked me to marry him ... My 'no' didn't deter Harry. Nor was he discouraged by the fact that I wouldn't even make another date with him. He'd call anyway. And send flowers of course -- bowers of flowers. Sometimes he'd send toys to Carrie and Todd [Reynold's children by Eddie Fisher]. That impressed me, considered their own father never even called." [REYNOLDS, D., p. 174]

Reynolds continues: "In early September, a Thursday, just before Labor Day weekened, Harry called and again asked me to marry him. He had to have an answer right away. I thought, this is silly, the man's crazy. I'd never even gone out with him -- except for cocktails. I said no. I hardly knew him. He hardly knew me. Three days later, on Sunday, I picked up the Los Angeles Herald and read that 'Joan Cohn, the beautiful widow of movie mogul Harry Cohn,' had married 'Harry Karl, Hollywood's most philanthropic millionaire.' Harry Karl MARRIED to Joan Cohn?! The man who for the previous three months had been asking me to marry him? I didn't know what to think. Obviously it was not a joke, although it seemed like one. I knew Joan, not well, but socially. She had started out in Hollywood as an aspiring actress who was signed to a contract with Columbia [Cohn's studio]." REYNOLDS, D., 1988, p. 174] ... Three weeks later Harry called me up. I answered the phone. He told me that he and Joan had broken up ... The marriage lasted a total of twenty-one days, and for her trouble, the fourth Mrs. Karl received \$100,000 as a goodbye kiss." [REYNOLDS, 1988, p. 174]

"Weeks went by and Harry kept on calling but I wouldn't go to the phone. Then one day I got a call from a friend of his, a very powerful lawyer named Sidney Korshak [Note: Korshak is well documented to have been an important player in the Hollywood criminal underworld, sometimes called "The Godfather of Hollywood."] 'Won't you please take a call from Harry, Debbie? It's eating him up inside' ... Just before Christmas Sidney Korshak called again, asking me 'this one last time,' if I'd see Harry Karl. I didn't want to see Harry Karl. I didn't care why he ran off and married Joan Cohn one weekend. But finally I said yes because I knew if I didn't, Sidney, or somebody else, would continue calling me. Harry showed up the following afternoon in his chauffeur-driven Rolls Royce with flowers for me and toys for Todd and Carrie [Reynold's children by Eddie Fisher]." [REYNOLDS, D., p. 178]

Karl continued to show special interest in Reynold's children, and he eventually moved into the same house with the Reynolds family, and finally married her. Reynolds notes her evaluation of the prospective marriage to Karl:

"He had many things going for him. He was a lawyer. He was sensitive and generous and yet not pushy. He was a very rich man, which is impressive to anybody. He advised me well in my business. And I was eighteen years younger, perfect figure, a movie star with two beautiful children. I would get 'security,' and he would get the cover of Photoplay." [REYNOLDS, D., 1988, p. 183)

Hearing about Reynold's impending marriage to Karl, Hollywood gossip columnist Hedda Hopper published, in *Modern Screen* magazine, a warning: "A Letter to Debbie:

**Please Don't Make Another Mistake -- Harry Karl Has Already Made Four."**

[REYNOLDS, D., 1988, p. 183) "I would have overlooked Hedda's public letter," says Reynolds, "if she had not make a statement to a mutual acquaintance that not only was Harry "old and unattractive, but he was Jewish.' That really made me angry."  
[REYNOLDS, D., 1988, p. 184]

**Reynolds went to Hopper's office to complain:**

"I didn't warn her I was coming. I had no appointment. I just walked in and told her assistant I wanted to see her. Hedda knew exactly why I was there ... 'The trouble with you, Hedda,' [said Reynolds] 'is that you're anti-Semitic and you hate it that you're not a movie star!' ... Hedda stopped in her tracks. She turned to face me, eyebrows raised, looking down her nose. 'And I am NOT anti-Semitic. Many of my friends are Jewish!'"  
[REYNOLDS, D., 1988, p. 185]

**Reynolds notes another man of note in her Jewish circles:**

"A couple of years before I married Harry, I had met the French Baron Edmond de Rothschild at an Israel-bond rally. A charming man, very continental and effusive, he had graciously invited me to 'let him know' the next time I was going to be in Paris' [REYNOLDS, D., 1988, p. 202] ... Evidently there already was a baroness but she was pretty much out of the picture. Baron Edmond then told me how the mother-to-be [of his child] was this beautiful young girl he had first seen one day when he was riding his car and she was crossing the street. He followed her and courted and wooed her, but couldn't marry because he already had a wife -- always a good reason. (As a matter of fact, he was soon divorced and shortly thereafter took a new wife)." [REYNOLDS, D., 1988, p. 203]

**Eventually Reynolds learned that her husband, Karl, had been betraying, and exploiting, her for years on every possible level, with Karl friend and financial advisor Irving Briskin (also Jewish): :**

"Anything I earned automatically went to Irving Briskin, who managed it with Harry. That was our deal: he'd 'take care of the downtown,' and I'd 'take care of the uptown.'" [REYNOLDS, D., p. 195] At age 35, and shortly after attending a reception at the White House with President Lyndon Johnson, Reynolds was visited at her home by an FBI agent. [REYNOLDS, D., p. 251-254] Herein her world begins to unravel. She soon discovered that her husband, Harry Karl, worth an estimated \$21 million when she first met him, had lost it all gambling and, worse, unbeknownst to her, had also lost her fortune on his gambling habits, driving her to the brink of bankruptcy.

"[Actor] Rod Taylor told me he was looking for a business manager and I recommended Irving Briskin to him," writes Reynolds, "He went to see him. After the meeting, the same day, Rod called me on the phone and said, 'Debbie, that guy is a jerk! He wants twenty-five percent!' 'Twenty-five percent for what?' I dumbly asked. 'Twenty-five percent of your income for managing it! That's outrageous!' That was the first time I'd heard of the 25 percent. I told Harry about Rod's meeting. 'Is that true?' I asked. ' Because if it is, it's ridiculous.' 'Well, that's what he gets, Debbie. He's a business manager and producer.' 'Producer of what? I haven't made a picture that he's been involved with in years' ... [REYNOLDS, D., 1988, p. 262] ... When Irving Briskin settled

with me a few months later, I got \$300,000 in government bonds. In the 1960s, I had given him and Harry every cent I had made -- nearly \$10 million ... I did spend some of the money at times -- buying antiques or paintings or gifts. I didn't mind having what I had with Harry because he was my husband. But only \$300,000 of \$10 million?! All those little pieces of paper I'd found were not money that Irving had made off the books. It was my money that I'd earned and paid the taxes on. I felt raided and raped. To this day it still shocks me. It's not a unique Hollywood story. Doris Day's husband and business manager robbed her of millions and she never knew until her husband died. How can a husband do such a thing to his own wife?" [REYNOLDS, D., 1988, p. 262, 263]

"At that point in our marriage, almost everything that could go wrong had gone wrong. Harry's gambling had created problems far beyond anything I'd ever dreamed. He was now losing large sums of money to the kind of people who don't send a collection agency around when you're overdue." [REYNOLDS, D., 1988, p. 264]

Crook Karl finally asks Reynolds for her last \$300,000 (from the settlement with Irving Briskin) "to be supposedly "used as collateral against a loan [Karl] needed for the business." [REYNOLDS, D., 1988, p. 264] A short while later, Reynolds needed some of the \$300,000 back: "I called Harry and asked him for some money from what I'd loaned him. He said he didn't have it because it was 'still collateral' against his loan at the bank. I was so angry I called to find out if the bonds were still there. They were not. They weren't collateral. They never had been. They had been PLEDGED against the loan, and later called." [REYNOLDS, D., 1988, p. 267]

Reynolds contacted famous clairvoyant Jeane Dixon for help [REYNOLDS, D., p. 269-271] and, following up her suggestions, found out that her husband Harry Karl had been having affairs with other women during the entire course of their relationship. "No, Debbie," a friend of Karl's named Gregory explained to her, "Just [sexual] releases. Many women. Not even affairs." [REYNOLDS, D., 1988, p. 270]

Reynold evaluated the situation: "So, Debbie ... I was thinking to myself, Harry wanted it and bought it. Perfect wife, two children, three beautiful homes, a wife who never made less than half a million a year and usually a million and a half -- which she gave to him; and he had his ladies on the side. What a perfect system, I thought. It made me sick." [REYNOLDS, D., 1988, p. 271]

From this conversation with Karl's pal, she learned much more: "Gregory talked while he ate. He told me that Harry owed him \$1.7 million. He had borrowed more than his half share in the business from Gregory. He told me about their trips to Las Vegas together when Harry lost hundreds of thousands of dollars, sometimes in a night. I certainly did not understand the magnitude. I did not understand that my husband, who had \$21 million when I married him, had blown almost all of it and almost all of mine. The enormity would take some time to comprehend. It was mostly the women I wanted to know about. The girls, young girls, the manicurists, everybody there for one reason only -- to perform one act." [REYNOLDS, D., p. 271]

"Todd [Reynolds' son by Eddie Fisher] found out when I went to New York to do "Irene." Then Harry would bring women right into the house. Not just the masseuses and the pedicurists anymore. Young girls, not much older than Carrie and Tina [a

daughter of Karl's by another marriage], including, as Tina learned years later, a friend of hers. Todd, who was then only fourteen, was shocked that Harry was so open about it. He was also concerned about keeping it from me." [REYNOLDS, D., 1988, p. 357]

As her economic demise neared, Reynolds notes the gloomy situation with her second Jewish husband:

"By 1970-71 Harry Karl was dead broke. It didn't look like he was broke, with his three hundred shoe stores, the factory in Spain, the three fully staffed houses, the shirts flying to New York, the Rolls, and the wife working the theatres across the nation. Who would think Harry Karl was broke? Even I had a hard time believing it. Where did twenty-one million dollars go? Where you throw it, that's where. I think it finally hit home, once and for all, the night I went into the wall safe in his den to get out my emeralds. Every piece of jewelry I kept there, including my diamond cross, was missing. Hundreds of thousands of dollars' worth of jewels and Harry had hocked it all ... Since he still had the [shoe] business, and since many times over the years he had received offers to sell it, obviously the time had now come. Hartfield-Zodys, the department store chain, and its chairman, a very nice man named Abe Marks, made the offer. It came to about five million in cash and stock. Part of the deal was that Debbie Reynolds would do television commercials for Zodys. For nothing ... Everybody thought [Harry Karl] was richer because he sold for millions. But it wasn't his money anymore." [REYNOLDS, D., 1988, p. 290-291]

Reynolds' divorce settlement with Karl was especially jarring to her:

"Everything, they [Karl and his lawyer] said, should be split down the middle. That included Harry's debts; to the State Street Bank of Boston alone, this was more than a million dollars. There were millions in other debts, including the \$1.7 to Gregory Peterss. He owed suppliers, manufacturers, individuals, and if we didn't file joint bankruptcy, half the debt was mine ... Harry also wanted ONE HALF of my earnings from Irene [Reynolds' most recent film], as well as the 10 percent agent's fee on my other earnings, plus a settlement of \$25,000 a year for five years. Either that, or he would be my agent and I would pay him 10 percent of all my future earnings. I was already paying \$10,000 a week toward my half of "our" debts, those millions that Harry borrowed to cover his gambling losses ... His friends would never believe any of this. Such a nice guy, Harry. Always tipped a hundred-dollar bill. Even when he was broke, he'd tip ten, twenty, fifty dollars. He just borrowed from friends and hocked his jewels ... I was very calm. I never yelled. My share was almost two million dollars in DEBTS ... Suddenly for the first time since I was sixteen years old, I didn't even have a car. Or a home. Bob Fallon found me a 1968 Chevy for \$1,500 to replace the Rolls." [REYNOLDS, D., 1988, p. 314-315]

Upon losing her home, Reynolds managed to rent a house in a lower-scale area of Beverly Hills. While moving her possessions into this building, she was robbed at gunpoint by two African-Americans. [REYNOLDS, D., 1988, p. 324-326]

Particularly damning was the treatment she received from a Jews-only country club, once she wasn't married to a Jew anymore:

"When we made our divorce settlement I never demanded he sell his membership in

Hillcrest [the Jews-only country club], which was worth about \$50,000, to help pay off the debts, because it provided him with the company of his old friends. But for me, it seemed like one last straw. One day Todd, Carrie, [her children] and I were driving home from Santa Monica. We were coming up Motor Avenue toward Pico and Twentieth Century-Fox Studios when the Chevy broke down. We also happened to be across the street from Hillcrest. I walked over to the club to phone for a repair truck. When I saw the doorman, I told him why I was there. 'I'm sorry,' he said very coolly. 'We cannot allow you since you are not a member.' 'But I just want to use the phone. My car broke down.' 'I'm sorry, Mr. Karl's inside,' he stated officiously. I could feel myself stiffen, outraged. Another slap; here we go again. 'I don't want to say hello to Mr. Karl.' I tried to sound reasonable. 'I just want to use your phone booth.' 'I'm sorry, but Mr. Karl ...' ... The man wouldn't let me in. For sixteen years that man couldn't bow and scrape low enough when I walked by ... Now I wasn't even allowed to use the phone! I started to cry. I couldn't help myself." [REYNOLDS, D., 1988, p. 332-333]

Towards the end of Reynolds' autobiography she notes the following: "Carrie [Carrie Fisher, Reynold's daughter by Eddie Fisher, and co-star in Star Wars] got married that same year to Paul Simon. They had known each other for years, so it didn't surprise me when Paul very nicely -- out of respect for my sense of tradition -- asked me for her hand in marriage. I was pleased. I knew they loved each other and wanted to be together ... The amazing coincidence was that Carrie was marrying a good Jewish boy who was also one of the most popular recording stars in America didn't escape my notice." [REYNOLDS, D., 1988, p. 356]

(Note: Underscoring the commonality of ruthlessness in Hollywood, Reynolds recounts also in her autobiography the story of the rip-off of dying actress Agnes Moorehead. The name and ethnicity of the villain at-hand is not stated: "Agnes' lawyer was a man I find hard even to think about, whom she'd met about a year before. When it came time for the reading of the will [Agnes Moorehead died of cancer], he informed me that Agnes had left him everything. 'I don't believe that,' I said to him over the phone. 'I'll send you a copy,' he replied. And so he did. There was, indeed, a new will, changing the earlier one, with Agnes' signature on the last page. The first and last pages read the same. I was still the executor. The middle pages were all different. Her mother was left the furniture in the house. Elizabeth Montgomery was left a piece of jewelry. In the original will, she had left me a sapphire ring, which, she'd often told me, she wanted me to have. That wasn't in the new will. The lawyer got everything -- the house, the stocks, the residuals. I learned from talking to Mrs. Moorehead [Agnes' ninety-year old mother] that he had been at the hospital frequently right up to the end of her life.") [REYNOLDS, D., p. 310-311]

Reynolds' first husband, as noted earlier, dumped her and their two kids to move in with court superstar actress Elizabeth Taylor -- eventually Fisher became Taylor's fourth husband. Taylor converted to Judaism during this marriage, in 1959. (Her Hebrew name was Elisheba Rachel). Although she was never known by her husband to have attended a Jewish religious service, she promised to invest \$100,000 in Israel Bonds. [HEYMANN, C.D., 1995, p. 195] Taylor's prior husband, Mike Todd, was a Hollywood film producer and was also Jewish. He, in turn, was formerly married to actress Joan Blondell. Todd's other "conquests," says C. David Heymann, "included Marlene Dietrich, Gypsy Rose Lee, and Marilyn Monroe ... Lawsuits, civil litigations, and bankruptcy court peppered Todd's career. The consummate con man, he survived (even thrived) by skirting the edge ... [HEYMANN, C.D., p. 151] ...

Unbeknownst to Elizabeth, Todd made an entire set of tape recordings of their lovemaking sessions and frequently presented the tapes as mementos to friends and business associates ... [HEYMANN, C.D., p. 153]

Debbie Reynolds has this to say about the Todd-Taylor relationship [note: When Mike Todd was killed in a plane crash, Eddie Fisher dumped Reynolds and their two children and moved in with Taylor]:

"Eddie [Fisher] emulated Mike [Todd, a prominent Jewish film producer]. He wanted to be Mike Todd. He wanted to be the man IN CHARGE. The more time they spent together, the more Eddie began to take on his ways ... [REYNOLDS, D., 1988, p. 136] ... The four of us would often go out together. One night not long after they'd started seeing each other, Eddie and I had them over to dinner. Mike was the kind of guy who would say anything -- and I mean ANYTHING. It wasn't unlike him to look across the dinner table and say to Elizabeth, 'I'd like to fuck you as soon as I finish this.'" [REYNOLDS, 1988, p. 137]

"The ceremony [marriage between Todd and Taylor] was to be private. Eddie was to be best man and I, matron of honor. While Mike was kept busy all day making last-minute preparations, we sat by the swimming pool with Elizabeth, who was drinking champagne. Mike had wanted a rabbi to marry them but by midafternoon he had not succeeded in finding one, so he settled for the mayor of Acapulco to officiate at a civil service." [REYNOLDS, D., 1988, p. 142)

"Being in the company of Mike Todd turned out to be an education for Jeannette [Reynold's childhood friend]. She learned something about accepting people for the way they are and not letting it bother her. Mike could always put anyone to the test. A group of us were sitting down by the pool one afternoon with Elizabeth and Mike. She was almost into her seventh month [of pregnancy] then, and pouring out of her two-piece bathing suit. Mike, eight-inch Havana cigar in his mouth, had been entertaining us; suddenly he got up, walked over to Elizabeth, put his hand into her bathing suit, and started fondling her breast. Jeanette and I left. Eddie stayed for a while. He finally came up the terrace. He enjoyed watching it all. It was what he wanted that he didn't have with me." [REYNOLDS, D., 1988, p. 146]

Taylor's uncle Howard, says C. David Heymann, "couldn't understand why Elizabeth would become involved with so many Jewish men." [HEYMANN, C.D. p. 195] These also included, during her marriage with Eddie Fisher, and "on-again off-again romance with another man" -- Max Lerner, a professor at Brandeis University who was decades older than her. Patricia Seaton, the widow of Peter Lawford, recalls that "I knew Max when he would hang out at the Playboy mansion in Los Angeles. He had his own room there and would lure the young Playboy bunnies into his web by promising to read poetry to them. He pulled the same routine on me, and to my amazement it worked." [HEYMANN, C.D., p. 228]

The Jewish presence in Elizabeth Taylor's life, like so many in the Hollywood world in the rise to stardom, was important. "Taylor's emergence as a child star ... was largely the result of one man's intention." [HEYMANN, 1995, p. 36-37] This man was Samuel Marx, a producer at **MGM**, also Jewish. The director of the film that catapulted her to fame, *National Velvet*, was also Jewish: Fred Zinnemann. Taylor's agent in her glory years was Jules Goldstone. Her partner in the Elizabeth Taylor Theatre Company was also Jewish, Zev Bufman.

Marlon Brando? Agent: Jay Kantor. When the future movie star moved to New York to begin an acting career, he began taking courses at the Jewish-dominated New York School for Social Research and was subsumed by a Jewish environment. "I was largely raised by these Jews," he says, "I lived in a world of Jews. They were my teachers; they were my employers. They were my friends ... As well as [Jewish] academics and scholars from Eastern Europe, Jewish girls, most of whom were more educated, sophisticated and experienced in the ways of the world than I was, were my teachers in those early days in New York." [BRANDO/LINDSEY, 1994, p. 72, 74] Brando's profoundly influential "method acting" acting teacher was Jewish, Stella Adler, who he credits with having enormous influence in his personal life; he even had a "relationship ... off an on, for many years" with Adler's daughter Ellen. [BRANDO/LINDSEY, 1994, p. 98-99] Adler also secured Brando his first important part in a play. [BRANDO/LINDSEY, 1994, p. 101]

Early in his career, Brando also took an important role in a play called *A Flag Is Born*, written by avid Zionist Ben Hecht and directed by Stella Adler's brother, Luther: both Jewish. As Brando notes, "it was essentially a piece of political propaganda advocating the creation of the state of Israel ... Everyone in *A Flag Is Born* was Jewish except me ... I did not know then that Jewish terrorists were indiscriminately killing Arabs and making refugees out of them in order to take their land ... The play, as well as my friendship with the Adlers, helped make me a zealous advocate for Israel and later a kind of traveling salesman for it." Brando was then further exploited by his Jewish cohorts; he began giving propaganda speeches for a Zionist organization, *The American League for a Free Palestine*. Influenced by Hitler's mass murder of Jews and the world view of the many Jews around him, Brando even contributed money himself to the Zionist *Irgun* organization, a terrorist group. Noting his avidly pro-Israel political activities, the movie star wrote to his parents, saying, "I'm really stimulated more than I've ever been." [BRANDO/LINDSEY, 1994, p. 107-111]

Eventually Brando learned more about Zionism and his politics changed. "Now," he said in 1994, "I understand much more about the complexity of the situation than I did then ... [BRANDO/LINDSEY, 1994, p. 111] ... I sided with Jewish terrorists without acknowledging that they were killing innocent Palestinians in their effort to create the state of Israel ... [BRANDO/LINDSEY, 1994, p. 231] ... One of the strangest government policies is that largely because of the political influence of Jewish interests, our country has invested billions of dollars and many American lives to help Israel reclaim land that they say their ancestors occupied three thousand years ago." [BRANDO/LINDSEY, 1994, p. 388]

This kind of devotion by non-Jews in the entertainment world to Jewish causes was echoed by silent screen star Mary Pickford, who was catapulted to fame by Jewish mogul Adolph Zukor. Originally, Pickford held contempt for a number of the Jews she knew and was highly critical of them. "Behind his back," says Eileen Whitfield,

"Pickford called Goldwyn 'Shylock.' And to [her husband Douglas] Fairbanks, whose grandfather had been Jewish, Mary sometimes said, 'That's the Jew in you.' But she topped these comments in the presence of actress Carol Myers, to whom she explained that the Jews had invited Hitler's persecution. Forgetting that Myers was a rabbi's daughter..., Pickford chirped that avaricious Jews had snapped up German property at bargain prices after World War I. She added that a syndicate of Jews would repeat the conspiracy after World War II." [WHITFIELD, E., 1997, p. 333]

Later, however, leaning on her universalistic Christian religious values, and troubled by increased reports of Nazi attacks against Jews, Pickford repented. Henceforth, "for years she tried to compensate [for her earlier feelings] by giving till it hurt to Jewish causes. Her greatest triumph was the Mary Pickford Building at L.A.'s Jewish Home for the Aged, to which she became a devoted patron." [WHITFIELD, E., 1997, p. 333] (Another example of such well-meaning non-Jewish Hollywood support for Jewish causes is the case of Jon Voigt and his activism for the Orthodox Chabad Lubavitch movement. As Howard Jacobson notes about the actor: "Jon Voigt would seem to have a special relationship with Chabad Lubavitch. He speaks of 'whirlwinds of knowledge' ... 'I'm a firm believer,' Jon Voigt goes on, 'in this source of energy that keeps the just justly.'" [JACOBSON, H., 1995, p. 100] One presumes that, like so many, the well-meaning non-Jewish Voigt has not done his homework about the racist teachings of this Orthodox organization. Click these three links for earlier discussions about Chabad: [First](#), [Second](#), [Third](#). (Meanwhile, people like former NBC producer Molly Resnick, raised in Israel, has returned to her Jewish roots via allegiance to Chabad. She eventually became a "proud Jew, instead of the kind of Jew who wanted to be a WASP," and founded *Mothers Against Teaching Children to Kill and Hate*, an organization against the content of Palestinian school textbooks). [ESKENAZI, J., 5-11-01]

Comedian John Belushi's Hollywood world included the usual swirl of Jewish lawyers, agents, and film and TV people: Lorne Michaels, head of *Saturday Night Live*; Belushi's personal manager Bernie Brillstein, his assistant Joel Briskin; movie producer Robert Weiss; "physician and psychiatrist" Bennett Braun, musician and cocaine supplier Richard Gerstein, [WOODWARD, p. 344] filmmaker and drug addict Gary Weis, among others. The public relations firm of **Solters, Roskin and Friedman** was hired, "as with many of their clients, ... to keep [Belushi's] name out of the news, not in it." [WOODWARD, 1984, p. 377] Belushi degenerated into a hopeless drug addict and developed a reputation for unreliability, eventually dying of a heroin overdose.

**A similar tragic character is Brad Davis, a non-Jewish actor who made his name with a starring role in *Midnight Express* (a film about a man imprisoned in a Turkish prison for having 2.2 kilos of hashish). His Jewish wife, Susan Bluestein Davis wrote his biography after he died of AIDs (Davis had been both a drug addict and, when he first made the New York actor scene, a male prostitute). Robert Rosenberg was "a producer who would come to be Brad's closest friend during the last ten years of his life." [DAVIS, S., 1997, p. 6-7] Ms. Davis started out working in New York for Stark Hesselstine, "one of the more prominent Broadway agents whose clients had included Robert Redford and Warren Beatty." [DAVIS, S., 1997, p. 5] (Hesselstine, like Davis, also died of AIDS) Her friends, she says, "all thought I was nuts to spend time with this hick from Florida who was so different from me, who wasn't educated, who had no money, who couldn't even speak correctly, who wasn't even Jewish." [DAVIS, S., 1997, p. 29]**

**Part of the New York actor scene was K. C. Schulberg: "K.C. was the nephew of screenwriter Budd Schulberg. He was also the stage manager of Joe Papp's Public Theatre, New York's leading non-profit theatre, and was very plugged into the local scene ... the best [parties] ... were held at K.C. Schulberg's apartment over on Twelfth Street." [DAVIS, S., 1997, p. 31] [Schulberg and Papp were both Jewish] In this world was also Sam Cohn, "the legendary agent whose client list eventually included Meryl Streep and Mike Nichols." [p. 23]**

"For most of 1976 after Brad left for Los Angeles," says Ms. Davis, "I continued working for Stark, still living in the apartment now with an old friend, Erica Eigenberg, as my roommate, but my relationship with Brad consisted of phone calls." [DAVIS, S., 1997, p. 40] Susan Bluestein Davis eventually moves to Los Angeles from New York, to follow Brad as he acting career unfolds. "I made a few calls to the bigger agencies, but it was Mary Goldberg, head of the casting department at the Public Theatre, who eventually put me on to Bob Gersh, the twenty-six year old head of the Gersh Agency, a small but respected agency in Beverly Hills. Bob and his older brother, David, had joined their father, Phil Gersh, who had been Humphrey Bogart's agent ... Gersh ... would eventually become one of Hollywood's minimajors." [p. 51] For her husband's part, "Brad was represented by a new, aggressive young agent named David Eidenberg, a former stage manager at Joe Papp's Public Theatre in New York." [p. 41]

Soon Ms. Davis' career as an agent really got rolling in Hollywood. She eventually even started a new job as head of "the casting development of TriStar's new television division ... Scott Siegler, president of the studio's new TV division, and Phyllis Glick, head of creative affairs, really wanted me." [DAVIS, S., 1997, p. 193]

Brad Davis' next film after *Midnight Express* was *A Small Circle of Friends*, written by Rob Cohen and John Badham. "If *Midnight Express* had been [in real life] about Brad's bonding with Europeans over drinks," says Ms. Davis, "*Small Circle* was about nothing but cocaine." [p. 90] As her actor husband becomes weakend by the AIDS virus, he was reduced to a very brief cameo appearance in his last movie. These were Brad Davis' last lines in the motion picture world, to conclude his career, which were eventually cut out of the film. As his wife tells it:

"His big scene never makes the final cut. Too bad, because I thought it was hilarious. Brad comes into the restaurant and tells the maitre d' he is meeting Lisa Shapiro. 'Shapiro? I don't have any Shapiro.' 'Oh, wait a minute,' Brad says. 'Maybe it's 'Shapie-ro.' 'Oh, yes, right this way, Mr. Davis.'" [DAVIS, S., 1997, p. 268]

TV talk show host Jay Leno? His manager is Helen Kushnik, later the Executive Producer of Leno's TV show. She and her husband Jerrold Kushnik (a Hollywood lawyer) have been members of Temple Emmanuel in Beverly Hills. Leno's lawyer? Ron Berg. [CARTER, B., 1994, p. 79, 104-106, 62]

Tough-guy John Wayne started out in Hollywood at Harry Cohn's **Columbia Studios**, moved to Nat Levine's **Mascot Pictures**, and then was under contract to Sidney Rogell and Leon Schlesinger. [ROBERTS/OLSON, 1995, p. 99, 102, 112] Likewise, Gene Autry got his start at Levine's film company. [TUSKA, J., 1982, p. 156] Director Orson Welles? "A curious member of Welles' entourage," says Barbara Leaming, "[was] his mentor and surrogate father, Dr. Maurice 'Dadda' Bernstein." [LEAMING, B., 1989, p. 92] "Bernstein, "notes Charles Higham, Welles' biographer, "was greedy and unscrupulous; he used, married, and discarded Mina Elman, sister of the violin virtuoso Mischa Elman, and later equally misused the Chicago opera star Edith Mason, drawing her into a menage a trois with her former husband. Later Dr. Bernstein tried to milk Welles of every possible cent when Welles achieved fame." The index in Higham's volume lists ten pages under the heading: "Bernstein-- money grubbing antics of." Bernstein also had an affair with Welles' mother. [HIGHAM, C., 1985, p. 6, 350, 38-39] Welle's first acting role was as a "brutally anti-Semitic, bullying nobleman" in the Irish play *Jew Suss*. [HIGHAM, C., 1985, p. 57]

Jackie Gleason's Jewish circle? His agents were "superagent" Sam Cohn [HENRY, W., 1992, p. 10, 66] and Herb Siegel [p. 225] Meeting CBS chief Joseph Cates in 1952, his "agents and managers" included "Herb Rosenthal and Herb's assistant Jerry Katz." The writers for his smash 1950s TV series *The Honeymooners* were Marvin Marx ("Gleason's leading writer for a couple of decades"), Walter Stone, Leonard Stern, and Sid Zelinka. [p. 169] Coleman Jacoby was the "creator of most of the characters Gleason played for two decades of network television." [p. 10]

Of particular note too was a "tall, fat, big-nosed, craggy-faced, homely Jewish man called Toots Shor ... [p. 67] For at least a decade and a half, from the early forties through the late fifties, [Gleason] was to center his life on a ceaseless effort to tease, amuse, trick, top and otherwise entertain Toots Shor. He spent more cumulative time with Toots than any of his wives or mistresses." [p. 68] As Gleason's biographer William Henry III notes about Shor:

"No social history of Manhattan would be complete without mention of Shor, the barkeep-turned-celebrity who was described by *The New Yorker* in a November 1950 profile (adulatory at such length that it ran in three installments) as 'the burly, impudent, hard-working, high-spirited, sentimental proprietor of the restaurant at 51 West 51st Street that bears his name' ... Shor's was not for the literati, the left-leaning or, naturally, the ill-to-do. It was not for the cafe of society of tuxedoed gentlemen and gilded debutantes. Rather, Shor's was for saloon society, the self-confident men of attainment in sports and journalism and entertainment, plus their hangers-on, admirers, and gawkers ... Toot's was a world of celebrities, commingling with all sorts of people whose common bond was being famous ... Just as being 'mentioned in [Jewish columnist Walter] Winchell' was a vital hallmark of this status, so was being moved to the front of the inevitable waiting line at Shor's ... Just as important to Shor's reputation were the newspaper columnists, most of them locally based but many of them nationally syndicated ... These journalistic power brokers worked the tables at Shor's to get glittering celebrity items for their columns, often accumulating a whole day's worth of material in the course of lunch. The celebrities, in turn, worked the tables at Shor's to promote their careers ... Toots was regarded as a crude but accurate barometer of how one's career was going ... The warmer his greeting, the faster one was rising; the more perfunctory the handshake, the quicker one's impending fall." [HENRY, W., 1992, p. 68]

Danny Thomas, the Arab/Lebanese-born comedian famous for the long-running TV series *Make Room for Daddy*, was -- like most -- inundated by Jewish Hollywood. He started his career at Harry Eagle's nightclub in Chicago. His first agent was Leo Salkin, who passed him up to super-agent Abe Lastfogel (Thomas called him "Uncle Abe" all his life), [THOMAS, D., 1991, p. 111] the head of the William Morris Agency. Thomas describes his first performance for Lastfogel:

"When I finished, I joined the William Morris group at their table. Mr. Lastfogel was deep in thought. Everybody was waiting for him to speak. Finally, his wife, Frances, broke the ice. She said, 'You've sure got a lot of talent for a Lebanese from Toledo. Are you sure you're not a Jew from New York?' Everyone laughed." [THOMAS, D., 1991, p. 110]

Thomas (who was often mistaken for being Jewish) notes his first stand-up comedy gig in Chicago:

"Sensing the makeup of the audience, I told a lot of my Yiddish stories, starting with my classics about Mrs. Feldman. I didn't know it at the time, but in the audience there was a wealthy diamond appraiser, Max Finkelman, who was staying at the nearby Edgewater Beach Hotel and had stopped by with his wife for a cold beer on that warm night. This man became my biggest booster. There were two big Jewish private clubs in Chicago, the Covenant and the Standard. The diamond appraiser spread the word around these two clubs, and people soon came flocking to see 'this great neew Yiddish comic.'" I never said I was or wasn't Jewish." [THOMAS, D., 1991, p. 86-87]

Jewish comedian Fanny Brice gave him his first radio break. Three prominent Jewish movie moguls (Louis Mayer, Harry Cohn, and Jack Warner) offered him a future in the movies if he had his large nose changed with plastic surgery. [p. 153-157] He declined each time, but MGM's first film offer cast him as a Jewish cantor. [p. 155] At Warner Brothers, his first movie role was to star in a screen biography of Jewish songwriter Gus Kahn (producer: Lou Edelman). [p. 158] He next starred in a remake of the classic Jewish-themed movie *The Jazz Singer*. [p. 159] Thomas is known for building the St. Jude Catholic hospital. The only people Thomas mentions in his biography on the St. Jude Foundation of California were Lastfogel as president, fellow-Jew Morris Stoller (another executive at William Morris) as treasurer, and Democratic Party activist Paul Ziffen (also Jewish) "the attorney who got us our tax exemption." [p. 171] The script writer who wrote the pilot for *Make Room for Daddy* was Mel Shavelson. [p. 186] Other writers for the series included Danny Simon, Bob Schiller, Bob Weiskopf, Frank Tarloff, and Mac Benoff. [p. 210-211] The director was first Bill Asher, and later Sheldon Leonard, who became Thomas's co-partner on many future projects. These projects included successful TV series like the *Dick Van Dyke Show*, *The Real McCoys*, *The Andy Griffith Show*, and others. "The man who deserves most of the credit," writes Thomas, "for running the Empire (we frequently had three shows in the Top Ten) was the indefatigable Sheldon Leonard." [THOMAS, D., p. 218]

Moving along in the show business world, there is Joseph E. Levine. "I built a helluva lot of people -- made them stars," he declared,

"Sophia Loren -- I won her the Academy Award for *Two Women*, promoted the shit out of her within the industry, and she didn't even mention me in her book. And don't forget [Jewish actor] Dustin Hoffman in *The Graduate*. I made a helluva lot of directors too. I hired [Jewish director] Mike Nichols the first one -- won him an Oscar for best director, *The Graduate*. I hired [Jewish director] Mel Brooks the first one -- on *The Producers*. Yeah, it was his first picture." ARONSON, S., 1983, p. 194]

Among actress Gloria Swanson's marriages was one to Herbert Somborn, a Jewish film executive. [GABLER, N., 1988, p. 279] After Dezi Arnaz, Lucille Ball married Gary Morton (born Morton Goldaper) in 1961, a comic and film producer. Husband of the famous redhead for the rest of her life, Morton became head of Lucille Ball Productions. [AUSTIN AMERICAN-STATESMAN, 4-1-99, p. B3] Late in her life, actress Rita Hayworth developed Alzheimer's disease. Yet "even at this point there was a man in Rita's life, Kim Novak's former beau, Mac Krim, who regularly squired her about town and to certain of her public

appearances." [LEAMING, B., 1989, p. 356] In once-prominent Hollywood actress June Allyson's autobiography, she dedicates the book to her husband, two children, and her manager Jerry Cohn. [ALYSON, J., 1982, DEDICATION PAGE] (Allyson, who was once thinking about giving up her Hollywood ambitions, credits MGM producer Joe Pasternak with launching/saving her movie career, interceding with MGM head Louis B. Mayer on her behalf). [ALLYSON, J., 1982, p. 36].

Even "top supermodel" Cindy Crawford has a Jewish husband. When she was honored with an award by a women's division of Yehisva University, a number of rabbis began complaining that, "as a gentile married to a Jew, Ms. Crawford sends an inappropriate message to a Jewish community that is beleaguered by intermarriage." [FORWARD, 5-5-2000, p. 1]

The incestuous Jewish world of power in Hollywood may also be noted in the Jewish team of Bert Schneider and Bob Rafelson, who have been influential in a variety of Hollywood projects since the late 1960s. Schneider got his start in his father's **Screen Gems** company, the television wing of **Columbia** pictures, rising to become treasurer of the company. The two men later formed a firm called **BBS** which was influential in the creation a number of hit "counterculture" films like the aforementioned Easy Rider and Five Easy Pieces, among others. Independent filmmaker Jim McBride noted that at **BBS**, "the truth is, they were very schizophrenic. We used to call them 'the Hollywood Sperm,' because they were all children of successful Hollywood people. They had beards, but in other ways, they didn't seem at all that different." [BISKIND, p. 77] Another who knew them, Harry Gittes (also Jewish), noted that the **BBS** "people were the meanest people I ever met in my life, brutal, inhumane inflicted. Respect and loyalty, that was the way **BBS** operated. They had a gangster mentality. This was the Jewish, Bugsy Siegel-type of hipness ... These were the coldest, toughest Jews I'd ever met in my life to another Jew!" [BISKIND, p. 117]

Famed television talk show host Larry (Zeiger) King's first "benefactor" was Lou Wolfson, "a great philanthropist in the Jewish community" who once "controlled a \$400 million industrial empire and was known as 'the great raider' because of his penchant for taking over corporations." [KING, p. 11] "Now, one may wonder," wrote King, "as I did not, why this virtual stranger suddenly wanted to become my benefactor and career advisor. To this day I don't know." [KING, p. 13] (Wolfson eventually went to prison for stock crimes. Jewish Supreme Court Justice Abe Fortas was also hit by Wolfson's wake, resigning "from the Court in disgrace" when it was learned he was a \$20,000 a year advisor for the "Wolfson Foundation." [KING, p. 197] King himself was sued by Wolfson in 1972, accused of stealing \$5,000; the charge against him was eventually dismissed because "the statute of limitations had run out." [KING, p. 29] A later wealthy benefactor for King's career was Ed Gordon.

Being Jewish means nothing in the behind-the-scenes world of Hollywood? The chummy network is so strong that lead defense lawyer, Robert Shapiro, in O.J. Simpson's trial for murder, seriously entertained the idea that he could influence potential jurors by requesting a favor from some Hollywood friends. The idea was to warm the local public up to the idea that O.J. Simpson had been set up by racist policemen. "I know people in the TV industry," he remarked to his staff, "I'll talk to them about playing movies that show people being framed by the police. Perhaps *Twelve Angry Men*." [SCHILLER/WILLWERTH, p. 161]

The eventual president of production at **Columbia Studios**, Dawn Steel (she replaced another Jewish executive, David Puttnam, and her boss was Jewish mogul Victor Kaufman,

the CEO of **Columbia Pictures Entertainment**), wrote about her path towards becoming the second woman to head a major Hollywood studio. ([Paula Weinstein had a similar post at about the same time at **United Artists**. Sherry Lansing, another Jew, was the first woman to get such a high position. Lansing started out as a math teacher in Watts while she looked for acting jobs. Within ten years of getting a \$5 an hour script reviewing job, in 1980 she was named -- at the age of 35 -- to be the head of **Twentieth Century Fox**. "Quite honestly," she says, "I think I've been accused of sleeping with every man I've ever worked for. Every single man: married, unmarried, gay, whatever." One verifiable such connection, early in her career, was Jewish executive Dan Melnick. [ABRAMOWITZ, R., 2000, p. 90-91] Lansing eventually married Jewish movie director William Friedkin, of "The Exorcist" fame. [Earlier husband: Michael Brownstein]. After her first big hit, Fatal Attraction, she turned to do The Accused, a film about a woman who gets gang raped in a bar. Members of the Portuguese-American community protested that the story defamed their community).

Dawn Steel's own road to power is illustrative. "Steel's defining characteristic was unapologetic and ambitious," says Rachel Abramowitz, "a consuming desire to make it." Steel "drank with the best of them [male Hollywood executives]. She fucked with the best of them. She told the same bawdy stories," says her "close friend" Howard Rosenman. [ABRAMOWITZ, R., 2000, p. 187, 195] In Steel's autobiography, she notes that she got her start in the media as the head of merchandizing at Penthouse. Her first personal entrepreneurial venture was a mail order business selling amaryllis plants as "penis plants." She ran a simple ad in men's magazines across the country, announcing "Grow Your Own Penis. All It Takes Is \$6.98 and a Lot of Love." Costing her thirty cents apiece, Steel sold 100,000 of them. [STEEL, p. 68] Her next money-making venture was to mass produce and sell toilet paper with the Gucci imprint. Eventually she was dating actor Richard Gere, highlighted by a visit with him to Plato's Retreat, a nude swinger club in Manhattan where her brother worked as a lifeguard.

Steel's move up the movie world was expedited by a self-described "connection" to Jewish media mogul Jeffrey Katzenburg. "He was one of the best friends of Sid Davidoff," she notes, "my lawyer in the Gucci [toilet paper] affair." [STEEL, p. 106] Jewish mogul Michael Eisner [later head of Disney, where Steel landed later producing work] hired her virtually off the street to be a major movie executive:

"You're vice president of production in Features. Congratulations."

[Eisner said]

"I don't know anything about movies," I told him.

"Neither does anybody else. Goodbye, good luck, and break a leg."

[STEEL, p. 110]

As Los Angeles Times columnist Jack Matthews later wrote: "Marketing designer toilet paper seems as good a background for success in Hollywood as anything else." [SLOMAN, p. 14] Steel quickly built a reputation as "Hell on Hells" and the "Queen of Mean"; California magazine put her on one of its covers in 1984 as one of the state's worst bosses to work under.

When Steel [whose father was a professional bodybuilder who changed his last name from Spielberg] married a fellow movie industry Jew, Chuck Roven, "the main obstacle was Chuck's mother, Blanca ... Somehow she got it into her head that, of all things, I was not Jewish. She was convinced I was pretending, to catch her son. I was enraged ... Blanca

tracked down my family." [STEEL, p. 191] (An earlier Steel husband was Ronald Rothstein). [ABRAMOWITZ, R., 2000, p. 190]

Opportunities have been obviously improving for Jewish women in Hollywood in more recent times. Paula Hyman and Deborah Moore noted that:

"Since the 1990s there seems to be a deluge of Jewish women behind the [Hollywood] scenes. The following list, which is by no means complete, attests to the immense energy and talent of Jewish women who are now working in [film] production: Susan Arnold, Bonnie Bruckheimer, Laurie Schuler Donner, Connie Field, Wendy Fineman, Ellen Geiger, Litz Glotzer, Lynn Harris, Susan Hoffman, Gale Ann Hurt, Donna Isaacson, Gail Katz, Nana Levin, Rachel Lyon, Nancy Myer, Linda Obst, Polly Platt, Mimi Polk, Jane Rosenthal, Midge Sanford, Deborah Schindler, Sandra Schulberg, Arlene Sellers, Shelby Sherr, Sandy Stern, Shelby Stone, Roselle Swid, Anthea Sylbert, Paula Wagner, Paula Weinstein, and Laura Ziskin ... The real change in the past few decades has been in the number of Jewish women in positions of power and influence. Jewish women have always worked behind the scenes, most often as writers. More recently, and especially in the exponential leap of the early 1990s, they have moved into directing and producing, both independently, and as studio executives. For many, there is no question that Jewish women have gained higher access because of their connection to Jewish men in the industry." [HYMAN, p. 447-448]

"There was hellish competition among the women," says executive Paula Weinstein about those around her in corporate Hollywood, "Roz Heller [at Columbia] and Marcia Nasatir and Nessa Hyams [at Warner Brothers] always argued about who was the first woman vice president [at a Hollywood studio], but one of the three of them was. We all tended to compete with each other." [ABRAMOWITZ, R., 2000, p. 131] All these women are Jewish. In the talent agency world," notes Rachel Abramowitz, "by the late eighties, a number of young women had begun to make their mark -- Elaine Goldsmith and Risa Shapiro ... and the lanky JJ Harris." Others included Joan Hyler and Toni Howard. [ABRAMOWITZ, R., 2000, p. 329-331] (See Abramowitz's volume -- Is That a Gun In Your Pocket? about women, almost all Jewish, in the business side of recent Hollywood).

Want to take your production crew to film in Philadelphia? You'll be talking to the Commissioner of Greater Philadelphia Film Office, Sheila Pinkenson, who is also Jewish. [SALISBURY, G., 3-30-99]

"Even those who might not like Jews," says Barry Rubin, "[have] to accept their power and win their favor. In June 1991, the Simon Wiesenthal Center held a fifty-thousand-dollar-a-table dinner to honor movie star Arnold Schwarzenegger, who reportedly contributed five million dollars to build its Museum of Tolerance. Present were Jewish executives heading virtually every movie studio including Disney, whose late founder refused even to hire Jews. The Austrian-born actor's father may have been a Nazi Party member and the actor himself was a friend of Kurt Waldheim, Austria's ex-Nazi President, but Schwarzenegger also needed the favor of these powerful men." [RUBIN, p. 88]

Among those who sociologist Todd Gitlin sampled in the early 1980s by interview or research in his television entertainment project included Sy Amlen, vice-president of **ABC Entertainment** in New York; Paul Klein, program chief at **NBC**; Gerald Jaffe, **NBC** vice president for research development Stu Sheslow, vice president for dramatic development at **NBC**; Jonathan Axelrod, vice president at **ABC** "before he moved through the industry revolving door to **Columbia Picture's** television division;" [GITLIN, p. 24] Arnold Becker, **CBS** vice president for television research; Fred Silverman, the research head at **NBC**; Peter Roth, an **ABC** development executive; Lee Rich, **Lorimar** president; Ann Daniel, an **ABC** executive in drama development; Richard Reisberg, former president of **United Artists**; Esther Shapiro, an **ABC** executive (she and her husband wrote the founding script for the *Dynasty* TV series); Lew Wasserman, head of **MCA**; Herman Keld, vice president of **CBS**; Jane Rosenthal, at **CBS** and "probably the youngest high-ranking woman in network entertainment"; Brandon Tartikoff, for ten years the president of **NBC Entertainment** and later head of Paramount Pictures and **New World Entertainment**; Alfred Schneider, head of **ABC's** Standards and Practices department; Stu Samuels, vice president for TV movies at **ABC**, writer-producer Richard Levinson, producers Norman Lear, Aaron Spelling, Barney Rosenzweig (whose father-in-law -- Arnold Rosenberg -- was a producer at **Twentieth Century Fox**), Mace Neufeld, David Wolper (the most prominent producer of documentary films in recent decades), Herb Brodtkin (whose projects include the TV program "The Holocaust"), Leonard Goldberg, David Gerber, Michael Zinburg, Tony Ganz, Marvin Kupfer; former president of the Writers' Guild of 'America, David Rintels; **William Morris** agent Jerry Katzmann, and writers Garry Goldberg and Michael Elias.

Among the many prominent Jewish television directors over the years was Alan Rafkin. Rafkin directed over 80 TV shows from the 1960s into the 1980s, including *Danny Thomas* in *Make Room for Daddy*, *Love, American Style*, *Mash*, and *The Mary Tyler Moore Show*. Rafkin's autobiography is subtitled "Tales from TV's Most Prolific Sit-Com Director." [KROTKI, A., 2-2699, p. 49]

Another Jewish director, Jess Oppenheimer, subtitled his own autobiography "How I Came to Create the Most Popular Sitcom of All Time." This was the *I Love Lucy* show, starring Lucille Ball and Desi Arnaz. Oppenheimer founded the show, produced it, directed it, and was one of its three screenwriters. The show's film editor, Dann Cahn, and cinematographer, Karl Freund, were also Jewish. The key man who actually sold the *I Love Lucy* show to Philip Morris cigarette company sponsorship was also Jewish, Milton Biow, "head of the ad agency that bore his name." An early influence upon, and connection for, Oppenheimer was Ralph Freud, director of a theatre group at San Francisco's Jewish Community Center. (Freud later founded UCLA's theatre arts department). A former Oppenheimer roommate, Bob Weiskopf, joined the *I Love Lucy* staff as a screenwriter in the show's fifth year. And Oppenheimer's high school friend, Mort Weiner, "would later become programming chief at NBC-TV." [OPPENHEIMER, J., 1996, p. 18, 56-58, 141, 145, 158, 185]

Ralph Levy directed the original pilot program for *I Love Lucy*. He also directed *The George Burns and Gracy Allen Show*, *The Jack Benny Show*, and, in later years, *The Beverly Hillbillies*, *Petticoat Junction*, *Green Acres*, and *Hawaii Five-0*. [OLIVER, M., 10-20-01, p. B15]

Jews have long shaped the essence of American popular culture through the medium of television: David Dotort, for instance, created and produced *Bonanza* (actors Michael Landon and Lorne Greene were also Jewish), Aaron Ruben produced *The Andy Griffith Show*, Chuck

Barris created *The Dating Game*, *The Gong Show*, and *The Newlywed Game*. [JEWHOO, 2000] Rod Serling, host of *The Twilight Zone*, was Jewish. David Levy created *The Addams Family*. Gil Fates was the Executive Producer of pioneer TV game shows *To Tell the Truth* and *What's my Line?* [KIRSCHNER, S., 9-14-00, p. 11] Lou Cowan produced the infamous *\$64,000 Question*, and other early TV quiz shows like *The Quiz Kids*. He was also once the president of CBS-TV. [COWAN, P., 1982, p. 4] (Cowan "met with Israeli officials to suggest ways of explaining their policies to the American public. Sometimes he would be among the most hard-line, uncompromising American Jews in the room, insisting that Israel emphasize its own self-interest, its own point of view, instead of concocting the bland, half-true justifications for controversial policies that Americans might not want to hear ... [COWAN, P. 1982, p. 91] [Cowan's wife Polly's] feelings about Israel as a vital, precarious symbol of Jewish survival were deeper than I imagined [wrote her son Paul], even when I thought about her lifelong obsession with the Holocaust." [COWAN, P. 1982, p. 93] Ms. Cowan was also a television producer.)

"In a study completed in the 1960s, Muriel Cantor found that almost half of the Hollywood producers of prime time television shows were of Jewish background." [ROTHMAN/LICHTER, 1982, p. 97] And as Stanley Rothman and S. Robert Lichter note elsewhere:

"The role of Americans of Jewish background in television dramas was equally pronounced. Michael Robinson and Ben Stein have pointed to the negative portrayals of businessmen, the military, and other 'establishment' groups that characterized dramatic series and soap operas during the 1960s, as well as the counter-cultural themes that were openly introduced in such dramas. Although Stein does not make the point directly, his interviews with television writers and producers suggest the importance of Jews in formulating the social imagery of television entertainment." [ROTHMAN/LICHTER, 1982, p. 107]

In the 1950s, Jules Stein's and Lew Wasserman's **MCA** subsidiary, **Revue Productions**, was the world's largest producer and distributor of television series. Popular **Revue** shows included most of the major TV shows of the era, including Ozzie and Harriet, Leave It to Beaver, The Ed Sullivan Show, Wagon Train, The Jackie Gleason Show, General Electric Theatre, Alfred Hitchcock Presents, et al. Dennis McDougal lists in his volume about **MCA** over 60 such programs). [MCDOUGAL, p. 230] (Danny Thomas' popular show, Make Room for Daddy, was run by independent Jewish producer Lou Edelman). **MCA's** influence at **NBC** was great -- it is credited with getting Robert Kintner his job as **NBC** president, as well as that of **NBC** vice president Mannie Sacks. [MCDOUGAL, p. 239]

In later years, Norman Lear was the producer of TV programs like All in the Family (lead character Archie Bunker, the "loveable bigot," was based upon Lear's father, Herman), [COWAN, G., p. 24] Maude, Mary Hartman, Mary Hartman, Soap, and the Jeffersons. Lear is also the "king of a multimillion dollar media empire that ultimately embraced publishing, broadcasting stations, theatres, and TV and film production." The man who founded the righteous-minded "liberal" political action group People for the American Way has a brand of "American Way," however, which is remote from most Americans. As the San Francisco Chronicle notes: "The Lears' new 12,300-square home is off Mandeville Canyon on a nearly 10-acre site, which Lear says is costing \$15 million to buy and remodel. The property will have a facility for 30 cars built cantilevered under a tennis court that is being built on a hilltop

... In 1986, Lear was listed by Forbes magazine as one of the 400 richest Americans in the United States, with an estimated worth of \$225 million -- only to be deleted in 1987 after his \$112 divorce settlement from his second wife, Frances, with whom he had a 29-year marriage and two daughters. She has since become founder and editor-in-chief of the women's magazine Lear's. [MICHAELSON, p. 43] Frances Lear's monthly, with a circulation of 350,000, claims a readership whose "average yearly household income [is] a startling \$95,000." [SMILGIS, p. 70]

(A similar kind of magazine, Lifestyles, founded by Gabriel Erem, is expressly geared to rich Jews -- or, as Mediaweek calls it, "a super-glossy lifestyle magazine for upscale Jewish people." [LIEBMAN, H., p. 16] Its circulation by 1993 was 118,336, of which 81,659 was paid subscriptions. "Readers," notes Mediaweek, "have high incomes and education levels, as well as a propensity for purchasing art objects and collectibles. They also give a lot to charities -- the main [Lifestyles subscription] list is culled from donations of more than \$10,000 to major Jewish groups." [LIEBMAN, H., p. 16])

Aaron Spelling, described by some as the "Cotton Candy King" of TV, or the "King of Schlock," "boasts of being the most successful TV producer in the world." [CRITTENDON, p. C12] Starting out in the business with partner Leonard Goldberg, Spelling's string of eventual TV hits included Dynasty, Melrose Place, Charlie's Angels, The Love Boat, Beverly Hills 90210, and The Mod Squad, among others. He has "often been criticized," notes the (London) Guardian, "for perpetuating inane shows," [JOHNSON, p. 14] of which his own daughter was installed as an actress in one of them. Locally, in Los Angeles, Spelling is also known for his spectacularly ostentatious home, called by some "the tackiest in Hollywood," a 123-room mansion costing \$60 million dollars.

In 1990, Peter Bart noted another Jewish agent/producer/executive of this genre, Jerry Weintraub:

"His mannerisms and life-style seemed to spill from the pages of The Great Gatsby. The vast parties at his Malibu estate, called Blue Heaven (San Simeon South, others dubbed it) were Gatsby-like in their opulence. Clad proudly in his two-thousand-dollar custom-made Brioni suits, a valet always at his elbow, poised to light his Havana, Weintraub presided over the swarms of strangers -- some of them important strangers -- who always seemed to overflow the grounds. And while not everyone would necessarily get to shake hands with the host, all would, at the very least, confront the life-sized portrait of Weintraub and his wife in stained glass that adorned the house. (In Weintraub's portrait, he is talking on the phone)." [BART, p. 240]

(At a ceremony in Los Angeles in 2002, Weintraub was awarded the "[Golan Fund's Humanitarian Award](#)" by former right-wing Israeli prime minister Benjamin Netanjahu. The [Golan Fund](#) is a Zionist organization, described at one Internet web site as "a non-profit organization in the U.S. Its objective is to support developing Jewish life in the Golan [Heights -- part of the Occupied Territories of Israel] by strengthening the 32 [Jewish] communities and the city of Qatzrin.")

Dennis McDougal notes the self-conscious image of **MCA** mogul Jules Stein in his early years in Chicago:

"[Stein] took great glee in dressing like a million bucks, crashing the highest society that money would permit, and tossing a leopard-skin blanket across the back seat of his Rolls Royce and tooling

down Michigan Avenue like a peacock." [MCDOUGAL, D., p. 2]

What about Debbie Reynolds' Jewish husband, Harry Karl? "Harry Karl was the only man I'd ever met who had his hair cut every day, " she says, "No matter where he went, he took his barber along ... [REYNOLDS, D., 1988, p. 173] ... Harry had vanity. He was fastidious so I knew he was vain. He was man who owned two hundred pairs of shoes, dozens of suits, sports jackets, and trousers, not to mention thousands of accessory items like socks and underwear. He had hundreds of shirts, all custom-made. He sent them to New York [from Los Angeles] to be laundered. When the package was unwrapped, the shirts had to be repressed to get out the wrinkles caused in continental air transit. If there was even the tiniest piece of thread off a stitch out of place, back to New York it went. There wasn't room for all his things at the house, so he kept a suite at the Beverly Hills Hotel to hold his clothes until we solved our living situation." [REYNOLDS, D., 1988, p. 190-191)

Then there is Joel Silver, producer of *Lethal Weapon*, *Die Hard*, *48 Hours*, and other "action" movies. He is "known for his flamboyant personal style, which includes shouting matches and public feuds. Silver is said to be the model for the ruthless Steve Martin character in the film *Grand Canyon*." [A DAY IN THE LIFE, 1992, p. 124] In 1984, one author noted that "the three largest producers of documentary films for television are **NBC**, **CBS**, and [Jewish independent producer] David Wolper." [WALDEN, p. 473] Alexander Salkind (who died in 1997) was the "producer of the Superman films and one of the first movie moguls to put together large, internationally financed films." [DALLAS, M, p. 33A] Samuel Arkoff headed for years the "exploitation film" production center **American International Pictures** ("How to Stuff a Wild Bikini," et al).

A small sampling of other recent faces for the 1990s include Jeffrey Sagansky, the president of **CBS Entertainment**; Mel Harris, president of **Sony Pictures**; Jon Feltheimer of **Sony TV Entertainment**; MCA president and CEO Ron Meyer; Fred Bernstein, president of **Columbia Tri-Star**; Warner president Terry Semel; David Goodman, president of **WarnerVision TV**, John Goldwyn, the production head at **Paramount**; Barry Diller, formerly of **20th Century Fox** and now head of **USA Network, Inc.** which controls the **USA Network** (America's "most watched" cable channel), **Studios USA**, the **QVC Home Shopping Network** (host: Kathy Levine), and other firms. In 1999 he joined with computer Internet giant Lycos to create a new entity called **USA-Lycos Interactive Network** that expected \$1.5 billion in annual sales. [SUROWIECKI, p. 54]

In 1995, the London Sunday Times called Barry Isaacson, the vice president of production at **Universal Pictures**, "probably the single most powerful Englishman in the film business." [YOUNG, ONLINE] In 1996 the president of the **Academy of Motion Pictures and Sciences**, Arthur Hiller, was also a member of the Anti-Defamation League. [ROSENFELD, p. G1] Hiller, who headed famous TV series like *Gunsmoke*, *Alfred Hitchcock Presents*, *Naked City*, and many others, was awarded the first annual Jewish Image Awards in 2001 "which recognizes outstanding work reflecting the Jewish heritage through film and television." [NATIONAL FOUNDATION FOR JEWISH CULTURE, 10-31-01] Gilbert Gates, also Jewish, was the "former president of the Screen Actors Guild, long time producer

of the Academy Awards telecast, producing director of the Geffen playhouse and former dean of UCLA's School of Theatre, Film and Television." [WELKOS, R., 7-22-2000, p. F1] Andy Vajna, a Jewish immigrant to America and head of the independent Cinergi company, "is considered one of the most respected and richest filmmakers in Hollywood." [TUGEND, Arts, p. 2] His \$60 million Rambo III was the largest film ever produced in Israel.

In 1992, Arnon Milchan, an Israeli, was described by the Jerusalem Post as being "among the handful of Hollywood moguls with the muscle and money to single-handedly give the go-ahead for a new movie project. [Among his big movie hits was his movie about a prostitute, Pretty Woman]." [TUGEND, MOGUL, p. ARTS] Milchan "has admitted laundering some of the more than \$100 million spent by the South Africans during the 1970s in an attempt to improve the white government's image abroad." [MARSHALL/SCOTT/HUNTER, 1987, p. 123] A citizen of both Israel and Monaco, he controls 30 companies in 17 countries, profiting in everything from film production to the weapons trade. Milchan has been investigated for "possible links to a pro-apartheid propaganda campaign [in South Africa] and ... a shipment of nuclear triggering devices to Israel." [TUGEND, MOGUL, p. ARTS] "I've heard the rumors [about Milchan]," said controversial film director Oliver Stone who signed a long-term deal with the Israeli producer, "but, then, I've always had a penchant for larger-than-life figures. If Arnon comes from an arms background, well, so did Rhett Butler [in Gone With the Wind]. If those stories are true, I'm sure Arnon sees himself as a [n Israeli] patriot." [TUGEND, MOGUL, p. ARTS] Curiously, Stone -- defender of Israeli patriotism -- is the well-known director of a number of anti-military (American) establishment films, including JFK, Born on the Fourth of July, and Platoon. (Oliver Stone is "half-Jewish." This kind of referral is often used by Jewish observers who seek to claim the famous and accomplished -- whatever the subjects' own opinion about themselves -- to the tribal fold. Other famous "half-Jews" include actors Paul Newman, and Harrison Ford. Whatever the subjects' own sense of identity, being at least "half-Jewish" is a definite plus in Hollywood. And with popular American celebration of Jewish identity as being a lineage of noble hero/victims, many are pulled into the fold. Take, for example, the children of Jewish actor Kirk Douglas, twice married to non-Jews. Although the famous actor didn't assert a Jewish identity until recent years, his "half-Jewish" sons Peter, Joel, Eric, and Michael Douglas all made connections to a Jewish identity on their own). [DOUGLAS, K., 1997, p. 147-151]

Oliver Stone is especially famed for his film "Natural Born Killers," a movie (in which two teenagers murder dozens of people) that has spawned a number of real life "copycat" killers who cited the movie as an influence in their crimes. "Already the target of outrage and a pending lawsuit over viewers who took 'Natural Born Killers' as a how-to-manual," noted the San Francisco Chronicle, "... two [more] serial-murder movies will be released under Oliver Stone's imprint." [WHITING, S., 8-18-96, p. 32] Even in the wake of controversy, Stone released an "unedited" "director's cut" version of "Natural Born Killers" to the video market, including even more carnage, including a chainsaw attack upon twin bodybuilders.

Stone was also the producer, and Milos Forman (also of Jewish heritage) the director, of The People Versus Larry Flynt, a film that heroizes the non-Jewish pornographer (of Hustler magazine fame) under the auspices of a noble struggle for free speech. (The film was released under the auspices of **Phoenix Pictures**, headed by Gerald Schwartz, also Jewish). Flynt, who once wrote of his copulation with a chicken, has even been accused of child molestation by his own daughter. And as so very often (even in the movie itself), a "baby-faced Jewish lawyer," notes reviewer Adina Hoffman, "... takes up Flynt's cause because he believes the

publisher's constitutional rights have been violated." [HOFFMAN, A., 3-28-97, p. 5; STEYN, M., 3-2-97, p. 29]]

Another Israeli media mogul now based in Hollywood, Haim Saban, created and produced the "Mighty Morphin Power Rangers" film and fad. His **Saban Entertainment** company (president: Stan Golden), and offshoot **Libra Pictures**, produces about twenty-five feature length films a year, mostly for television. The Mighty Morphin Power Rangers TV show was banned in some countries for excessive violence, including Canada, Norway, Sweden, and Denmark. In 1996, he merged **Saban Entertainment** with Rupert Murdoch's **Fox Children's Network** and he remained head of this company. The **Children's Network** in turn owns the Christian-founded **International Family Channel**. Bought from Pat Robertson, this channel reaches 69 million American households. [TUGEND, T., 3-28-99]

Jerry Bruckheimer is "probably the most financially successful film producer in movie history with film, video and soundtrack revenues topping \$11 billion." Among his many credits are *Pearl Harbor*, *Top Gun*, *Beverly Hills Cop*, *Con Air*, *Armageddon*, and *Flashdance*. "He is returning to his roots," noted a Jewish ethnic newspaper in 2001, "by developing his first Jewish-themed film, 'Operation Moses,' based on the mass airlift of Ethiopian Jews to Israel in 1985." "Even if [the critics] don't like my movies," he says, "the public does. That's why I make my pictures. I've got to take the bright side." [PFEFFERMAN, N., 5-25-01]

In 1997, Michael Nathanson, the head of Milchon's **New Regency Productions**, became the CEO of **MGM Pictures**, replacing yet another Jewish mogul, Mike Marcus. In 1999, Hollywood director Mike Nichols (original name: Michael Igor Peschkowsky) was awarded the Film Society of Lincoln Center's Lifetime Achievement Award. The New York Times noted that in 1980s he had "a prolonged reaction to the drug Halcion, prescribed for sleep after minor heart surgery, left him delusional, convinced that he had lost all his money and was being subjected to some form of retribution for having escaped the Holocaust." [APPLEBORNE, p. 24]

Sociologist Gitlin noted (in 1983) that few on-screen personalities actually on network television call attention to the fact that they are Jewish, in part because the Jewish TV executives have a "self-protectiveness against any real or conceivable anti-Semitic charge that Jews are too powerful in the media." [GITLIN, p. 184] "In the 1930s," adds Edward Shapiro, "the operative principle in Jewish life was *shah* (low profile). Jews were advised to be as inconspicuous as possible for fear of provoking anti-Semitism." [SHAPIRO, Jewish-Americans, p. 166] Or, as James Jaffe noted in 1968: "'Don't make yourself conspicuous'-- this is one of the earliest pieces of advice that the Jewish mother gives to her child." [JAFFE, J., 1968, p. 61] "To 'make *rishis*,'" says Paul Jacobs, in describing traditional Jewish thinking, "was to stir up a fuss of some kind, and it was a cardinal sin, for it supposedly made Jews vulnerable to the potential wrath of the Christian world. This world was conceived of as something like a potential sleeping giant who, if awakened by a loud noise, might, and probably would, turn on the disturber of his peace and do him harm." [NOVICK, P., 1999, p. 40-41]

For decades, throughout the entertainment world most Jews assumed WASP-sounding names to disguise their identities (a process that was eventually dictated by Hollywood moguls upon virtually all actors). When teenaged actress Debbie Reynolds was introduced to one of the owners of Warner Brothers, Jack Warner, he told her he was changing her name from Frances Reynolds to Debbie Morgan. After arguing that she wanted to keep her own

name, she asked him: "How would your father like it if somebody changed your name?' Something about that amused him. Little did I know that his father had a Russian Jewish name." (p. 39)

Jewish actress Lauren Bacall was really Betty Joan Perske (she's a cousin of current Israeli Foreign Minister Shimon Peres), Jewish dancer Arthur Murray was Arthur Teichman, actor Danny Kaye was Daniel Kaminisky, and Tony Martin was Alvin Morris. Among many, many other Jewish name-changers were Fanny Brice (Fanny Borach, whose husband Nick Arnstein spent two years in prison for heading a \$5 million Wall Street bond theft), [BURNS, G., 1989, p. 248] Mel Brooks (Melvin Kaminsky), George Burns (Nathan Birnbaum), Dyan Cannon (Samile Draen Friesen), Kitty Carlisle (Catherine Holzman), Jack Gilford (Jack Gellman), Lee Grant (Lyova Rosenthal), magician Harry Houdini (Ehrich Weiss), Peter Lorre (Lazlo Loewenstein), Paul Muni (Muni Weisenfreund), conductor Billy Rose (William Rosenberg), Jill St. John (Jill Oppenheim), Dinah Shore (Francis Rose Shore), opera singer Beverly Sills (Belle Silverman), Walter Matthau (Walter Matuschanskavasky), Ethel Merman (Ethel Zimmerman), Shelley Winters (Shirley Schrift), Bert Lahr (Irving Lahrheim), Ed Wynn (Isaiah Edwin Leopold), and on and on. [SIEGEL/RHEINS, p. 13-16] "The first western star who played a lead in the first motion picture that had a story line ("The Great Train Robbery," 1903) was Max Aronson, better known as 'Bronco Billy' Anderson." [PLESUR, M., 1982, p. 72-73]

This on-screen dimension, of course, is drastically changing. "Any Martian monitoring America's television," said Jewish media writer Michael Medved in 1996, "... would view Seinfeld, Friends, the Nanny, Northern Exposure, Mad About You, and other shows [Rhoda, Welcome Back Cotter, Barney Miller, et al] and be surprised to learn that fewer than one in forty Americans are Jewish." [MEDVED, p. 39] The same year, the Jewish Bulletin of Northern California noted that

"On a recent episode of the TV sitcom 'Third Rock from the Sun,' a young man who happens to hail from an alien planet bemoans the fact that while all his schoolmates can claim an ethnicity, he cannot. His landlady solved the dilemma explaining that the youth must be Jewish because his surname is Solomon. Later, when his sister returns from a date, the alien father immediately demands: 'Is he Jewish?' Watching this show with his young daughter, the National Foundation for Jewish Culture's executive director Richard Siegel was thrilled to see yet another example of Jewish identity popping up in mainstream culture ... Pointing out that filmmaker Mel Brooks recently joked on CNN's 'Larry King Live' that his next movie will straighten out all the kinks in the Talmud, Siegel said Jewish culture is becoming more and more part of mainstream media. 'It's everywhere,' he said." [WEINSTEIN, N, p. 28]

Michael Elkin notes that:

"Alex Rieger, Judd Hirsh's character on TV's 'Taxi,' was Jewish 'because I made him Jewish,' says the actor. 'Barney Miller' was never defined as a Jewish cop. But, according to Hal Linden, the actor who played him, there was a Talmudic wisdom about his

decisions 'that reflected my own Jewish upbringing.'" [ELKIN, God, p. 1x]

By the mid 1990s, Jewish Internet web sites were appearing which traced the rising numbers of Jewish actors and actresses in films and television and their Jewish pedigrees ("half-Jewish," full-Jewish, practicing Jew, non-practicing Jew). Here we learn that the TV series *Love Boat* has a regular Jewish actor (Bernie Kopell), as does *Friends* (David Schwimmer), *Knotts Landing* (Michele Lee), *Cheers* (Rhea Pearlman), *Starsky and Hutch* (Paul Michael Glaser), *Hill Street Blues* (Bruce Weitz), *Anything But Love* (Richard Lewis), and on and on. Alicia Silverstone was chosen by (also Jewish) film producer Joel Schumacher to be "Batgirl"; Steven Bochoco created *NYPD Blues*, *Hill Street Blues*, and *Brooklyn South*. Douglas Schwartz was the Executive Producer of *Baywatch*. Janis Hirsch was the writer/producer of *Frasier*. Marshall Herkovitz and Edward Zwick created *thirtysomething*. Michael Gelman is the Executive Producer of *Live with Regis* (Philbin). Jeff Melvoir is Executive Producer of *Northern Exposure*. Al Franken, actor/writer/producer for Saturday Night Live moved on to be the Executive Producer of the satiric *Lateline*. Actress Ellen Barkin is Jewish, as is Barbara Hershey (Herzstein), Robert Downey Jr., Richard Dreyfuss, Kevin Costner, Winona Ryder and so on. Paula Abdul's mother was Jewish; her father an Arab.

In 1996 a reporter for the (Jewish) Forward, Susan Kaplan, wrote an article about the lack of Jewish women in positive role models onscreen. But this is how she framed it:

"Although it's not a theme of the show 'Friends,' it's clear that both ... Ross Geller ... as well as his father ... are Jewish ... After 'Friends' comes 'The Single Guy' with Jonathan Silverman as novelist Jonathan Elliot ... Then there's 'Seinfeld' ... Next on Thursday night comes 'ER.' Oops, no readily identifiable Jewish characters here although on CBS's 'Chicago Hope,' Adam Arkin and Ron Stone ... are oozing Jewishness from every pore ... On other days of the week, 'Mad About You' gives us non-Jewish Jamie and her hyper-Jewish husband Paul ... 'Relativity,' a new show this season ... focused on -- surprise! -- a Jewish guy...

Many television writers are Jewish men." [KAPLAN, S., 11-29-96, p. 16]

As Jewish author Alina Sivorinovsky noted in 1995:

"In the 1990s, it seems that the mother of every fictional female on television is advising her daughter to find a nice Jewish boy. And the daughters are listening. From hour-long dramas, 'Sisters,' 'Chicago Hope,' and 'Murder One,' to 30-minute comedies, 'Mad About You,' 'Cybill,' 'Partners,' 'Bless This House,' 'The Single Guy,' 'The Larry Sanders Show,' 'Friends,' 'Love and War,' 'Seinfeld,' and 'Murphy Brown,' Jewish men are dating and marrying Gentile women in numbers far exceeding any other interethnic relationship currently on television ... All [of these Jewish men] are either resident New Yorkers, as in 'Seinfeld,' 'Mad About You,' 'Love and War,' 'The Critic,' 'The Single Guy,' 'Friends,' and 'Dream On,' or transplanted New Yorkers, as in 'Northern Exposure,' 'Murphy Brown,' 'Anything But Love,' 'Homefront,' and 'LA Law' ... The question is, why should

an ethnic group that makes up only two percent of the US population be so disproportionately, albeit stereotypically, represented on television? And why is that representation nearly exclusively male?" [quoted by O'BRIEN, P., 12-23-97]

Scholar Patrick Gerald O'Brien noted in 1997 what he found on television during the Christmas season:

"Let's return to TV. At 7:25 I surfed to Channel 11, the Christian channel, and Pat Robertson was talking about a court ruling ... he specifically mentioned efforts of the ADL [Anti-Defamation League] to enforce this ... Then I turned to NBC and caught the end of 'Suddenly Susan' (or something like that). The set was a living room or small cafe all done up in Christmas decor, but huge Stars of David were prominently posted pasted all over ... Now that I was on a roll, I watched the next NBC show, 'Jenny,' ...[where George] Hamilton now sits in front of his mantelpiece, on which is strung a large 'Happy Hanukkah' decoration, and in a thick accent, he belts out a Yiddish greeting ... At 8:00 came 'Caroline in the City' (I think it's called) in which another Christmas scene took place [in which O'Brien senses a Jewish undercurrent] ... At 8:30 came 'Georgie and Leo,' with Bob Newhart attempting a comeback, and Judd Hirsch playing a Jewish guy (which he mentioned during the show). So, given that about 2% of Americans are Jewish, I'd say that Jewish identities and concerns crop up fairly often. Autobiographical of the producers, writers, and actors? It would seem so. Though the 9:00 show was not about Christmas, it did deal with a Jewish topic for an hour ... tensions between Hasidic Jews and African Americans in parts of Brooklyn. The following night, Tuesday, I only once scanned the network sitcoms, but on the first show I turned to, 'Hiller and Diller,' they were singing

We wish you a Merry Christmas  
 We wish you a Merry Christmas  
 We wish you a Merry Christmas  
 And a Happy Hanukkah." [O'BRIEN, P., 12-23-97]

Jews are so omnipresent in entertainment television that in 1999, when the Anti-Defamation League took offense at some jokes at the expense of Jews on **Saturday Night Live**, ADL's director, Abraham Foxman, found himself protesting to NBC's head of programming, Rosalyn Weinman, and **Saturday Night Live**'s executive producer, Lorne Michaels. [TUGEND, 12-19-99] Both of them, too, are Jewish. **Saturday Night Live** was also criticized for anti-Semitism years earlier for a satire sketch: a "Jew-Not a Jew" game show. The head of NBC at the time, Brandon Tartikoff, fielded a flood of negative phone calls, noting that:

"Tom Hanks played the host. A slide of a famous personality would appear on the screen, and the panelists had to decide whether the person was Jewish ... It was funny, I thought -- but was it anti-Semitic? All week long, I agonized over that question, not just with Broadcast

Standards but with myself. Since I'm Jewish, I wondered if I was being too sensitive or maybe too blasé." [TARTIKOFF, p. 192]

(In 1998 the Anti-Defamation League even attacked a series of Superman comic books in which Superman flies back in time to fight the Nazis. The complaint, wrote ADL director Abraham Foxman, was that Superman "never names the victims. The intent was to send a universal message. The result provided offensive to Holocaust victims." Although the word "Jew" was never used in the comics, "the victims were shown wearing yarmulkes and prayer shawls, had Jewish names like Mordechai and Baruch, and referred to each other using Yiddish terms such as 'bubeh' and 'zayde.'" The CEO of DC Comics, Jenette Kahn, which produced the Superman series, was even Jewish. She responded with a formal apology for not using the word "Jew" in the comic series). [GOLDBERG, D., TIKKUN]

Some in the Jewish community even suggested anti-Semitic undertones in a new Jewish-like Star Wars movie character, Ferengi, despite the fact that the film's executive producer, Rick Berman, was also Jewish. [WALZ, 6-8-1999] Original Star Trek stars William Shatner (Captain Kirk) and Leonard Nimoy (Dr. Spock) were also, in real life, Jewish, as was William Koenig (Chekov). (Nimoy's Jewish activism includes an integral role in getting Mel Mermelstein's story made as a film. Nimoy also starred in the film as the main character. Meremelstein is a man who figured out a way to sue a "Holocaust denial" organization that offered \$50,000 to anyone who could prove that the Holocaust really happened). [NIMOY, p. 307-308])

Jews in the mass media apparently even have subtextual dialogues with themselves about Jewish identity in film reviews. References (anti-Semitic?) to Jews in an Entertainment Weekly review of director Barry Levinson's science fiction movie, Sphere, drove him to anger, culminating in a furiously written script (in three weeks) for his next film (Liberty Heights). This new movie expressly embraced his Jewish heritage. The offending review, entitled "Abysmal," trashed, like most reviews, his earlier science fiction effort. But Levinson zeroed in on these words by the EW reviewer:

"... Norman the emphatic Jewish psychologist [played by Jewish actor Dustin Hoffman]. Okay, so he's not officially Jewish [in the film]; he's only Hoffman, who arrives at the floating habitat and immediately announces, noodgey and menschlike, 'I'd like to call my family' ... This Sphere isn't science fiction, or even psychological fiction ... It's a matzo ball. Norman's mother knows what I mean." [Even Jewish actor Liev Schrieber, notes the reviewer, plays "the neurotically competitive astrophysicist."] [SCHWARTZBAUM]

Levinson was "enraged" and "furious" by such commentary. "The movie has nothing to do with religion!" he exclaimed to the Los Angeles Times, "... I mean, you wouldn't say that Mel Gibson [in the film "Ransom"] is a Catholic businessman whose son is kidnapped." [HORNADY, p. 90] This fixation on the *subliminal* Jewish nature of Levinson's film as preface to his *overtly* Jewish one, the one that *champions* "being Jewish," the one where he goes back to his roots in Baltimore, is certainly curious. But more strange is the Los Angeles Times report on Levinson's motivation to make Liberty Heights -- it never notes the fact that the Entertainment Weekly culprit/author of the slights to Jewry is not a malevolent Gentile. On the contrary, the critical reviewer, Lisa Schwartzbaum, who cannot see Levinson's science

fiction from his Jewish "religion," *is also* Jewish. To carry on such a "film review" (and thrust to Levinson's heart) in actual Yiddish jargon, she *has* to be.

One negative review of Liberty Heights, by Jewish author Jeff Salamon, notes the usual Jewish stereotypes about the non-Jewish Other (repeatedly evidenced throughout Jewish history):

"The WASP elite [that a Jewish protagonist] is trying to infiltrate turns out to be full of drunks with sexual hangups." [SALAMON, J., 12-23-99]

Reflecting the trend of more and more overtly Jewish themes in Hollywood, "many more films," notes Barry Rubin, "dealt openly with Jews in the 1980s and 1990s than ever before, and Jews not only remained numerous on stage, screen, and television, but also became far more visible." [RUBIN, p. 99] David Desser and Lester Friedman suggest that "ethnic consciousness in American cinema is a fairly recent trend. ... The notion of a 'great melting pot' ... held little interest to people ... Directors turned to Jewish themes and characters..." [DESSER, p. 2-3] By the 1990s, even Gentile actor Robin Williams was playing the role of a Jew in Holocaust-era Poland ("Jacob the Liar"); non-Jew Demi Moore converted to Orthodox Judaism in a Woody Allen film. Even a TV game-show called "Win Ben Stein's money" has recently made the airwaves, sounding like a stereotypical joke by an anti-Semite. (Stein, among other things, is a former speech writer for Richard Nixon).

As Larry Mark noted in an ethnic Jewish newspaper in 2001:

"Over the past five years, as Holocaust survivors pass away and filmmakers struggle with the lessons of World War II, it has become even-money that a film touching upon the Nazi atrocities will be an Oscar nomination. Since 1995, these nominees and winners have included *One Survivor Remembers*, *Ann Frank Remembers*, *Shine*, *Life is Beautiful*, *The Long Way Home*, *The Last Days*, and even *One Day in September*. ... Three very strong and poignant nominees drank out of the well of the Holocaust for this year's stories: *Divided We Fall*, *One Day Crossing*, and *Into the Arms of Strangers* ... Three other actors portraying Jewish characters received Oscar nominations [in the films *Requiem for a Dream*, *Pollock*, and *Almost Famous*]." [MARK, L., 3-1-01]

Jewish actor Jerry Seinfeld (of the popular Seinfeld TV series) was named to have the highest yearly income (\$225 million) in a 1998 "Top Entertainer" list by Forbes magazine. A Jewish co-creator of the Seinfeld show, Larry David, was ranked number two, at \$200 million." To some degree," suggests Adam Levitin, "the reason for Seinfeld's success is that America has absorbed so much Jewish culture that 'being Jewish' has become mainstream America ... What Jews have long considered 'Jewish' has evidently become so incorporated into America at-large that non-Jews assume them to be American ... A significant manifestation of this New-York Jewish milieu is the ineffable neurosis that pervades the outlandish, manic drama of each episode [of Seinfeld]." [LEVITIN, p. 52-54]

Among the many Jewish power mongers in Hollywood is film producer/director Stephen Spielberg, "perceived by many to be the formative representative of American popular culture." [LOSHITZSKY, p. 12] Like many supposed "non-Jewish Jews" of Tinseltown,

Spielberg had followed the pattern of being a non-committed, non-didactic Jewish public figure throughout his early years, but inevitably experienced a "rebirth" as a Jew.

This return to Jewish particularism has many adherents, dramatically exemplified in Jewish actor Kirk Douglas' renewed interest in Jewish Orthodoxy. (Douglas' original name was Issur Danilovich Demsky). In 1997 he was even honored at a dinner held by a "controversial Orthodox outreach organization," *Aish Ha Torah*. [TROUNSON, p. B1] "I'd have to say [*Aish Ha Tora*] techniques bother me," a Conservative rabbi told the Los Angeles Times, "It's the Jewish equivalent of fundamentalist Christian groups." [TROUNSON, p. B1] "As part of its executive learning program," noted the Times in an earlier article, "*Aish*, which is based in Jerusalem and has offices around the U. S., sends rabbis to the homes and offices of executives, free of charge." [HEIMAN, p. B4] Co-chairs of the *Ha Torah* occasion -- held at the home of Merv Adelson, the founder of **Lorimar Pictures** -- included other Jewish media moguls Jeffrey Katzenburg, Michael Ovitz, Lew Wasserman, and talk show host Larry King. Right-wing Israeli prime minister Benjamin Netanyahu even managed to attend the dinner for the famous actor. "I see that no matter how far I run away from my Jewishness," Douglas has written, "it was always there. Like my shadow, I could not lose it." [TROUNSON, p. B1] Echoing similar communal loyalties, in 1996 the Israel Film Festival in New York City featured not only a former Israeli prime minister as guest of honor, but also mostly Jewish Hollywood powerbrokers as co-chairs for the event: Michael Ovitz, Sherry Lansing, and David Geffen.

Even when not so overtly visible, the Jewish producer/writers' dominance in the media world is still felt. In 1968, **NBC** featured a weekly sit-com starring an African-American (Diahann Carroll), the first since the 1950s (Amos and Andy). The new show was created by Jewish writer/producer Hal Kanter. The program, "Julia," is still examined by scholars today, particularly in the way it featured Carroll as a "white Negro" living an upper-class lifestyle familiar to very few African-Americans. "While large numbers of blacks lived in exploding ghettos," notes Aniko Bodroghkozy, "Julia and Corey Baker [the main character and her son] lived a luxury lifestyle impossible on a nurse's salary [her occupation]." [BODROGHKOZY, p. 143] (This depiction of African-American life is similar to that of the aforementioned Bill Cosby show, where the Cosby resides in a "lavish townhouse decorated with African-American art works." [BODROGHKOZY, p. 150])

In 1993, USA Today noted that Black actor Paul Winfield was "not happy with the state of Black sitcoms these days." "They are mostly Jewish jokes," he complained, "being mouthed by Black actors." [KING, L, p. 2D] Jewish dominance caused troubles in the Black community in 1999 with a remake of the classic Black-oriented movie, "Shaft." Director John Singleton locked horns with Jewish producer Scott Rudin over the fact of 125 positions filled to make the movie, only six were Black employees. [FINK, M. 8-23-99]

A front page New York Times article in June 2000 highlighted the same theme, although the Jewish dimensions of the problem were muted. In the piece entitled "Who Gets to Tell a Black Story?," the usual tensions between "white journalist" (and eventual writer-film producer for HBO) David Simon and African-American director Charles Dutton (during the shooting of "The Corner") were rendered purely as a Black-White problem. Not surprisingly, Simon is Jewish; his father was even a public relations director and speech writer for B'nai B'rith. When Dutton found so few African-Americans on staff to film a story about drug addicts in a Black ghetto, he was outraged. The Times, (owned and mostly edited by Jews, as

we shall soon see) evaded the theme of Jewish dominance and nepotism in Hollywood, but did criticize other ethnic ethnocentrism (however minor in Hollywood) instead, saying:

"It was always the same, Mr. Dutton said later. The business was 'full of nepotism and cliquism.' Italians hired Italians, Asians hired Asians. 'So why is it a problem when it's a black project? Every black project that I've worked on, with the exception of the Spike Lee movies, you've got to go through this every time. You've got to say, Why can't we have some more black folks on the crew?' [SCOTT, J., 6-11, 2000, p. 22]

[Note that the Italians and Asians reference is an insert by the paper between quotes by Dutton. Did the reporter write this? Did the editor? What, one wonders, was Dutton's *direct* quote on the subject of nepotism, when his foremost nemesis on the film he was directing, and all of Hollywood, was/is Jewish?]

In 1990 the Los Angeles Times reported that

"In comments sure to trigger controversy in the entertainment industry, members of a panel at the NAACP convention in Los Angeles complained today that the influence of Jewish executives over films and music distribution has held back black entertainers and producers." [FOX, D., 6-11-90, p. B1]

"If Jewish leaders can complain of black anti-Semitism," said LeGrand Clegg, city attorney of the city of Compton and chairman of the Coalition Against Black Exploitation, "our leaders should certainly raise the issue of the century-old problem of Jewish racism in Hollywood." Marla Gibbs, a film producer and actress on the **NBC** series "227," added that "criminal behavior is being imitated by our children because it is being glorified on the screen ... The Jewish system in Hollywood was not set up for us." [FOX, D., 6-11-90, p. B1]

In 2000, the African-American newspaper *The Los Angeles Sentinel* noted the following story:

"Jerome Metcalf, a black writer and entrepreneur has filed [a lawsuit] recently against [Jewish] CBS television producer Steven Bochco for allegedly stealing the story idea that led to the creation of 'City of Angels' ... The material was submitted to Bochco and CBS and according to Metcalf, both passed on the project. However, after viewing the pilot episode of the 'City of Angels' Metcalf said he and his wife were 'shocked and devastated to see their works, dramatic expressions, literary expressions, ideas, treatment, scripts and property had been stolen' ... The most interesting if not revealing truth surrounding the lawsuit is the fact that Bochco's attorney, Edward A. Rottenberg, contacted [Metcalf's attorney Michael] Lotta recently with a settlement offer. Lotta deemed the settlement inadequate and turned it down ... A hypocritical truth, would the court find Metcalf's allegations valid, is that Bochco and the president of CBS Entertainment Leslie Moonves [also Jewish] hosted a screening of the 'City of Angels' at the Magic Johnson Theater Complex in South Los Angeles prior to the series debut. Metcalf said he was particularly insulted that Moonves, in front of invited guests, many of them black community leaders, praised

Bohco as the creator of the first black medical drama for prime television." [WILLIAMS, S., 12-27-00, p. A3]

In 1985 Laurence Tisch, Chairman of the Board of New York University, former President of the Greater New York United Jewish Appeal, an active supporter of Israel, and a man of many other roles, started buying stock in the **CBS** television network through his company, the **Loews Corporation**. The Tisch family, worth an estimated 4 billion dollars, has major interests in hotels, an insurance company, Bulova, movie theatres, and Loliards, the nation's fourth largest tobacco company (Kent, Newport, True cigarettes). Brother Andrew Tisch has served as a Vice-President for the UJA-Federation, and as a member of the United Jewish Appeal national youth leadership cabinet, the American Jewish Committee, and the American Israel Political Action Committee, among other Jewish organizations. By September of 1986 Tisch's company owned 25% of the stock of CBS and he became the company's president. And Tisch -- now the most powerful man at **CBS** -- had strong feelings about television, Jews, and Israel. The **CBS** news department began to live in fear of being compromised by their boss -- overtly, or, more likely, by intimidation towards self-censorship -- concerning these issues. "There have been rumors in New York for years," says J. J. Goldberg, "that Tisch took over **CBS** in 1986 at least partly out of a desire to do something about media bias against Israel." [GOLDBERG, p. 297]

The powerful President of a major American television network dare not publicize his own active bias in favor of another country, of course. That would look bad, going against the grain of the democratic traditions, free speech, and a presumed "fair" mass media. And if it ever became clear that the **CBS** news department was in danger of turning into an ad agency for Israel, the resulting controversy would probably defeat Tisch's purpose in helping them. But word leaked out, that CBS news under Laurence Tisch lived in fear of being ethically compromised.

During the Palestinian Intifada (the stone-throwing revolt by Palestinian Arabs against Israeli military rule), a birthday party was held by Jewish TV personality Barbara Walters and her husband Merv Adelson for Jewish Federal Reserve Board Chairman Alan Greenspan. Other invited Jewish guests included former Secretary of State Henry Kissinger and U.S. News and World Report publisher, Mortimer Zuckerman.

According to Roone Arledge, the President of ABC News, who was also a guest at the party, a long and heated debate arose about television's depiction of the Israeli military's attempts to crush Arab rioting. **CBS** President Tisch argued that TV should effectively censor reports on what was happening, that "television ought to be banned in the occupied territories "because it portrayed Israeli soldiers in a bad light. Kissinger had argued the same a few weeks earlier, publicly concerned that "TV cameras incited riots and tarnished Israel's reputation." Arledge vehemently argued that the media's ethical stand should be to be present and report whatever was happening, when and wherever possible.

Barbara Walters and Mortimer Zuckerman covered for Tisch and they all denied that he took such an irresponsibly biased, and disturbing, position. According to (Jewish) reporter Ken Auletta, however, eight other people at the party testified -- five to him personally -- that Tisch did. Jewish guests at the party, led by Tisch, also attacked Arledge's ABC anchorman (who was not present) Peter Jennings, for being -- as they saw it -- too "anti-Israel. "Several guests," writes Auletta, "came away deeply distressed by Tisch's behavior. What disturbed them was that the President of **CBS** seemed to say that the perceived interests of Israel took

precedence over the interests of **CBS News**. Tisch's reflex, they felt, was to defend Israel, not his network; he was blaming Jennings and the press for reporting Israel's excesses, not Israel committing them. " [AULETTA p. 488-490]

Tisch's strong emotions about Israel were exhibited in other ways. After **CBS's** popular news program, 60 Minutes, did a story about the Jewish lobbying group AIPAC (the American Israel Public Affairs Committee), Tisch was furious with his employees because the program made Jews, to his eyes, look too powerful. (Curiously, long-time **CBS** reporter, David Schoenburn, notes that both 60 Minutes producer Don Hewitt, and 60 Minutes reporter, Mike Wallace (both Jewish), "were personal friends of Larry Tisch." [SCHOENBURN, p. 6]) Tisch reportedly even called the reporter of the AIPAC story, Wallace, a self-hating Jew. Tom Wyman, the non-Jewish CEO of **CBS**, joined in the fray, at another party. He was reported by Newsweek to have complained "that Tisch's enthusiasm for 'pro-Israel' causes and charities might compromise the independent reporting of **CBS** news." [AULETTA, p. 164]

This attitude by powerful Jewish media figures reflects a certain tradition, and recalls the case in the late 1940s of Adolph Schwimmer who "became the Jewish state's prime [arms] smuggler in America." Among his close contacts was Herman "Hank" Greenspun, the publisher of the Las Vegas Sun. Greenspun once noted that he was a Zionist "before I could even identify a picture of George Washington." [RAVIV, p. 40] During Israel's "War of Independence" in 1948, Greenspun traveled to "Mexico, the Dominican Republic, Guatemala, and Panama, where he organized false documents, bank guarantees, and arms shipments to Israel." [RAVIV, p. 41] "Hank Greenspun," notes Alex Pelle,

"embarked on an incredible odyssey, plundering a naval depot in Hawaii, seizing a private yacht at gunpoint near Wilmington, California, and posing in Mexico as a confidential agent of Generalissimo Chiang Kai-shek's government. A single driving purpose generated over the span of seven months all those seemingly unrelated events: to fill the holds of a ship ... with six thousand tons of contraband rifles, machine guns, howitzers, cannons, and ammunition, destined for the port of Haifa and Israel's beleaguered Jews. In so doing, Hank Greenspun had violated the United States' Neutrality Act, the Export Control Law, and Presidential Proclamation 2776." Thanks to Jewish lobbying pressure, Greenspun was pardoned by President John F. Kennedy in 1961. [GREENSPUN, H., 1966, p. ix]

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In 1989 the **Time Inc.** corporate media giant merged with **Warner Communications** to become **Time-Warner Communications**, the largest media organization at the time in the world. (Sigmund Warburg, an internationally renowned Jewish banker who represented the London Daily Mirror Group, then the largest newspaper company on earth, had years earlier tried to buy **Time, Inc.**, to no avail). [CLURMAN, p. 31] When the dust had settled this time, Steve Ross, a Jewish entrepreneur who started out working for a funeral home, sat astride the monstrous merger, the highest paid corporate executive in America. His \$39.1 million in 1990 as co-CEO, sole chairman and chief decision-maker, was 1,363 per cent above the corporate average. [CLURMAN p. 304] The merger, notes Richard Clurman, "was the creation of the biggest media empire, the corporate interfaith marriage of the sixty-seven-year-old **Time Inc.**, a WASPy blue-chip American institution, for years the largest combined magazine and book

publisher on earth, to Steven J. Ross's poker-chip **Warner Communications, Inc.**, the pop entertainment conglomerate whose movies and sounds of music ricochet around the world." The **Time Inc.** stable included such venerable publishing mainstays as Time, Life, Fortune, Sports Illustrated, People, Money, Time-Life Books, the Little-Brown publishing house, **HBO** (long time chief: Michael Fuchs), the Book of the Month Club, and television stations. It even held a 20.5% share in the ownership of **Turner Broadcasting** (of CNN fame) and 10.5% voting power in it. **Warner** contributed the likes of **Lorimar Television**, **Atco-East/West Records**, **Atlantic Recording**, **Quincy Jones Entertainment**, **Elektra Communications**, **DC Comics**, as well as the Batman movie, Rod Stewart, Madonna, Bugs Bunny, and the rest of its vast movie-music empire. (By 1997 **Time-Warner** even owned the rights to the photographs, other images, and words of Martin Luther King, Jr.) In his earlier years, Ross had revitalized Warner-Seven Arts by buying cable-TV monopolies, as well as major interests in the Pittsburgh Pirates baseball team, Ralph Lauren perfume and cosmetics, and other investments. A month after the **Time-Warner** merger, federal bank regulators instituted new restrictions to hinder such "highly leveraged transactions." [CLURMAN, p. 33]

Steve Ross (whose father changed his surname from Rechnitz, and whose former stepfather, William Paley, for decades controlled CBS) was widely known as a man of dubious ethics and caused consternation among many journalists at **Time** that such a man was about to take them all over. He has been an "unindicted co-conspirator" in a 1979 United States Justice Department case investing underworld money laundering operation in suburban New York City. His "top lieutenant" at **Warners** took the fall and admitted guilt; likewise, **Warners'** assistant treasurer (who handled Ross's personal accounts) was also convicted of fraud and perjury. [CLURMAN, p. 29] In earlier years Ross had merged his funeral home operation with a parking lot company, **Kinney National Service**, which had its own "unsavory reputation." "There were rumors that Kinney was mobbed up [i.e., tainted by organized crime]," notes Fred Goodman, "Caesar Kinney, Kinney's executive vice president and original owner of Kinney's parking lot business, was the son of Emmanuel Kinney, a well-known New Jersey gambler." [GOODMAN, p. 137-138] (In 1969 Ross and the Kinney company bought **Warner-Seven Arts** from Elliott Hyman for \$400 million. [Sam Kinney had been head of production; Benny Kalmensan was the number two man.] For his part, Hyman's earlier company was **Associated Artists Productions**, which had purchased the entire pre-1948 Warners film library in 1956. **Associated Artists'** chairman was Louis Chesler, who, notes Andrew Yule, was a man "with established ties to Mafia boss Meyer Lansky. Nor was this AA's only shady connection. Its vice-president, Morris 'Mac' Schwebel, would later be convicted of criminal activity." [YULE, p. 176])

The 1989 merger of the two super companies, **Time** and **Warner**, also raised issues of conflict of interest. How could **Time**, **Fortune**, and other magazines now be expected to give honest reviews and evaluations of **Warners** movies, records, and other enterprises? Richard Clurman notes the fact, for instance, that an August 1991 **Fortune** article called "The Deal Decade: Verdict of the 80s" ... "sharply criticized leveraged excesses deal by deal, with the names and numbers of the dealmakers but it skipped one of the highest profiles of them all, the **Time-Warners** merger." [CLURMAN, p. 305]

Among the central negotiators in the mega-merger was the Jewish Vice-President of **Time, Inc.**, Jerry Levin, "chief tactician for **Time's** merger with Warner," and Ed Aboodi, an Israeli-born "financial consultant" for **Warners**. Aboodi's reputation, says Clurman is that of a "shadowy mystery man ... [He] was an invisible mystery man to the world outside **Warners** until the **Time-Warner** deal." Investigative reporter Richard Clurman found no listing in any

telephone directory for his **Alpine Capital Company**, which is housed in the **Time-Warner** building. "Aboodi says he has no telephone listing for Alpine because 'people know me and they know how to find me. I've never thought about it.'" [CLURMAN, p. 165] "Levin and Aboodi," says Clurman, "a Delphic-like oracle and a Talmudic-like exegetist, [are] quite a combination for an intricate modern business deal. Levin even spoke of the 'thaumaturgic (i.e., mystical) significance' of some of their meetings." [CLURMAN, p. 166] "While his peers have been unabashedly striving to scale the corporate ladder to attain the personal perquisite of power and wealth," notes Connie Bruck, "Levin has long maintained that he has been compelled by something far less mundane, almost mystical: a sense of obligation to bring to fruition the 'manifest destiny' of **Time, Inc.** and, now, **Time Warner.**" [BRUCK, p. 55] Ultimately, the Chief Financial Officer, the General Counsel, and Secretary of the Board for the new company were all to come from **Warners.** [CLURMAN, p. 197-198] The new company committed up to \$150 million to a fund managed by Aboodi's **Alpine Capital** company, as well as providing him his \$8 million advisory fee.

By 1991 Time-Warner announced a deal with the largest of Japanese venture capital trading firms, **C. Itoh**, and **Toshiba**; this translated into a Japanese investment of another billion dollars. The massive mega-company then hired former Federal Communications Commission chairman Dennis R. Patrick and "two corporate 'image makers' who had worked at the White House" to help maneuver governmental regulatory policies. **Time-Warner** "also had on retainer an elegant pack of the most connected Washington lobbyists." [CLURMAN, p. 338] The new **Time-Warner** soon also acquired Sunset magazine, Lane Publishing, and 50% interest in Six Flags Amusement Parks.

"**Time-Warner**," wrote Richard Clurman in his book about the subject in 1992, "is a combination whose creations (magazines, books, movies, music, cable TV, and programming) are now exposed to the minds and emotions of more people than those of any other commercial enterprise on earth ... [CLURMAN, p. 33] [**Time-Warner** executives] frequently predicted that one day '5 or 6 media companies would dominate the world.'" [CLURMAN, p. 338]

After the big merger, ruefully notes Clurman, for twenty years a journalist and executive at **Time, Inc.**, "in a bicoastal, cross-cultural anointing, **Time's** house organ [had a column on new executive titles] under the heading 'Honorable Menschen' [a Yiddish pun]. Within the same two weeks, Nick Nicholas [the co-chairman of **Time-Warner**, eventually dumped from that position], was given a American-Jewish Committee Human Relations Award in Los Angeles and Steve Ross was named Man of the Year by the Entertainment Division of the UJA [United Jewish Appeal] in New York." [CLURMAN, p. 314] (Steve Ross was "one of the role models" for Oskar Schindler in Stephen Spielberg's film Schindler's List. "To prepare [actor Liam Neeson] for the part, the director reportedly showed pictures of Ross ... a wheeler-dealer of legendary proficiency." [KELLMAN, p. 10] Schindler was also likened to another Jewish media mogul, Michael Ovitz, "on top of the mountain pulling strings in every fiefdom down below." [KELLMAN, p. 10]

When Steve Ross subsequently died of cancer, Gerald Levin replaced him as head of **Time-Warner** after a struggle for power, successfully firing presumed heir, Nick Nicholas. (Levin's son, Lee, is studying to be a rabbi at the Jewish Theological Seminary. [BOXER, T., 5-26-01] Soon Norman Pearlstine, formerly the head of the Wall Street Journal and Jewish, was installed as editor of Time magazine.

More recently, in 1995, **Disney's** Jewish chairman Michael Eisner announced the \$19 billion acquisition of **Capital Cities-ABC** to create an even larger corporate media monolith, relegating massive **Time-Warner** to second size. **Disney-ABC** controls, aside from the obvious, everything from the **Anaheim Angels** baseball team and the **Mighty Ducks** hockey team to **Miramax Films** (co-chaired by the Jewish Weinstein brothers, Harvey and Bob) and the **ESPN** sports network (Jewish president and CEO, Steven Bornstein). Disney also owned **Fairchild Publications** which included fashion magazine *Jane, W, Supermarket News, Women's Wear Daily*, **Chilton Books**, *Los Angeles Magazine*, and numerous newspapers and TV stations. Not to be out-fattened, Gerald Levin at the head of **Time-Warner** soon absorbed Ted Turner's media empire, **Turner Broadcasting**, including CNN. [BRUCK, p. 58] Turner was relegated to second in command at **Time-Warner**. Head of the **Turner Broadcasting System** division in 1999? Brad Siegel. The new chief of CNN in 2001? Also Jewish: Walter Isaacson, formerly **Time Inc.**'s editorial director.

And this is how a Jewish ethnic online magazine described Brad Turrell, number 12 in its 2001 "Fifty Most Influential Jews in America":

"While Turrell was the head of communications for the **WB** television network, he began a religious odyssey that transformed he and his family into observant Jews. Well, the Lord works in mysterious ways. In April, he was promoted to the top communication slot for all of **Turner Broadcasting** which includes **TNT, TBS Superstation, the WB Network, Cartoon Network, Turner Classic Movies, Turner South and Boomerang, the CNN News Group Networks**, which includes **CNN/U.S., CNN Headline News, CNNfn, Accent Health, CNN Airport Network, College Television Network (CTN), CNN Radio Network, CNN.com, CNNfn.com, CNNfyi.com and MyCNN.com and Nascar.com**. With all the recent claims [by Jewish lobbying organizations] of CNN's alleged media bias against Israel, it will be interesting to see how Turrell handles the position." [JEWSWEEK, 2001]

The aforementioned Weinstein brothers "run a company [**Miramax**] that released more movies than any other in the U.S. in the year 2000 and had the eighth-largest box-office receipts." "After Disney paid \$60 million for Miramax in 1993," notes *New York Magazine*, "[Harvey] Weinstein spent his time buying his way to the Oscar platform and getting in touch with his inner thug by screwing over far more delicate artistic sorts ... But all the legendary bad behavior [by him] cannot obscure an objective fact: Harvey Weinstein is a cultural good. *Pulp Fiction, Sex, Lies, and Videotape*, and *Shakespeare in Love* have all become a part of the national narrative, framing the way people dance, talk, and fight ... [Weinstein] is a pushcart peddler who is more than happy to put his thumb on the scale when the old woman is buying meat,' says [fellow Jewish] producer Saul Zaentz. 'He has not qualms about it ... 'People say, 'Are you tough?' I say: 'Facing [Jewish Hollywood moguls] Barry Diller, Michael Eisner, Jeffrey Katzenberg, David Geffen, you know, Stephen Spielberg ... Why the hell would you have to be tough in this industry to survive? Those guys are just a walk in the park?'" [CARR, D., 12-03-01]

(Among Weinstein's most recent projects -- like so many Jewish moguls -- is one with a Holocaust theme (this one based on a piece of fiction by Jewish novelist Leon Uris, Mita 18.) "'I'm preparing to direct a movie about the Warsaw Ghetto. About Jews killing fucking Germans in great numbers,' he says with enthusiasm.") [CARR, D., 12-03-01]

"It makes no sense at all to try to deny the reality of Jewish power and prominence in popular culture," wrote Jewish author, film critic, and talk show host Michael Medved in 1996,

"Any list of the most influential production executives at each of the major movie studios will produce a heavy majority of recognizable Jewish names." [MEDVED, p. 1] ... Consider the well-publicized reshuffling that recently rocked the **Walt Disney Company**, involving some of the mightiest and most highly paid media moguls. In this game of corporate musical chairs, **Disney** C.E.O. and Chairman of the Board, Michael Eisner lost the services of his movie production chief, Jeffrey Katzenberg, who became part of the much-heralded new "dream team" (formally incorporated as **DreamWorks SKG**) with Steven Spielberg and David Geffen. {[In 1990 *Forbes* magazine called Geffen -- a former agent and record producer -- the richest man in Hollywood." [KOTKIN, p. 62] The first project out of **DreamWorks** was also by a Jewish producer, Gary Goldberg, whose earlier "gentle, semi-autobiographical look at a middle-class Jewish family" lasted 35 episodes in 1991-92 on **CBS** [CEROWE, p. F1]] Meanwhile, Eisner created a new position at Disney for his omnipotent super agent Michael Ovitz and gave broader responsibilities to his fair-haired boy, Joe Roth, former head of **20th Century Fox** ... These headlines underscored the ironic fact that the famous Disney organization, founded by a gentile Midwesterner who allegedly harbored anti-Semitic attitudes now features Jewish personnel in nearly all its most powerful positions." [MEDVED, p. 37]

Among these personnel is also Michael Lynton, appointed to be the head of **Disney's** movie division in 1994. At the very start of Eisner's tenure at **Disney**, Katzenberg headed the **Disney** studios, fellow Jew Richard Frank headed television, and David Hoberman was the chief at the film division. [SCHWEIZER/SCHWEIZER, p. 5] Joseph Shapiro became a Disney Senior Vice President in the 1990s. Steven Bornstein is (2001) chairman of **Walt Disney Internet Group**, heading Disney's commercial explorations of the world wide web. Even the president of the Disney-founded California Institute of the Arts is Jewish, Steven Lavine. In earlier years, during Saul Steinberg's attempt to lead a hostile takeover of the famous WASP firm, some observers were concerned that the "take over battle might be regarded as an attempt by Jews to topple one of the temples of Protestant America." [TAYLOR, J., p. ix] At that time, when Walt Disney's nephew, Roy E. Disney, held the largest individual stake in the company, his lawyer was also Jewish: Stanley Gold. [TAYLOR, J., p. 3] Gold eventually became "a financial power through Roy Disney's **Shamrock Holdings** and one of the largest foreign investors in Israel." [TUGEND 10-22-99]

As Carl Hiaasen wrote, in his 1998 volume *Team Rodent -- How Disney Devours the World*:

"In December 1997 Disney chairman Michael D. Eisner exercised company stock options that brought him \$565 million in a single swoop. The notion of attaching such a sum to one man's job is both obscene and hilarious on its face, yet it's pointless to debate whether or not Eisner deserves it. He got the dough. It happened in the same month that *Business Week* chose Disney's board of directors as the worst in America. The reason: Many seemed to have been

handpicked not so much for their business expertise as for their loyalty to the autocratic Eisner. Among the company's directors are his personal architect, his personal attorney, the principal of his children's elementary school, and seven current and former Disney executives 'Fantastic' is how Eisner has described his choices for the board. But critics say it's a meek and malleable group. That's precisely what was needed to sit still for the ludicrous \$75 million platinum parachute given to Michael Ovitz [also Jewish] as compensation for fourteen whole months as president of the Walt Disney Company." [Hiaasen, C., 1998, p. 38-39]

In 1997, when Lilian Disney (Walt's widow) donated \$50 million towards building a Los Angeles cultural center called Disney Hall (named in honor of her husband), Variety noted lingering (Jewish) animosity towards him:

"So far [her donation is] the only notable sign of financial support from the film industry or its players for the new concert hall in downtown Los Angeles ... The fact that the hall bears the name of Disney [is] possibly a turnoff to other studios." [JOHNSON, p. 11]

"Not everyone was happy with the 'inevitable' changes [resulting from the arrival of Eisner and his new management at **Disney** in the 1980s]," notes Joe Flower, "Letters to the Los Angeles Times, homeland newspaper to the company and the entertainment industry, ran heavily negative, complaining of the compromise in quality in **Disney's** Saturday morning cartoons, the 'commercialism' of the new management's projects and the dilution of the Disney name." [FLOWER, p. 192] In 1985 Disney announced that pop star Madonna would star in one of its films (she eventually didn't) and affiliates of the great bastion of "family entertainment" began to produce R-rated films. The movie Pulp Fiction (produced by a **Disney** affiliate, **Miramax**) was decried by some for its graphic and celebratory violence. By 1987, when **Disney** had a quarterly profit increase of 159%, Chairman Eisner got a \$2.6 million year-end bonus while rank-and-file **Disney** employees found their health insurance deductibles and out-of-pocket expenses doubled. [FLOWER, p. 257]

**Jewish publisher Paul Krassner wrote the following, in delight, about what he believed to be massive cultural changes in America with the (symbolic) death of Walt Disney -- a tearing down of hypocrisy and illusion. In context here, however, his words ring as an indictment of the Jewish take-over not only at Disney, but throughout American culture where formal "WASP" values of genteel civility have been replaced by brash, vulgar, Freudian, in-your-face Jewish ones:**

**"[Walt] Disney's death occurred a few years after *Time* magazine's famous 'God is Dead' cover, and it occurred to me that Disney had indeed served as God to that whole stable of imaginary characters who were now mourning in a state of suspended animation. Disney had been THEIR Creator and he had repressed all their baser instincts, but now that he had departed, they could finally shed their cumulative inhibitions and participate together in an unspeakable Roman binge, to signify the crumbling of an empire. I contacted Wally Wood and, without mentioning specific details, I told him my general notion of a memorial orgy at Disneyland. He accepted the assignment and presented me with a magnificently degenerate montage. Pluto was pissing on a portrait of Mickey Mouse, while the real, bedraggled Mickey was shooting up heroin with a hypodermic needle. His nephews were jerking off as they watched Goofy fucking [KRASSNER, P., 1993, p. 142] Minnie Mouse on a combination bed and cash register.**

**Dumbo was simultaneously flying and shitting on an infuriated Donald Duck. Huey, Dewey, and Louie were peeking at Daisy Duck's asshole as she watching the Seven Dwarfs groping Snow White. The prince was snatching a peek at Cinderella's snatch while trying a glass slipper on her foot. The three little pigs were humping each other in a daisy chain. Jiminy Cricket leered as Tinker Bell did a striptease and Pinocchio's nose got longer ... [This] became so popular that I decided to publish it as a poster. The Disney corporation considered a lawsuit but realized The Realist was published on a proverbial shoestring, and, besides, why bother causing themselves further public embarrassment? They took no action on me, and the statute of limitations finally ran out." [KRASSNER, P., 1993, p. 142]**

As **Disney** profits soared and its "family values" reputation corroded, in 1997 the Southern Christian Baptist Convention initiated a boycott of all **Disney** products, in part because of **Disney-ABC's** homosexual sit-com, "Ellen." In 1997 too the Catholic League for Religion and Civil Rights, already protesting a **Disney**-sponsored feature film called "Priest," successfully lobbied at least seven corporations to pull their ads from a new **Disney-ABC** series called "Nothing Sacred," which featured, as some expressed it, "an inner city priest's struggles with his religious beliefs." The offended Catholic organization decried the TV program for containing "slanderous assaults" against the Church. (Similarly, in 1992, a few Catholic newspapers refused to accept advertising for a novel by Jewish author Erich Segal, *Acts of Faith*, the story of a love affair between a Catholic seminarian and an Orthodox Jewish woman.) The conservative Focus on the Family organization also instituted its own boycott against any product with a **Disney** label. In 1995 the well known **Disney** "family entertainment" company was scandalized when it was revealed that the director, Victor Salvo, of a new **Disney** movie called "Powder," was a convicted child molester. In 1999 **Disney** invited controversy with its film about the life of New York mass murderer David Berkowitz, the "Son of Sam." Even the killer himself was outraged by the movie. "Let me tell you something," said Berkowitz from prison, "Walt Disney must be turning over in his grave." [HARDEN, p. 22]

As Rabbi Daniel Lapin notes about the aforementioned Disney movie *Priest*,

"When it came to *Priest*, there were few courageous Jewish leaders out there who stepped to the defense of Catholics ... It was appropriate for Jews to join in the denunciation of *Priest*. After all, the head of Disney as well as the heads of its distribution subsidiary, Miramax, are Jewish. We may feel that making such an observation is in bad taste. If non-Jews make the same observation we no doubt will immediately recognize them as anti-Semites. However, this kind of intimidation will not stop many Americans from making that observation. Neither will it stop them from seeing as insulting that the companies just happened to choose Good Friday as the date for this film's national release." [LAPIN, D., 1999, p. 311]

In 1994 **Disney** faced claims that its Lion King character was pilfered from a 40-year old Japanese story by Tezauka Osamu. In 1990 advocates for the homeless managed to get **Disney** to stop selling a tramp toy. In 1996 the World Development Movement protested **Disney's** exploitation of toy-makers in Third World countries. In 1997 nearly forty organizations joined the National Hispanic Media Coalition protests against **Disney** and its **ABC** network for alleged discrimination in hiring. In 1997, after media embarrassment,

Disneyland reinstated a discount program for the disabled it had tried to quietly rescind. In 1997, too, **Disney** CEO Michael Eisner (already since 1984 the highest paid executive in the United States at \$660 million over 11 years), succeeded in getting a ten-year future "compensation package" for himself that could be worth close to \$800 million, a sum attacked at a **Disney** shareholders meeting by about twenty investor organizations, including the California Public Employees Retirement System. After a failed 14-month hiring of Eisner's (Jewish) friend Michael Ovitz to be groomed as the next **Disney** heir to power, Ovitz was awarded a controversial \$128 million severance package. [GRELLEY, *Persp.*, p. B9; FISHER, M, BAPTISTS, p. A1; MATZER, p. D8; HORN, p. 3; BURRESS, p. A1; CHICTRIB, 12-20-90, p1, 8; GUARDIAN, 12-4-96, 1, 19; BURRESS, p. E1; BRAXTON, p. F2; MILLER, p. A1; LIEBERMAN, D, USA, p. B3; FARHI, p. D1, SLATER p. 298, 327; SEGAL, N, p. 5]

(In the 1990s the **Disney-ABC** conglomerate began buying up and gentrifying Manhattan's Times Square area. All the low-life adult bookstores and other such merchants were shifted, en masse, to another area. And who was positioned to sell the real estate in the newly designated porno site? "Just about the whole neighborhood," noted London's Daily Telegraph, "it turned out, was owned by half-a-dozen old Jewish families.") [LAURENCE, C., 10-30-95, p. 17]

In 1992, the **Disney** film "Aladdin" came under attack from outraged Arab and Muslim groups. Condemnation starts with its opening song: "Oh, I come from a land / a far away place / where the caravan camels roam. / Where they cut off your ear if they don't like your face / it's barbaric, but, hey, it's home." [SHAHEEN, J. 12-21-92, p. F3] Professor Jack Shaheen complained again about Disney four years later:

"Nearly one year after **Disney** bashed Arabs in 'Aladdin,' ... [its] studio executives promised they would in the future consult with Arab Americans so as not to repeat the mistakes. Soon after, in 'The Return of Jafar' (1996), they displayed gobs of hook-nosed Arabs referred to in the film as 'desert skunks.' That same year, **Disney** continued trouncing Arabs in ... 'In the Army Now' ... In 1995, **Disney's** Christmas feel-good family film 'Father of the Bride, Part II, writers inserted a foul, rich, Arab-American couple, the Habibs... Collectively, **Disney's** relentlessly ruthless images advance suspicion and hatred. Although other studios perpetuate injurious clichés ... only **Disney** violates Americans of Middle East heritage." SHAHEEN, J., 8-12-96, p. F31]

This anti-Arab, anti-Islam tenor, of course, is a recurring theme from Hollywood. In 1998, for instance, a non-**Disney** film, The Siege, by director Edward Zwick, came under especially heated attack by Arabs and Muslims. From the apologetic side, "Zwick and [Siege producer Lynda] Obst, both Jewish, have said that they intended the **20th Century Fox** film to combat racism." [PFEFFERMAN, N., 9-4-98] The American Arab Anti-Discrimination Committee strongly felt it did something else, calling it "insidious, incendiary, and dangerous" for Arabs and Muslims. "There is no doubt," agreed Montreal Gazette reviewer Bill Brownstein, "... that The Siege does incite racial hatred toward Arabs ... The image that will linger long after the lights come back on is that of U.S. soldiers herding up every Arab in New York and shunting them off to mini-concentration camps." [BROWNSTEIN, B., p. A3]

In 2000, London's daily newspaper *The Independent* noted the new movie *Rules of Engagement*, directed by William Friedkin and produced by Paramount, whose head of the film division is Sherry Lansing. Friedkin and Lansing are husband and wife -- and they are both Jewish:

"The Arab nations -- and the Islamic world in general -- have become the new stock enemy, a powerful and unreasoning force in *True Lies* (1994), *Executive Decision* (1995), *GI Jane* (1997) and *The Siege* (1998) -- in which Bruce Willis rounded up Arab Americans in an attempt to stop a Hezbollah-type terrorist group blowing up New York. Even *The Insider* (1999) -- a film about corruption in the tobacco industry, for heaven's sake -- tacked on a Syrian prologue in which Al Pacino took on a pack of mad-ish mullahs. And *Rules of Engagement*? This film is absolutely off the scale,' says Hussein Ibish, communications director of the American-Arab Anti-Discrimination Committee, a Washington-based pressure group. 'I've never seen anything quite so vile. I felt like I was being physically beaten, which is a reaction I've never had encountering a work of art. It was mind-bogglingly vicious. I'm amazed that a major American entertainment company would actually release such a thing." [SWEET, M., 7-30-00]

In 1999, the **Disney** company found itself embroiled in yet another controversy, this one political. It had allowed the state of Israel to have an exhibit -- the largest -- "on display at the new Millennium Village at [Disney World] Complex's Epcot Center in Florida." [LOS ANGELES JEWISH TIMES, Aug 27-Sept 2, 99] Muslim and Arab organizations were concerned that Israel would portray Jerusalem as the capital of the Jewish state, an assertion at odds with the Muslim and Arab view.

Rarely publicly expressed, there may be an angry undercurrent in popular perception about the reshaping of **Disney's** public image: a perceived negative Jewish influence in the mass media's shaping of modern American values, a theme which is not new. "During Hollywood's pre-second World War Golden Age," notes J. J. Goldberg, "it was commonly argued that Jews were insensitive and hostile to Christian values and were shaping an American culture that offended the American Christian majority." [GOLDBERG, p. 284] In later years even Jewish authors could be found who complained about a noticeable shift in media-defined American values. "A distinct majority of [producers and writers in Hollywood] are Jewish," wrote Jewish critic Ben Stein, "They do not hold criminals responsible for crime but rather place the blame on society." [PRAGER, p. 63]

"There may be something more serious behind these boycotts [against **Disney**], Lehrer [an Anti-Defamation League official] and others suspect," says Joel Kotkin, "a revival of the traditional concerns among various groups about 'Jewish control' of the means of mass communications. **Disney** [']s ... leadership comprises some of the most visible and powerful Jewish figures in the industry." [KOTKIN, DISNEY, p. 12]

In protesting the **Disney-ABC** TV series "Nothing Sacred" (which has extremely low ratings, yet was renewed for a second season anyway), the president of the Catholic League for Religious and Civil Rights, William Donohue, noted in 1997 that

"Perhaps the most aggravating aspect of 'Nothing Sacred' is the audacity of executive producers David Manson and Richard Kramer, to admit that their purpose is to create 'dialogue among Catholics' about

the teachings of the Church. Who ever asked -- or appointed -- these two men, both of whom are Jewish, and both who believe in nothing, to foment dialogue in my Church? .... 'Nothing Sacred' is political propaganda against the Magisterium being waged by producers who are outsiders." [DONOHUE]

In 1999, a **Disney** affiliate, **Miramax Films**, produced yet another Catholic-bashing movie, Dogma, "Kevin Smith's controversial satire of Roman Catholicism." [GEIER, T., 11-13-99] The Catholic League for Religious and Civil Rights claimed to have garnered 300,000 signatures in protest of the film. The **Miramax** Jewish co-chairmen, Bob and Harvey Weinstein, eventually "personally bought back" the movie from its parent company and forwarded distribution rights to another firm, **Lion's Gate** (co-presidents also Jewish: Mark Urman and Tom Ortenberg).

In 1992 the Jewish film critic and talk show host, Michael Medved, was taken aside by an unnamed "best-selling author" and "popular television commentator" at a "media accountability" conference for a heart to heart talk. "What I don't get," the unnamed Gentile said, "when I look at Hollywood, is why is it that so many of the people who are responsible for the worst garbage turn out to be Jews? It's sort of become an obvious question, but nobody likes to talk about it, because nobody wants to sound like a bigot ... How come they're so set on trashing everything that the rest of us care about? I'm afraid we've got more and more people out there who are wondering about the same thing." [MEDVED, p. 315]

"To hear this sophisticated and dynamic public figure draw a connection between Jewish involvement in Hollywood and the current degradation in Hollywood," says Medved, "hit me with the force of a blow to the chest. No one could ever accuse him of anti-Semitism; for many years he had compiled an admirable record of service to Jewish causes and he'd made several trips to Israel." [MEDVED, p. 315, p. 70] (Jewish assault on non-Jewish and Christian values is an old theme. In 1927, Bishop Joseph Schrembs of Cleveland, remarking on the pornography, prostitution, and general mass media trades, noted the "large and influential group of Jews who are attempting to break down Christian morality. Let us go to the decent Jews -- and thanks be to God there are decent Jews and lots of them -- and ask them to join hands with us to solve the common problem of commercialized vice." [FRIEDMAN, A., 2000, p. 142]

Hollywood movies and television at-large have been increasingly attacked in recent years for propagating a range of decadent values. 82% of Americans polled in a 1989 Associated Press/Media General survey felt that today's movies had too much violence, 80% felt there was too much profanity, and 72% too much nudity. 72% of a Parents magazine survey supported prohibition "against making fun of religion" in the mass media. A 1991 Gallup poll showed that 58% of Americans were "offended frequently or occasionally" by prime-time programming. A 1989 Time/CNN survey documented that 67% of the American public believes the violence in movies was "*mainly* to blame" for rising teenage violence; 70% supported "greater restraints on the showing of sex and violence" in the movies. [MEDVED, Hollywood, p. 4] In the 1992 Presidential election both Bill Clinton and Robert Dole criticized Hollywood for glorifying drugs. In 1999 the U.S. Department of Health and Human Services and the Office of National Drug Control Policy released the results of a joint report that studied the content of the top movie rentals and 1,000 most popular songs of 1996-99. 98% of the films and 27% of the songs "contained reference to either alcohol or drugs, 26% of movies portrayed illicit drug use in a humorous context." [OLDENBERG, p. 8B]

And in a 2000 report, the Federal Trade Commission "accused the entire [entertainment industry] of aggressively selling violent and sexually explicit films, video games and music to kids." [MSNBC, 4-24-01]

"That this [film and TV] industry," says Michael Medved, "more firmly associated with Jews than any other business in the world, is almost universally viewed as a destructive force in our society should be viewed with concern." [MEDVED, p. 42] Not even focusing on the Hollywood world, in 1999, Rabbi Daniel Lapin wrote an extraordinarily unusual, and stunning, appraisal of the collective negative effects of the modern Jewish community upon the values of America:

"My firm conviction is that we must engage in an honest exploration of the problems and shortcomings of the Jewish community and Jewish communal leadership. Instead of focusing on imagined enemies, we should ask whether dogmatic commitment to a secular-liberal vision is encouraging dislike for the Jewish community. Without such honest self-appraisal, Jews will become more and more disliked -- not by crazed individuals but by decent Americans distressed over their rapidly deteriorating culture and the role of Jews in that agenda. It cannot escape the notice of ordinary Americans coping with the challenge of raising responsible children in a hostile world that many Jewish names and groups lead the fight for policies these Americans see as causing the country's decline." [LAPIN, D., 1999, p. 42]

Jewish-dominated Hollywood and its movie and music world has always been a hotbed for all sorts of vices, including drugs. All sorts of people partake in these realms, and there can be created long lists of Tinseltown drug addicts and dealers, of course, but Jews are to be found -- as in so many fields -- profoundly disproportionate in them (Jewish mobster Arnold Rothstein, in the early 20th century, is even credited by some with beginning the syndicated drug trade in America). As early as the 1930s, actress Lana Turner notes her surprise at the drug interest of her Jewish husband, famous band leader Artie Shaw:

"When I came back Artie and Phil [Sillers, a well-known Jewish comedian] were smoking what they called 'reefers.' I'd heard of marijuana, of course, but I'd never seen it before. It was associated mainly with jazz musicians. Artie and Phil offered me some, and I said no." [TURNER, L., 1982, p. 58]

Debbie Reynolds, another "shikseh" innocent, notes the drug world of her Jewish husband, singer Eddie Fisher:

"After his stint in Vegas, Eddie came back to Los Angeles to do a concert at the Hollywood Bowl, with Andre Kostelanetz. He had arranged for me to attend the show with Irving Berlin and General David Sarnoff, the founder of RCA, which owned NBC. There were often a number of much older, very successful men around Eddie, including Eddie Cantor, who is generally credited with having discovered him ... (REYNOLDS, D., 1988, p. 101) ... Whenever Eddie was working, he was surrounded by people. Milton Blackstone, Eddie's manager was always there, along with several of Eddie's childhood pals -- like Joey Forman and Bernie Rich -- who were now part of what was, I would soon learn, the inevitable entourage ... (REYNOLDS, 1988, p. 101)... The night at the Bowl there was also a strange

man whom I had seen briefly in passing every night at the Sands. A frumpish-looking character, always in an unpressed navy suit. He was sinister, like a Vincent Price character in a murder movie. 'This is Dr. Max Jacobson,' Joey said as the doctor extended what was a warm, yet clammy hand ... 'He just gives Eddie a vitamin shot before the performance, to give him a little more energy ... It's just vitamins. Gives you a lift. We all get 'em. Even Milton, You should have Eddie get the doc to give you a shot sometime.' [REYNOLDS, D., p. 101] [*All these men described by Reynolds were Jewish. Max Jacobson is the notorious doctor who led many Hollywood stars to drug addiction, injecting them with amphetamines.*]

In more recent years cocaine has become an especially popular Hollywood drug. In 1974 **Paramount Pictures'** head of production Robert Evans was replaced, largely because of his continuous problem with cocaine. In 1980 he was convicted for cocaine possession. [MCDUGAL, p. 393, WICK, S., 87] In 1982 Jewish actor Richard Dreyfus "was arrested and charged with possession of cocaine and 31 tablets of Percodan." [WOODWARD, 1984, p. 418] Likewise, in the 1990s actor Robert Downey, Jr. spent a year in prison for drug abuse. In an extreme case, in 1983 Hollywood agent Roy Radin, also Jewish, was found murdered, a result of his involvement in a drug ring. [WICK, p. 144] Radin, "a six-foot, three-inch, 300-pound cocaine addict ... made a fortune producing traveling vaudeville shows for Police Benevolent Associations across the country. 'The Roy Radin Review,' as it was called, headlined the likes of Georgie Jessel and Tiny Tim ... [Radin] sometimes took 75 percent of the proceeds." [GAINES, S., 1998, p. 246] Radin, notes singer Eddie Fisher, "was the sleaziest person I'd ever known. He was guzzling cocaine." [FISHER, E., 1999, p. 312] Bert Schneider's and Bob Rafelson's film **BBS** company "ethic was the raucous parties, with bags of dope and bowls of coke openly displayed on coffee tables." [MCGILLIGAN, 1994, p. 202]

Rachel Abramowitz notes the post-1960s elite that has come to rule Hollywood:

"[Executives Paula] Weinstein and [Mark] Rosenberg and their radical friends typified the leftists with the cause *manqué* who poured into Hollywood from the [political] battlefields of Columbia and Stanford, ready to take on life on the studio expense account. Unlike their forebears, they weren't self-made scrappers but tended to be well-tended progeny of the upper-middle class with down-home hippie roles ... They drank Perrier, did coke and grass [cocaine and marijuana] ... Paula Weinstein was one of the new breed of Hollywood executives ... [Their] intoxicants were cocaine and work." [ABRAMOWITZ, R., 2000, p. 79, 134]

In 1991, Jewish academy award-winning film producer Julia Phillips (among her products: The Sting, Taxi Driver, Close Encounters of the Third Kind) wrote an autobiographical book about her life in the upper echelons of Hollywood movie making. Here are some snippets from her expose about her experiences in the behind-the-scenes real-life world of Tinseltown that makes America's movies and molds popular culture, helping towards an answer, perhaps, to the question 'Where does Hollywood's on-screen interest in drugs come from?':

\* "[Backstage at a Rolling Stones concert at Madison Square Garden] there is a smelly Israeli named Freddie who seems to be very important to everybody. He carries two medium sized bottles filled with rock cocaine. He offers some to Goldie [Hawn] and some to me. Fuck you, Mr. Under-Assistant West Coast Promo Man. We turn him down;

I've got my own." [PHILLIPS, p. 197]

\* "Our little baby [is] asleep innocently in another room while we, two smart New York Jews, are imbibing in [heavy drugs]." [PHILLIPS, p.235]

\* "Jack Spratlin is a middle-echelon Hollywood drug dealer ... [He] is an acid casualty. He was meant to be one thing -- an upwardly mobile street Jew from New York who came to Hollywood to be an agent and a luminary -- but he became another because of drugs." [PHILLIPS, p. 235]

\* "I let Spratlin fuck me from behind in the closet in front of the mirror just before I leave for the morning." [PHILLIPS, p. 327]

\* "The seductive thing about freebase, for me anyway, is that at first I have the illusion that I am doing substantially less cocaine than if I toot it ... I learn a rough [drug] recipe from a nice Jewish dealer in the Valley." [PHILLIPS, p. 358]

\* "One morning Rottweiler wakes up in bed in a bad mood. We've run out of blow the night before and he's down downed himself out with Quaaludes. Like all male junkies, he uses dope as a reason not to bathe. Like all Jewish girls, there is nothing in the world to keep me from a daily shower and shampoo. Not even freebase." [PHILLIPS, p. 358]

\* "I actually smoke freebase in the hospital, right up to the abortion." [PHILLIPS, p. 376]

\* "I sleep with Michael Brandon, but I do a taste of this and that as sexual aids. Basically, I mix Quaaludes and Atvion and pot ... Upon awakening the next morning, I look at him and he is cute, but I surprise both of us by bursting into terrible heaving sob/tears. Being Jewish and funny, Michael defends himself with some pretty good jokes." [PHILLIPS, p. 453]

Ned Wynn (of partial Jewish heritage: actor, screenwriter, and son of comedian Keenan Wynn), recalls his first encounter with cocaine in the Hollywood world, thanks to singer Cass Elliot (born Ellen Naomi Cohen):

"I had been introduced to cocaine by Cass Elliot, the lead female singer with the Mamas and the Papas. An enormous woman of appetites yet unfathomed, Cass had literally chased me around at a party John had taken me to one night. She had cornered me and actually spooned coke into my nose. Caught like a rabbit in the glare of Cass's eyeballs, I wrinkled and twitched and snorted and lit up like a little light bulb. Cass, you dog. I was in." [WYNN, N., 1990, p. 199]

**Here's what Jewish author Susan Bluestein Davis (husband of late movie star and drugs/AIDS burn-out Brad Davis) notes about Hollywood and cocaine:**

**"[In the late 1970s] Like any hot actor, Brad had an aura, a frenzy about him, and wherever he went, people feted him with cocaine. At parties, meetings, dinners. The drug was everywhere and used by everyone, from stars and directors right down to the lowest grip. Everyone had it supplied. Meetings would be taken and cocaine was part of the refreshments. It was on every set, often written in as a soft expense on the film's budget. And not just for people you read about in *Variety*, but friends, agents I had known in New York who were now out in Los Angeles setting up their own agencies, their own production companies -- these people used it as if it were nothing." [DAVIS, S, 1997, p. 81]**

In 1995, Marvin Shick wrote an article in the Jewish Week, saying that:

"Much has been made of the abundance of high-profile Jews in the lower-depths of the entertainment industry. While it won't do to simply say it ain't so, for it is, ... I do not feel especially guilty because of the wrongful behavior of certain Jews, whether they are secular sleaze merchants or chasidim ... But I am embarrassed, even hurt, when wrongdoers are honored, which happens too often in our fervid world of organizations and fund raising. It is my understanding that in Hollywood 'humanitarian' awards are handed out promiscuously, with Jewish organizations well in the lead ... It's ... a mistake for our community to have so little to say about the cultural depravity all around us ... It is insufficient for us to act like a community of amateur constitutional lawyers whenever someone shouts 'First Amendment' to protect the cesspool of moral corruption." [SCHICK, p. 5]

Jewish film critic Steve Walz noted with concern the rise of violently and morally reckless "teenager films" in the late 1990s. "The most controversial teen flick [Cruel Intentions]," he observes, has "several Jewish and half-Jewish stars, writers, producers, etc. involved in this flick, which basically depicts wicked teenagers trying to bed each other based on vicious dares ... Teenage crime figures are on the rise and anyone who tells you that there *ISN'T* a direct correlation between what teens see on the big screen or small screen and their anti-social relations is a flat out liar." [WALZ, 3-1-98] The plot of Cruel Intentions, noted the Los Angeles Times, "revolves around a rich New York City high school girl who snorts cocaine from her crucifix and bets her stepbrother he can't deflower a certain virgin. She offers him sexual relations with her as the prize, if he wins." [JENSEN, E., p. F1]

Jews in fact have a long history of testing the limits of popular morality and exploring sexuality's potential for profitability. They dominated the early 1900s vaudeville scene and were prominent in the development of the striptease as entertainment, as part as the package known as burlesque ("the most sexually suggestive and sexually explicit of all of New York's popular media"). [FREIDMAN, A., 2000, p. 62] After all, as an earlier chapter evidences, and as Yale professor Donald Davis phrases it, "the Jewish pimps and vice lords ... dominated the white slave trade traffic and its 'sex industry' in the early twentieth century." [DAVIS, D., p. 29] "Jewish male comics," also notes Andrea Most, "regularly appeared in drag on the Broadway and vaudeville stage." [MOST, A., 1999, p. 322]

In the early to mid-20th century, a number of anti-vice organizations sought to curtail some trends in the New York entertainment industry, which was largely Jewish. (Sometimes underscoring ethnic/religious undercurrents, these included expressly Catholic organizations like the Legion of Decency and the National Organization for Decent Literature). "New York's position as the nation's cultural mecca," notes Andrea Friedman, "and the important role played by entertainment industries in the city's economy, made the conflicts over obscenity that occurred there unique in their importance to municipal life ... The substantial role played by Jews in New York's entertainment industries made debates about obscenity especially important to many Jewish leaders." [FRIEDMAN, A., 2000, p. 10] In 1942, New York City refused to renew city burlesque theatre licenses, shutting them all down. [FRIEDMAN, A., 2000, p. 62] "Jews," notes Jewish scholar Friedman,

"were also well represented among New York's theatrical producers, and burlesque in particular was notable for the presence of Jews among producers, managers, and entertainers ... The visibility of Jews in these industries nourished Christian fears that commercial culture in the metropolis would become even more corrupt and corrupting than it already was. Their association with an entertainment world built around the commodification of sexuality seemed to sustain a preexisting paradigm of antisemitism that fused prejudices regarding Jewish greed and sexual immorality in the conviction, as historian Edward Bristow had phrased it, that Jews 'organized widespread conspiracies to corrupt and pollute the Christian world.' In the United States, as in Europe, many Christians subscribed to the view that Jews were so avaricious that they would permit neither legalities nor morals to stand in their way of their accumulation of wealth." [FRIEDMAN, A., 2000, p. 141]

Friedman also notes the main reason for eventual Jewish religious activism in some anti-obscenity groups -- fears of anti-Semitism:

"Some of New York's Jewish religious leaders also became more vocal in debates | about obscenity during the 1920s and 1930s. To a greater degree than Protestants and Catholics, however, their participation came in response as much to the existence of anti-obscenity campaigns as to the existence of obscenity. Rabbis entered into anti-obscenity activism in the attempt to counter Christians' perceptions of Jews as a different, alien, and more primitive people, by demonstrating that they shared the 'Christian' morals of their Protestant and Catholic brethren and by trying to control the behavior of other Jews. Prompted by the concern that Christian condemnations of obscenity might fuel antisemitism (and vice versa), they sometimes joined in such condemnations in self-defense. For Jews, anti-obscenity activism became a strategy for protecting the Jewish community by policing it." [FRIEDMAN, A., 2000, p. 140-141]

The most famous stripper of all time, Gypsy Rose Lee (real name: Rose Louise Hovick) was Jewish, as was her early forum -- Minsky's Theatre (of "The Night They Raided Minsky's" fame). The theatre founders were Abe and Billy Minsky, grandsons of the chief rabbi of the Russian city of Minsk. Another Minsky, Herbert, was the "maestro of burlesque." [COOPER, p. 42] (The Minsky's New Gotham Burlesque House was raided on April 8, 1937, and its Jewish manager, Sam Kraus, jailed. Other Minsky venues included the Republic and

Oriental Burlesque sites. As Jay Maeder observes, "New Gotham operator Abe Minsky was one of numerous Minsky brothers who had largely cornered the stripper business in New York." Jewish "civil rights" lawyer Morris Ernst declared that the raid was a "step in the direction of fascism.") [MAEDER, J., 6-26-2000] Elsewhere in New York City, among many other Jewish madams, was "Polly Adler, the Polish-born madam of New York's most famous bordello of the 1920s and 1930s." [MCDUGAL, p. 92]

**Jewish comic and eventual TV superstar Milton Berle recalls Adler's brothel:**

**"When I had a night off from the Paradise, John Garfield [the actor, born Julius Garfinkle], who was a good friend, and I went over to Polly Adler's for dinner. Sure, the world knew Polly as a [brothel] madam, but her friends knew her as an intelligent woman, fun to be with, and a good cook. After dinner, Polly excused herself because she had to make some telephone calls to arrange for girls for her clients. John and I were talking when I said, 'I don't know about you, Julie (his real name was Jules), but I feel sort of horny.' John thought he might feel the same way, so we spoke to Polly about it, and she said she could get us two of her \$100 girls -- Polly handled only the best -- and send them around to wherever we said. John and I went our separate ways to await our deliveries. When the doorbell rang at my place, there was Carole [a woman Berle had been dating and already having an affair with]." [BERLE, M., 1974, p 186]**

A little earlier, "the most famous madam in turn-of-the-century New York was Rosie Hertz. Saving enough from her own prostitution, she and her husband, Jacob, opened several brothels on the Lower East Side during the 1880s ... The epitome of the 'white slaver,' Hertz was called by one judge the 'godmother for prostitutes.' Another critic considered her 'as much a public feature of the lower East Side ... as the Brooklyn Bridge." [GILFOYLE, T., 1992, p. 295]

Dallas, Texas? When Jack Ruby (Rubenstein) murdered Lee Harvey Oswald in 1963, he owned the Carousel, a local strip tease joint. As Gerald Posner notes, "Ruby's main competition was from the Theatre and Colony Clubs, owned by two brothers, Abe and Barney Weinstein. In 1961, they had introduced amateur strip-tease dancing." [POSNER, p. 362] Atlanta, Georgia? By 1999, owner Steve Kaplan's Gold Club "nude dancing" business had been "indicted on federal racketeering charges that included prostitution, credit card fraud, money laundering, police corruption and ties to the Gambino organized crime family." His lawyer, Alan Begner, was also Jewish. "Since 1982," noted the Atlanta Journal and Constitution, "Begner has carved a lucrative niche as a lawyer of adult entertainment establishments," representing about half of the 45 in metropolitan Atlanta. "I knock out laws," he explained to the newspaper. Begner's interest in strip joints began when another Jewish owner (Emmanuel Isaacs of the "She Club") asked him to represent him. [RANKIN, B., 12-5-99, p. 2D]

The Associated Press further noted in 2001 that Gold Club owner Steven Kaplan (club manager: Norbert Calder) was

"accused of building a \$50 million fortune in part by providing prostitutes for celebrities. Atlanta's Gold Club is one of the most profitable nude clubs in the country, popular among convention-goers and visiting celebrities. Federal investigators say it is also a high-priced brothel that pumps cash into

the Gambino crime family ... [The Federal indictment against Kaplan] says Kaplan ordered more than 20 beatings of people who did not repay loans at high rates of interest." [COURT TV, 4-2001]

The most famous "sex club" in history (prospering in the 1970s and 1980s before the AIDS epidemic) is probably Plato's Retreat, based in New York City. Its owner was also Jewish: Larry Levenson. As Jewish scholar David Allyn describes it:

"First of all, you have to picture the Ansonia Hotel, which is a late 19th century wedding-cake of a building in the heart of the upper west side in New York. In the basement of the Ansonia was Plato's Retreat, then the world's most famous sex club. Men and women would stroll about the Ansonia lobby in nothing but towels. In the club, they would have sex with possibly a dozen or so people in a single night. Plato's Retreat represented the commercial version of what was happening in people's apartments and living rooms across the country." [BOOKMARK, 2000]

In the early movie world, seminal Jewish "vamp" film actress Theda Bara "scandalized the mores of the middle-classes ... Local boards issued edicts condemning her films." [HYMAN, p. 118-119] "The first sex symbol [Bara] in movie history," says M. H. Goldberg, "was Jewish. (It is interesting to note that two other sex symbols in movie history -- Marilyn Monroe and Elizabeth Taylor -- converted to Judaism.)" [GOLDBERG, H. M., 1976, p. 166] A little earlier, Anna Held, of Polish Jewish descent, celebrated a "naughty French persona" in the Ziegfeld Follies and "was an early icon" of "America's burgeoning cult of celebrity at the turn of the century." [LAVITT, P., 2000, p. 263, 268] Vienna-born Jewish actress Hedy Lamarr (Hedwig Kiesler) pushed mores in the movie world with the European film Ecstasy (1933), featuring partial nudity and daringly new degrees of eroticism. The film was banned in the U.S. till 1940.

In the early years of the 20th century, Sholom Asch's play "God of Vengeance" was performed in New York in Yiddish and then in English off-Broadway without incident. "Asch's tale centers on Yankel, a Jew who runs a shady downstairs brothel with his ex-whore wife, yet is obsessed with protecting the chastity and piety of his young daughter." When the play was finally performed to a broader public on Broadway, it was "shut down by New York police, a landmark censorship case ... The actors, producer, and owner of the Apollo Theatre" were all arrested and their court trial became "the first jury conviction of American entertainers charged with presenting 'immoral' fare." Variety magazine called the play "the most disgusting play every presented on Broadway." [BERSON, M., 4-2-2000]

Cartoon character Betty Boop? The Fleischer brothers, Max and Dave, notes Amelia Holberg,

"created and controlled one of the great 30s sex symbols, animated Betty Boop. Betty's cartoons, remembered vividly for their overt sexuality and often grotesque imagery, are even more provocative when viewed in relation to the lives of her working-class Eastern European immigrant, Jewish creators ... Betty's initial disappearance can be traced to the Hays Production Code Office, which determined Betty Boop to be too racy for general audiences in 1934." [HOLBERG,

A., 1999, p. 290-291]

[Chaim Bermant notes a little more about Will Hays and the tearing down of popular mores: "The Jewish dominance of Hollywood did not, of course, pass without comment. By the end of World War I it became clear that the cinema was becoming, if it had not already become, the supreme influence in the cultural life of America, affecting its tastes, its habits, its outlook. There was a growing clamour -- to quote the words of one influential pressure group -- 'to rescue the motion pictures from the hands of the Devil and five hundred un-Christian Jews.' To defend themselves against such criticism, Mayer, Laemmle, Goldwyn and the other un-Christian Jews grouped themselves into the Motion Pictures Producers and Distributors of America Inc., and invited Will H. Hayes to preside over them. In doing so they were not merely attempting to buy-off criticism, they were buying respectability." ] [BERMANT, C., 1977, p. 102]

The Fleischer brothers also created Popeye, and many other characters in the 1930s. In fact, "Jews represent 80 percent of the pioneers and leaders of the comic book industry." [GOLDBERG, M. H., 1979, p. 118] In the molding of popular American culture, Mad magazine (publisher: William Gaines. Editors Al Feldstein and Harvey Kurtzman. All Jewish. Kurtzman formerly worked for the communist paper the *Daily Worker*.) [HEILBRUNN J., 6-01] Mad's "most popular artists" were also Jewish: Mort Drucker and Al Jaffee. [GOODWIN, G., 2001, p. 159] Mad magazine was influential in creating a new kind of adolescent. "Americans of Jewish background," note Stanley Rothman and S. Robert Lichter,

"developed a direct and important influence on adolescents and even pre-adolescents in other ways. Starting in the 1950s, Mad Magazine developed wide popularity among this group, and, as Marie Winn had pointed out, it played a significant role in 'the move toward free expression among children; its relentless exposure of parental dishonesty caused shock waves and reaction among its young readers.' From the beginning Mad's editors have been Jewish and, as they themselves would agree, hostile to the American civic myth." [ROTHMAN/LICHTER, 1982, p. 108]

Joe Shuster and Jerome Siegel created Superman. Bob Kane created Batman; Stan Lee created Spiderman and The Hulk. Jewish all. [ETKES/STADTMAUER, 1995, p. 128] Stan "the Man" Lee "revived *Marvel Comics*. He invented the superhero as anti-hero ... A 1965 college poll conducted by *Esquire* ... revealed that student radicals ranked Spider-Man and the Hulk alongside the likes of Bob Dylan [also Jewish] and Che Guevara as their favorite revolutionary icons ... The outsider hero had arrived as the most celebrated figure in youth culture, and Marvel had him." [HEILBRUNN, J., 6-01] Head of *DC* comics (Superman, et al)? Also Jewish: Jenette Kahn (1998).

The Jewish *Forward* noted the Jewish dimension to the comics world and the blockbuster movie *Spiderman* in 2002:

"Sure, Spiderman's great. He's a nebbish who happens to have super-human powers. He's got radioactive blood, he detects trouble with his Spider sense, he catches thieves just like flies, all while smashing box-office records by taking in \$114 million his first weekend as a movie star. According to Dan Raviy, however, the real heroes of Marvel Comics are the two Israeli men at the

company's helm, **Isaac (Ike) Perlmutter** and **Avi Arad**. In this real-life drama, they're the two little guys who wrestled Marvel away from sparring billionaires, transforming a bankrupt company into a highly profitable one. Exactly how two underdogs beat seasoned tycoons at their own game is the kind of fairy tale that movies are made of, and it makes for interesting reading in Raviv's latest book, 'Comic Wars: How Two Tycoons Battled Over the Marvel Comics Empire and Both Lost' (Broadway Books). The good guys are the immigrant owners of a small toy company — albeit one with exclusive rights to license Marvel toys. And the bad guys are two titans of finance: **Ronald Perelman**, the Revlon chief and takeover artist who ran Marvel into bankruptcy, and corporate predator **Carl Icahn** [both Perelman and Icahn are also Jewish] — a model for Michael Douglas's character in 'Wall Street' — who attempted a hostile takeover. In the end the Israelis, predicting the Marvel superheroes' ability to jump from comic book pages to the silver screen, unexpectedly seized control of the company ... The story of Marvel is a Jewish one indeed. Founded in 1939 by **Martin Goodman**, Marvel was a part of the so-called "golden age" of comics, when hordes of young Jewish writers and artists, most of them struggling immigrants' sons, created armies of imaginary superheroes like Superman and Captain America, whose mission was to wage war against Nazis and their ilk. At Marvel in particular, the key players throughout the decades, including **Jacob Kurtzberg** and **Stanley Lieber** — better known as Jack Kirby and Stan Lee, the creators of the Fantastic Four and Spider-Man in the early 1960s — have been almost exclusively Jewish." [KEYS, L., 5-10-2002]

Cartoonists Jules Feiffer, Al Capp (the author of L'il Abner; Capp's original name was Alfred Gerald Caplin), Herblock (Herb Bloch), Ralph Bakshi, Rube Goldberg, illustrator Maurice Sendak, Shel Silverstein, Nicole Hollander, and many others are also Jewish. Isador (Fritz)Freleng was the "creator of Bugs Bunny, Daffy Duck, Porky Pig, Tweety Pie, Speedy Gonzalez, and the Pink Panther." [ETKES/STADTMAUER, 1995, p. 128] "To my mind," says Stan Sulkes, echoing legend about Jewish history, "no one is more Jewish than Bugs Bunny. Or more resourceful. Surrounded by enemies, he survived by his wits, thwarting all the Elmer Fudds of this world unwilling to let him live in peace. Happily, I'm not alone in that view. Another transplanted New Yorker recognizes Bugs' ethnicity too. 'It was no accident,' observes David Gilner, director of Libraries for Hebrew Union College, 'that his animator was Fritz Feleng, and his voice supplied by Mel Blanc -- both of whom were Jewish.'" [SULKES, S., 4-21-97]

A former major in the Israeli army reserves, Ranan Lurie (now living in the United States) is the "world's most syndicated political cartoonist;" he is featured in 106 countries and 1,100 newspapers. [LIEBENSON, p. 13CN, 21] Betty Cohen even is president today of the Cartoon Network, the cable TV channel that has 60 million subscribers in 144 countries throughout the world. [POLLAK, S., 1-7-00]

Cartoonist Albert Hirschfeld (who once worked for the communist magazine *The Masses*) has appeared, for over seven decades, "frequently and prominently on the pages of the *New York Times*. He has published several coffee-table volumes, and a Manhattan gallery, Margo Feiden, deals exclusively with his drawings and limited edition prints ... Twice during the 1990s he received commissions for postage stamps." Will Eisner "made an important name for himself both as the father of his own comic strip and as developer of 'instructional'

comics." His company, American Visuals, has contracted for organizations as diverse as the Girl Scouts and the American Dental Association. [GOODWIN, G., 2001, p. 151, 154]

In the 1950s, the Jewish-dominated comic book industry raised familiar issues -- public concern that they were influential in the degradation of popular morals and values. In 1955-56 the U.S. Senate held investigations into the matter, releasing a report entitled "Comic Books and Juvenile Delinquency." The Senate document noted that

"on first impression, the present comic book industry would seem to comprise many different publishing firms with no apparent relationship to one another ... On closer scrutiny, however it is found that the picture is entirely different ... The 676 comic book titles [that were examined] are published by 111 companies owned by only 121 persons or families in addition to 1 corporation ... The majority of the publishers maintain editorial offices in New York City."  
[U.S. Senate, 1955-56]

Subsections of the report included "Techniques of Crime Taught by Crime and Horror Comics," "Criminal Careers as Glamorous in Crime and Horror Comic Books, and "Defenders of Law and Order [Are] Frequently Represented as All Powerful Beings Who Kill and Commit Other Crimes to Defend 'Justice.'" Jewish comic book entrepreneurs who are singled out by the report include direct-mail advertiser Samuel Roth "who has for many years been engaged in using the mail to advertise lewd and lascivious material," and Alex Segal who "testified that 'by mistake' one of his trays of addressograph plates bearing the names of 400 children was routed to the publisher of sex literature." In the listings of owners and distributors of comic book businesses, among the best known are Marvel Comic group (owners: Martin and Jean Goodman) and Archie Comic Group (owners: Maurice Coyne, John Goldwater, and Lewis H. Silberkleit). [U.S. SENATE, 1955-56]

*Mad* magazine's William Gaines also produced "the greatest of the under-the-covers-with-a-flashlight genre." These comics, featuring new explorations of gore, include *Tales from the Crypt*, *Weird Science*, *Shock Suspensestories*, *Frontline Combat*,

"and a few other titles [that] made the struggling company profitable and Gaines a fully employed pop culture mentor of the first magnitude. But this upstart Jewish kid was soon put out of business by a crusading psychiatrist from the old country, a nasty bunch of Senators, and a coalition of PTA and American Legion, sheriffs and bishops, editors and aldermen. The Comics Code that was created to deflect the heat couldn't help Gaines. The slander was so thorough that his books were returned unopened by retailers even after the Code seal was applied. By the end of 1954, after just a four year run, the EC [Gaines' company] comics were all gone, except for the satirical *Mad*." [TEBBEL, J., 1999]

As Jacob Heilbrunn notes, in a review of a book about comic books by scholar Bradford W. Wright,

"EC comics offered something of a precursor to the upheaval of the 1960s, questioning authority before it became fashionable to question anything. In perhaps the most notorious panel printed by EC comics, a murderous baseball team plays a midnight game with the limbs and entrails of a victim. Little was left to the imagination ... Another issue depicted a man holding a bloody ax in one hand and a

woman's severed head in the other. 'Corpses in various states of decay and reanimation,' Wright says, 'regularly adorned the covers.' 'A commercial expression of cultural defiance,' he writes, 'EC brilliantly perceived the alienated generation among young people and recognized youth dissatisfaction as a marketable commodity.' The reaction came quickly. By 1948, Catholic schools were conducting bonfires of comic books ... Soon enough, William M. Gaines, the publisher of EC, found himself facing off against a Senate investigative committee headed by Estes Kefauver. It was a rout. Kefauver declared that a panel in the July issue 'seems to be a man with a woman in a boat and he is choking her to death with a crowbar. Is that in good taste?' 'I think so,' was all Gaines could answer." [HEIBRUNN, J., 6-01]

Moving along in the Jewish influence world, even the nightclub business, says Kenneth Kanter, "was invented by a Jew, Jack Levy." [KANTER, p. 38] Billy Rose, another Jewish entrepreneur, was "a pioneer of nightclub entertainment. He opened in 1924 with a small club for people of modest means, and he remained only modestly successful till he built up the Diamond Horseshoe, which became the largest, plushiest and most celebrated establishment of its type and which was decidedly for people of immodest means and even less modest taste. Here too the accent was on glamour, with successive arrays of splendid women splendidly semi-attired." [BERMANT, C., 1977, p. 90] [See elsewhere in this volume discussions of Jewish ownership of everything from *Club Med* to the *Cotton Club*]. Glasgow, Scotland? Stefan King ("half-Jewish and half-Catholic") "opened Glasgow's first gay nightclub." [MULFORD, S., 2000, p 35] "By 1920," adds Stephen Birmingham, "much of the Prohibition liquor trade was in Jewish hands, and a good number of the speakeasies and nightclubs where would-be stars could do their turns was also Jewish owned." [BIRMINGHAM, p. 190]

In 1999, the Village Voice interviewed Luke Ford, author of *A History of X: 100 Years of Sex in Films* and a convert, of all things, to Judaism. "Publishers Weekly" Ford said, "took me to task for that 'offensive generalization' about Jews but it's true. The big machers [in the pornography] industry are Jewish -- Steve Hirsch, Paul Fishbein (who runs and publishes Adult Video News), and David Sturman, who owns [production company] **Sin City**." [BUNN, March 3-9, 99] Fishbein, notes the Los Angeles Times, is the "editor and publisher of the Van Nuys-based trade magazine Adult Video News, generally considered the authoritative guide to the \$9 billion U.S. sex business ... Fishbein became a [porn] industry spokesman and advocate, a role he has retained to this day." [COLLINS, S., 7-8-99, p. C1]

As Jewish scholar Jay Gertzman notes: "David Hebditch and Nick Anning, researching the pornography business in the mid-1980s, report that 'some industry insiders claim that porn in the United States is essentially a Jewish business.'" "If this is so," adds Gertzman, with a little spin control for Jewish economic endeavors, "it is because Jews have for a very long time cultivated the temperament and talents of the middlemen, and they are proud of these abilities." [GERTZMAN, J., 2000, p. 289]

In his book, Ford goes further, pointing to a strong Jewish influence across American culture that helped swing open the doors to increased sexual permissiveness, an overhaul of traditional moralities, and, ultimately, increased popular tolerance of pornography, noting that

"Those who pushed America to a more liberal view of sex were mainly

male non-Jewish Jews (Jews alienated from Judaism and Jewish life as well as the Christian culture embraced by a majority of Americans) including Samuel Roth of the 1957 Supreme Court case [that tested laws concerning the depiction of sexuality]; **Grove Press** publisher Barney Rosset; the owner of **Olympia Press**, Maurice Girodias, and his father, Jack Kahane, a Paris publisher and author of sexually explicit novels; comedian Lenny Bruce; filmmakers Russ Meyer, David Friedman, and Randy Metzger; Austrian psychiatrist Wilhelm Reich; Screw publisher Al Goldstein; Eros publisher Ralph Ginzburg [Ginzburg served time in prison on obscenity charges for his magazine Eros; he later became editor and publisher of Moneysworth] [GREENBERG, M., p. 54; his publications *Blue Ball* and *Intercourse* were mailed from the conservative Pennsylvania Dutch area: GERTZMAN, J., 2000, p. 287] ]; publisher Edward Mishkin; Jack Valenti, president of the Motion Picture Association of America; defense lawyer Stanley Fleishman; Playboy playmate and Hugh Hefner's ex-lover Barbara Klein (aka Barbie Benton); Hefner's personal secretary, Bobbie Arnstein; philosopher Herbert Marcuse; psychologist Albert Ellis; authors Philip Roth, William Styron, and Norman Mailer; and Supreme Court Justice Abe Fortas. They carried on a hundred-year history of radical Jews challenging the reigning order." [FORD, p. 21]

(Ford's above list, however, is wrong on at least one count: William Styron isn't Jewish. It's not hard to understand, however, where the error came from. As Truman Capote once noted about Styron's presence in the Jewish literary establishment, "if ever there was a *goy* Yid, it's Bill Styron.") [VOLKMAN, p. 96]

Among those in Ford's tally, after a "watershed" court case over obscenity, Barney Rosset's **Grove Press** published, in 1959, D. H. Lawrence's then-scandalous Lady Chatterly's Lover; Rosset also "precipitated another censorship brouhaha in 1968 when **Grove's Evergreen Films** imported the sexually explicit *I am Curious Yellow* from Sweden." [BLACKWELL, E., 1973, p. 417] Among works published by Kahane and Girodias that have become standards of literature were controversial works by Henry Miller, and Lolita.

Samuel Roth is noteworthy in the pornography trade for many reasons. Although some might portray him as a free speech hero, he pirated editions of both James Joyce's *Ulysses* and D. H. Lawrence's *Lady Chatterly's Lover*, to the protest of both the Joyce and Lawrence estates. Imprisoned twice, 1937-1939 and 1957-61, Roth was labeled "the dirtiest pig in the world" and "the louse of Lewisburg [prison]" [GERTZMAN, J., 2000, p. 219] Roth in 1936 "received the most severe prison sentence possible under the law for brazenly using the Postal Service to distribute flagrantly obscene books ... Roth was the most often incarcerated, the most feckless, and quite likely the most resourceful booklegger of his time, challenging moral and legal authorities with a quixotic bravado." [GERTZMAN, J., 1999, p. 22] Other "chief mail-order erotica dealers were Esar Levine and Benjamin Rebhuhn." [GERTZMAN, J., p. 26] Both served prison terms on obscenity charges. "Great 'art erotica' suppliers" included Jake Zeitlin, Harry F. Marks, Ben Abramson, and David Moss. [GERTZMAN, J., 1999, p. 61] Alleged Jewish porn pushers at a Congressional investigation of the New York pornography system included Irving Klaw ("self-styled King of the Pin-ups"), Edward Mishkin, and Abraham Rubin. [GERTZMAN, J., 2000, p. 278] Martin Kamin was a "supplier of of borderline erotica." [GERTZMAN, J., 2000, p. 177] Other "offenders" in the erotica trade

included Earl Marks, Solomon Malkin, Alex Field, Henry Klein, Raymond Thomson, Al Picker, Joseph Seiffer, Max Gottschalk, and David Moss. [GERTZMAN, J., 2000, p. 31] Jewish erotica book publishers included William Faro, Panurge, Falstaff ("Falstaff gave special prominence to the work of Iwan Bloch," also Jewish, "the father of sexology") [GERTZMAN, J., 2000, p. 193], Robin Hood House, the American Anthropological Society, American Ethnological Press, Jul-Mar, Julian, Risus, Biblion Balzac, Pickwick, Parnassus Book Shops, Abbey, Allied Book, Emerson, Pioneer and Franklin. [GERTZMAN, J., 2000, p. 192-193]

Jewish scholar Jay Gertzman, whose own uncle's bookshop was once raided in Philadelphia, [GERTZMAN, J., p. 287] notes that Jews built the "erotica" book business in New York (the heart of American publishing) and that there was an

"absence of any single ethnic group of erotica dealers in New York City prior to the Jewish presence ... In several cases, the erotica dealer's relatives were business partners. One could trust uncles and brothers, and possibly no one else ... The underground printing of many banned erotic classics ... was the work of two brothers, Adolph and Rudolph Loewinger; another pair, David and Jacob Brotman, was responsible for a large part of the lubricious under-the-counter pamphlets and paper-bound books [moral watchdog groups] decried as flagitious. Jack Brussel, Sam Roth's partner at the start of the latter's career, enlisted the aid of his first wife ... Benjamin Rebhuhn's office manager was his nephew, and his wife was listed as director of the Falstaff Press Inc. Esar Levine and his brother Benjamin, close friends of the Rebhuhns, were editor and business manager, respectively, of the Panurge Press." [GERTZMAN, J., p. 29, p. 30]

By 1939, according to a major anti-smut organization, the New York Society for the Suppression of Vice, 28 of 32 people arrested that year in New York City for obscenity-related law-breaking were Jewish (the number may have been even higher: two of the 32 did not have their religion/ethnicity listed. [These figures are cited by Gertzman, who accepts them as credible. [GETZMAN, J., 2000, p. 29]

As Gertzman notes, in classical Jewish outsider-insider terms,

"Erotica dealers formed a tight-knit, and therefore persistent, resourceful, and resiliently successful entity. They were easy to stigmatize as a group [by non-Jews] set apart from the majority, even if they had the same goals and methods of doing business as general book dealers. In New York at least, during the period from 1880 to 1940, many were members of Jewish immigrant families. Jewish erotica dealers seem to have become prominent in the field soon after the eastern European immigrants began arriving in record numbers in 1880." [GERTZMAN, J., p. 28]

The *Jerusalem Post* concluded a review of Gertzman's book about the Jewish dominated smut-trade like this:

"Gertzman himself acknowledges towards the end of his book that his uncle once ran the most notorious 'dirty bookshop' in Philadelphia. For that matter, Sam Roth's grandson is none other than Prof. James Kugel, the eminent

Bible scholar at Harvard University. If there's a more complicated and surprising tribe on earth, I've yet to hear about it." [NESVISKY, M., 3-9-00]

There are *many* other Jewish public figures, in various fields, that might merit addition to a Luke Ford-like list of Jewish assault upon dominant culture morality. In literature, homosexual Allen Ginsberg's 1950s-era obscenity trial in San Francisco about his poem "Howl" (another landmark in popular culture) escalated him thereafter to fame. As Ginsberg's Jewish ideological nemesis, "neo-Conservative" Norman Podhoretz, notes:

"As the 60's wore on, I came more and more to see all this [hippie era] as a new kind of plague ... I ended with a lament for the victims it had claimed among the 'especially vulnerable' young ... [There were] shades of antinomian propaganda Ginsberg had done as much as anyone else in America to spread ... Ginsberg was also fulsomely praised as a pioneer of the gay-rights movement, which indeed he was. Yet so far as I have been able to determine, no one thought to draw a connection between the emergence of AIDS and the rampant homosexual promiscuity promoted by Ginsberg (with buggery as an especially 'joyful' feature that is described in loving detail in poem after pornographic -- yes, pornographic -- poem. And I could find only one mention (in the *Weekly Standard*) of Ginsberg's active sponsorship of the abominable North American Man Boy Alliance (NAMBLA), an organization devoted to the legalization of homosexual pedophilia. ('I don't know exactly how to define what's underage,' he once explained, quickly adding that he himself had 'never made it with anyone under fifteen.')" [PODHORETZ, N., 2000]

The 1966 (Jewish comedian) Lenny Bruce trial was also one of the trials of the 20th century. [GOODWIN, E., 1995, p. 301] He and *Cafe Au Go Go* owner Howard Solomon were eventually found guilty of obscenity. Bruce's "chief attorney, Efraim London, [was] a veteran of more than 250 censorship and obscenity cases ... The verdict seemed to unhinge Bruce. He became obsessed with appellate litigation. Those legal wheels were still grinding when, on August 3, 1966, he was found dead in his Hollywood home, a hypodermic syringe nearby. An autopsy revealed the presence of morphine. Death was recorded as accidental." [KNAPPMAN, E., 1995, p. 301-304]

**A good friend of Lenny Bruce was Paul Krassner, editor of the satire magazine, *The Realist*, self-described as "the hippest magazine in America." [KRASSNER, P., 1993, p. 44] Krassner was also Jewish. Another Jewish close friend, Lyle Stuart (born Lionel Simon) was editor of "an anti-censorship tabloid called *Expose* ... Lyle became my media mentor and my unrelenting guru." [KRASSNER, P., 1993, p. 32] Krassner's autobiography explores his adventures and influence in the so-called 1960s-born "counterculture." Krassner also began writing a column for Stuart's magazine called *The Independent*, which also featured the sexual works of Albert Ellis, eventually anthologized as *Sex Without Guilt*. [KRASSNER, P., 1993, p. 32] "When I had been working for Lyle [Stuart]," says Krassner, "Ralph Ginzburg was preparing *An Unhurried View of Erotica*. I recommended that Lyle turn down the opportunity to be copublishers, which he did. Nevertheless, he guided Ginzburg through the book's publication -- finding him a typesetter, a printer, a distributor, a mailing house, and when the Post Office seized Ginzburg's mailing piece, Lyle sent attorney Martin Scheiman to Washington to obtain release of the mailing." [KRASSNER, P., 1993, p. 97] (This ring of publishers/writers also includes William Gaines, also Jewish, head of a**

comic book dynasty [see later discussions of him and *Mad* magazine, and the U.S. Senate attacks upon his products' content.)

"An Italian magazine, *Playman*, had published full frontal nude photos of Jacqueline Kennedy taken on a Greek island by the grace of a telephoto lens. Lyle Stuart brought the issue from Italy and gave it to Al Goldstein, who reprinted the photos in his raunchy tabloid, *Screw*. Then Larry Flynt published a five-page spread in *Hustler*." [KRASSNER, P., 1993, p. 237] Krassner is proud enough of his following observation, which he shared with Lenny Bruce and in his autobiography: "One time we were walking around and passed a newstand where, on the cover of *Newsweek*, there was a photo of Caroline Kennedy, the president's young daughter. I commented: 'She probably plays with herself with a bobby pin.' 'What a great image,' Lenny said. 'Can I have that [for my comedy routine]?' " [KRASSNER, P., 1993, p. 68]

Krassner notes the tenor of *The Realist*, the magazine he ran and founded: "Campus bookstores were banning *The Realist*. Students whose parents had burned their issues often wrote in for replacement copies, but I was publishing material that was bound to offend. For example, Madalyn Murray was a militant atheist who was challenging the constitutionality of compulsory Bible reading in public schools, and she concluded her article: 'I feel that Jesus Christ is at most a myth, and if he wasn't, the least he was, was a bastard, and that the Virgin Mary obviously played around as much as I did, and certainly I feel she would be capable of orgasm.'" [KRASSNER, P., 1993, p. 50]

Krassner eventually moderated Playboy magazine's "Playboy Panel." [KRASSNER, P., 1993, p. 60] Despite accepting the Feminist Party Media Workshop Award in 1974 [p. 228] as publisher of *The Realist*, he eventually became publisher of Larry Flynt's *Hustler* pornography magazine. Krassner [with *Hustler* editor Bruce David] presided over a controversial *Hustler* cover that shows "a woman's body being stuffed into a meat grinder upside, down, so that only her legs were still showing ... The cover was destined to become an unofficial symbol of male oppression at feminist rallies. In fact, when I attended a feminist conference with an old friend, Jane Bode -- whose book on rape, *Fighting Back*, had just been published -- she asked me to walk in separately from her and we would meet later ... [KRASSNER, P., 1993, p. 246] ... My main editorial regret [as publisher at *Hustler*] was that I hadn't been able to publish that 'Jesus and the Adulteress' photo spread. The nearly life-size poster which was supposed to be included as a pull-out centerfold would instead remain on my wall as a memento of those six months at *Hustler*. There was Jesus, a generic barbershop-calendar Jesus, looking reverently toward the sky as he covered up the prone Adulteress. Her head was bleeding from stones that had been cast upon her. And she was showing pink. Sweet, shocking, vulnerable pink ... Although *Hustler* had been accused of exploiting women, actually it was guilty of exploiting men's addiction to pornography." [KRASSNER, P., 1993, p. 250]

Among the many articles Krassner oversaw during his time at *Hustler* was Marilyn Katz's "abortion rights" discussion. "In another building a few blocks away, [his own] *The Realist* shared offices with Flynt's conspiracy researchers, Mark Lane and Donald Freed." [KRASSNER, P., 1993, p. 239, 240]

In the early years of the twentieth century, warring against Victorian era morality, Jewish "anarchist Emma Goldman also fostered a new permissiveness; she toured the country,

lecturing on subjects as 'The Limitation of Offspring' and 'Is Man a Varietiest or a Monogamist?' She challenged feminists who advanced chastity, insisting that liberated women faced more danger from too little sexual experience than they did from too much." [LEIDER, E.M., p. 49] In the early 1890s, Goldman "became the lover of [Alexander] Berkman and after a while, of his artist friend, Fedya, as well. The three lived communally... Even certain radicals found Emma's honesty on matters of sex hard to tolerate." [SHULMAN, A., 1970, p. 10, 11] Goldman even once attempted to work as a prostitute to raise the money to buy a gun for an assassination. [SHULMAN, A., 1970, p. 10]

Speaking of prostitutes, perhaps the most influential as the most "famous prostitute in the world" is Xaviera Hollander, whose 1971 book *The Happy Hooker* was a best-seller. (Hollander's "first fiance's name was Frank Apfelbaum ... he transformed himself into Frank Allen.") [HOLLANDER, X., 2000, p. 39] A daughter of a Holocaust survivor/Dutch psychiatrist, it was her father "who instilled in her a love of Yiddishkeit and a passion for Jewish culture." "She began running a high-end brothel out of a brownstone on the Upper East Side," notes the Jewish ethnic magazine, *Moment*,

"where her clients included a man who asked a lot of questions, soon arousing Hollander's suspicion. The man turned out to be Eric Kohn, a Jewish journalist researching a book. The two decided to collaborate on an autobiographical account of Hollander's life, and one year later *The Happy Hooker* exploded onto the scene -- eventually selling 16 million copies ... Addicted to diet pills and unable to control her kleptomania ('I got orgasms from stealing,' she says), she was arrested for stealing a \$40 nightgown. That theft, coupled with the fact that she was a confessed criminal in the States, led her to eventual deportation and divorce ... Businessman Arnold Blitz, a friend of Hollander's, has this to say: 'Xaviera is not an ambassador for Jewish culture -- but for Jewishness.'" [LIPKIN, L., FEB 2001]

In 1924, two eighteen-year-old men from very affluent families in Chicago, Nathan Leopold and "his friend and lover Richard Loeb," made international news for what was then popularized by its sensationalism as the "crime of the century." Psychiatrist David Abrahamsen notes that the men

"kidnapped fourteen-year old Bobby Franks, and Loeb beat him to death. They stripped the body from the waist down, and although the evidence is inconclusive, one or both of them probably performed a sexual act on it ... In the perspective of all that has happened since the 1920s, the murder of Bobby Franks hardly qualifies as the crime of the century, as it was seen then. But at that time the brutality and senselessness of the act exploded like a bomb in the public consciousness. People began to realize that society was changing in some frightening way. The youth of the two murderers (this was the beginning of the tidal wave that came to be called juvenile delinquency), the sexual undercurrent of their crime and the fact that theirs was the first major trial to use the testimony of psychiatrists on the background and state of mind of a defendant made an indelible impression on the millions who followed the sensational case in the newspapers." [ABRAHAMSEN, D., 1983, p. 41-42]

In 1997, the *Jewish Bulletin of Northern California* even featured an article about the early 20th-century German Jewish medical doctor, Magnus Hirschfeld, an

"openly gay sexologist, who founded a famed Berlin institute that studied sexual behavior and sold sex aids in its gift shop, [and] embodied the Nazi's most-despised attributes ... [The] founding of Hirschfeld's Scientific-Humanitarian Committee [is] believed to be the first organization devoted to the legal rights of homosexuals and other sexual minorities ... 'In a sense, he was the founder of gay liberation as a kind of political, legal movement,' [says Jewish scholar David] Biale, 'He's a very important figure in gay history' ... In 1919 ... Hirschfeld established his Institute and Museum of Sexology. A former mansion was divided into consulting offices, study rooms, laboratories and a large museum devoted to every aspect of human sexuality, especially the 'Derangements of the Sexual Instinct' ... [Some visitors] left accounts of the strange exhibits and vast array of erotic artifacts and aphrodisiacs found in one of Berlin's most curious attractions. The institute was one of the first cultural organizations liquidated by the Nazis, who destroyed the building and its contents." [KATZ, L., 6-6-97]

Rabbi Daniel Lapin notes fashion designer Rudi Gernreich's influence in America in the 1960s:

"When Rudi Gernreich, a Jewish socialist from Vienna, settled in Los Angeles and foisted the topless bathing suit on a shocked America, it seemed titillating and daring. Many will recall the newspaper photographs of grim-faced policemen clutching towels around the shapely torsos of giddy young women while escorting them off public beaches ... A few hailed the flagrantly homosexual Gernreich

as the hero of the avant-garde." [LAPIN, D., 1999, p. 2]

Such Jewish influence is common in popular culture. In 1995 Jewish fashion media mogul Calvin Klein came under fire by critics who compared his clothing "ads to child pornography." [GIROUX, p. 16-17] The Israeli Nakash brother, who own the Jordache jeans company, pushed daring new levels of "lewd" imagery in their own ad campaign. [BYRON, p. 34-35] The *Jewish Bulletin* had a feature on famous Jewish homosexual fashion mogul Isaac Mizrahi in 1998:

"Viewers saw little-known sides of Mizrahi in 'Unzipped,' the 1995 documentary about him. Filmmaker Douglas Kieve was, at the time, in a relationship with the designer. In one scene, Mizrahi put a sheer scrim behind the catwalk and had models change their outfits in full view of the audience. That kind ofchutzpah gave viewers insight into his bold personality ... 'To this day the designer remains active in Jewish charities. 'I do what I can,' he says. 'I'm a zealot, a real lover of the Jewish faith.'" [SCHLEIER, C., 1-2-98]

Then there is Jewish fashion photographer Helmut Newton. "It is impossible to deny the impact he has made," noted England's *The Independent* in 2001,

"on fashion photography in particular ... To radical feminists, Newton is the antichrist. This is the man who photographed a woman on all fours with a saddle

on her back, and another sitting on her underwear or an unmade bed, with a gun in her mouth ... Newton's vision is fuelled by sex, status, power and, above all, voyeurism ... Small wonder, then, that much of the photographer's most successful imagery has become far more famous than the garments he has chosen to photograph ... Newton's influence is everywhere ... In the Sixties and Seventies, Newton's decadent vision may have been labelled 'porno chic,' but today the rest of the world has finally caught up with him and it's just plain chic. There is barely a stylist, photographer or designer working in fashion today who can fail to acknowledge Newton as an influence ... Helmut Newton was born to middle-class Jewish parents in Weimar Berlin in 1920, and the decadent spirit of that place at that time is imprinted on his work ... Accusations of misogyny are still constantly made against Newton's work." [FRANKEL, S., 5-9-01]

In 2001 Rabbi Ira Korff complained that "the suggestiveness in the media these days is increasingly irresponsible -- it's really pornography -- and it's been bothering me more and more." Korff should know what he's talking about. He is the former president of National Amusements Inc., which owns Viacom, the second-largest media conglomerate on earth (controlled by Jewish mogul Sumner Redstone). "Korff," notes the Israeli newspaper *Haaretz*, "says the worst purveyor of violence and profanity on TV is Music Television (MTV,) which is owned by Viacom. But he adds, 'I have no interest in attacking Viacom, and MTV is an ethically run business.' After all, much of his own wealth was made while serving as president and later consultant to National Amusements Inc." [HAUSMAN, T., 6-22-01]

Arnold Shaw notes some 1960s-era New York Jewish influence in the rock music world:

"The Fugs, a New York city group led by Tuli Kuperberg and Ed Sanders, are generally regarded as the first underground group. Political and pornographic ... they worked at shocking and repelling ... They received virtually no airplay, since disk jockeys worried that the pronunciation of their name would be offensive. Although appearances frequently prompted people to walk out on them, they did secure a recording contract ... [including *Golden Filth*] ... With a name taken from a pornographic paperback, the Velvet Underground helped make underground Rock largely a New York phenomenon. Led by Lou Reed [also Jewish] (b. early 1940), the group became part of Andy Warhol's Exploding Plastic Inevitable, a multimedia show, in 1966. The subject of Reed's songs eliminated airplay for the records they made: heroin, in 'I'm Waiting for the Man'; cocaine, in 'Run, Run, Run'; sado-masochism, in 'Venus in Furs'; and transvestitism, lesbianism, and homosexuality in other songs." [SHAW, A., 1982, p. 396]

From France, singer Sergio Gainsbourg [born Lucien Ginzburg]

"is still most famous in Britain for his number one '*Je t'aime moi non plus*': the scandalous anthem which was in the British charts 30 years ago. He and [actress Jane] Birkin simulated their lovemaking so effectively that the single was banned by the BBC and formally condemned by the Vatican ... Yet Gainsbourg is the greatest popular musician France has ever produced ... Echoes of his favourite technique, of murmuring profanities against a delicate and beautiful harmony, can be heard in many contemporary records, not least the later work of Leonard Cohen ... Towards the end of his

life, the singer's media appearances became ritual provocations: in one television broadcast, he subjected a veteran paratrooper -- horrified by Gainsbourg's dub version of the Marseillaise -- to a torrent of obscenities, pausing only occasionally, to inflate condoms. On another notorious live show, sharing a platform with a young Whitney Houston, Gainsbourg, then 58, turned to the presenter Michel Drucker and declared, in English, "I want to fuck her." [CHALMERS, R., 1-4-00]

"The rest of the country," once joked Jewish comedian Woody Allen, "thinks of us [New Yorkers] as homosexual Jewish communist pornographers. I think of us that way, and I live here." [BROWN, A., 11-2-97] When Jewish White House intern Monica Lewinsky became sexually involved with President Bill Clinton, she shared the following joke to him: "Why do Jewish men like to watch pornos backwards? So that they can watch the prostitute give back the money." [FORWARD, 10-23-98, p. 1] "I'm such a sex machine," begins controversial radio talk show host Howard Stern's autobiography, "I could take a piece of wood and turn it into something erotic, something sensual, something perverse." [STERN, H., 1995, p. 3]

Despite Jewish pre-eminence in the porno world, it's not kosher to face this issue squarely. So how did feminist Susan Griffin examine -- like so many - the issue of Jews and pornography, in her 1981 book *Pornography and Silence*? She *didn't mention them at all*, except as a forum for railing at length about Jews as victims of "anti-Semitic" stereotypes, and forcing a link between sexual pornography and anti-Jewish hostility (both from the same reservoirs of sick minds). "And yet it is precisely because of the madness of the anti-Semitic or pornographic idea," she declares,

"and precisely because it is a delusion, that it must assault reality and try to change it. A man 'believes' in anti-Semitic propaganda, or the pornographic ideology, because the illness of his mind REQUIRES that he believe these ideas to be true. Yet illness is of its very nature resistant. Thus, when a madman is told that he does not see the world correctly, and when he is given evidence against his prejudices, he will refuse to see the truth, and he will even distort this evidence to support his own delusion. But most significantly, he will even change reality so it supports his mad idea of the world. This is what anti-Semitism and pornography requires of their believers. THE DELUDED MIND MUST TRY TO REMAKE THE WORLD AFTER AN ILLUSION." [author's emphasis] [GRIFFIN, S., 1981, p. 121]

Griffin has more to say about this subject, using the innocence of Jews as an attack upon the pornographic (anti-Semitic) mind:

"The same mind [of Adolf Hitler] that dreamed of itself as the bearer of culture conceived that its nemesis, the destroyer of culture, was the Jew. As a shadow to the fantasy of Aryan dominance, the anti-Semite invented an enemy of awesome proportions. In the fabricated document known as 'The Protocols of the Elders of Zion,' the anti-Semite imagined a congregation of Jews who meet in a cemetery to plan the death of Aryan culture. Of course, a pornographic image lies at the center of this imagined plan. Thus the imagined Jews in the imagined cemetery contrive a lurid plot to 'demand marriage between Jews and Christians.' Together they enjoy the idea of defiling Gentile women. And as the meeting adjourns, a huge and shapeless golden calf emerges from the tomb to symbolize the materiality of the Jew, just as

the fear of matter and mortality have emerged from the mind the anti-Semite in this fantasy of evil power." [GRIFFIN, S., 1981, p. 175]

Even Judy Blume, a well-known Jewish writer of children's books, is "routinely" listed among America's "most censored U.S. authors" for testing moral boundaries. Outraged parents continually raise complaint. In 1997 alone, there were nine efforts to take her books for children off library shelves, particularly for undercurrent sexual themes. Blume's juvenile book Deenie, for example, addresses masturbation, and Forever includes a penis named Ralph. [WOULFE, M., 7-20-98; JENKINS, E., 4-13-99, p. 134] Famous Jewish novelist Judith Krantz notes that "My most famous piece [while a writer for *Cosmopolitan*], about which I'm still asked, was called 'The Myth of Multiple the Orgasm,' inspired by a book by a general practitioner Dr. Rubin, who insisted that any woman who settled for less than fifty orgasms during a single sexual session was being cheated." [KRANTZ, J., 2000, p. 236]

How about Willie Hammerstein's influence upon popular culture? As Marybeth Hamilton notes, by 1913, his Victoria Theatre

"became New York's top-grossing vaudeville playhouse, renowned (or notorious) for its garish attractions -- in Hammerstein's phrase, for its 'freak acts' ... [Siamese twins, etc.] ... But more compelling than these physical and geographical oddities were the freaks of publicity, the city's most notorious inhabitants, men and more frequently women who had made names for themselves through their links to New York's criminal and sexual underworld, in headline-grabbing vice raids, 'Love Nest,' scandals, and murders ... The emphasis was on sexual scandals, especially those featuring young, attractive women." [HAMILTON, M., 1995, p. 3]

Exploiting their notoriety, Hammerstein hired such people from real-life, sensational news items to appear at his forum *as performers*.

What about Anton LeVay's influence upon modern morals, particularly in attracting alienated youth? LeVay, born Howard Stanton Levey, and known as the "Black Pope," founded the Church of Satan in San Francisco in 1966 and was bathed with media attention. Creating a web of lies about himself, "'he has constructed,' noted one reporter, 'a personal history untruthful in every fact that can be verified.'" [GRACE, K., 7-28-97] "'His Satanist's Bible' (1967) proposed a sub-Nietschean philosophy wherein might equals right, and immediate self-gratification constitutes the chief duty of man. 'Be simply animal man,' the Satanist's Bible instructs, 'hate your enemies, and if someone smites you, smash him ... Susie Atkins, one of [Charles] Manson's knife-wielding groupies, blames La Vey for her descent into depravity and murder.'" [DAILY TELEGRAPH, 11-11-97, p. 25] More than a million copies of Levey's books have been printed. [LOS ANGELES TIMES, 11-8-97, p. 8]

LeVay, who died in 1997, notes the Church of Satan's web site, was "a self-loathing man of Jewish descent who embraced fascism toward the end of his life." [CHURCH OF SATAN/1] His own daughter, Zeena, notes that he "routinely beat and abused those of his female disciples with whom he had sex, forcing them into prostitution as part of his 'Satanic counseling' and collected their earnings. In 1986 [Levey] was a passive witness to the sexual molestation of his own grandson by a long time friend." [CHURCH OF SATAN/2]

The traditional Jewish animosity towards Christianity is reflected by Levey in almost cartoon form. Levey's Church of Satan teachings are of course antithetical to those of Christianity. "Behold the crucifix," wrote Levey, "what does it symbolize? Pallid incompetence hanging on a tree ... [Levey's book] advocates ritual masturbation, rites 'to summon one for lustful purposes or establish a sexually gratifying situation,' as well as rites 'to cause the destruction of an enemy'" [HARPUR, T., 3-5-97, p. A7] "For more than a decade," notes the St. Louis Post Dispatch, in evaluating Levey's influence,

"scholars have noted a growing interest in Christianity's archenemy of goodness. The Reverend Richard Woods, a Dominican who relates theology to popular culture, traces the upward curve [of interest in Satanism] from 1966, the year that Anton LaVey's Church of Satan made its debut in San Francisco. The same year brought the release of Rosemary's Baby, Ira Levine's movie about about a woman who gave birth to the devils' child. In the early 1970s, the book and movie 'The Exorcist' titillated millions." [The film The Exorcist was directed by William Friedkin, also Jewish]. "[SCHJAEFFER, P., 2-5-89]

Seminal too, of course, to Luke Ford's overview of those that have shaped modern sexual mores in western society is Sigmund Freud, from which so many sexual populists stem. Feminist Kate Millet, in Sexual Politics, noted Freudianism's "penis envy" and its other oppressive theories as profoundly detrimental to women:

"Although generally accepted as a prototype of the liberal urge toward sexual freedom, and a signal contributor toward softening traditional puritanical inhibitions upon sexuality, the effect of Freud's work, that of his followers, and still more that of his populizers, was to rationalize the invidious relationship between the sexes ... And as regards the sexual revolution's goal of liberating female humanity from its traditional subordination, the Freudian position came to be pressed into the service of a strong counterrevolutionary attitude." [MILLET, p. 178]

As Earl Grollman has observed:

"Although [Sigmund] Freud was considered a non-believer [of Judaism] and even stated his disavowals of the rituals and rites, he did feel that he retained the best attributes of the faith. Numerous biographers noted that his home life was warm and loving, that learning occupied and extremely high priority and that he had a strong feeling of identification with other Jews. Even his doctrine concerning the powerful drive of sexual urges grew out of Freud's interpretation of the basic ingredients of Jewishness." [Grollman, E., 1965, p. xxv]

In 2001, the *Jewish Bulletin* noted the case of Rabbi Leslie Alexander who

"has made it her mission to turn Jews on ... 'Judaism is about giving pleasure to one another and having no qualms or inhibitions about it ... When a Jew goes before God, they are going to have to answer for every pleasure they didn't take We, as American Jews, are saddled with a Christian sexual perspective which doesn't at all reflect Jewish ideas. We have all this moral baggage about who we are sexually; none of that is Jewish ... We spend so much time as a society trying to

free ourselves from sexual mores. If we had just learned from our own tradition, we wouldn't have to try ...The Jewish texts are very blunt and direct [about sex] ... Teaching it is lots of fun. My students usually say, 'Whoa! They really said that?' [GOLDSMITH, A., 11-23-01]

"Alexander," notes the *Bulletin*,

"remembered once reading a text in which a rabbi is telling a group of other rabbis about the various things he would consider sexual perversions. 'And then, at the end of his speech the rest of the rabbis told him he was wrong' .... In addition to loving the 'racy' nature of the subject, Alexander enjoyed teaching about Jewish sexuality because it's a way to pique people's interest in Judaism." [GOLDSMITH, A., 11-23-01]

Profoundly influential, of course, in shaping popular morality is the behind-the-scenes world of mainstream Hollywood: "Show people had always been careless about morals, and in a town, in an industry, dedicated to peddling glamour and romance, it would be surprising if the passions enacted before the cameras did not sometimes carry over into real life ... Youngsters pouring into Los Angeles, desperate for a movie career, were prepared to risk the perils of the casting couch." [SHIPMAN, D. 1993, p. 136] As noted earlier, the "casting couch" has long been an institution in Hollywood. In crudest form, the results of such sexual expansion inevitably include the likes of famed Jewish Hollywood "madam" Heidi Fleiss and her much-publicized Hollywood drug and prostitution ring in the early 1990s. The ring reportedly included **Columbia** executives Michael Nathanson and Barry Josephson as important players. [See earlier discussion] William Stadiem notes the Hollywood Jewish prostitute contingent within the general stable of non-Jewish madam "Alex Adams":

"Robin was part of an entire group of young privileged hookers Alex had dubbed 'the JAP [Jewish American Princess] Pack.' They loved nightclubs, Porsches, Versace, and coke, mostly went to UCLA on and off, hated the idea of working at a real job, and could only soak their parents for so much." [ADAMS, A., 1993, p. 55]

Hollywood's "Sin City" entertainment playground, Las Vegas, especially renowned for gambling, prostitution and other vices, must also be added to the list of great questionable Jewish influences upon popular culture. (In Hollywood, Al and Lew Wertheimer founded an illegal gambling den in Hollywood called the Clover Club. The Jewish Hollywood crowd later set up such a resort near Tijuana, Mexico, called Agua Caliente.) [GABLER, N., 1988, p. 261] Las Vegas, as an institution, has been profoundly influential in its efforts to sanitize, normalize, and popularize some of the most troubling expressions of human nature as acceptable *recreation* in western society. As professor Alan Balboni observes, "The Jews and Italians who made up 'the Boys' [the Mafia] were able to develop the burgeoning gaming industry to the point where it eventually became a significant influence on the American scene." [BALBONI, p. ix] Jewish entrepreneurship was not alone in this, but it was central. [[See earlier information about the huge Jewish influence in the formation of Las Vegas](#)] For purposes here, we may wonder about the observations of Jewish commentator James Yaffe: "If Jews can be said to have a characteristic vice, that vice is gambling. Even back in the *shtetl* they were gamblers. Many psychiatrists have mentioned this phenomena to me, yet nobody has been able to explain it exactly." [YAFFE, J., 1968, p. 268] We may also note the

case of Mike Rose, the Jewish CEO of **Holiday Corporation (Holiday Inn, et al)**, who "steered [the company] into gambling when it bought into **Harrah's** in 1980, causing **Holiday's** president and two directors to resign. Rose later sold the namesake motel chain to create a gambling concern called the **Promus Corporation.**" The company's president, L. M. Clyde, retired "because he could not reconcile his Presbyterian religious beliefs with gambling ... Clyman did not go quietly, and two **Holiday** directors joined him in resigning on moral grounds." [JOHNSTON, D., 1992, p. 49, [photo section](#)]

Across the earth, in 1998 conservative Israeli commentator Jonathan Rosenblum lamented the dubious moral status and reputation of the modern Jewish state:

"Once again anti-Semites portrayed us as a sexual libertines and perverts to undermine our moral authority. Today we cheerfully admit the charges and imagine ourselves beloved by the world for it. Are we and our culture similarly honored when a CNN documentary claims that we have the highest rate of prostitution in the world?" [ROSENBLUM, J., 5-15-98, p. 9]

Rosenbaum probably could not have imagined the grotesque defamation of the holiest of Jewish holies by young Israelis the next year. In 1999, a group of 40 Israeli teenagers visiting Auschwitz and other sites of Jewish mass extermination in Poland under the Nazis, garnered international outrage from Jewish communities when it was discovered that they had "ended a tour of Poland's death camps with a strip show ... only hours after visiting Treblinka, where 900,000 Jews were murdered ... On a previous occasion, Israelis were shocked after a group of [Israeli] army officers went to a casino after visiting Auschwitz." [GROSS, T., 11-28-99]

In 2001, a Jewish community in England made the news when a "stag night with three strippers performing 'sexually explicit acts'" was held at a synagogue (Finchley Synagogue's Kinloss Suite) ... Some of the funds raised was supposed to be for a Jewish charity. [ZERDIN, J., 2-9-01]

Jewish American feminist Andrea Dworkin notes her disillusionment with her liberation myths about Israel when she first visited the Jewish state:

"In 1988 I went to Israel ... I was distressed by what I found, including Holocaust-themed pornography and battered and raped women. Why would I expect it to be different? ... In Israel there is a genre of pornography defined by the theme of the Holocaust: women's bodies in pieces run down by trains or skeletal standing by open ovens." [DWORKIN, A., 2000, p. xi, 168]

Jewish American Paul Cowan noted this anecdote about looking for his Jewish identity in Israel in 1982:

"I had an enemy in Beersheba, a man named Itzhak, the city's leading stud. He'd been a gigolo on the French Riviera, had run drugs from Israel to Syria, and now owned his own bar, a place called the Barsheba, where you could often find the sort of brawls that seemed so exciting in American Westerns. He was always stealing women. I had a particular grudge against him because he had seduced Pam, an Englishwoman I was dating, made her a hostess at his bar,

and had then become her part-time pimp." [COWAN, P., 1982, p. 108]  
[See also "White Slavery" chapter]

In 2001, Israel's state-run television station elicited outrage from women's groups when it broadcast "a video clip of an attacker beating a naked woman whom he had allegedly raped ... The president of the Na'amat women's organization ... said in a letter .. that she hoped [the station would not] compete for ratings through the use of violence and pornography." [HAAS, D., 2-16-01, p. 2] In 2000, the Egyptian newspaper *Al-Arabi* claimed that "film producers [in Israel] are tracking down actors who look like current Egyptian stars, and using them to shoot porn flicks in Israel. The films are then imported to Egypt and screened for paying customers ... [Film actress] Yusra Alawi told reporters she is asking her attorney to obtain copies of the films and to pursue legal action against those responsible." [BOULWARE, J., 6-7-00]

The Jewish state was also severely embarrassed by a July 2000 incident in South America that engendered "huge play in the Brazilian media." Israeli diplomat Arie Scher was implicated in the production of child pornography when Brazilian police discovered videos and photographs in Hebrew teacher George Steinberg's home. [NIGRI, S., 7-5-2000] Scher fled to Israel before he could be arrested by Brazilian police. (In 2000, the Sydney Morning Herald reported that South Africa was "one of the world's worst centres for child abuse and child sex slavery ... International crime syndicates based in Nigeria, China, Israel, and Russia have become involved in the South African trade.") [O'LOUGHLIN, 9-9-2000]

(On the continued theme of child pornography, in 1996, David Webber, former director of the Calgary Jewish Community Council and Youth Director of Beth Israel Synagogue, was sentenced to six years in prison "for possessing child pornography and molesting seven boys over the past eight years." Police found in his possession 3,635 photos of young boys, 16 pornography videos, 224 books and articles about "man-boy love," and other indicting materials. The provincial prosecutor called Webber an "unrepentant pedophile." [SLADE, D., 10-26-96, p. B5] In 1997, across Canada in Nova Scotia, Stuart Friedman, the cantor at Halifax's Orthodox Beth Israel synagogue was "convicted and sent back to the United States [to his native Baltimore] for possessing and distributing child pornography ... one of the biggest [news] stories to hit Halifax in a long time." [CANADIAN JEWISH NEWS, 2-6-97, p. 10] Police found a range of pornographic materials, including sets of handcuffs. In yet another child pornography case in Canada, in 1994 Corey Jones, a professional sex offender rehabilitation counselor," wrote that "My head hangs in despair ... when I read of the Canadian Civil Liberties Association coming to the defense of Eli Langer, an artist charged under the new law against child pornography because of an exhibition of paintings which depict children in various sex acts with other children and adults." Langer, arrested at the Mercer Union Gallery, is also Jewish; "his father is an amateur Holocaust historian.") [JONES, C., 1-20, 1994, p. A21; TORONTO LIFE, 7/1994]

In the world of American pornography, particularly the film-making side, Luke Ford observes that

"Though only 2 percent of the American population, Jews dominate porn. Most of the leading male performers through the 1980s had Jewish parents. Leading Jewish pornographers include Wesley Emerson, Paul Fishbein, Lenny Friedlander, Paul Norman, Bobby Hollander, Rubin Gottesman, Hank Weinstein, Fred Hirsch and

his children Steve and Marjorie, Steve Orenstein, Theodore Rothstein, and Reuben Sturman." [FORD, p. 21]

At his Internet web site, Ford elaborates in a section entitled *Jews*. "Secular Jews," he writes,

"play a disproportionate role throughout the sex industry ... Leading modern Jewish pornographers include Ron Braverman, John Bone, Wesley Emerson, Paul Fishbein, Herbert Feinberg AKA Mickey Fine, Hank Weinstein, Lenny Friedlander, Bobby Hollander, Rubin Gottesman, Fred Hirsch and his children Steve and Marci, Paul 'Norman' Apstein, Steve Orenstein, Jack Richmond (Legend CEO), Theodore Rothstein, Reuben and David Sturman, Ron Sullivan, Jerome Tanner, Armand Weston, Sam and Mitch (Spinelli). Jews accounted for most of the leading male performers of 1970s and '80s. Hebrew studs include Buck Adams, Bobby Astyr (Bobby Charles), R. Bolla (Robert Kerman), Jerry Butler (Paul Siderman), Seymore Butts (Adam Glasser), Roger Caine (Al Levitsky), David Christopher (Bernie Cohen), Steve Drake, Jesse Eastern, Jamie Gillis (Jamie Gurman), Ron Jeremy (Hyatt), Michael Knight, William Margold, Ashley Moore (Steve Tucker), David Morris, George Payne, Ed Powers (Mark Arnold aka Mark Krinski), Harry Reems (Herbertg Streicher), David Ruby, Herschel Savage (Harvey Cowen), Carter Stevens (Mal Warub), Marc Stevens, Paul Thomas (Phil Tobias), Marc Wallice (Marc Goldberg) Randy West (Andy Abrams) and Jack Wrangler ... Jewish female performers include Avalon, Jenny Baxter (Jenny Wexler), Busty Belle (Tracy Praeger), Chelsea Blake, Tiffany Blake, Bunny Bleu (Kim Warner), J. R. Carrington, Lee Carroll (Leslie Barris), Blair Castle/Brookle Fields (Allison Shandibal), Courtney/Natasha/Eden (Natasha Zimmerman), Daphne (Daphne Franks), Barbara Dare (Stacy Mitnick), April Diamond, Jeana Fine, Alexis Gold, Terri Hall, Heather Hart, Nina Hartley (Hartman), C. J. Laing (Wendy Miller), Frankie Leigh (Cynthia Hope Geller), Gloria Leonard, Traci Lords (Nora Louise Kuzma), Amber Lynn, Tonisha Mills, Melissa Monete, Susan Nero, Scarlett O. (Catherine Goldberg), Tawny Pearl (Susan Pearlman), Nine Preta, Tracey Prince, Raylene, Janey Robbins (Robin Lieberman), Mila Shegol, Alexandra Silk, Susan Sloan, Annie Sprinkle (Ellen Steinberg), Karen Summer (Dana Alper), Cindy West, Zara Whites (Amy Koolman), and Ona Zee (Ona Simms) ... Why do Jews dominate porn?" [lukeford.com]

"[Jewish] pornographer Seymour Butts," says Ford,

"attributes the large number of Jews in porn to the desire for profits. Jews gravitate towards money ... If four people compete for a job, and three of them are goyim [non-Jews], the Jew, all things being equal, will get the job. That's the way I work. If I've got three actors going for a part, and one of them is Jewish, and they're all in the same ball park ... sue me." [lukeford.com]

*(Note: As the parameters of what constitutes "morality" shifts wider decade by decade, any definition of pornography constitutes a controversial subject. On today's terms, pornography, to this author's sensibilities, is not the public depiction of sexuality itself, but*

*rather the exploitation, debasement, robbing of dignity, devaluation and even ruthless dehumanization of the most intimate of human connections: frail emotions, human weakness, vulnerability, and the act of love and intimate human tenderness despoiled for public entrepreneurial profit).*

Among the most important Jewish porn performers of all, is Harry Reems (real name: Harry Streicher). Reems, notes omnipresent lawyer Alan Dershowitz, was "a nice Jewish boy making his living by doing what lots of people would *pay* to do ... [He was] the undisputed king of the porno actors." [DERSHOWITZ, 1987, p. 156, 155] Dershowitz knows Reems' story well because he successfully defended the actor against obscenity-related charges in Memphis. "If Herb Streicher had not become an actor," notes the lawyer, "he would have been a first-rate press agent. Every time a story [supportive of his case] appeared, he placed it in his press kit and sent copies to other journalists. This had a snowball effect ... It was impossible to pick up a newspaper or magazine or turn on a TV or radio talk show without coming across some reference to the Reems case. Reems had become an overnight celebrity." [DERSHOWITZ, 1987, p. 171] Dershowitz even attracted the ire of feminist and other outraged groups when he went to court to argue for a student showing at Harvard University of Reem's best known movie, Deep Throat, (an early 1970s porno movie which grossed \$60 million worldwide). [DERSHOWITZ, 1987, 184]

By the late 1980s, freedom fighter Dershowitz had a growing track record in such matters. Well before Harry Reems, he notes with pride that he "successfully defended the film I am Curious (Yellow) ... [which was] made in Sweden. [It] had been [the] first commercially distributed motion picture to show explicit sex." [DERSHOWITZ, 1987, p. 163] He next was the lawyer for Terry Levene's movie, Belinda. Levene was convicted of obscenity-related charges by a jury trial; Dershowitz won an appeal for him. [DERSHOWITZ, 1987, p. 176]

In 1995, Nadine Strosse, a professor of law at New York University, even wrote a book entitled Defending Pornography. She defends *herself* as a champion of free speech with the usual "Jew as oppressed victim" credentialing:

"My father was a Holocaust survivor. I am a Jew. I know from logic and from observation and from experience that the more powerless you are as a group, gender or ideology, the more you should defend

your freedom of speech." [GERRARD, N., 1-28-96, p. 15]

Indeed, the very paradigm of the marginalized and popularly despised pornographer rests comfortably upon the Jewish "outsider/victim" model. Both Jew and pornographer commonly ascribe to themselves attributes of moral nobility against a perceived repressive society: in both cases the enemy is Christian culture/values where sexual expression has been traditionally devalued. In the porno context the enemy is configured as prudishness. The struggle of the Jew and pornographer is, in this world view, a struggle against oppression; both Jew and pornographer are declared to be innocent of moral wrongdoing. Their common goal is conceived merely as the struggle for *freedom*. This, and recent efforts in the (traditionally despised) pornographic world to reinvent itself as heroic is noted by Carina Chocano:

"If sex in our culture were not so 'steeped in shame and guilt' they argue, and if the sex and pornography industry were not marginalized, then pornography would

cease to reflect harmful attitudes, rear its head out of the gutter, and provide, as one of the panelists [at the First Annual World Pornography Conference] put it, 'masturbatory catharsis for the masses.' 'That stuff is bullshit,' retorted Glasgow Phillips, an author and critic [of pornography], 'To make money in this business you have to exploit,' he says, 'and it's so easy to do. I mean, you are aware of how many dumb sluts there are in this town [Los Angeles]? You just cast them.' [CHOCANO, C., 1998]

Feminist Diana Russell angrily assailed Strossen's *Defending Pornography*, saying:

"Nadine Strossen's objective in *Defending Pornography* is to destroy the reputation and achievements of the feminist movement against pornography. To this end, she dishes up the same tired old caricature of us as anti-sex prudes, pro-censorship, and in collusion with the right wing ... Strossen's book was enthusiastically feted by the media not because it's so brilliant but because she's president of the American Civil Liberties Union (an organization that has increasingly become a watchdog for the interests of pornographers). The fact that Strossen professes to be a feminist gives her a lot more clout than man would have doing the same dirty work for a dirty industry." [RUSSELL, D., SUMMER 1995]

There are apparently no limits to the reshaping of sexual morals. In 2001, Princeton professor Peter Singer ("son of Viennese Jews who escaped to Australia in 1938, shortly after Hitler's invasion") [NASAR, S., 4-10-00, p. A1] made national news, and national ridicule, for a book review he authored at an online magazine, *Nerve*. The title of the piece was *Heavy Petting*, where he endorsed bestiality, including lines like this: "Who has not been at a social occasion disrupted by the household dog gripping the legs of a visitor and vigorously rubbing his penis against them ... In private, not everyone objects to being used by his dog in this way, and occasionally mutually satisfying activities may develop." [BILLUP, A., 4-2-01] The Arkansas Democrat-Gazette featured a poignant editorial about Singer, an expert on "bioethics," and the broad implications of such thoughts from the Ivy League college:

"[Peter Singer is] a Princeton professor of bioethics who wants to know when the sexual revolution is gonna start revolting again. He's ready to get it on with the animal kingdom ... He was brought to Princeton with much fanfare by that university's president, Harvey Shapiro, who also happens to head up the President's National Bioethics Advisory Committee. Yep, these guys are shaping national policy. Ethical policy." [ARKANSAS DEMOCRAT-GAZETTE, 4-8-01, p. J4]

In 1999, Hope Weissman, another Jewish professor, this one at Wesleyan University in Connecticut, was attracting controversy for her class, "Pornography: Writing of Prostitutes." The class featured readings from everything from the Marquis de Sade to Larry Flynt's Hustler magazine, as well as a guest striptease performance by well-known Jewish pornographer-"performance artist" Annie Sprinkle, who gained notoriety for inviting art audiences to inspect her cervix. "Create your own work of pornography," Weissman instructed her class. [PINKERTON, J., 5-20-99, p. B9] In 2001, after public protest Peter Lehman's class "Sexuality in Media" was cancelled. The year before he had "required the students to sign a waiver before screening X-rated movies." [ASSOCIATED PRESS, PORN, 11-9-01]

Annie Sprinkle, born Ellen Steinberg, is "the Jewish porn star/performance artist," [EPSTEIN, R., 10-15-99, p. 18] who is the veteran of so much sexual variety that she "stopped counting her own personal sexual encounters at 3,500." [HELBER, A., 8-19-99] "When I went to [visit the former Nazi concentration camp] Dachau," she once said, "I could see how tied in that was to sex." "How so?" wondered her interviewer. "Well," she continued,

"I'm not clear enough at the moment to really say, but the quest was for power and the visceral quality, the bodies, the blood ... I don't know. It's just too big to even try to explain, but it was just a sense I had of how truly tied in that was with a misdirected sexual energy ... [There is] my Jewish tit print. I kind of like the idea of the heart and breast and the nurturing to the feeling and the nipple and the sensuality being used to create a religious symbol: a Jewish star. And it's not that I'm poking fun or anything. I'm honoring both the breast and the Jewish star in my mind." [FRIEDLANDER, M., 2000]

(In similar terms, Jewish scholar Michael Govrin describes the holiest of Jewish places: "Jerusalem, God's bride, His place of desire, is always an erotic place of masculine desire. Jerusalem is the biggest harlot of all places, the world's cunt exposed on all the television screens, in an ongoing peep show, day and night. And yet, in the classical paradox of desire, everyone has his Jerusalem virginal and pure, defiled only by the others' abusive and defamatory biographies of her.") [GOVRIN, M., 200]

In 1998, a conference on sexuality was held at the State University of New York at New Paltz; it was sponsored by the college's women's studies program. "What apparently must be called the highlight of the conference," noted the *Clarion*,

"was the performance of [Jewish lesbian performer] Shelly Mars, a stripper from a bisexual bathhouse. During her performance, 'Whiplash: Tales of a Tomboy,' which featured her simulating sex and screaming obscenities, Mars collided with the crotch of audience member Peter Shipley, chairman of a private educational group called the National Catholic Forum. Shipley's pen went into her nostril, and Mars fell back shouting that she was bleeding. Then she removed her pants and blouse and exposed herself." [CLARION, FEB 1998]

Other prominent Jewish porno performers include Randy Becker ("steamy nude pinup boy for the gay community") [GERSTEL, J., 5-22-97, p. B10] and Ron Jeremy. As one Canadian newspaper noted in 1999, "With 1,500 films to his credit over a 22-year career, Ron Jeremy is one of the most prolific and famous porn stars in the history of the business." Jeremy describes himself as a "good Jewish boy" who started out as a schoolteacher with a Master's degree in special education. [GRIWKOWSKY, F., 12-8-99, p. 38] (On a more modest scale, in 1994, a New York policewoman, Carol Shaya, "born in Israel to a Jewish father and Catholic mother," made the news for posing nude in *Playboy*.) [HALL, A., 7-11-94, p. 2, 21]

In 1998, Rabbi Shmuel Boteach, although underscoring that he distances himself from pornography, even clocked in when an excerpt from his book, *Kosher Sex*, in *Playboy* magazine. [DAILY TELEGRAPH, 10-26-98, p. A9] In 2001, Boteach sued an Internet dating service, *MatchNet.com*, a firm he was commissioned to represent. Joe Shapira and Alon Carmel, founders of MatchNet.com, are Israelis, as is Ami Shafir, another developmental partner in the Internet firm. However, "the heart of Shafir's business empire was another

company with headquarters in the Wilshire Boulevard Building: *Amtec Audiotext*, an operator of telephone sex lines that he says generated revenue of \$60 million in its best year, 1995." Shafir is also the landlord for *MatchNet*, in Beverly Hills. *Matchnet* divisions include *Americansingles.com* and *Jdate*, the latter of which "one of every 10 Jewish singles in the United States uses it and ... the site has been responsible for 300 marriages in its four years of operation." Rabbi Boteach was eventually approached by another Israeli, Daniel Nicherie, himself once convicted of bank fraud, who "who told the rabbi that Mr. Carmel and Mr. Shapira were pornographers who had been sued nearly 40 times." "The intrigue [surrounding *MatchNet.com*]," noted the New York Times, "stretches from Beverly Hills to Israel to the German stock market. The characters include a phone sex entrepreneur, the former convict who took control of his business and a disbarred lawyer obsessed with exposing the underbelly of the online dating industry." [ELLIN, A., 2001]

Then there is Gloria Leonard, also Jewish, past pornography actress, former president of the Adult Film and Video Association of America and president of the "Free Speech Coalition." She notes that she "was at the cutting edge of a phenomenon known as 'phone sex' during my tenure as publisher of High Society magazine, which ultimately resulted in a landmark case fought in the United State Supreme Court, which we won." [WASHINGTON TIMES, 10-12-99, p. A2] Ms. Leonard, promoted as "a name synonymous with quality adult entertainment of all kinds," was once a "convertible bond specialist from Wall Street." [LAFEE, S., 4-29-89, p. D2] In 2001, when she stepped down as president of the "Free Speech Coalition" (a largely porn activist group), she was replaced by "her long time friend and fellow Free Speech board member Mara Epstein. A veteran of the adult entertainment business, Epstein previously ran *icandy Entertainment*, a DVD producer, and was employed by *Laserdisc Entertainment*, the exclusive producer of XXX laserdiscs in the early 1990s." [ADULT VIDEO NEWS, JUNE 2001]

Elsewhere, Sandy Kane has, notes Jay Weissberg, "the raunchiest, most Jewish show on cable ... Sandy bills herself as the world's only stripper comic." [WEISSBERG, J., 2000] Other noteworthy Jews in the porn field include Steve Greenberg, co-chair of the Committee on Male Sex Work at the 1997 International Prostitution Conference; Karlyn Lotney, producer of the "San Francisco-based erotic cabaret 'In Bed with Fairy Butch'"; and Carol Leigh ("Scarlet Harlot"), head of the Prostitution Education Network, and founding member of the homosexual advocacy group, Act Up! "Being stigmatized for the way you're earning money," says Ms. Leigh, "is a way to persecute Jews, right?" [COHEN, B., 2000] Other prominent Jewish pornography performers/producers include Nina Hartley, Jerry Butler, Hershel Savage (Harvey Savage), Sam Weinstein (alias Armand Weston or Anthony Spinelli), and Paul Thomas. [JEWHOOD, 2000]

Then there is Abby Ehmman who "pledges to meet the tastes of fetishist and spectators who come to her regular Saturday night party, *Click + Drag* at Club Mother" in New York City. She edits 'Extreme Fetish' magazine, "dubbed the best alternative sex publication in New York by *TimeOut* magazine. She is on the board of directors of Feminists for Free Expression, an organization that fights restrictions on free speech, and she is a writer and a performer." [KAKOULAS, M., 6-26-00]

Elsewhere, CNN notes the Gold family's British-based **Ann Summers** sex shop chain "offers customers the opportunity to shop of lingerie and sex aids in their home homes [via meetings like Tupperware parties] ... Chief Executive Jacqueline Gold may be responsible for

Britain's sexual revolution. The Ann Summers concept of targeting women was her brainchild ... 'We certainly have contributed to changing people's attitudes to sex, certainly the women's attitudes,' she said." [CNN, 9-10-98]

In his list of Jewish film pornographers, Luke Ford ascribes to Reuben Sturman the nomer "godfather of porn," noting that "although not as well known as Playboy's Hugh Hefner, Hustler's Larry Flynt, and Penthouse's Bob Guccione, Sturman exerted far greater influence. One competitor complained that Sturman did not control the adult entertainment industry; he was the industry." [FORD, p. 22] Sturman himself told the Los Angeles Times that "No one was anywhere near me [in the pornography business]." [JOHNSON, J., 5-31-95, p. B1] "To expand his hold on the [pornography] industry," noted the Times, "he produced films with one company, sex paraphernalia with another and then sold everything through his own stores." By 1977 an FBI report declared that Sturman had accomplished "an almost total takeover" of the "peep-show industry." [JOHNSON, J. p. B1] The San Diego Union-Tribune noted in 1991 that

"in its 1986 report, the [U.S. government] Meese Commission on Pornography singled out Sturman as the administration's top porn target. It identified him as the number one worldwide distributor of pornography, with financial control of nearly 200 businesses in 19 states, one Canadian province, and six foreign countries." [LAVELLE, P., 1991, p. B1]

(Ford cites figures of 800 Sturman adult bookstores in all American states and forty other countries). [FORD, p. 129]

Sturman was eventually worth an estimated \$100 million. His main company, Sovereign News, noted the Los Angeles Times, was "based in a sprawling Cleveland warehouse which is cynically referred to by some lawmen as the Ft. Knox of pornography." [HOUSTON, P., 1987,p. 20]

Sturman, son of Jewish Russian immigrants, depicted himself as a free speech crusader and evaded the law for most of his life. (Omnipresent Alan Dershowitz once defended his deeds, declaring that "the worst thing [Sturman] did was to turn feminists into censors." [JOHNSON, J., 1995, p. B1]) The "Godfather of Porn" was finally sent to prison in 1992 for income tax evasion and interstate transportation of films that depicted "humans eating excrement, women having sex with horses, pigs, chickens and other animals, and acts of sadomasochism." [LAS VEGAS REVIEW-JOURNAL, 10-29-97, p. B1] Ralph Levine, a former Sturman partner in a Las Vegas porno bookshop called Talk of the Town, (described by one newspaper as "a gaudy smut emporium on the eastern fringes of downtown Las Vegas") [LAVELLE, P., 1991, p. B1] became a key government witness against him. Another Jewish co-defendant in the case, Stanley Loeb, "pleaded guilty to interstate transportation of obscene materials." [LAVELLE, P., p. B1] Sturman was convicted in 1992 but escaped from a minimal security prison in the California desert that same year, was captured, and later convicted of further charges, including extortion. Another Jewish associate, Herbert Fineberg, was also convicted for the attempted murder of another porn shop owner. [FORD, p. 121-132] Another member of the porno chain, Allan Goelman, was convicted of income tax evasion of \$270,000 in personal profits as head of Sturman's "U.S. retail operations." [HOUSTON, P., 1987, p. 20]

"I was a businessman," said Sturman once imprisoned, blandly explaining his activities, "I didn't see [pornography] as good. I didn't see it as bad. It was a product to be sold." [JOHNSON, J., 1995, p. B1]

More recently, in 1999 the Los Angeles Times called 26-year old Seth Warshavsky the "Bill Gates of Smut" and "the most infamous pornographer of the Internet Age." [EHRMAN, M., 6-13-99, p. 26] He founded and heads **Internet Entertainment Group** (partner: Mark Cohn; Director of Sales and Marketing: Jonathan Silverman). Divisions include Club Love, Manhole, Sex Fantasy, Girls Girls Girls, and many others. "Depending on who's talking about him," noted the Seattle Weekly,

"[Warshavsky's] either a genius, a misogynist, a respected global businessman, an exploiter of children, the Bill Gates of Porn, or the Larry Flynt of Cyberspace." [ANDERSON, R., 2-11-99, p. 22]

The Seattle-based Warshavsky started out at age 17 with a phone sex business. By 1999 IEG had grossed \$75 million in its first three years. Warshavsky had to park his Jaguar after his driving license was taken away -- over 20 moving violations in five years. Warshavsky has been accused of choking a girlfriend in a limousine, "stalking" her, and threatening her former boyfriend. [ANDERSON, R., 2-11-99, p. 22]

In 1999 IEG garnered Catholic outrage and a subsequent lawsuit from the Archdiocese of St. Louis. "IEG recently linked its sites to others that carries news of Pope John Paul II's visit a couple of weeks ago to St. Louis," noted the Seattle Weekly, "To make sure Catholics were properly horrified, IEG included an account of papal sex scandals and dirty religious jokes." [Anderson, R., 2-11-99, p. 22] The Archdiocese won a court injunction against IEG's use of the term "papal visit" as a name for one of its websites, a strategy intended to lure the religious to porno that also defamed and ridiculed the Catholic faith. "This was an absurd ruling," declared Warshavsky about the court's decision, "This is a prime example of how the Church has been able to use the legal system to suppress free speech." [SALTER, J., 1-21-99] (Similarly, in 2001, computer hackers commandeered the militant Muslim Palestinian group Hamas's web site. Visitors to the Hamas home page were subjected to hard-core pornography images that could not be quickly clicked away. Outraged Hamas officials blamed Israelis for the violation.) [FREE REPUBLIC/REUTERS, 3-26-01]

In August 2000, NBC's online news site featured an article entitled "The Sultans of Smut." The aforementioned Seth Warshawsky and Jonathan Silverstein (by now president of **Cybererotica**, whose founder and chief is Ron Levi) made a list of ten of "the influential players in the business [pornography] that built the Internet." Another "player" was Bill Asher, "president of **Vivid Entertainment Group**, the "world's leading producer of adult films and videos." VEG was founded by Steven Hirsch and David James. VEG also owns **Hot Network**, "considered the largest hard core adult television network in the country." [BLANKSTEIN, A., 7-1-2000, p. C1] Other Jewish surnames on the list of ten "Sultans" included (Danni) Ashe, who founded "one of the best known adult sites on the web," (Eric) Langen, and (David) Marshlack whose company gained fame by charging a fee for computer users to ask O.J. Simpson a question on the Internet, and setting up cameras that followed a group of co-eds at all moments throughout their private lives ("Voyeur Dorm"). [BRUNKER, M., 10-9-2000]

If Mark Kreloff of Colorado-based New Frontier Media is Jewish too (his Executive Vice President, in any case, is Michael Weiner) [ACCOLA, J., 5-21-2000, p. 1G] as many as seven of the NBC's ten star Internet pornographers may be Jewish. (Mark Bruder, president of Santa Monica, California-based **Cable Entertainment Distributors** is also a porn supplier to New Frontier Media.) [ACCOLA, J. 5-21-2000, p. 1G] Per the 2.5% Jewish percentage of the American population, all things being equal, 7 of **225**, **not 7 of 10**, prominent pornographers should be expected to be Jewish.

Another young Jewish Internet pornography mogul is Great Britain's Benjamin Cohen, the 18-year old founder of *JewishNet* (sold for 300,000 pounds) and CEO of *cyberbritain* ("its subsidiaries include the pornography portal, *huntforporn.co.uk*, and the adult search engine, *dotadults.com*.) [LEVITT, L., 1-19-01, p. 9] *dotadults.com* was "the UK's first adult search engine." *Cyberbritain* Executive Directors include the Jewish enclave of Gerry Defries, Benjamin Cohen, Alex Defries and Daniel Ickowitz-Seidler. Non-Executive Directors include Gary Sterns (CEO of London Jewish News Ltd), Steve Masters, David Green, and Richard Cohen. [M2 PRESSWIRE, 1-2-01]

Still another **major** Internet pornographic Cohen -- not to be confused with Benjamin -- is Stephen. This second Cohen was successfully sued for stealing the Internet URL "**sex.com**" from a man named Gary Kremen. Kremen had never envisioned the domain name to be a pornographic home. Cohen, after forging papers to seize the site, and developing an elaborate take over scheme, built **sex.com** into the premiere Internet smut base, grossing \$100 million a year. As the online journal "wired.com" notes about Cohen's history and character:

"Cohen was convicted in 1991 for posing as a lawyer in a bankruptcy court in a scheme to bilk an elderly woman's creditors out of \$200,000. According to court records, Cohen assumed the identity of several attorneys, forged phony deeds and cashiers checks, and attempted to hide the woman's assets ... Cohen was sentenced to 46 months. It was his second conviction. In 1975, he was found guilty of grand theft and check kiting ... Within eight months of his prison release, Cohen controlled [by fraud] the Sex.com domain name ... By the late '80s, Cohen had set up a real-world meeting place for French Connection swingers at a home in Orange County, California. Hundreds of couples met at 'The Club' on Friday and Saturday nights to swap partners. After neighbors complained, police arrested Cohen in 1990 on charges of operating a sex club in a residential zone ... In January 1996, [Cohen's group] unveiled its bid to buy a Nevada brothel called Sheri's Ranch and transform it into a \$100 million 'adult fantasy resort.' Named Wanaleiya, the Polynesian-themed resort would feature 500 exotic women who 'would not hesitate to see to your comfort and pleasure.'" [BICKNELL, C., 4-13-99]

Then there is Steve Hirsch, who owns *Vivid Video*. "Of all its achievements," notes *Los Angeles* magazine,

"Vivid is most famous for refurbishing the appearance of the video box, wrapping it in the glossy-art look of a fashion advertisement that masks its raunchy contents. Single, Ferrari-driving Hirsch, who has built up the biggest-selling adult-film business in the Valley based on the idea of the old Hollywood studio system, seems equally 'packaged.' Talking to him is like interacting with a TelePrompter--his well-rehearsed CEO lines ("It is important for us to make quality product, work with the best models, get

our message out") seem scripted by drones in next room. 'He's very intelligent,' says every competitor of Hirsch's, yet after asking him for his thoughts, you can't help wondering what Hirsch is really thinking. Unlike [non-Jewish pornographer Russ] Hampshire, Hirsch did not start out in fast food. In the late '70s, his father quit a job as a stockbroker to create one of the first X-rated video-distribution companies in the [San Fernando] Valley [today, the premiere pornography production center on earth]. Hirsch worked in his dad's warehouse after high school and founded *Vivid* with a partner in 1984. He was 23 years old. Today, Hirsch's father works in *Vivid*'s sales division, his sister Marci heads production, and Hirsch--who is known for aggressively entering and dominating new markets--sits poised to conquer the new DVD technology that could eventually replace the video format, as well as mainstream the adult-film industry once and for all." [GARDETA, D., 12-98]

Then there is Steven Orenstein, head of a major porno production firm called *Wicked*, like many, based in Los Angeles' San Fernando Valley (the premiere pornography production zone on the planet):

"Like [fellow Jewish pornographer Steve] Hirsch, Orenstein was introduced to the business by a parent. In his case, it was his mother, a bookkeeper, who took a job in accounting at an adult-magazine business and then later helped her son secure work at the same company. (Today, she does the books at *Wicked*.) Also like Hirsch, Orenstein came up through the industry, working a series of jobs until he struck out on his own, forming *Wicked* in 1993." [GARDETTA, D., 12-98]

And we dare not omit Susan Block from the long list of Jewish sex entrepreneurs. Block, a self-described "sex expert," has an online porno site where she revels in a furious sex hustling and narcissism, herself modeling scanty outfits and apparently living out her porno portrait fantasies (caption to one photo: "Here Dr. Block is in her 'Cyberstars' push-up bra, thong panties and sheer robe ensemble'). And here, at this Internet version of her *Dr. Susan Block Institute for the Erotic Arts and Sciences*, Block lists media commentary that describes her as "America's hottest sex therapist," an "X-rated alternative to Leno, Letterman, and Nightline" (she has a cable TV show), and "a happily-married, religiously aware Jewish woman." [<http://www.drSusanblock.com>]

In 1998, reporter Carol Lloyd described the public opening of Ms. Block's "Sex Institute":

"There must be an explanation for the scene taking place just five feet away. A blond, large-breasted woman and a massive black man are fornicating with methodical, casual self-consciousness, like two body-builders pumping iron after an injury. He is on top, banging away unhurriedly, holding himself away from her with two knuckled fists planted on either side of her hips. She doesn't touch him but fidgets with a silver vibrator while preening at the small live audience and the roving, carnivorous camera. The peanut gallery continues with its kibitzing, trying to make sense of how such an explicitly sexual spectacle -- the climax to an evening of broken taboos -- can be so deeply, utterly unsexy. The event seemed too good to pass up. Dr. Susan Block, a sex celebrity who is, among other items on a groaning résumé, an advice columnist, a maker of videos bearing such titles as 'The Fine Art of Fellatio,' the author of 'The 10 Commandments of Pleasure,' the holder of a doctorate in philosophy, a radio and cable access talk-show host and the cleavage-friendly poster child for all things sex-enlightening and self-promoting, was throwing a

Valentine's Day party to celebrate the opening of her new sexual institute, located in an old 1920s speakeasy in the heart of downtown L.A.'s art, fashion, financial and convention district ... Max, Susan Block's self-declared publicist, footman, butler, husband and sex slave, offers to show me the art ... 'We've got everything,' he says proudly, then segues into interview mode. 'I'm the most prosecuted publisher in America. I've been prosecuted 20 times and I've spent 18 months in jail.' He ticks off the charges on his fingers. 'Industrial espionage, rack ordinances (I put the first pair of tits on the streets of L.A.), conspiracy to publish.'" [LLOYD, C., 2-18-98]

Yet another Jewish pornography entrepreneur of considerable notoriety, David Friedman, owned the **Pussycat Theatre** adult film movie house chain; in California alone there were 47 of them. [FORD, p. 26] Friedman was also a pioneer in the production of "soft-core" porn. Called the "Sultan of Sleaze" and "America's Most Notorious Carpetbagger of Cinemadom," between 1958 and 1984 he made 58 full-length films including the likes of Blood Feast, Ten Thousand Maniacs, and Scum of the Earth. [FRIEDMAN, D., p. 8, 10] Scum of the Earth, notes Friedman, was "about a gang of pornographers ... who lure young college girls into posing for 'feelthy pictures.'" [FRIEDMAN, D., p. 325] "Herschell [Lewis] and I," says Friedman, "had a reputation in the burgeoning exploitation film business of the early sixties. It was widely known and agreed upon that **Friedman-Lewis Productions** could generate more films per dollar than any other source." [FRIEDMAN, D., p. 325] (Other associates in his genre of film world included Howard Golden, S. S. Millard, Louis Sonnery, and Irwin Joseph. Sam Katzman also had production companies for quickly created movies, **4 Leaf** and **Victory**. So did Maurice Conn of **Ambassador-Conn**.)

The following is what Mikita Brottman notes (complete with psychoanalytic analysis in her scholarly volume *Offensive Films: Towards an Anthropology of Cinema Vomitif*) about Herschell Lewis' contribution to film. He is responsible for the introduction to popular culture of the grotesque gore movie:

"Made for a mere \$24,000 in 1963, Herschell Gordon Lewis' infamous *Blood Feast* is regarded -- when it is regarded at all -- as the absolute nadir of exploitation cinema. Original publicity posters, declaring the film 'more grisly than ever, in *blood color*,' promised its audience they would 'Recoil and Shudder' when witnessing 'the Slaughter and Mutilation of Nubile Young Girls -- in a weird and horrendous Ancient Rite! ... Even Herschell Gordon Lewis has talked about the limitations of the actors' abilities and the fact that the script stresses gore at the expense of plausibility and coherence -- there is something to be said for the film's transgression of classical cinema's barriers and limitations ... The film opens with an attack on a young girl in the bath. Ramses [the villain] pokes out her eye with a sword, then hacks off her legs and wraps them in newspaper. His second victim, Marcie (Ashlyn Maretin, Playboy Playmate of April 1964), is making love to to her boyfriend on the beach when she is attacked and murdered; her brain is removed, still quivering. A third girl (Astrid Olsen) is stalked to a motel where Ramses pulls her tongue out of her mouth with his bare hands ... At the time of its first release, *Blood Feast* was reviewed extensively in *Time*, *Newsweek* and *Variety*, to almost universal distaste. Ever since, it has attained the status of a cult classic as 'the infamous first gore film' and 'the original splatter film' ... As for the less respectable face of horror -- the slasher movie -- the narrative foundation for this highly ritualized and formulaic tale

are laid bare for the first time in 1963, in the story of Fuad Ramses and his *Blood Feast* ... [which] stands as the *ur*-test for a long tradition of slasher and stalker film. To pick up once again on the psychoanalytic metaphor, *Blood Feast* is the 'primal scene' of the slasher film genre ... Put in its simplest narrative terms, *Blood Feast* is the story of a blood-thirsty fiend, who sets about killing and mutilating a series of sexually attractive, pubescent females one-by-one until only a single girl in the chain remains alive." [BROTTMAN, M., 1997, p. 79-80]

And what of the personal ethical life of Mr. Lewis? He was "an ex-college professor with a Ph.D in English and the self-styled 'Wizard of Gore,' [who] lost most of his capital in the courts when he was arrested for his part in a fraudulent car rental agency, along with a series of other mail fraud convictions, including a fake abortion referral agency and a phony gas-saving device. The arrest brought his filmmaking career to an abrupt end." ]BROTTMAN, M., 1997, p. 180]

More recently, Zalman King, "the soft-core impresario," has produced, among other films, *Female Perversions* (directed by Susan Streitfield) and *Striptease* (directed by Andrew Bergman). [MILLAX, J., 5-23-97, p. 5] He also created the "popular erotic drama series, 'The Red Shoe Diaries,' for Showtime cable television. "I don't consider this soft porn," he told a reporter, "I would just call it erotic filmmaking." [MENDOZA, N., 6-27-93, p. 75]

In the "B" movie genre, among the best known is Roger Corman, whose father was Jewish. Film critic Roger Ebert also notes three more Jews of prominence:

"AIP's [American International Pictures] Samuel Arkoff and James Nicholson and the early Joe Levine are the major 1960s figures in the exploitation field, but by the end of the decade ... [there was also] Joe Solomon." [EBERT, p. 137]

Solomon's works include Hell's Angels on Wheels. His "top director" was also Jewish -- Bruce Kessler. [EBERT, p. 138] Legendary Hollywood hustler Joseph E. Levine? He, says Steven Aronson,

"wrote the book on promotion; famed for PR gimmicks and publicity stunts; owes success to low-level made-in-Rome spectacle-film *Hercules*, starring 'Mr. Universe' Steve Reeves." [ARONSON, S., 1983, p. 187]

The creator of Fritz the Cat, "the world's first X-rated cartoon?" [DIAMOND, J., 7-6-92] Also Jewish: Ralph Bakshi, born in Palestine before it became Israel. And as Jewish commentator Barbara Amiel notes about filmmaker David Cronenberg:

"[His] new film Crash has hit London like an unexploded bomb ... The story of a group of young people who get their kicks out of watching stunt men re-enacting car crashes or videos of famous car accidents (Jayne Mansfield, James Dean) has horrified the public ... Britain is in the middle of a wave of self-righteous Puritanism and the notion that car crashes could sexually excite people is something

"beyond depravity." [AMIEL, B., 11-16-96, p. B6]

Then there is British filmmaker Mike Leigh (changed from Lieberman), "dubbed Europe's best filmmaker by an American distributor." Leigh, who has has "12 full-length films to his name, together with dozens of theatre and television plays, plus lucrative television commercials for McDonalds," is

"the master of the grungy, the squalid, the sexually menacing and the sexually dissolute ... Young Mike himself joined a Jewish youth movement, went to Israel and worked on a kibbutz ... Leigh presents his audience with lavatories, excrement and urine, farting, vomiting, abortions, nudity, graffiti-infested lifts, cannibalism, and, in his play *Babies Grow Old* ... your actual kitchen sink."  
[KAUFMAN, G., 2-11 96]

In 1988 prominent Italian film director Franco Zeffirelli made Jewish news for allegedly calling the Jewish producers of the film The Last Temptation of Christ (the film, directed by a non-Jew, Martin Scorsese, attracted widespread condemnation from conservative Christian groups) "Jewish cultural scum in Los Angeles." Zeffirelli later denied those exact words, but still attacked the film's producer, Lew Wasserman, Chairman of **MCA**, as "a merchant on the lookout for dollars, and not, certainly, of quality films that respect precise universalist values ... I ask Lew Wasserman, with irony: What would he say if one day an Italian decided to make a film about Abraham sodomizing Isaac?" [GRUBER, p. 7]

Hollywood-based Christian activists Tim Penland and Larry Poland were hired by the Jewish head of **Universal**, Tom Pollock, (**Universal** was **MCA's** subsidiary that released the movie) and they later co-authored a book about the company's exploitation of them. Hired (without seeing the completed film) to mollify Christian lobbyist groups that were uncomfortable with The Last Temptation, Penland and Poland felt deceived and manipulated by **Universal** and soon joined the protest against the film. Careful not to enflame anti-Jewish sentiment, Poland nonetheless notes that "My observation is that the higher you go in the power structure of film and television, the more Jewish the industry becomes. If you don't believe me, checkout the corporate directors of the ten biggest movie studios sometime."  
[POLAND, L., 1988, p. 141]

The Jewish community, in so many ways influential in defining public morality (through activism in enforcing a separation between "church and state," dominance in the upper echelons of the mass media, pre-eminence in pornography, as well as mainstream publishing, modern art, etc., as we will soon see) were the subject of a national survey in 2000. According to the *Jews and the Public Square Project*, researchers discovered the following percentages of support of those surveyed for the following assertions:

	Non-Jews	Jews	Jewish "leaders"
Homosexuality is Wrong:	48%	23%	7%
Do you support "abortion rights?"	56%	88%	96%
Do you support the displaying of the Ten Commandments in public schools?	65%	38%	

"Jews take a less critical view," noted the surveys' researchers, "of homosexuality, abortion, birth control and pornography than do Gentiles." [PAULSON, M., 7-15-2000, p. B2] (Not surprisingly, the producers of herisque, "push the boundaries" gay sitcom for Showtime in 2000 were Daniel Lipman and Ron Cowen). According to another (1994) survey by the National Opinion Research Center at the University of Chicago, Jews are also the most sexually promiscuous ethnic group in America. According to their responses, 34% of American Jews have had sex with more than 11 partners by age 18! [HALBERSTAM, p. 141] (As non-Jewish journalist Ross Wetzsteon notes: "I've always been attracted to Jewish women -- in fact, every long relationship I've ever had, including my marriage, was with a Jewish woman ... With WASPs, the code seemed unbreakable -- first date kiss at the door, second date clumsy feel in the car, etc. etc., so you sensed your sexuality was rigidly sculpted; with Jews, on the other hand, it wasn't a matter of 'an easy lay' -- it was the feeling that whatever was going to happen sexually between you would happen, clumsily, perhaps, but at least spontaneously.") [WETZSTEON, R. SEPT 6-10, 1998]

Chaim Bermant explains traditional Jewish views about sex like this:

"One could also discern in some of the anti-Jewish agitation [in early 20th century Christian Europe] more than a passing undertone of sexual jealousy. The Jew, as we have seen, was thought to be in league with the devil and prone to every variety of dark practice, and what could be darker or more devilish than sex? (The Jew, in ancient times at least, also had an extravagant idea of the sexual tastes and aptitudes of the gentile. The Talmud, for example, decreed that one shouldn't stable one's ass with a non-Jew in case it should be bugged). That the Jew had and has a robust sexual appetite is well attested from even the most cursory readings of the Bible, the Talmud, and more recent, if less sacred, texts. 'Be fruitful and multiply' is the first commandment in the Torah and what was traditionally regarded amongst Christians as a sordid if necessary act was raised by the Rabbis to the level of a holy sacrament. But as the Rabbis themselves were to lament, it was carried to unholy lengths." [BERMAN, C., 1977, p. 29]

A survey of Jewish Americans in 1989 also noted that "nearly one in five respondents" elicited "skeptical responses" about the existence of God, while "in the general American population, over nine out of ten affirm a belief in God." [WERTHEIMER, J., 1993, p. 63]

The results of an earlier 1980s study about the mores of the entertainment television elite, the molders of popular culture, was published by three Jewish researchers in 1983. 104 prominent members of the Hollywood television world were formally interviewed, randomly selected from a list by Hollywood "insiders" of "key" people in the business, i.e., "Hollywood's most influential television writers, producers and executives." 93% of those interviewed were found to have had a "religious upbringing." Of these, 59% were raised "in the Jewish faith." (7% of the total survey were not raised in a religious milieu. In the context of Jewish pre-eminence in communist movements in the early and mid-20th century, [see discussions earlier] it is safe to assume that a very high percentage of these religiously unaffiliated were also Jewish). [LICHTER/LICHTER/ROTHMAN, 1983, p. 54-61]

75%, of the Hollywood elite categorized themselves to be to the left of center politically; only 14% to the right. 97% agreed with a statement that women "have a right to abortion," and only 20% agreed that "homosexuality is wrong." 51% *disagreed* with the statement that "adultery is wrong." Only 17% of the Hollywood elite "strongly agreed that extramarital affairs are wrong." 70% *disagreed* with the statement that "There is too much sex on television." 72% *disagreed* with the statement that "TV is too critical of traditional values."

Meanwhile, at the same time, in a 1982 nationwide poll, only 27% of the American public called themselves "liberal," 32% classified themselves as "conservative." As the three Jewish researchers noted,

"The television elite's social liberalism is also evidenced by their views on sex and morality ... On such issues as abortion, homosexual rights, and extramarital sex, their views diverge sharply from traditional values ... Television creators emerge as upholders of the 'new liberalism' that surfaced among upper status cosmopolitan groups in the 1960s." [LICHTER/LICHTER/ROTHMAN, 1983, p. 54-61]

Rothman and Lichter noted Jewish influence in shaping popular culture, against the grain of dominant mores:

"Within the intellectual and artistic communities, Jews were also far to the left of their non-Jewish colleagues in the 1930s and 1950s, and far more active in supporting communist or 'progressive' causes. As Jews moved into the professions, government service, the media, and academia, they served as a radical leaven for these groups and for the ever larger number of Americans coming into contact with them." [ROTHMAN/LICHTER, 1982, p. 331]

Jews have also been prominent in Hollywood as communist activists, a tradition decidedly against American popular opinion. As Neal Gabler noted in 1988:

"One leading communist estimated that 50 per cent of the party's members were Jews during its heyday in the thirties and forties, and a large minority -- and sometimes a majority -- of the party leadership was Jewish. What was true of the national party was even truer in Hollywood, where Jews already formed a large part of the left-leaning artistic community." [Ring Lardner, Jr., for example, himself a CP member, estimated that two-thirds of the communists in Los Angeles were Jewish] [GABLER, N., 1988, p. 331]

Dore Schary, prominent Hollywood mogul and national chairman of the Anti-Defamation League from 1963-69, was among those with FBI files as a "strong communist sympathizer." As Laird Wilcox notes:

"John Sanford, a Communist Party member and Hollywood writer who taught with Schary at the Progressive Educational Center in Hollywood, CA, sees Schary as somewhat less principled. When Sanford's wife, Maggie, refused to testify

before the House Un-American Activities Committee, Schary went after her: 'Mention a few names. What does it hurt? Mention the names of people who've been named already.' Sanford observed that Schary was 'one of the biggest pricks in the business.'" [WILCOX, L., 199, p.. 63]

As Milton Plesur notes about the Senator Joe McCarthy communist "witchhunt" era:

"In 1952, before the Senate censured McCarthy, a Gallup Poll demonstrated that 56 percent of Catholics and 45 percent of Protestants approved of McCarthy and his tactics, but that 98 percent of the Jews considered him a menace to the country." [PLESUR, M., 1982, p. 135]

Noting the predominance of a "small" group of Jews in the corrosion of America's traditional moral order and American Jewish "leadership" in this role, in 1999 politically conservative Rabbi Daniel Lappin lamented that "decent, ordinary Americans are forced to begin to question whether Jews are bad for this country. I realize how inflammatory this statement is ... I do know that I am not alone in this concern ... [LAPIN, D., 1999, p. 41] The spokesmen for groups like the Gay, Lesbian and Bisexual Veterans of America and Lesbian Task Force are all too often Jewish. Many of the member organizations of the Religious Coalition for Reproductive Choice are Jewish. The membership of the American Civil Liberties Union (ACLU), a champion of ultra-liberal causes, is disproportionately high in Jews. The ACLU's leadership is almost reminiscent of a temple board meeting ... [LAPIN, D., p. 279] ... So many of the enthusiasts for the radical homosexual agenda, increased immorality, and expanded abortion rights are Jewish." [LAPIN, D., 1999, p. 293]

In 1999, the Gay Financial Network announced its list of the the "most influential Gay and Lesbian Corporate Executives." At least four of the top six ranked were Jewish, and they were all influential media moguls:

- 1) Kathy Levinson, president and COO of E\*Trade
- 3) David Geffen, the CEO of Dreamworks
- 4) Barry Diller, the CEO of USA Networks
- 5) Hilary Rosen, president and CEO of the Recording Industry Association of America

(Lower on the list was Stephen Friedman [vice-president of public affairs for MTV]; Seth Radwell, CEO of Doubleday Interactive; David Kuhn, senior VP and editorial director of Brill Media, and Steve Fuchs, president of Hampton Industries] [BAIM, T., 12-9-99]

In 2001, *Publisher's Weekly* reviewed William Mann's *Behind the Screen: How Gays and Lesbians Shaped Hollywood, 1910-1968*, saying:

"Mann also covers a wide range of ancillary topics, e.g., the history and aesthetics of set design; the rise of Los Angeles's 'pansy clubs,' and the special role of Jews (who were more likely than gentiles to be open about their sexuality)."  
[PUBLISHERS WEEKLY/amazon.com, 2001]

Chairman and CEO of Canada's first and only (2002) gay television network, *PrideVision?*

John Levy, formerly President and CEO of *Cableworks*, "one of the first cable systems in Canada to launch high-speed internet access over cable." Levy also heads *The Score*, a TV sports network, and "he is the majority shareholder in *Headline Media Group, Inc.*, the company that owns PrideVision TV." [<http://pridevisiontv.com/aboutPV/decision.htm>]  
**"Larry Kramer [also Jewish] started ACT-UP" in 1988. [DAVIS, S., 1997, p. 192]**

Reviewing a recent biography about Jewish homosexual Hollywood mogul David Geffen, journalist Taki lashed out at the huge influence on public morals exerted by the largely Jewish "Velvet Mafia," :

"I'm not surprised to read that Hollywood is dominated by a Velvet Mafia of rich homosexuals who demand sexual favors in return for work in the movies. In fact I would have been surprised if it were the other way around. Those old Mittel-Europa Jews who ran Tinseltown in its heyday established the casting-couch practice long ago; but, as they say, at least they did it with style and with the opposite sex. *The Operator: David Geffen Builds, Buys, and Sells the New Hollywood* is the title of an upcoming book by Tom King, a respected Wall Street Journal reporter who it seems has hit pay dirt -- and it's dirt, all right -- with his expose of the unspeakable Geffen. Geffen invited King to write a book about his amazing rise to the top, and allegedly named dozens of former boyfriends, many of them now famous stars. Indiscretion aside, Geffen is a lowlife *san pareil* ... But what bothers me is not the bestiality and arrogance of the Velvet Mafiosi. It is the message they send out through their movies ... Geffen, of course, denies there is such a thing as a homosexual cabal, and, typically, charges anti-Semitism. According to King's book, [Jewish] friends like Barry Diller, Sandy Gallin and Calvin Klein, among many others, keep a low profile but apparently indulge in the sexual bacchanals that go with the territory. Alleged weekend-long orgies fueled by drugs at which Geffen and his powerful buddies run a 'meat market' selecting young men for sex are apparently described in detail in King's opus ... Hollywood has never been a moral place, far from it, but until the 1960s and 70s it preached a hell of a moral lesson. God, the family, patriotism, even Mom were sacrosanct. Now it's the exact opposite. Criminals are sympathetically portrayed, cops always negatively; people who think same-gender sex is wrong are fascists." [TAKI, v.13, no. 10]

In Russia, Olga Zhuk ("I'm Jewish and I'm a dyke") has led the recent Soviet out-of-the-closet homosexual movement. As London's *The Guardian* noted in 1992:

"Olga Zhuk can claim the dubious distinction of being the only woman in the Soviet Union ever to have been charged under Article 121 of the Penal Code - the law that criminalises sodomy between men. It happened in November 1990, after Zhuk and a handful of other lesbians and gay men from Leningrad took a very deep breath and attempted to register Russia's first ever lesbian and gay organisation - the *Tchaikovsky Foundation* - with the city authorities ... As president and perceived 'ringleader' behind the *Tchaikovsky Foundation*, Zhuk was publicly denounced in the Lensoviet and charged with sodomy. But the case never came to court, the charges dropped after radical lawyers succeeded in convincing the chief prosecutor that lesbians were biologically incapable of sodomising each other." [MCKENNA, N., 3-31-92, p. 21]

Moving along in the religious sphere, in 1999, the aforementioned Rabbi Daniel Lapin, representing a *very* rare Jewish perspective, addressed the systematic defamation of the Christian community by major Jewish organizations, declaring that

"I am appalled by the great injustice being perpetrated by those Jewish organizations [the Anti-Defamation League, American Jewish Congress, World Jewish Congress, etc.] that engage in anti-Christian bigotry. Although many of them were founded explicitly to fight bigotry, and for many years did just that, today the shrill rhetoric and hate-filled propaganda found in their direct mail is discriminatory and divisive. The very same Jewish organizations would be the loudest protesters were anything remotely similar being said by non-Jews about Jews."  
[LAPIN, D., 1999, p. 2]

As Yechiel Eckstein, also a rabbi, further noted in 1997:

"Hollywood's impact on our popular culture is profound and undeniable ... More often than not, filmmakers seem to go out of their way to depict people of faith in the worst possible light. And while Jews and Judaism are, by and large, portrayed favorably and reverentially, Christians, particularly Evangelical Protestants and devout Catholics, do not fare so well. One is left with the distinct impression that Hollywood has a very real and pervasive anti-Christian bias. How else do we explain the fact that Christian clergy -- when they are portrayed at all -- are usually shown engaging in morally reprehensible behavior? Or the fact that Christian symbols are associated with characters who prey upon society? Or that the crimes of various antagonists are shown to be religiously motivated? In *Primal Fear*, for example, the local archbishop is murdered by one of the waifs he exploited in his self-made porn films. The lead character in *Priest* is shown in a homosexual tryst with a sadistic nurse in *Misery* wears a cross; the rapist in *Eye for an Eye* sports one as well. A killer played by Harry Connick Jr. in *Copycat* repeatedly invokes the names of Jesus. Christian beliefs and symbols are often belittled by Hollywood producers and writers. The cherished symbols of faith are put to blasphemous uses. Indeed, if there is a Christian character in a film, he is usually depicted as a fool, a liar, a cheater, a diabolical murderer or a crazy person ... Could Hollywood producers ridicule and malign Christians with impunity if the Christian community organized its own equivalent of the Anti-Defamation League?" [ECKSTEIN, Y. 2-14-97, p. 4] (Executive Producer of *Primal Fear*? Also Jewish. Howard Koch, Jr.).

Other noteworthy anti-Catholic films from Hollywood include *The Runner Stumbles* (1979) about a priest who falls in love with a nun and then goes to trial for her murder, *Monsignor* (1982) about a Catholic prelate who works with the Mafia, *Agnes of God* (1985) starts out with a nun giving birth to a baby and then killing it, *The Penitent* (1988) where the lead character joins a brutal Catholic cult, *Last Rites* (1988) where a priest gets involved in murder and the criminal underground, *We're No Angels* (1989) where two prison convicts escape and pretend to be priests, and *The Pope Must Die* (1991) which heralds everything from a Pope "harem" to illegal arms deals. Anti-Protestant movies include *Crimes of Passion* (1984) about a despicable skid-row evangelist, *Poltergeist II* (1986) features a deranged preacher, *The Vision* (1987) about a Christian cult that plots to take over the world, *Light of*

*Our Day* (1987) about a fraudulent minister, *The Handmaid's Tale* (1990) about a group of Christian fundamentalist fanatics who rise to political power in the U.S., and *The Rapture* (1991) where a born-again decides it's her religious duty to murder her own child. [O'BRIEN, P.; citing MEDVED, 2000/2001, p. 290-295]

Mainstream Hollywood's drastically different portrayals of Christianity and Judaism today is noted by Jewish film critic Michael Medved:

"I can't think of any film that has portrayed the Chasidic community [of Satmar, Bobov, and other 'fraud and corruption' fame we have met earlier] where that portrayal has been anything but affectionate... If you compare the treatment of the Jewish religion to the way Catholics and Protestants are shown ... well, Jews are not treated as savagely ... The only place where religion is treated reverentially is where it's considered exotic, and that is the case with the hasids." [EIKIN, p. 29]

"One strain of Judaism," concur Jonathan and Judith Pearl, "has been most prominent and visible [on television] ... The appeal of Hasidic Judaism to television undoubtedly lies in its exoticism." [PEARL/PEARL p. 94]

This loving treatment of Jewish Orthodoxy ("Fiddler on the Roof," et al) is evident in modern Jewish fiction as well. "Orthodox Jewish characters and settings," noted Paula Hyman and Deborah Moore in 1997, "now enjoy an unprecedented and variegated focus in new American Jewish fiction ... The fascination with Orthodox settings extended to the mystery novels and to popular fiction as well." [HYMAN, p. 422] "In the fall of 1985," noted Edward Shapiro, "the New York magazine even published a lengthy three-part essay titled 'Holy Days,' which described in favorable terms a Hassidic sect in Brooklyn." [SHAPIRO, Jewish, p. 167] "Orthodoxy," noted Jack Wertheimer in 1993, "has been the beneficiary of much media coverage and has learned to exploit such coverage. Unlike earlier coverage of some Hasidic sects in the general American press, which focused on their exoticism, more recent reports have emphasized the warm communal spirit and decent values promoted by the Orthodox world." [WERTHEIMER, J., 1993, p. 122] [See chapter 2 for an analysis of the spirit and values of this Orthodox world]

Robert Avrech is believed to have become Hollywood's "first Orthodox screenwriter" in the late 1970s. By 1999, noted the Baltimore Jewish Times, "more than 30 Orthodox writers now work in the industry, particularly in television." (David Sacks, for example, also an Orthodox Jew, is also the Executive Producer of the TV series *3rd Rock From the Sun*, Michael Glouberman is the co-Executive Producer of Fox's *Malcolm in the Middle*, and Etan Cohen has even written scripts for the risqué MTV cartoon series *Beavis and Butt-head*.) [UMANSKY, El, 2-18-2000, p. 21] Real Hasidim often appear in Robert Avrech's movies. "Although movies are taboo in the Haredi community," noted the Times, "large Chasidic families appeared [in Avrech's last film] as extras for the \$200 per day, per person fee. [The families] promised each other they would keep their secret." An earlier Avrech film was Body Double, which he described as "extremely wild, sexy, very violent -- a cult classic." [HIRSCH, R. 6-4-99, p. 18]

Even influential horror movies exploring a powerful Satan in a Christian context (particularly, Rosemary's Baby [1968; directed by Roman Polanski, novel by Ira Levin],

where the Devil inseminates the lead character, and William Freidkin's The Exorcist (1974), where the lead character, possessed by the devil, stabs herself in the crotch with a crucifix) were Jewish creations. The National Catholic Office for Motion Pictures condemned Rosemary's Baby, noting "the perverted use which the film made of fundamental Christian beliefs, especially surrounding the birth of Christ, and its mockery of religious persons and practices." [LEAMING, 1981, p. 88]

Defamation of, and attack upon, the Christian world view is evidenced throughout the Jewish entertainment community. Gordon Davidson, also Jewish, has been the first and only artistic director (for 33 years) of the Center Theatre Group at the Mark Taper Forum in Los Angeles. The Jewish Telegraphic Agency notes Davidson's *very first* directorial effort:

"For the inaugural drama of the new theatrical venture, the young Davidson decided to stage, and direct himself, 'The Devils,' John Whiting's tale of a libertine priest, a nun and their sexual fantasies. The Los Angeles Catholic Archdiocese and Davidson's bosses at the Los Angeles County Board of Supervisors were suitably outraged." [TUGEND, T., 3-6-2000, p. 11]

(This quote, by the way, is from an article about Davidson by the *Jewish Telegraphic Agency* entitled "*Award-Winning Theatre Director Likens His Role to That of a Rabbi*").

Peter Novick notes a similar story in 1964: a play (*The Deputy*) about Pope Pius XII and his alleged silence about the Holocaust:

"Almost all Jewish organizations, particularly the Anti-Defamation League and the American Jewish Committee, were heavily involved in interreligious dialogue, whose agenda was 'make nice' and 'can't we all just get along?' The Deputy was definitely not nice, not a contribution to getting along. Catholic spokesmen publicly and privately called on their Jewish dialogue partners to put pressure on the Jewish producer and director to cancel the play, or at least to join them in denouncing it. Implicitly they were saying that if the shoe was on the other foot -- if what was at issue was a play sullyng the reputation of the world's most venerated Jewish leader -- Jews wouldn't hesitate to call on them." [NOVICK, P., 1999, p. 143]

**"A former Jewish publisher, Paul Krassner, of Larry Flynt's pornography magazine, *Hustler*, notes that "My main editorial regret [as publisher] was that I hadn't been able to publish that 'Jesus and the Adulteress' photo spread. The nearly life-size poster which was supposed to be included as a pull-out centerfold would instead remain on my wall as a memento of those six months at *Hustler*. There was Jesus, a generic barbershop-calendar Jesus, looking reverently toward the sky as he covered up the prone Adulteress. Her head was bleeding from stones that had been cast upon her. And she was showing pink. Sweet, shocking, vulneable pink ... Although *Hustler* had been accused of exploiting women, actually it was guilty of exploiting men's addiction to pornography." [KRASSNER, P., 1993, p. 250] He also notes the anti-Christian theme with his friend, Jewish comedian Lenny Bruce: "And so Lenny decided to dedicate his book [How to Talk Dirty and Influence People]: 'To all the followers of Christ and his teachings; in particular to a true Christian -- Jimmy Hoffa -- because he hired ex-convicts as, I assume, Christ would have.'" [KRASSNER, P., 1993, p. 63]**

Krassner also noted one of his first acts when he took over at *Hustler*:

**"I didn't know how long I would last as publisher of *Hustler*, so when editor Bruce David showed me around the next morning, I began exercising power immediately. The cover of the April 1978 issue -- the one that would NOT feature a woman -- was scheduled to be a teddy bear wearing a negligee. I changed it to an Easter bunny nailed to a crucifix, with a basket of painted eggs toppled over in the foreground, and assigned a staff writer to write a piece on 'The Commercialization of Easter.'" [KRASSNER, Pl., 1993, p. 234]**

Conversely, Jewish themes in the largely Jewish entertainment world are portrayed in loving and respectful terms. In 1999, for example, rabbi Jonathan Pearl (who holds a PhD in Judaic Studies) and his wife published a volume about Hollywood's treatment of Jewish themes and characters on television. The Pearls note that

"While Jews have been known for millions as the People of the Book, they could also well have been called, for the past fifty years, the People of Television ... Contrary to the commonly held inaccurate belief that serious Jewish issues and truly Jewish characters rarely find their way into popular TV shows, our intense research -- over the course of fifteen years and many thousands of hours of viewing shows -- has revealed that literally hundreds of television dramas and comedies have featured Jewish themes over the past half century ... [PEARL/PEARL, p. 1] ... By the end of his twelve years on television, Archie Bunker, America's best-known bigot, had come to raise a Jewish child in his home, befriend a black Jew, go into business with a Jewish patron, enroll as a member of Temple Beth Shalom, eulogize his close friend at a Jewish funeral, hosted a Sabbath dinner, participate in a *bar mitzvah* ceremony, and join a group to fight synagogue vandalism ... [This show] was far from unusual. Since the inception of network television half a century ago, hundreds of popular TV shows have portrayed Jewish themes... In nearly every instance, the Jewish issues have been portrayed with respect, relative depth, affection, and good intentions ... [PEARL/PEARL p. 5] ... It follows, then, that most American television viewers, especially those who have little personal contact with Jews, gain a large portion of their ideas about Jews and Judaism from the small screen." [PEARL/PEARL p. 6]

In 1999, an **HBO** feature-length movie was aired about the life of famous Jewish mobster Meyer Lansky. (Lansky's murderous associate-gangster, Bugsy Siegel, was immortalized in not one, but *three* Hollywood feature films about him in 1991 alone: *The Marrying Man*, *Mobsters*, and *Bugsy*). Echoing the times, when Jewish martyrological *legend* has become *history*, even this vicious Jewish thug, Lansky, who headed the greatest criminal empire in American history, is portrayed as first and foremost a *victim*, the innocent butt of horrible Gentile anti-Semitism and ever entwined, and loyal, to the noble Jewish people. As the *Jewish Telegraphic Agency* notes, "The two opening scenes set the tone. The first shows the seventy-year old Lansky amid the cluttered tombstones of Jerusalem's Mount of Olives, trying to buy a space for himself next to his grandparents' graves. In a flashback, the seven-year old Meyer Suchowljansky [Lansky] watches in frozen horror as a pious, old Jew is butchered by Polish

peasants during a pogrom in his native Grodno." Later, the film shows Lansky's "muscular pal Bugsy [Siegel] defend him from Irish bullies." [TUGEND, T. 2-22-99] Such material begins, and frames for apologetic context, the mobster's life of crime.

As explanation for this special treatment, we may look to Lester Friedman who observes that "writers of films featuring Jewish characters have, from the story idea to the final cut, historically faced a gauntlet of highly placed Jewish executives." [FRIEDMAN, L., p. 3] Or as Jewish film scholar Patricia Erens frames it:

"Despite their small numbers in the United States, Jews have enjoyed an advantage unequalled by any other ethnic group in America -- a virtual control over their own self-image on the screen." [ERENS, P., 1980, p. 114]

As the *Jewish Bulletin* noted about Jewish executive Jerry Offsay, president of programming at **Showtime Networks** in 2002,

"Two or three times he has passed on a script that has portrayed Jews negatively. 'I can't stop it from being made, but I'm not going to be the person who brings it forth,' he says. In a similar vein, he mentions a Showtime film -- he doesn't want the name printed -- in which the director was planning to cast an 'identifiably Jewish character' in the patently villainous role. 'I didn't want a Jewish guy playing such a virulently hateful character,' Offsay admits." [SCHLEIER, C., 5-29-98, p. 34]

Samples of Jewish-themed programs from Offsay include a play "about the way in which a Jewish family copes with the possibility of a gay child being born," a 1943-era Warsaw uprising story, and 'Rescuers: Stories of Courage' "about non-Jews who risked their lives rescuing victims of the Holocaust." [SCHLEIER, C., 5-29-98, p. 34]

"Jewish theatre and film producers," noted Jewish author James Jaffe in 1968, "have created the wholly mythological figure of the gentle, inoffensive, philosophical, shoulder-shrugging Jew, ready to give the hero the benefit of his wise warm-hearted advice. [Jewish film critic] Pauline Kael detects him in the kindly old pharmacist in *West Side Story*, and points out that his chief function is to convince the gentile world how harmless the Jew is." [JAFFE, J., 1968, p. 62]

During World War II, despite the fact that Jews were a tiny American minority, they were amply represented as soldiers in movies: "There was the all-but-obligatory inclusion of Jews in Hollywood platoon rosters: a Feingold in *Bataan*, a Weinberg in *Air Force*, A Diamond in *Pride of the Marines*, a Jacobs in *Objective! Burma*, an Abraham in *Action in the North Atlantic*, and a Greenbaum in *The Purple Heart*." [NOVICK, P., 1999, p. 33]

Hyper-sensitivity to Jewish themes has a long history in Hollywood, particularly since the World War II (Holocaust) era. Even aside from Jewish insider domination in the shaping of movies, Jews have been so protective of their portrayals in the mass media that in 1948 an umbrella group for Jewish American organizations, the National Community Relations Advisory Council, instituted, in collaboration with the major Hollywood studios, the "Motion Picture Project." "It functioned," notes Neal Gabler,

"to give each of the major Jewish organizations a piece of Hollywood... [Its activities involved] reviewing scripts, cajoling producers, keeping the big Jewish organizations informed of any movie that might help or hurt the Jews ... Some charged that an accusation could be made that a 'Jewish group was trying to censor the industry,' which, in fact, was exactly what it was trying to do." [GABLER, N., 1988, p. 303-304]

But even before this self-censoring organization was created, in 1947, Hollywood carefully policed its depiction of Jews for the public. Frederic Wakeman's novel The Huckster, for example, (based largely upon the life of **MCA** mogul Jules Stein) was made into a movie by **MGM**. Dennis McDougal notes that

"In Wakeman's novel, the newly respectable Dave Lash [the Stein character] was a poor Jew who clawed his way to the top by playing footsie with the Mob, then made up for it by giving generously to charities that fought anti-Semitism ... In the film version, there is no hint that Lash, played by grandfatherly character actor Edward Arnold, is Jewish or that his right-hand man is the conniving, deceitful agent of the novel. The **MGM** script transformed Lash's odious [Jewish] chief lieutenant into an eager Irish string bean named Freddie Callahan... The movie gives not hint that Arnold's character is Jewish or that his early criminal conniving had anything to do with being Jewish." [MCDUGAL, 1998, p. 127-128]

In another such case, in 1945, Jewish screenwriter Barney Glazer struggled with **Warners Brothers** executive Jeff Wald (also Jewish) about a film to be made called Rhapsody in Blue. Originally a play written by Jewish playwright Clifford Odets, Glazer formally objected to his superiors that the lead character (Jewish in the original version) was now Italian-American. The plan to delete the Jewishness of the character, noted Glazer, was that **Warners** wanted to do "a study of young genius; that for the greater part of it our hero must be portrayed as an out-and-out little sonofabitch; that the same color and sympathy can be had from say an Italian-American family portrait." [BEHLMER, p. 266] Glazer's complaint was to no avail: the lead character in the film appeared as Italian-American.

In 1994, Newsweek noted another such Hollywood ethnic switching:

"When the play 'Other People's Money' was made into a movie, the character of a Jewish corporate raider who takes over a family business was changed into a generic 'ethnic' played by Danny DeVito [of Italian heritage]." [SOLOMON, J., 5-23, 94, p. 50]

One of the comedians in the British group Monty Python, Terry Gilliam, noted what happened to one character in their movie *The Life of Brian*:

"We cut Otto out ...[Monty Python member] Eric was very keen to cut it and I think it was because he was living in Hollywood and worried about offending 'Jews who run Hollywood' or because he works in Hollywood and half his friends are Jewish. I don't know. I thought, 'This is crazy. We

made a film to offend everybody! If we're going to offend the Christians, come on! We ended up cutting it out ..." [HEARST NEWS MEDIA]

Although Jews played a dominant role in Hollywood (and American) communism, including Soviet espionage [see earlier citations; Hollywood Jewish communist screenwriter Ring Lardner, Jr., estimated, for example, that two-thirds of the Communist Party members in Los Angeles were Jewish] [GABLER, N., 1988, p. 331], Jewish organizations were active in lobbying the largely Jewish film community to keep that depiction off the movie screens. As Peter Novick writes,

"Jewish organizations, throughout the fifties and well into the sixties, worked on a variety of fronts to prevent, or at least limit, the association of Jews with Communism in the public mind. Their principal co-operative venture was the 'Hollywood Project,' in which they jointly employed a West Coast representative who lobbied movie producers to avoid any unsympathetic representations of Jews. A good deal of this lobbying dealt with the Jew-Communist issue. The producer of *I Married a Communist* promised to see that no Communist character had a 'name that can even remotely be construed as Jewish.'" [NOVICK, P., 1999, p. 95]

Fearing the spread of anti-Jewish hostility (especially in the context of a Hitler-style fascism), Jewish organizations were also influential in policing Hollywood film content in the 1930s. Rabbi William H. Fineshriber, for example, "who became active in film industry affairs in the early 1930s on behalf of the Reform Central Conference of American Rabbis," took personal credit for convincing MGM to abandon a proposed film called *It Can't Happen Here*. [HERMAN, F., MARCH 2001, p. 66] As Felicia Herman notes about this era:

"Although the ADL [Anti-Defamation League] and AJC [American Jewish Committee] occasionally corresponded on their own with film industry figures, by far the closest relationship between a Jewish organization and the Jews in the film industry existed through the LAJCC [Los Angeles Jewish Community Committee]. Leon Lewis, the former national secretary of the ADL, had created the LAJCC in 1934 as an autonomous, self-appointed umbrella organization of local representatives of all of the major national Jewish organizations as well as local Jewish social and communal leaders. Many of the LAJCC's members enjoyed personal and professional links to Jews in the film industry, and a week after the LAJCC's founding, the organization created a Motion Picture Committee comprised of prominent Jewish studio executives like Irving Thalberg, Jack Warner, Joseph Schenck, and Harry Cohn. These men regularly met with Lewis to discuss film issues relevant to the Jewish community and to contribute funds to the LAJCC's work in ferreting out local antisemites and Nazi sympathizers. Lewis thus became the point man for Jewish-Hollywood relations, and often at the behest of ADL and AJC, he utilized the connections fostered by the LAJCC's Motion Picture Committee to try to shape films with Jewish content." [HERMAN, F., MARCH 2002, p. 68]

A planned film about Hitler, entitled *Mad Dog of Europe*, was eventually shelved after Jewish concern about Jewish predominance in Hollywood and how such a movie could backlash Jewish interests. "The film's would-be producers were all Jewish," says Herman,

"and the film made particular reference to Nazi antisemitism. Upon investigating the project, Jewish leaders concluded that the script was 'so fanatical' that 'there may be

a very unhappy kickback from it. They therefore utilized many of the tools at their disposal to prevent the film from being produced. The Jewish efforts to stop *Mad Dog of Europe* received little public attention, just as Jewish leaders desired: as much as they could, they kept their dealings with the motion picture industry a quiet affair, attempting to stave off the charge that the Jews were 'controlling' Hollywood." [HERMAN, F., 2001, p. 69]

The Judeocentric, ardently pro-Israel Simon Wiesenthal Center in Los Angeles also plays today a significant role in censoring prospective movies with Jewish themes or characters. As Josh Spector notes:

"Rabbi Abraham Cooper is not your typical Hollywood power broker. But a thumbs down from Cooper and his colleagues at the Simon Wiesenthal Center recently proved enough to convince Paramount Classics to back away from a potential distribution deal with this year's Sundance grand jury prize winner, *The Believer* [about a real-life Jew who became a neo-Nazi leader], proving just how influential special interest groups have become in the Hollywood machine ... Paramount's decision to consult the rabbi and his colleagues at the Wiesenthal Center is not unprecedented. The Los Angeles-based organization has been active in the entertainment industry for a number of years, often reviewing scripts and consulting with filmmakers and studios on Jewish-related productions ... 'This is a nightmare,' [*The Believer's* director/writer, Henry Bean, who is Jewish] said, 'The fear of political correctness is encroaching on every aspect of the artistic process.'" [SPECTOR, J., 2001]

Curiously, even the old Hayes Office, the censorial organization that for decades oversaw Hollywood films, apparently maintained a double standard in its policing of ethnic defamations. As Gerald Gardner notes about the (Jewish) Marx Brothers: "The Marx Brothers seem to have been immune to charges of ethnic humor. The same censors who made Walt Disney change the feigned Jewish accent of the Wolf in *The Three Little Pigs*, raised no objection to Chico's improbable Italian accent, his absurd, tight-fitting jacket and pointed hat." [GARDNER, G., 1987, p. 115]

Apparently Italian-Americans have often served as Jewish-dominated Hollywood's dumping grounds. Aside from the considerable film/television maligning of Christianity, Islam, Arabs, and other religious and ethnic genres, a 1982 report by the Commission for Social Justice noted that "television is lacking in portrayals of positive Italian American role models." (Likewise, a 1983 TV commentator complained that "never have so many Blacks appeared on television, yet never has their image been so stereotyped." [PEARL/PEARL p. 9-10]) In 1999, an Italian-American, Bill Dalcerro, wrote an editorial in the Los Angeles Times about the HBO-produced TV program "The Sopranos." This series, complained Dalcerro, "not only revels in negative, cartoonish images of a specific community -- Italian Americans -- but was congratulated for doing so last week by a flurry of Emmy nominations from the television industry. How can this be?" [DEL CERRO, B., 7-26-99, p. F3] Perhaps, one wonders, because both the show's creator/executive producer, David Chase, and its producer, Todd Kessler, are Jewish, as well as a majority of important figures in the television industry.

**Brian Viner, of the England's *Jewish Chronicle*, notes how Judeo-centric themes in the Sopranos show can be turned to even slander Native Americans:**

**"Fans of the 'Sopranos,' the sublime television series about the lives, love and psychotherapy sessions of New Jersey mafiosi, currently shown here on E4, will be aware that there is just one Jewish character: Hersh Rubin, trusted adviser or *consiglieri* to the godfather, Tony Soprano. In the latest episode, the Soprano family henchmen became aggravated by a campaign among Native Americans to besmirch the name of the genoa Christopher Columbus. But Hesh sides with the Native Americans -- a Jew must always take the side of the oppressed, he said, and the Old World discoverers led by Columbus had done some terrible things, such as giving the Indians blankets deliberately infected with smallpox. Then, however, a Native American associate made the mistake of comparing Columbus with Hitler. Hesh saw red. The Holocaust, as an example of evil, was way out on its own, he said. He accused the man of 'covert anti-Semitism.' The Native American protesting strongly, was asked to leave his house. This scene was doubtless inspired, at least partly, by the readiness of some Jews to see anti-Semitism where it manifestly does not exist, although, as the old gag goes, just because you're paranoid doesn't mean they're not out to get you. As for Hesh himself. I guess he was inspired by a phenomenon that some Jews prefer not to see where it manifestly does exist, the Jewish gangster. There have, in fact, been plenty of them. The notorious Jack Spot, for instance, was a powerful operator in the London underworld in the the 1950s." [VINER, B., 11-29-02, p. 37]**

In 1980, Daniel Golden noted that:

"The dominant portrayal of Italians in American film is within the gangster genre, a cinematic heritage that stretches from *Little Caesar* (1931) to its apotheosis in both parts of *The Godfather*.... Indeed, much early anti-Italianism is merely a continuation of anti-Catholicism." [GOLDEN, D., 1980, p. 77-78]

Golden, a Jewish author, blames such bias on "WASP America's obsession and prejudices against 'foreign influence.'" [GOLDEN, D., 1980, p. 75]

Hollywood Jewry's stereotypes of the Irish? As Dennis Clark and William Lynch note:

"For the millions, the revelations and fantasies produced by the motion picture industry during the twentieth century were powerful formative influences ... The fact that Jews played such a vital and extensive role in the film industry had both positive and negative effects upon Irish participation ... The Irish in the movies often were the Irish as seen by Jews, with the disparity and distortion that always attends one group's portrayal of another. For example, Jewish families were seen as close and peaceful, though tense, but Irish families were usually seen as rude and violent." [CLARK/LYNCH, 1980, p. 98, 103]

As Jewish comedian Milton Berle declared: "The Irish ignore anything they can't fight or drink!" [BERLE, M., 1996, p. 303]

Generic Slavs? As Caroline Golab observed in 1980,

"The Slavs were not, until recently, popular victims of Hollywood's

fascinating propensity to stereotype. Of the thousands of movies produced in the past sixty years, probably less than two dozen contain Slavic-Americans as major or minor characters. What is missing in quantity, however, is more than made up in quality. American film not only helped perfect the Slavic stereotype, but was largely responsible for nationalizing it ... In its heyday, vaudeville made frequent use of the caricatured Jew, Italian, or Irishman. The Slav made infrequent appearances, if he made any at all. Only in the Yiddish theatre did he reappear again and again, usually as the poor, dumb, easily duped peasant ... Slavs have such low social standing that, more often than not, they are portrayed as being one thin line above the blacks in the American social hierarchy." [GOLAB, C., 1980, p. 135, 140]

An angry professor of Ukrainian descent, Lubomyr Prytulak, was motivated to create his own Internet website (Ukraine Archives) after watching an October 1994 CBS 60 Minutes report that unjustly defamed Ukraine and Ukrainians with a one-sided emphasis on that country's alleged anti-Semitism. The program was entitled "The Ugly Face of Freedom" and Prytulak began an online project to refute 60 Minutes' biased view of Ukrainian history. At the time of the show's airing, complains Prytulak, all the principals in the CBS hierarchy were Jewish, including Laurence Tisch, chairman and CEO; Eric Ober, president of CBS; Dan Hewitt, Executive Producer of 60 Minutes; Jeffrey Fagar, Producer of the "Ugly Faces of Freedom"; and Morley Safar, the host of the report. Two people interviewed in the program, defaming the Ukrainian people, Simon Wisenthal and Yaakov Bleich, were also Jewish. [PRYTULAK, UKRAINE ARCHIVE]

Andrew Gregorovich, also of Ukrainian descent, for thirty years the head of the Toronto library system, responded with his own outrage." The program about Ukraine, he wrote, "is an amazing program because after Morley Safar's first two sentences it becomes a textbook example of distortion and propaganda about the relationship of Ukrainians with Jews." The program, the author notes, was apparently timed to coincide with "the first official visit to North America by the President of Ukraine." Among the many outrageous inaccuracies in the CBS program, the Ukrainian word "Zhyd" (which is *not* pejorative and means "Jew") is translated as "kike." Likewise, at one point in the program Safar declares that "Thousands of Ukrainians joined the [Nazi] SS and marched off to fight for Nazism." "This is said simultaneously," notes Gregorovich,

"with marching men who four times in the program shout 'Slava natsiyi!' (Glory to the nation!) To the viewer this sounds as if it is a cheer for Nazism but all it reflects is the phonetical similarity of the sound of the Ukrainian word for nation to Nazi. The Ukrainians did not join the Galicia Division No. 14 (Waffen-Grenadierdivision der SS) to fight 'for Hitler' as Safer said. They were fighting against the USSR and the Russians in order to win independence for Ukraine."  
[GREGOROVICH, 1994]

Even one of the men interviewed on 60 Minutes, Rabbi Yaakov Bleich, an American Jew, later stated that "I feel that the broadcast did not convey the true state of affairs in Ukraine. I also would like to state unequivocally that my words were quoted out of the context that they were said." [GREGOROVICH, 1994] Even the Executive Director of the American Jewish

Committee, David Harris, felt moved to note that the 60 Minutes program about the Ukraine was "a simplistic and stereotypical image." [KUROPAS, M., 1995] Another individual interviewed on the program, Cardinal Lubachivsky, head of the Ukrainian Catholic Church, complained that "I must also add that my office was misled as to the actual thrust of the report ... Mr. Fagar [the producer] presented the piece as one about 'post-Communist Ukraine' ... I can only deduce that the goal of the report was to present all Ukrainians as rabid anti-Semites." A few hundred people of Ukrainian heritage demonstrated for a retraction of the program (to no avail) at CBS studios in Washington and New York. [KUROPAS, M., 1995]

(In 2000, there even arose a controversial Internet web site posted by people of Serbian descent, calling themselves the Serbian Defense League. This site, especially shrill in its anti-Jewish polemic, holds the Jewish community guilty of injustices against, and defamations of, the Serbian community). [ONLINE: COMPUSERB.com]

In 2000 too, an angry author of Native American descent, Olin Tezcatlipoca, noted the hypocrisy of Steven Spielberg's loving and sacred treatment of Jewry in his films and the defamatory historical inaccuracies concerning another people in his firm's film "Road to El Dorado":

"Steven Spielberg's **DreamWorks** (the producer), and **Universal Studios** (the distributor) [owned by the Jewish Bronfman family] present the story of two Spaniards who stow away to the New World in the 16th century and wind up saving the village of El Dorado from a powerful priest intent on carrying out human sacrifices. This is a an outrage, given the reality that the Spanish conquerors were responsible for the genocide of 23 million of our people -- killing 95% of our population." [TEZCATLIPOCA, O., 4-10-2000, p. F3] [One may also wonder here, of course, about the Jewish subtext of a priest who celebrates ritual murder].

As Gretchen Bataille and Charles Silet observed in 1980:

"Hollywood has presented an extremely distorted picture of American Indian peoples. From our childhood on, Hollywood has bombarded us with cartoons and movies which show the Indian as the 'bad guy' or, at best, a tragic anachronism from out of the past." [BATAILLE/SILET, 1980, p. 36]

In a surprising corner, Hollywood's popular depictions of Jewish women has even engendered outrage from Jewish females who feel defamed. One 1998 study by the Zionist women's Hadassah organization complained that in Hollywood Jewish women are commonly portrayed in the mass media as "pushy, controlling, selfish, unattractive, materialistic, high maintenance, shallow, domineering, who nag their husbands and spend all their time cooking and shopping." [MARKS, M., 4-23-98, p. 5] Rarely publicly spoken, the essence of this Jewish women's outrage is merely an in-house, intra-Jewish psychological war: Jewish males versus Jewish females. The "Jewish American Princess" and nagging Jewish mother stereotypes are, after all, Jewish creations, perpetuated by Hollywood's Jewish male elite who should recognize either the truths or inaccuracies of the subject.

Ironically, despite sensitizing America to the singular righteousness of Judaism, the rampant graphic violence celebrated as entertainment by today's television and motion picture producers has begun to pay disturbing dividends for Jewish efforts to sensitize people to the Nazi atrocities during the Holocaust. In 1994, for example, a group of 69 inner-city Oakland, California, high school students on a field trip to see Schinder's List were evicted from the theatre for rowdy -- and celebratory -- behavior during the most gruesome Nazi murder scenes. [BARTOV, p. 49-50]

In July 1991, there was a "grand opening" of **Time-Warner's** Comedy Central cable channel, a joint venture with **Viacom** (also Jewish-owned -- see later. **Warner** is also notorious for its distribution of some of the most anti-social and vicious "rap" songs in history, including a song called "Cop Killa" which evoked widespread condemnation and public protest towards the mega-corporation). The show aired at 5:45 PM, a prime time for children. Richard Clurman describes the program with disgust:

"[The] narrator-host on the roof of an office building screamed: 'The smell of urine is wafting up from the streets, and the urge to spit here 25 stories above the city is almost unbearable.' Then he introduced the piece de resistance: 'the Love Goddess,' a bimbo decked out in a gold lame evening gown, squealing "Hello pigs," as she slipped into a 'Love Harness much like the one she has next to the bed at home.' then she wrapped her legs around a greased flagpole atop the building. Burly riggers hoisted her inch by inch up the pole, declaring her safe because, said one of them, 'I always packed a safe rigging. I have a condemn on right now.' For safety, the riggers, the host assures us, are all "wearing condoms." As the Love Goddess slowly slithers up the pole she trilled, 'Oh, honey, this feels good, baby. I'm glad you greased up this pole. This makes me hot, makes my hormones dance. This is more satisfying than being serviced by Big Foot. Oh, look, I see a woman breast-feeding her baby. Oh no, that's Cher with her new boyfriend. I'm ready to go husband hunting. I like my men hot, packed and unloading everything," she screamed. 'If you want to get off, I had multiples.' Narrator: 'We can see up your dress and that's pretty frightening too.' Cut to promo for another feature: A wild-eyed comic, after some talk about diarrhea, describes what this show is, opening the stalls of public restrooms,' and surprising people." [CLURMAN, p. 323-324]

In 1995, Delores Tucker of the National Political Congress of Black Women attended a **Time-Warner** stockholders meeting to read to executives, face to face, the misogynist lyrics of one of the company's bands (Nine Inch Nails). In 1997 a 14 year-old boy in Kentucky murdered three classmates "after a prayer meeting." He told police that "he had seen it done before in a movie [The Basketball Diaries] that featured a teenager dreaming about gunning down students at a Catholic high school." The Associated Press called the company (**New Line Cinema**, owned by Jewish mogul Ronald Perlman) that made the movie, but Steve Elzer, vice president of publicity for the firm, refused comment. [BRIDIS, 12-5-97]

In 1999, Dylan Klebold (whose mother is Jewish) soared to notorious fame when he was involved in the murder of 12 fellow students and a teacher at Columbine High School in Colorado. There were mixed reports about his background, but he participated in a Passover seder the month before the atrocity. "Some people in the Jewish community," said a Jewish

official at Klebold's mother's home town, "have a sense of disquiet because of the news media playing up the irony of somebody who has a Jewish heritage in their family being involved in an incident of such tragic overtones on Hitler's birthday." [DICKTER, A., 4-30-99, p. 18]

In the publishing world, by 1977 this is the ethic that Michael Korda, a popular author of Jewish heritage, and for thirty years the editor-in-chief at **Simon and Schuster**, heralded as a growing trend for popular American culture in his own book, Success!, reflecting both the worst of Old World Talmudic ethics and the absolute stereotype of a Jewish Shylock:

"Before you read any further, stop and tell yourself:

- \* It's O.K. to be greedy.
- \* It's O.K. to be ambitious.
- \* It's O.K. to look out for Number One.
- \* It's O.K. to have a good time.
- \* It's O.K. to be Machiavellian (if you can get away with it).
- \* It's O.K. to recognize that honesty is not always the best policy (provided you don't go around saying it).
- \* It's O.K. to be a winner.
- \* It's always O.K. to be rich." [*original author's emphasis*; KORDA, p. 4]

(Korda is from a very wealthy mass media family. His uncle, Alexander Korda, was "one of the most legendary and flamboyant of all film tycoons" who "brought to stardom" Sir Laurence Olivier, Charles Laughton, Marlene Dietrich, and Vivien Leigh, among others. [KORDA, M., 1979, dustjacket]

By 1998, **Studios USA** (chairman: Greg Meidel), a division of the **USA Network** (chairman: Barry Diller), both Jewish-directed and both Jewish-owned by **MCA** and the Bronfman family, bowed to public demands to morally civilize its Jerry Springer "talk show," a program that regularly featured "chair-throwing brawls" and which was "a target for politicians, religious groups, and television executives offended by its fights, coarse language, and nudity." [BRAXTON, G, p. F2] The Dallas Morning News described Springer (the son of German-Jewish Jews who escaped the Holocaust) as "a bottom feeder whose syndicated talk show epitomizes the worse television has to offer ... He once apologized for writing checks to prostitutes while serving as the married mayor [1977-81] of Cincinnati." [BARK, p. 41A] In 1998 Springer, the "Sultan of Sleaze," reportedly paid \$600,000 to ensure that a secret film of him "romping with a 21-year-old porn star while her stepmother looked on" wouldn't publicly surface. [COREY/WITHERIDGE, 11-2-98] (Bruce Dubrow, also of Jewish heritage, the Springer show's Executive Producer, "created and launched both the 'Sally Jessy Raphael Show' and 'The Jerry Springer Show.'" [STARR, M., 1-4-99, p. 74] He later became Executive producer of the Joy Browne show. Talk show host Rikki Lake is Jewish too. Sally Jessy Raphael's father was also Jewish.) [JEWHOO, 2000]

A kindred spirit is TV personality Geraldo Rivera (son of a Puerto Rican father and Jewish mother). The Washington Post noted that Rivera was "the man who ... spent much of the 80s and 90s getting rich off his trashy daytime talk show, to which he lured teen satanists and mother-daughter prostitutes, while he brawled with skinheads who broke his nose and had fat from his buttocks implanted surgically in his forehead." [GROVE, p. C1]

Yet another Jewish TV talk show host was blasted in the Washington Post. "The most vulgar show I've seen," wrote Patricia Priest, "was a recent 'Maury Povich' episode. The program featured an unbelievably crude discussion of women's breasts." [PRIEST, p. C1] Executive Producer of the Maury Povich show? Amy Rosenblum, a former producer at the Sally Jesse Raphael Show. Earlier in his career, Povich did television news; moving from Chicago to CBS in Los Angeles, Dick Goldberg was his news show 's producer. Alfred Geller is Povich's agent. [POVICH, M. 1991, p. 131, 207] And Povich's father, he notes, "was the respected, not to mention all-powerful, sports editor and columnist for the *Washington Post*." [POVICH, M., 1991, p. 46]

Executive Producer of the Howie Mandel show? Diane Rappaport. And further behind many of such shows is "one of television's foremost specialists on syndication launches," Bonnie Kaplan, who has promoted a variety of talk show formats, including the Geraldo Rivera, Jenny Jones, Ophra Winfrey, and Joan Rivers shows, among others. [FEDER, p. 49]

A 2001 column by Michael Kelly in the *Washington Post* noted the influence of Jeff Zucker upon popular culture:

"Mr. Zucker is the very role model for us. He is the president of NBC Entertainment. As such, he is responsible for 'Fear Factor,' NBC's 'reality show' in which people who are desperate enough for money are induced to risk bodily harm and endure national humiliation. Contestants on 'Fear Factor' have allowed hundreds of rats to swarm over their bodies and have been chased, in protective clothing, by attack dogs. Mr. Zucker mocks those who find something wrong with this. 'We're having fun, we're having a great summer,' he told reporters this week. 'Get a life.'" [KELLY, M., 7-25-01]

Yet neither the likes of Singer or Rivera or Zucker can compare to the level of decadence reached on a television talk show in Israel. In 1995 Haim Kreissel wrote with alarm in the Jerusalem Post:

"On January 9, the TV talk show Popoliticia featured a discussion on snuff movies [films that depict people actually tortured and killed for later viewing pleasure] ... The tragic result of all the publicity will be an increased demand for such movies. Far worse, some Israelis may feel the need to produce them themselves ... Two well known Israeli philosophers, Adi Tzemah and Yosef Agrassi, were invited to the program ... To summarize the philosophers' positions, morality and esthetics are two disparate areas, and never the twain shall meet. While both philosophers condemned those who made snuff movies, both saw a possible esthetic value in these movies. They appeared to be recommending that we judge them on aesthetic grounds, much as people used to watch gladiator shows. Woe to the society whose wise men think along such lines." [KREISSEL, p. 6]

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Two of America's most influential newspapers, The New York Times and the Washington Post (which, in turn, owns Newsweek), are owned by families of Jewish heritage -- the Ochs/Sulzbergers and Grahams, respectively. Chairwoman Martha Graham's father, Eugene Meyer, bought the Post in 1933. At the Times, Sulzberger-related executives in recent years have included Arthur Sulzberger, Steve and Michael Golden, and Daniel Cohen. Other influential Jewish positions at the Times by the early 1980s included the Executive Editor, Managing Editor, Associate Editor, and Editorial Page Editor. (Another Jew, Fred Michael Hechinger, was president of the New York Times Company Foundation).

As *New York Times* Executive Editor Max Frankel (who was with the *Times* from the early '50s to 1994) confessed in his 1999 autobiography:

"Instead of idols and passions, I worshiped words and argument, becoming part of an unashamedly Jewish verbal invasion of American culture. It was especially satisfying to realize the wildest fantasy of the world's anti-Semites: Inspired by our heritage as keepers of the book, creators of law, and storytellers supreme, Jews in America did finally achieve a disproportionate influence in universities and in all media of communication. Punch Sulzberger [owner of the *New York Times*] unconsciously abetted this movement. He felt born to the publisher's chair and had none of his father's hang-ups about being Jewish. Israel's ambassadors to the United Nations lived just a few floors below his Fifth Avenue apartment and always enjoyed easy access to him and to his table at The Times. Within a few years of Punch's ascendancy, there came a time when not only the executive editor -- A. M. Rosenthal -- and I but *ALL* the top editors listed on the paper's masthead were Jews. Over vodka in the publisher's back room, this was occasionally mentioned as an impolitic condition, but it was altered only gradually, without any affirmative action on behalf of Christians." [author's emphasis: FRANKEL, M., 1999, p. 400-401]

Joseph Goulden notes the editorial bent at the influential New York paper: "Having reported from Cairo, [Rick] Smith understood the Arabs' side of the endless Middle East conflict; while not anti-Israel by any means, he came under constant criticism from [Executive Editor A.M.] Rosenthal for supposedly 'slanting' bureau stories towards the Arabs." [GOULDING, p. 303]

The Times acquired the Boston Globe in the 1993; it also owns 21 other newspapers throughout America, 10 magazines -- including Family Circle, Golf Digest, and Tennis, and eight TV and two radio stations. In 1999, the Boston Globe noted that "in a surprise move that ended 126 years of leadership of the Boston Globe by the Taylor family, the New York Times yesterday replaced publisher Benjamin B. Taylor with Richard H. Gilman, senior vice president of operations at the Times." [JUROWITZ, p. A1] Gilman is also Jewish.

Arthur Ochs Sulzberger and the Washington Post's Katherine Graham are also "co-chairmen" of the International Herald Tribune, the best known international English daily newspaper. [**David Ignatius stepped down as the Executive Editor of the International Herald Tribune in 2002**] The Time's daily rival in Manhattan, the New York Post, has also been owned -- off and on over the years -- by Jewish entrepreneurs -- at one time owned by heiress Dorothy Schiff -- granddaughter of famous investment banker Jacob Schiff. (Peter Kalikow bought the Post in 1988). In 1976, Schiff's biographer noted that "the owner, publisher and editor in chief of the [New York Post] is Mrs. Dorothy Schiff, who has been

called 'the most powerful woman in New York,' an accolade she rejects." [POTTER, J., 1976, p. 9] Her managing editor for the paper? Byron Greenberg. [POTTER, J., 1976, p. 16] Earlier, "J. David Stern, whose papers included the Philadelphia Record, bought the Post in the early 1930s and dropped the word 'Evening' from its masthead." [POTTER, J., 1976, p. 161]

The *New York Post* during Schiff's tenure (1950s to 1970s) became not only a mouthpiece for Zionism, but for the terrorist Irgun organization. As Jeffrey Potter notes:

"I don't think Dolly [owner Dorothy Schiff] was nearly as aware as I was of the political direction of the paper," Paul [Sann, then Executive Editor of the New York Post] says. "[Her husband] Thackery was very close to the Irgunists and Menachem Begin. They were a must -- conferences, interviews -- but we were pushing their cause instead of covering it. I was against those bastards -- I don't knock them now they got a stake -- but they were very, very suspect to me. I knew some of them; they were creepy. They had an inordinate access to our columns.'

"Dorothy," continues Potter in his biography of her,

"it is clear, was not wholly unaware of the way her paper's columns were being used: 'These terrorists [Schiff said] and other pressure groups would come to [my non-Jewish husband] Ted in the office. I think it was a psychological thing; he was jealous, he wanted his own thing, and walked right into their hands. I didn't know they were terrorists until I found out from one of our reporters, Fern Eckman, but of course the Haganah [the early Israeli army] were more moderate. Ted was apolitical originally, and in becoming far left, he may not have understood he was in the hands of fellow travelers ... Henrietta Szold, who was of German Jewish descent and started Hadassah [the Zionist women's organization], was the first of the early Zionist leaders I met. I was in my teens and told her that I wanted to dedicate myself to Palestine [today known as Israel]. She asked me what I could do and I said I could sew. She didn't seem to think that would be useful.'" [POTTER, J., 1976, p. 201-202]

By 1979, one survey identified 25-30% of the employees of the elite and influential media organizations as Jews. (No further study has been done to chart this trajectory in recent years, nor explore the details of their percentages in the *highest* echelons of power. "When one looks at the key decision-making positions," noted Jewish scholar Charles Silberman about the 25-30% figure, "the Jewish role appears to be even larger." [SILBERMAN, p. 153]). These "elite" media corporations of the most weighty influence in the study included the New York Times, the Washington Post, the Wall Street Journal, the Los Angeles Times, Time, Newsweek, U.S. News and World Report, and the **ABC**, **CBS**, and **NBC** television networks, as well as **PBS** (Public Broadcasting System).

Also by the 1980s, at least three senior editors at the Washington Post were also Jewish, as was the former editor of the Wall Street Journal and its then-current Managing Editor. A Jew could also be found as the Editor of Newsweek, the Managing Editor of Time, the Editor of the U.S. News and World Report, as well as the Presidents of **CBS** and **ABC** News Divisions, and company presidents of both **PBS** and **National Public Radio**. [WHITFIELD, American,

p. 134-35, SILBERMAN, Certain, p. 153-154] Maurice ("Reese") Schonfeld was also president at Ted Turner's CNN, and a member of its Board of Directors, at the company's emergence in 1980. In earlier years, Burt Reinhardt was a Schonfeld partner in a venture with a UPI news service. "As his ITNA service grew, Schonfeld became known in the business as the Electronic News Godfather." Reinhardt later became executive vice-president at CNN. Sam Zelman started out as vice-president and executive producer. [WHITTEMORE, H., 1990, p. 12, 28, 57, 69] (CNN President Schonfeld later became Chairman of **International Network News** and head of the **TV Food Network**). By the 1990s, Bradley Siegel was president of TNT (Turner Network Television).

As American-born Israeli Ze'ev Chafets noted in 1985:

"Many of America's leading editors are Jewish, including A. M. Rosenthal of the New York Times, Howard Simons, managing editor of the Washington Post, Henry Grunwald of Time, Marvin Stone of U.S. News and World Report, William Shawn of the New Yorker, and Edward Kosner of New York magazine. Recently Norman Pearlstine was appointed editor of the Wall Street Journal." [CHAFETS, 1985, p. 277]

By 1987 the President of **Times-Mirror** (Los Angeles Times) was Jewish (David Laventhol, honored by the Anti-Defamation League in 1990), as was the editor of Fortune magazine. [CHRISTOPHER, p. 151-152] Richard Schlossberg III was also CEO of the Los Angeles Times in the 1990s. Although by 1998 the New York Post was owned by Rupert Murdoch -- a non-Jewish media baron with close ties to Jewish organizations -- the paper's president and publisher was Martin Singerman. (Murdoch's **Fox Broadcasting** has also been headed by a steady series of Jewish directors including Barry Diller, Joe Roth, and Peter Chernin. The CEO of Murdoch's **Fox Kids Worldwide**? Haim Saban. Murdoch's public relations agent? One Howard Rubenstein. (Rubenstein, noted the New York Daily News, "is one of the city's most influential and respected powerbrokers." [PIENCIAK, p. 20] Murdoch has also "contributed to the favourite Jewish charity," noted London's Daily Telegraph, "a smart move in a Jewish-run industry." [ROBERTS, G., p. 1])

One of Murdoch's former Jewish executives, Michael Clinger, at another media holding, "until recently ... lived in the plush Swiss ski resort of St. Mortiz before recently seeking refuge in Israel." There was, in fact, an outstanding arrest warrant for Clinger and he was formally sought by Interpol for "conspiracy, fraud, and insider dealing ... He remained a fugitive from justice. The last attempt at extradition, through Interpol in February [1996] remains unanswered by Israel." [FARRELLY, p. B3] In 2000, yet another former executive of a Murdoch company found himself in serious trouble. Once a former manager of the New York Post and also a millionaire real estate developer, Abraham Hirschfeld was convicted of hiring a hit man to murder former business partner Stanley Stahl. [WONG, E., 6-17-2000, p. B2]

One of Murdoch's biographers (Thomas Kiernan) notes that

"Murdoch ... as publisher and editor-in-chief of the New York Post, had a large Jewish constituency, as he did to a lesser degree with New York magazine and The Village Voice. Not only had the pre-Murdoch Post readership been heavily Jewish, so too, were the present Post advertisers. Moreover, most of Murdoch's closest friends business advisers were wealthy, influential New York Jews intensely active in pro-Israel causes ... There was no way, then, that Murdoch could allow the Post

to relax its traditional advocacy of Israel as he turned it into New York's main organ of Reaganite orthodoxy. His first solution to the problem was to expand and banner the paper's stable of politically conservative columnists who happened to be Jewish. Norman Podhoretz and Dorothy Rabinowitz were just two of the *Post's* right-wing voices ... His second solution, which was to use the paper's news pages to glorify Israel more intensively than ever while regularly deriding the actions of its Arab enemies, was not so subtle ... Much of the *Post's* reportage of events in the region was shamelessly slanted, distorted, and on more than one occasion, fabricated from the bare, dry, factual bones of wire service copy." [KIERNAN, T., 1986, p. 262]

Another non-Jewish mogul who spent some time in the Hollywood limelight was Kirk Kerkorian, of Armenian heritage. He bought control of **MGM** in its dying years in the 1970s, and later **United Artists**. And, like anyone who expects to survive in the mass media world, he too surrounded himself with Jewish partners, executives, agents, lawyers and others of the standard movie-making and news world parade. His first choice to run the studio was his "tennis-playing friend" Herb Jaffe, who turned his offer down. [BART, p. 32] Others at Kerkorian's **MGM** included president and CEO Frank Rosenfelt; Frank Rothman (later CEO of **MGM/UA**); and Frank Yablans (another head of **MGM** at a different time). When Gentile Alan Ladd Jr. was picked to be share power as president and CEO with Yablans, "the nucleus of his own team" was all Jewish: Jay Kanter, Richard Berger, and John Goldwyn. [BART, p. 231] Other prominent Kerkorian-era chiefs included Chief Financial Officer Sidney Sapowitz; production heads David Begelman, Daniel Melnick, Freddie Fields and Paula Weinstein; Herbert Solow; Peter Bart; lawyer Gregory Bautzer ("Kerkorian's eyes and ears in the filmmaking community"); [BART, p. 17] Roger Birnbaum, Ileen Maisel, and Lee Rich, among others. Kerkorian had earlier built his fortune in Las Vegas, where he had many Jewish business associates, including Jewish mobsters Meyer Lansky and Moe Dalitz. [BART, p. 47-51] Kerkorian was also beholding to Jewish criminal financier Michael Milken who helped sell **MGM** "junk bonds" to finance some Kerkorian enterprises. [BART, p. 129-130]

Perhaps as summary to all this, former **MGM** Jewish executive Peter Bart notes that when Kerkorian eventually began negotiating over a year's time to sell **MGM** off, the then-head of the company, Alan Ladd, "became a sort of Wandering Jew of executives, which was ironic since he was he was one of the few non-Jews to ever become a head of production." [BART, p. 255] There was apparently a Jew in the shadows here though. "The strongest influence on Laddie's [Ladd's] career was probably [his father's] second wife, a former starlet and agent named Sue Carol." (She was also Jewish ; her original name was Evelyn Lederer). [FABER, STEPHEN/GREEN, MARC; cited at FIRM, 2001]

In the news world, by the late 1980s, six of the top seven editorial positions at the New York Times were held by Jews (their correspondent to Israel was also a Jewish-American, Thomas Friedman), and three of the four most influential positions at the Wall Street Journal. As noted Joshua Halberstam in 1997, "The Wall Street Journal ... has been under the editorial control of Jews for years (Warren Phillips was the CEO of **Dow-Jones**, the company that owns the paper, and the paper's former editor-in-chief is Norman Pearlstine, who is now the editor of Time)." [HALBERSTAM, p. 19] (Warren Phillips was succeeded as head of **Dow-Jones** by another Jewish executive, Peter Kann. **Dow-Jones** also controls the economic journal, Barron's).

A note here about Pearlstine, former editor of the Wall Street Journal and now chief at Time magazine, and the interconnectedness not only within the upper echelons of the mass media, but crossing into the financial world of Wall Street too. Pearlstine -- with a presumed responsibility to the credo of "objective" journalism -- has been accused of being far too friendly with some of Wall Street's most prominent (Jewish) financial predators. "As Pearlstine began to settle into his new job [at the Wall Street Journal]," notes Francis Dealy, a fellow executive at **Dow-Jones**, "he began to relish the relationships formed with Wall Street celebrity deal makers the likes of Ronald Perelman, who acquired **Revlon** in a hostile takeover, Henry Kravits, of **RJR-Nabisco** fame, and Joe Flom ... perhaps the biggest mergers-and-acquisitions attorney on Wall Street." [DEALY, p. 239]

In March 1991 reporter Laurie Cohen submitted a formerly approved story at the Journal to her superior, Dan Hertzberg, about the looming default of \$400 million by corporate raider Eli Jacobs. The story in its original form never made print. "We can't run that," Hertzberg eventually told Cohen, "Jacobs is a good friend of Norm's." [DEALY, p. 247] When the story did finally make the Journal, it was rewritten and appeared in the back of the stock section; the word "fraud" had been excised. [DEALY, p. 251]

Pearlstine admitted in an interview that "I'm a friend of Ronnie's [Perelman] and Nancy [Pearlstine's wife] is on his payroll. [**Dow Jones** executives] Peter [Kann] and Warren [Phillips] know all that ... Yes, I've been to seder [a Jewish religious gathering] at Ronnie's, and so have a lot of other people like Joe Flom, Eli [Jacobs], and others ... Ronnie and I come from the same suburban Philadelphia background ... Besides, I like to know the people I write about..." [DEALY, p. 307] In the wake of the many criminal accusations against Michael Milken, when the junk-bond king decided upon a massive public relations campaign to counter his negative image, he hired Norman Pearlstine's old girlfriend, Linda Robinson, to lead the task. [DEALY, p. 308]

(In 1999, Time magazine designed a publicity stunt, soliciting votes by Internet from people around the world for a "Person of the Century" for their year 2000 issue. Initial balloting placed Jesus Christ in the lead, but he was ruled by Time management to be ineligible because he wasn't *born* in the past century. With Christ's rejection, by existing vote tally, that left Adolf Hitler as the tentative new #1. This choice is also offensive to Jewish sensibilities. Whether "Person of the Century" has anything to do with "good" or not, this prospect of Hitler in the lead didn't sit well with Jewish groups so, not surprisingly, they banded together in a crusade to stuff votes for their own man, assassinated Israeli prime minister Yitzhak Rabin, who soon led the "Person of the Century" pack.) [KURTZ, p. A12])

There is often an incestuous nature between members of the mass media and its newsworthy subjects. Jewish newscaster Ted Koppel and former Jewish Secretary of State Henry Kissinger "are old friends." [HERTSGAARD, 1991, p. 53] In 1982, a 60 Minutes producer, Bill Willson, tried to get reporter Mike Wallace to do an expose on Katherine Graham, head of the Washington Post. "I don't think I want to do that story," Wallace told Willson, "Kay Graham is a friend of mine, and I play tennis with her in the summers of Martha's Vineyard. Why don't you get someone else to do it?" [HERTSGAARD, M., 1991, p. 53] For what it's worth, both Wallace and Graham are of Jewish heritage, as is 60 Minutes Executive Producer Don Hewitt who finally vetoed the Graham story. For Hewitt's part, his "two closest friends on the West Coast were Lew and Edie Wasserman." (To Hewitt's credit, a program entitled "Hollywood and the Mob," that included Wasserman, destroyed that friendship). [HERTSGAARD, M., p. 53]

In a 1991 story about the newsroom at 60 Minutes, reporter Mark Hertsgaard singled out Hewitt and Wallace as chronic sexist offenders, for years sexually harassing their female employees:

"Mike Wallace's abuse of underlings is legendary. Again and again, colleagues chose the word *bully* to describe his lacerating treatment of subordinates ... Wallace is accused of repeatedly making lewd comments about women's physiques and bedroom abilities, pinching their bottoms and both snapping and unhooking their bra straps."

For Hewitt's part, former 60 Minutes reporter Sally Quinn wrote that "Everybody knows that Hewitt makes passes at women with aspirations. But nobody talks about it. If you're smart, you'll keep your mouth shut." Another female employee told Hertsgaard about Hewitt's physical attack upon her:

"Before she knew it, he grabbed her and started to kiss her. With great strength, he grasped both her forearms right below her elbows and 'rammed me up against the wall ... I was shaking. I remember he had stuck tongue down my throat' ... The women who say they experienced the harassment emphasize that they refrained from protest for fear that, in a community as small as network TV, making public accusations against men as powerful as Wallace and Hewitt would mean they would never get hired or promoted again." [HERTSGAARD, M., 1991, p. 82]

Reporter Hertsgaard later had the opportunity to expand about workroom conditions at 60 Minutes in a feminist Internet journal, Mothers Who Think. His original article had appeared in Rolling Stone magazine (whose editor is also Jewish, Jann Wenner). As Hertsgaard later noted:

"The entire piece almost never ran because Don Hewitt tried to kill it and (Rolling Stone editor and publisher) Jann Wenner almost went along with him. They did emasculate the piece by taking out a lot of the damaging material. You'll see in there that there is one basic episode involving Don. There were four that I had reported ... Don tried to kill it by talking to Jann Wenner privately, asking, 'What is this story you've got on me?' [LLOYD, C., ONLINE]

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"Of the three leading papers," wrote Charles Silberman in 1985, "only the Washington Post has a non-Jew ... as an editorial chief; but there is no shortage of Jews in top ranks of the Post." [SILBERMAN, p. 153] (Washington Post Jewish newcomers in top editorial posts for the 1990s included Meg Greenfield and Stephen Rosenfeld). Jews had become "equally influential" in the management of TV news and many Jewish network correspondents were "household names," including CBS's Mike Wallace [Myron Wallach], whose son, Chris Wallace, became the White House correspondent for **NBC News**), Morley Safar, Bernard Goldberg, Daniel Schorr [Early in his career in 1955, "Schorr arrived in Moscow soon after **NBC** had placed its own [Jewish] correspondent, Irving R. Levine, there."] [SLATER, R.,

1988, p. 181], Leslie Stahl, and Morton Dean of **CBS**; Marvin Kalb (whose broadcasting brother Bernard eventually became President Ronald Reagan's press secretary; Marvin is currently the executive director of Harvard's **Shorenstein Media Center**) and Irving R. Levine of **NBC**; and Herbert Kaplow, Barbara Walters, and Ted Koppel of **ABC** (Koppels' daughter, Andrea, is **CNN**'s State Department correspondent).

Matt Lauer is co-host of the Today Show on **NBC**. Famed Internet independent journalist Matt Drudge is also Jewish. [JEWHOO, 2000] Giselle Fernandez, anchor of **NBC**'s Sunday night news, has a Jewish mother. Bill Maher, of Politically Incorrect? "His father was Irish Catholic, but he identifies more with his mother's Jewish heritage. ('My mother and I really get along because she's like me. It's hard to explain, but my father and my sister acted more Irish. You just have to know what that means.')" [RUSOFF, J., 2001] Charlie Rose has his own program on **PBS**. He also co-hosts 60 Minutes II. He is a former Executive Producer of the Bill Moyers Journal and anchorman at **CBS News** programs Face the Nation, CBS Morning News, and other programs. Other prominent Jewish newscasters have included Jeff Greenfield and Martin Agronsky. Agronsky's career spanned all three commercial networks and **PBS**. "When Agronsky retired in 1987, 'Agronsky and Company' was still television's highest rated political talk show ... Agronsky's interest in Israel sustained itself throughout his life; even in his retirement, Agronsky gave many lectures on Middle East affairs, donating his fees to the United Jewish Appeal." [WALLACE-WELLS, B., 1999, p. 6] (Prominent Jewish executives at **PBS** for the late 1990s have included the Director of Corporate Communications, Stu Kantor. And, earlier, Jewish mogul Walter Annenberg's philanthropy of \$150 million to public TV we may safely presume to have been influential in policy: "He that pays the piper calls the tune." Director of the University of Southern California's Annenberg School for Communications and its Norman Lear Center? Also Jewish, like the two philanthropists, is Marty Kaplan).

Joan Lunden was a regular on **ABC**'s Good Morning America. Famous (Jewish) news anchorwoman Jessica Savitch died in a 1983 car accident with Martin Fischbein, a vice president at the New York Post. Wolf Blitzer is **CNN**'s White House correspondent; he formerly edited a journal published by the formal Israeli lobbying arm in Washington, AIPAC, moving then to the *Jewish Chronicle* and *Jerusalem Post*. Likewise, Charles Fenyvesi practiced his journalism skills at AIPAC's *Near East Report* before moving on to the *Washington Post*. [KENEN, I., p. 112] Reporter Bob Simon of the 60 Minutes II show has a residence in Israel. [WALZ, 1-5-98] John Donovan, **ABC Nightline** correspondent and occasional anchor, is married to Israeli Ranit Mishori.

"Objective" news? Take the case of behind-the-scenes world of famous Jewish newswoman/interviewer Barbara Walters. Her father Louis was a "nightclub entrepreneur and original owner of the Latin Quarter") [BLACKWELL, E., 1973, p. 509] Carli Laklan (in a book written for adolescents about famously successful career women) notes that the Walters family once lived "on an offshore island in what was practically a castle and staffed with servants. [Barbara's father] showered the family with luxuries. After the years of near poverty it was all quite overwhelming. Barbara was enrolled in a private school. Every day the chauffeur drove her to the club where she kissed her parents good morning." [LAKLIN, C., 1983, p. 155] Walters' husband also merits some attention here, particularly the influence of her husband, Merv Adelson. He has headed Hollywood powerhouse **Lorimar-Pictures Telepictures Corporation**, which has a long line of television hits (Eight is Enough, Dallas, The Waltons, Knott's Landing, Falcon Crest, among others). More intriguingly, notes Dan Moldea, Adelson was a "longtime business associate and friend of [Jewish mobster] Moe

Dalitz and other underworld figures." [MOLDEA, 1989, p. 413] He was also once co-owner with Dalitz and others of the La Costa Country Club in Carlsbad, California, described by some as "the playground for the mob." [MOLDEA, 1989, p. 413] An activist in Israeli and other Jewish causes (he co-chaired, for example, Israel's fiftieth anniversary celebration aired on **CBS**), Adelson also has long been involved in Las Vegas circles as well, including co-ownership with Irwin Molasky in the **Colonial House** casino.

News anchor Peter Jennings had a Jewish wife, Kati Marton (Chairwoman of the Committee to Protect Journalists), and **CBS** anchorwoman Connie Chung's husband (talk-show host Maury Povich) is also Jewish. Newswoman Diane Sawyer's husband is Jewish film director Mike Nichols. NBC's chief foreign affairs correspondent, Andrea Mitchell, also Jewish, is married to Alan Greenspan, one of the most powerful men in the country; he's the (Jewish) Chairman of the Federal Reserve Board. When (Catholic-raised) Cokie Roberts (today a prominent **ABC** news commentator) married Steve Roberts, (today a **CNN/Late Edition** panelist) it was "an enormous problem" for his Jewish family who preferred a Jewish spouse for him. [MCELWAIN, 1/2-98] **CNN** foreign news correspondent Christianne Amanpour is married to State Department spokesman Jamie Rubin.

Earlier pioneer Jewish television personalities have included the influential likes of David Susskind, Laurence Spivak (host of seminal news show *Meet the Press*), Irving Kupcnet, Stuart Schulberg, Edwin Newman, and many others.

"The greatest concentration of Jews, however," says Charles Silberman,

"is at the producer level -- and it is the producers who decide which stories will go on the air, and how long, and in what order, they will run. In 1982, before a shift in assignments, the executive producers of all three evening newscasts were Jewish, as were the executive producers of **CBS's 60 Minutes** and **ABC's 20/20**. And Jews are almost equally prominent at the 'senior producer' and 'broadcast producer' levels as well as in senior management. When Reuven Frank stepped down as President of **NBC News** in 1984, for example, he was replaced by Laurence Grossman, who left the Presidency of **PBS** to take the position." [SILBERMAN, p. 154]

Frank's term noted above as head of **NBC News** was his second: his first term at the helm was from 1968-73. The Jewish string of news chiefs at rival **CBS** was also long -- Jews headed the news division for the first thirty years of the company. Sig Mickelson was the president of **CBS News** from the position's inception, from 1949 to 1961. Richard Salant then followed from 1961-1964. Then came Fred Friendly, (born Ferdinand Wachenheimer), also Jewish. [SCHOENBURN, p. 58] (Friendly "never graduated from college but ended up a professor at Columbia University.") [JARVICK, 1997, p. xvi] Salant returned to the **CBS News** presidential position in 1966, serving to 1979. [HAMMOND, p. 36, 100] In a book about television documentaries from 1965-1975, at least 11 -- possibly 13 -- of 21 prominent network producers/directors highlighted in photographs are Jewish: **NBC's** Fred Freed, Reuven Frank, **CBS's** Don Hewitt, Richard Salant, John Sarnik, Irv Drasin, Perry Wolff, Morley Safar, Stephen Fleischman; **ABC's** Avram Westin; and Martin Carr who worked at various times for all three major networks). [HAMMOND, 1981]

Israeli Ze'ev Chafets notes that:

"In his famous study of television news in 1973, Daniel Jay Epstein interviewed thirty-six network news producers and editors -- twenty-one of whom turned out to be Jews." [CHAFETS, 1985, p. 277]

(As Epstein stated it, "A majority [of the 36] came from middle or upper class families, in which a father usually was a businessman. Twenty-one were of Jewish descent; none were black or came from lower-class backgrounds." [EPSTEIN, EJ, 1973, p. 223])

Likewise, when the head of the entire company of **ABC**, Leonard Goldenson stepped down in the 1980s, Fred Silverman took his place. In the same era, as further example, at one point both **CBS Morning News'** "managers of news planning," Jon Katz and Steve Isaacs, were both Jewish. And who negotiated their salaries? A Jewish talent agent, Richard Liebner, who represented over 100 **CBS News** employees from anchor stars to field producers. [BOYER, p. 45, 217]

In 1989, a media watch group, Fairness and Accuracy in Reporting (FAIR), meticulously examined 865 of **ABC News'** influential Nightline programs, finding that "working, middle-class and poor people and their representatives are provided no opportunity to speak out." 89% of the U.S. guests on the program were found to be men, and 92% white. (No mention was made of what percentage of those "white" guests were Jewish, although of the top four people to have most repeatedly visited Nightline, two government officials -- Henry Kissinger and Elliott Abrams -- were Jewish). And not only was Ted Koppel, the on-air host of Nightline, and its Executive Producer, Daniel Kaplan, Jewish, but so was the director of FAIR, the investigating organization: Jeff Cohen. [LEE/SOLOMON, 1990, p. 26-30]

In 1987, Steve Friedman, "the man often credited with making the 'Today' show No. 1 in the morning ratings" left the program. [BELKIN, L. 6-6-87] He was both Jewish and the show's Executive Producer. In the 1990s, Jewish television producer dominance has endured. In 1999, Friedman became the Executive Producer of This Morning at CBS. Don Hewitt continued to be the Executive Producer of **CBS's 60 Minutes** (its core team of [Jewish] reporters has long been Morley Safar, Leslie Stahl, and Mike Wallace; its "chief investigative producer" was Lowell Bergman), [HOROWITZ, D., 1999, p. 192] In the 1990s, Victor Neufeld held the Executive Producer position at **ABC's 20-20**, Jeff Zucker was the new Executive Producer at **NBC's Today** show, Jeff Gralnick headed the **NBC Nightly News**, Neal Shapiro was top man at **NBC's Dateline** and Bob Reichbloom was in charge at Good Morning America. (By 2000, this show's Executive Producer was Shelley Ross). Susan Zirinsky has been the executive producer of **CBS's 48 Hours** since 1996. The president of **NBC News** was Andrew Lack (replaced by Neal Shapiro in 2001), the president of **CBS News** was Eric Ober, and the president of **ABC News** was David Westin. The head of the **CNN** news division is Rick Kaplan.

And a common Jewish perspective of their roles throughout the field of American journalism? This from a Jewish scholar, Charles Silberman:

"As Richard Cohen, columnist for the Washington Post puts it, 'Jews are foreign correspondents in their own country.'" [SILBERMAN, p. 154]

Ze'ev Chafets was born and raised in Pontiac, Michigan, but emigrated to Israel and became an official at the government mass media office there. "During my years at the Press Office," he notes,

"I made it a rule not to raise the question of the religious or ethnic identity of visiting journalists [from other countries] but often Jewish correspondents did so themselves. Sometimes it was done in a transparent attempt to get trust and cooperation, sometimes in an off-hand way in which an American reporter of Italian ancestry might mention his grandparents' origins to a government official in Rome; but usually it signaled that the journalist felt personally connected to the country." [CHAFETS, p.282]

"Journalists such as Anthony Lewis and Thomas Friedman of the New York Times [Friedman worked as a summer intern for the CIA in 1975 after college graduation] [TWERSKY, p. 80], and Mike Wallace of CBS," says J. J. Goldberg, "make little secret of the fact that they feel an attachment to Israel, and that this attachment might make them focus more closely on Israel, warts and all ... [GOLDBERG, JJ, p. 282] ... Columnists most often figured as defenders of Israel and Jewish interests [include]: William Safire and A.M. Rosenthal of the New York Times, Richard Cohen of the Washington Post, Charles Krauthammer of the Washington Post, Frank Rich of the New York Times, and New Republic editor Martin Peretz and literary editor, Leon Wieseltier." [GOLDBERG, JJ.] As longtime 60 Minutes reporter Mike Wallace once wrote, "In a variety of private ways, I had contributed my efforts to raising money and support for Israeli causes." [WALLACE/GATES, 1984, p. 298-299]

As Ze'ev Chafets noted in 1985:

"There are a large number of Jews among America's most prominent syndicated columnists, including Anthony Lewis, Flora Lewis, and William Safire of the New York Times; Meg Greenfield, Steven Rosenfeld, and Richard Cohen of the Washington Post; Joseph Kraft, Ben Wattenberg, and Roger Simon. The list of [Jewish] journalists who have covered the Middle East in recent years includes Ned Temko of the Christian Science Monitor, Thomas Friedman of the New York Times, Abdullah (Mark) Schleifer of **NBC**, Robert Simon and Bruno Wassertheil of **CBS**, Jay Bushinsky and Jane Friedman of **CNN**, Brooke Kroeger and Mel Laytner of **UPI**, Marcus Eliason and Art Max of **AP**, Jonathan Broder of the Chicago Tribune, and Charlie Weiss and Ron Pernstein of **Voice of America**." [CHAFETS, 1985, p. 277]

How does one get to such prominence? Perhaps Anthony Lewis is an example. His father was a co-partner in Crown Fabrics, one of New York's "leading firms in the garment center." As Roy Cohn notes:

"[Jewish Supreme Court Justice] Felix Frankfurter got Arthur Hays Sulzberger [also Jewish], publisher of *The New York Times*, to hire Tony from the *Washington News* and assign him to cover the Supreme Court." [ZION, S., 1988,

p. 31]

Moving along in the media *ownership* world, the Village Voice, New York's "alternative voice" to the mainstream media, was bought by Leonard Stern in 1985 (editor: Richard Goldstein; publisher: David Schneiderman). Stern's Hartz Mountain Pet Company settled two anti-trust suits in 1979 for \$100 million and he "was forced to pay \$640,000 in back pay to workers as part of a settlement of a 1974 union-organizing fight." [BRENNER, p. 347] Mr. Stern personally pledged \$5 million to the United Jewish Appeal in 1974, part of a campaign that year that "unabashedly raised money in staggering amounts to send to Israel." [ISAACS, p. 266]

The Voice's weekly counterpart in Los Angeles, the LA Weekly, is also Jewish-owned and edited. Its creator and first editor was Jay Levin. He and three others, including Joie Davidow, were co-founders of the paper; Davidow later founded LA Style and "the Latino-culture magazine - Si." Stuart Goldman was the first music editor and Susan Mogul the photography editor, later replaced by Howard Rosenberg. Michael Sigman was the general manager, later publisher. A later Executive Editor was Harold Meyerson. In 1995, the aforementioned Leonard Stern's **Stern Publishing** company bought the LA Weekly. [BURK, G., 11-28-98, p. 10] Stern eventually sold his newspaper holdings in 2000 to the president and publisher of the Village Voice, David Schneiderman, who headed an investment group. This new conglomerate, **Village Voice Media** (CEO: Schneiderman; president: Arthur Howe), now had collected a growing stable of "alternative" newspapers across the country including the Village Voice and LA Weekly, the Nashville Scene, the Cleveland Free Times, City Pages (Minneapolis-St. Paul), Ace Magazine (Lexington, Kentucky), and the Long Island Voice. [LOS ANGELES TIMES, 1-6-2000, p. C4; BERGER, K., 1-13-2000]

In Chicago, Jane Levine is the publisher of the Chicago Reader, yet another ideologically "alternative" paper. Levine's investors' "also own Washington City Paper and half of the East Bay Express in Berkeley, California). [COLFORD, P., 6-11-98, p. E4] Stephen Mindich, also Jewish, owns the Phoenix Media communications Group which includes the "alternative" weeklies the Boston Phoenix (the largest weekly newspaper in New England), the Worcester [Mass.] Phoenix, the Providence [Rhode Island] Phoenix, and another in Portland, Maine. He also owns Boston radio station WFNX and Phoenix Ventures (publishers of the official yearbook for local professional sports teams, etc.). [yahoodi.com and Phoenix Media Communications Group web site] Even in Santa Fe, New Mexico, the free weekly Santa Fe Reporter is edited by Julia Goldberg.

Another alternative weekly newspaper chain, in several cities, is New Times. The executive editor for them all is Michael Lacey (2001). Its Dallas paper, the Dallas Observer, is edited by Julie Lyons. (2001) Diane Straus Tucker (whose father Peter Straus married Monica Lewinsky's mom recently) became publisher of Manhattan Media's weeklies Our Town, West Side Spirit, the Westsider, and the Chelsea Clinton News.

Rolling Stone, the influential music industry journal, was founded, and has since been controlled and edited, by Jann Wenner. He is also Jewish. By 1989 Rolling Stone was worth \$250 million. Once considered the "voice of the counterculture," Associate Publisher Les Zeifman referred to it as "the Wall Street Journal of rock and roll." [DRAPER, p. 15] In 1986 an advertising newsletter called Marketing Through Magazines was instituted by Rolling Stone to forge tobacco, beer, and other corporate sponsors of musical acts and the

appropriation of famous songs for commercials. The driving force behind the "counter-culture" Rolling Stone, Jann Wenner, eventually developed an "ostentatious lifestyle of private jets, country villas, and choice social connections." [DRAPER, p. 21] Robert Draper notes that in the early years of the paper Wenner

"cut a multitude of ethical corners: stealing initial subscription lists from another magazine, awarding himself shares of company stock so as to secure minority control, lying to advertisers about Rolling Stone's readership, and pocketing the magazines subscription dues while the rest of the staff worked for little or nothing ... From the outset, Wenner proved his finest talent to be exploiting the talents of others."  
[DRAPER, p. 9]

Wenner also became chief editor of Look magazine in 1979, not long before it folded, and attained a controlling interest in US magazine. Another Wenner-initiated periodical was Men's World in 1992. When Rolling Stone moved to New York in 1977, the paper's new focus seemed to be that "famous New York writers ... wrote about famous New Yorkers." [DRAPER, p. 15] (From England, Maurice Kinn, also Jewish, who died in 2000, "published the New Musical Express, one of the world's foremost music newspapers.") [KIRSCHNER, S., 9-14-2000]

The New Yorker, the American Mercury, and Esquire were also founded by Jews. (The current editor of the Jewish Journal of Los Angeles, Gene Lichtenstein, is the former fiction editor at Esquire). Ms magazine was largely founded by Jewish feminists. Its most famous personage is Gloria Steinem, born of partial Jewish background, who has asserted a Jewish identity. She was also the co-founder of New York magazine. The original managing editor of Ms. was Suzanne Levine. An early prominent financial supporter was the Washington Post's Katherine Graham. By 1977 **Warner Communications** owned a quarter of Ms. and the media giant's Jewish director of its publishing division, William Sarnoff, was the only male on the Ms. board of directors. (Even Al Feldstein's zany Mad magazine was part of the **Warner** stable. Feldstein of course is also Jewish).

Joseph Pulitzer (of "Pulitzer Prize" fame) was a Jewish immigrant from Hungary; he bought the St. Louis Post Dispatch in 1878. In 1887 he launched the New York World, one of the pioneers of what's known today as "yellow journalism," focusing on crime, disasters, and other kinds of sensationalism. In 1996 the Pulitzer family purchased control of 16 daily and 30 non-daily publications. They also have two radio stations, nine TV stations, and are part owner of the St. Louis Cardinals baseball team. By 1989, the Pulitzer Prize Board of Directors included 6 Jews, 7 WASPs, 2 Blacks, and a Polish-American. [CHRISTOPHER, p. 151] The (Jewish) administrator of the Pulitzer prizes from 1953 to 1975 was Paul Hohenberg. [KIRSCHNER, S., 9-14-00, p. 11] Elsewhere, based in St. Louis, Barry Baker (originally Barry Bakelman) is the CEO of **River City Broadcasting** with television stations in St. Louis, San Antonio, Indianapolis, and Des Moines.

From San Francisco, the **Hellman and Freedman** investment company (18 offices in the United States, England, China, and Brazil) owns **Advanstar Communications** (chairman and CEO: Robert Krakoff; Vice Chairman: Ira Siegel) among other holdings. **Advanstar** publishes over 100 "specialty magazines" (the likes of Video Store News, Managed Healthcare, Physician's Management, Travel Agent, et al) and produces 100 trade shows and

exhibitions a year, including "the largest apparel trade shows in the nation and abroad."  
[ABRAMS, S. p. 12]

Ian Levine and Herman Bruggnik are co-chairmen of **Reed Elsevier PLC**. This company "publishes more than 1,200 scientific journals, as well as business, consumer, and professional magazines primarily in the US and Europe, including Variety and Publishers' Weekly. (Variety was founded in 1905 by Sime Silverman). **Reed Elsevier** also owns **Lexis Nexis**, "the world's largest provider of full-text information." [HOOVER, p. 148] A division of **Reed Elsevier** is **Cahners**, founded in 1946 by Saul Goldweitz and Norman Cahners. Norman Goldweitz was the company's CEO until he retired in 1989. "During his 40-year career," notes the Boston Herald, "'Mr. Goldweitz succeeded in expanding a single-publication business into one of the largest business-to-business publishing and trade exposition companies in the world.'" [BOSTON HERALD, p. 69]

(In 1995, **Elsevier**, publisher of the scholarly journal Human Behavior and Evolution Society, sought to censor the comments of contributor John Hartung, who frankly addressed Jewish religious racism in a book review. Hartung was accused by some Jews of anti-Semitism, and **Elsevier** refused to publish in the journal Hartung's response to this accusation. The editor of the periodical, Michael McGuire, a neuroscientist at the University of California, notes that "[**Elsevier**] wouldn't let me talk to the decision-maker." "**Elsevier**," added Science magazine reporter Constance Holden, "kept shifting ground, at different times offering different rationales for the action, says McGuire ... **Elsevier** staff did not respond to phone calls from Science." ) [HOLDEN, C., 7-96, p. 177]

As Hartung wrote in his censored piece: "As to the charge of anti-Semitism that has been leveled against me, if anti-Semitism is defined as prejudice against people who are Jewish, I am not anti-Semitic by any stretch of the imagination. One can have respect for people of a religious persuasion while questioning the persuasions of their religion. However, if one's definition of anti-Semitism applies to those who make critical inquiry into the fundamental tenets of Judaism, I could be labeled anti-Semitic." [HARTUNG, 1995?, Online]

Another Jewish entrepreneur, Moses Koenigsberg, founded the omnipresent **King Features Syndicate**. Michael and Roger King founded **King World Productions**, "one of the most powerful firms in television syndication ... Today the company boasts annual revenues of \$584 million through hits such as 'Jeopardy,' 'Wheel of Fortune,' 'Inside Edition,' 'Hollywood Squares,' and 'The Oprah Winfrey Show.' Although **CBS** bought the company for \$2.5 billion in 1999, the Kings still run it. [MOTHER JONES, 5-3-01] In another large media chain, Daniel Gold became the president/CEO of the TV station group of the **Knight-Ridder Broadcasting Company**. He had formerly been the CEO/president of **Comcast Cable Corporation** and eventually became the CEO of **ASCAP** (the American Society of Composers, Authors, and Publishers, which licenses musical compositions to the tune of nearly \$400 million per year). [ELKINS, D., p. 10X] (1996 CEO of **ASCAP**? Marilyn Bergman).

In the midwest, Jeff Smulyan's mini-media empire -- **Emmis Broadcasting** -- today employs 1,000 people Emmis owns eight radio stations and many city/state magazines -- *Indianapolis Monthly*, *Los Angeles Magazine*, *Texas Monthly*, *Cincinnati Monthly*, and *Atlanta*. In Greenwich, Connecticut, Marty Edelston's Boardroom Inc. is a yearly \$100 million business, publishing newsletters and books. From Michigan, David Hermelin (noted as one of Detroit's top 400 "movers and shakers") is a partner since 1986 in **WMCA-AM** in

New York, "one of that city's top talk show stations ... His wife, Doreen, is heavily into Jewish causes." [KISKA, T., p. 99] In Miami, Ed Ansin's **Sunbeam Television** owns TV station **WSUN**, "one of the largest independent owned Fox stations in the country." Ansin, a "strong supporter of the Anti-Defamation League," added Boston's **WHDH** TV station to his stable in 1992. [KIMMEL, D., 2-17-2000, p. 15] From San Diego, the Dan Devlin Design group, "known throughout the television industry for state-of-the-art news sets," in the late 1990s joined forces with the Israeli company **Orad** to build computer-generated "virtual reality" environments for newscasters. [GREEN, F., 11-14-97] Philip Levine, one of the major individual philanthropists to the Democratic Party, heads Onboard Media which provides "customized media programs for luxury cruise lines, leading hotels, and other businesses." [MOTHER JONES, 5-3-01]

Elsewhere, "info-mogul" Michael Bloomberg (elected in 2001 as the Mayor of New York City) heads a computer-database-media company worth \$2 billion. The Baltimore Jewish Times notes that

"Today millions of people hear and see the Bloomberg name through a multi-tentacled news organization that includes a 56-bureau international wire service; a nationwide syndicate of radio stations; commercial and public television station; a glossy monthly magazine; and a personal finance journal inserted into 21 major newspapers that reach 7 million homes each week. If you visit New York, you'll be hard-pressed to miss Mr. Bloomberg's billboards." [CONN, p. 48]

Bloomberg Business News also employs 350 reporters in 61 bureaus throughout the globe. Bloomberg Information Radio appears on 57 American stations. Its business and news reports also air on 500 National Public Radio stations, as well as on Voice of America and Armed Services Radio. [CONN, p. 48] In 1999, Bloomberg and his sister gave \$1 million to a scholarship fund sponsored by Hadassah, the international women's Zionist organization, in honor of their mother who had been a lifelong member of that organization. [KAHN, E., 3-23-01]

Another business news network, Business Wire, is owned by San Francisco-based Lorry Lokey, also Jewish. Business Wire claims to be "the leading source of news on major U.S. corporations," and was the first to use PhotoWire, an Internet transmission of news photographs. [BUSINESS WIRE, 11-9-99]

Elsewhere, in 1995, Steve Greenberg and Brian Bedol founded the **Classic Sports Network**, a cable TV enterprise. [See earlier chapter addressing Jews in sports journalism]. Earlier, Mitchell Rubinstein and Laurie Silvers founded the **Sci Fi Channel**, as well as **Big Entertainment, Inc.** Another of their media ventures, **Big Entertainment**, signed a deal with former basketball star Magic Johnson in 1997 for "Magic Johnson books and textbooks." The company's **Tekno Books** division is headed by Martin Greenberg.

**Advance Publications**, little recognized by the general public, was by the mid-1980s "one of the largest, most prosperous, most intensely private companies in America" and ranked as the fifth largest media company in the country, only behind **ABC**, **CBS**, **Time Inc.**, and **RCA**. It was founded by a Eastern European Jewish immigrant, S. I. Newhouse, "a merciless union buster," and is currently owned by his descendants. The Newhouse patriarch "was one the most nepotistic of American employers; at one point, some 64 Newhouse sons, brothers,

cousins, and in-laws were on the Newhouse payroll." [BIRMINGHAM, p. xi] By 1996 the Newhouse family was worth about 9 billion dollars. **Advance**, through its subsidiary, **Conde Nast Publications**, by 1988 owned, among other holdings, the New Yorker, House and Garden (HG), Mademoiselle (the Jewish publisher of this magazine, Julie Lewit-Nirenberg, also founded Savvy, New York Woman, and Mirabella), Glamour, Bride's, Vanity Fair, Gentlemen's Quarterly (GQ), Self, Conde Nast Traveler, Gourmet, Bon Appetit, Allure, Architectural Digest, Wired, and Details. Vogue magazine was bought by Newhouse as a gift for his wife, Mitzi. Versions of some of these magazines appear in French, Italian, Australian, German, British, Mexican and Brazilian editions. In England **Conde Nast** also owns Tatler and World of Interiors. Advance also owns a Sunday newspaper supplement, Parade, which by the 1980s was appearing in 314 newspapers with an audience of 64.8 million people. (A former editor of Parade, Lloyd Shearer, was a strident activist in the Anti-Defamation League and the notorious Jewish Defense League.) [LILENTHAL, p. 220]

**Advance** also owns twenty-nine newspapers, including Newsday (originally founded by Harry Guggenheim), the Newark Star Ledger, the Cleveland Plain Dealer, and the New Orleans Times-Picayune. It also owns a stable of major New York publishing houses, including **Random House**, **Alfred A. Knopf**, **Pantheon**, **(New York) Times Books**, **Ballantine**, **Fawcett**, **Schocken**, **Bonanza**, and **Villard**. In 1988 the fifth largest publishing conglomerate, **Crown Publishing Group**, was absorbed by **Random House**. [**Random House** was sold for \$1.2 billion in 1998. Why? To open up possibilities, said Si Newhouse, for more "acquisitions, certainly." [KELLY, p. 68] Other possessions have included television and radio stations and the country's largest cable TV system. [MAHON, p. 231] It also controls the **Discovery Channel** which reaches 63 million homes and another 80 million in 65 countries across the world, as well as **Lifetime** and **The Learning Channel**. [MOMENT, p. 36]

Newhouse cousin, Robert Miron, became chairman of the **National Cable Television Association** in 1990. [MAIER, p. 353] And in April 1999 the president of **Advance**, Donald Newhouse, was "reelected Chairman of the Board of Directors of the **Associated Press**." [INTL HERALD TRIB, 4-28-99, p. 3] In 1994 the S.I. Newhouse Foundation donated nearly one million dollars to the United Jewish Appeal, and other large sums to a synagogue in New York City and the Anti-Defamation League. [MOMENT, p. 36] In 1996 the Anti-Defamation League created the "Norman H. Newhouse Human Relations Award" in honor of a family member who had been an ADL national commissioner. In 1995 a Newhouse publication, US West, became partners in a cable TV deal with **Time-Warner Entertainment**. [BRUCK, p. 56]

In an entire volume about the secretive Newhouse media empire, Thomas Maier reported in 1994 that

"Some Newhouse publications rank among the most celebrated in the world; others boast virtual monopolies of the daily press in several American cities ... With few remaining independent voices -- and an oligarchy of media power held by a handful of conglomerates like Newhouses's -- it is hard not to come under his sway ... Most Americans know little about Si Newhouse -- the most influential media baron of our time ... The full extent of the Newhouse family's ethical lapses in handling so important a public institution as a major daily newspaper, however, remains virtually unknown even among today's

media cognoscenti. There are repeated examples of Newhouse's papers' union busting, political malleability, and their willingness to allow advertisers to influence improperly their editorial judgment." [MAIER, p. 2, 6]

In the magazine end of the business, noted Maier, "Si Newhouse.... celebrated the acquisitiveness of the eighties ... [Vanity Fair, for instance] seemed to capture the trappings of every nuance of the decade's greed, avarice, and power ... [MEIR, p. 8] ... By the early 1990s, with a nationwide recession and an ever-widening gap between rich and poor, Newhouse's critics saw a more sinister motive in this redefinition of the media. To many the **Conde Nast** stylization of celebrity and gossip over the previous decade became a permanent part of the American cultural diet." [MAIER, p. 11]

Commenting on a 1994 Vanity Fair article about the new Hollywood mogul clique, William Cash noted that "there is something very obvious ... that does bind most of the leading members of the so-called 'New Establishment' -- or the Titans of Tripe, as Auberon Waugh recently called them -- only no magazine in America (especially a Conde Nast publication owned by Si Newhouse) would point it out: they are predominantly Jewish." [CASH, p. 15]

Over the years, the Newhouses have been involved in essentially "hostile takeovers" of a number of firms, including the New Yorker and Random House. A news story appearing on the cover of the Cleveland Plain Dealer about a local Teamster union boss, rewritten under pressure from the Newhouses to accommodate Mafia influence, created outrage among editors, reporters and other staffers at the paper, resulting in the amazing spectacle of about fifty Plain Dealer employees picketing their own offices.

(Among Si Newhouse's close friends, since childhood, was Roy Cohn -- the prominent Jewish prosecutor for senator Joe McCarthy during the 1950s witch hunt investigations for "unAmerican activities." In later trials for bribery, conspiracy, and other charges against Cohn, it was revealed that the old McCarthyite's associates have included Jewish gangsters Moe Dalitz and Meyer Lansky, as well as Mafiosos like Vito Genovese and Tony (Fats) Salerno. Cohn's role for the Newhouses, says Thomas Maier, was "as a go-between with the mob and Newhouse officials." [MAIER, p. 118] A Cohn law firm partner, Stanley Friedman, who was also head of the Bronx Democratic Party, was imprisoned for corruption; another business partner, Sam Garfield, was a "stock swindler." Comedian Joey Bishop, a performer at many of Cohn's parties, noted that "my opening line -- this is a typical Roy Cohn dinner -- [was] 'If you're indicted you're invited.'" [VON HOFFMAN, p. 272] Cohn's connections were diverse; he also had a "long lasting friendship" with Jewish media personality Barbara Walters, as well as with Walter Winchell. [MAIER, p. 89, 98, 103] He claimed to have come close to marrying Walters in his younger years. [VON HOFFMAN, p. 23])

Thomas Maier noted the disturbing implications of the Cleveland Plain Dealer Mafia-influenced episode:

"What happened to the Plain Dealer was a ... powerful warning to Americans concerned about the integrity of their news media and how it can be improperly tainted and professionally compromised. In an era in which many of America's major cities are increasingly serviced by only one daily newspaper -- acting in each city like private

utilities with almost complete control on the printed word -- the lessons were indeed profound. The actions in Cleveland would forever mark Si Newhouse and his company as unworthy stewards of a public trust, a flawed vessel for so important a task as the free flow of information in a democratic society. And with so much at stake, it raises the question of what an informed public would do about it if only they knew the full extent of the story." [MAIER, p. 118-119]

In their expanding empire, the Newhouses have come close to establishing virtual news monopolies in at least five American cities -- St. Louis, Portland (Oregon), Birmingham, Syracuse, and Harrisburg, Pennsylvania -- "where Newhouse owned not only the [only] daily newspaper but also a television and radio station or a cable-television franchise, as well." [MAIER, p. 26] As early as 1960 Oregon Congressman Wayne Morse, responding to the situation in Portland (where the Newhouses purchased the two competing newspapers and merged them together) declared on the Senate floor that "The American people need to be warned before it is too late about the threat which is arising as a result of the monopolistic practices of the Newhouse interests." [MAIER, p. 25] The Newhouse family was also involved in one of the most famous tax court cases in history when the IRS decided the value of **Advance Publications**, in its earlier years, to be worth \$2.1 billion. The family claimed its holdings were worth \$182 million. "By claiming that every business decision had been made by the family as a group," says Moment magazine, "not solely by their father, the Newhouses won the case -- a victory that gladdened the hearts of tycoons everywhere and is now common practice." [MOMENT, p. 36]

Sam Newhouse also was involved in helping a Jewish friend in founding a publishing empire in the distribution field. "A near monopoly [by the 1980s]," noted Alfred Lilienthal, "in the news distribution field in New York lies in the hands of Henry Garfinkel's corporation, **National Services**, which owns the **Union News Company**." [LILIENTHAL, p. 220] "Let's face it," Garfinkel once said about Sam Newhouse, "we were best friends. Anything I could do to help the man, I'd do." [MAIER, p. 96] McCarthyite lawyer Roy Cohn eventually worked for Garfinkel and helped engineer the takeover of the **American News Company**. Renamed **AnCorp National Services**, Garfinkel "gained a near stranglehold on the distribution of newspapers and magazines in the Northeast." [MAIER, p. 96] At one point in time, Garfinkel's companies controlled 50% of the newsstands in America. [MAIER, p. 96] In the 1960s the **Wall Street Journal** turned up links between Garfinkel's business and the criminal underworld; in 1971 the Federal Trade Commission filed suit against **AnCorp** for "improper payments" involving the **New York Times** and **New York Daily News**. [MAIER, p. 97]

By 2000, another media conglomerate, the New York-based **Primedia**, owned 250 magazines, 232 business and consumer information forums, it owned 47 trade shows, and had sales of \$1.7 billion. Jewish mogul Henry Kravis controlled over 80% of the company through his Kohlberg Kravis Roberts investment monster [described earlier]. [FOLIO, FIRST DAY, 9-23-99] Kravis and Jewish KKR partners George Roberts and Michael Tokarz sit on **Primedia's** Board of Directors. Meyer Feldberg is another Jew on the Board. (The chairman of company, Tom Rogers, and Vice-Chairman, Beverly Chell, may both be Jewish too, Rogers and Chell are sometimes Jewish surnames). **Primedia** owns magazines and journals across the spectrum of America, including American Baby, Chicago, New York, Modern Bride, Soap Opera Digest, Tiger Beat, 16 Magazine, Canoe and Kayak, Surfing, Off Road, Truckin', Crafts Magazine, Arabian Horse World, American History, Civil War Times, Fly Fisherman, Dog World, Quiltmaker, Pro Football Weekly, and on and on. Divisions include **HPC Publishing**

(113 publications in 38 states) and **Interneec**. "Primedia publishes the largest number of magazine ad pages of any media company in the country ... eighty-four percent of the company's products are ranked #1 or #2 in their respective markets." [PRIMEDIA ONLINE HOME PAGE; and *intertec.com.about.news*; 9-27-99, ONLINE]

By the 1980s another Jewish family, the Annenbergs, owned **Triangle Publications**, which owned the largest read periodical in America: TV Guide, as well as Seventeen, (once edited by Enid [Annenberg] Haupt), the Philadelphia Daily News (and, for a time its rival, the Philadelphia Inquirer), the Miami Tribune, and the Daily Racing form, among other media holdings, including six television and nine radio stations, plus 27 cable TV franchises. [BIRMINGHAM, p. xii] (President Ronald Reagan was often a vacation guest at Walter Annenberg's resort home in Palm Springs). Walter's wife Lenore is "a niece of the Hollywood mogul Harry Cohn and a former wife of [Jewish millionaire ] distiller Lewis S. Rosentiel). [MEYER, K., 1979, p. 121] The Annenbergs also are major shareholders in the Pennsylvania Railroad and the Campbell Soup Company. [MOMENT, p. 39] They have also owned a range of movie fan magazines, including True, Screen Guide, and Detective. The founder of all this, Moses Annenberg, was convicted of income tax evasion, fined eight million dollars, and spent three years in prison. [BIRMINGHAM, p. xii] His "national monopoly on the dissemination of horse race results back in the 1920s was allegedly facilitated by underworld figures." [CHRISTOPHER, p. 103] "It has been said," notes Robert Rockaway, "that Moe [Annenberg] was to the bookie of America what Arnold Rothstein was to the bootleggers and narcotics peddlers. He put the racket on a business-like basis." [ROCKAWAY, R., 1993, p. 200] The Chicago district attorney once called Annenberg "a murderer and a thief." [ROCKAWAY, R., 1993, p. 201]

The Annenburg Foundation has given 15 million dollars to the United Jewish Appeal for the resettlement of Soviet refugees in Israel, another million a year to the UJA, as well as a million to Technion-Israel Institute of Technology. Donations to non-Jewish organizations include 150 million dollars to PBS. Walter Annenberg also founded the University of Southern California's Annenberg School of Communications.

In 1962 Walter Annenberg personally censored an ABC program about friend Richard Nixon that was scheduled to appear on the ABC-affiliates he owns, including **WFIL-TV** in Philadelphia and **WNHC-TV** in New Haven. As John Cooney notes, "Annenberg believed himself the judge of what was good for the public, and ... his media complex enabled him to arbitrarily censor a news program on television and then explain in print [his Philadelphia newspaper] why he had done so." [COONEY, p. 280] (Annenberg was appointed by Nixon to be the U.S. Ambassador to Great Britain in 1969).

Real estate investor Mortimer Zuckerman (who became an American citizen in 1977) by 1995 owned the U.S. News and World Report, (where he had earlier installed himself as editor-in-chief of America's third largest news weekly magazine), the Atlantic Monthly, and the New York Daily News. He is also the founder of an organization called the Zionist Forum, and in 2001 became the head of the President's Conference of Major Jewish Organizations. "Zuckerman has used the Atlantic Monthly," says J. J. Goldberg, "to publish ... occasional pieces that manage, ever so slightly, to shift debate toward what might be called a Jewish way of seeing the world." [GOLDBERG, p.299] On one occasion, Zuckerman (a former boyfriend of Jewish feminist Gloria Steinem) addressed an American Friends of the Israeli Museum of the Diaspora fundraising dinner with a "35 minute jeremiad on the continuing dangers of anti-Jewish hostility all over the world and in America. He cited Arab

threats to Israel, anti-Semites among American Blacks, and an anti-Israeli bias in the American news media." [GOLDBERG, p. 70] Zuckerman, notes the (Jewish) Forward, has fore grounded his "advocacy of Israel in discussions with Secretary [of State] Albright ... His column in U.S. News and World Report [is] evidence of his pro-Israeli tilt. He penned a dissent in defense of Israel in a Council on Foreign Relations report on the Middle East and has helped to rejuvenate the America-Israeli Friendship League, of which he is president." [FORWARD, 11-14-97, p. 14] Zuckerman, the real estate developer ("one of the largest owners and developers of office buildings in the country") [MATUSOW, p. 55], even sought to ruin a major icon of American intellectual and naturalist history -- Walden Pond, Henry David Thoreau's famous woodsy refuge site of personal contemplation and reflection against the noise of rat race barons like Zuckerman. "[Zuckerman] gave new meaning to the term 'rapacious developer,'" noted Regardie's Magazine, "by sticking to his plan to put up an office park next to Thoreau's Walden Pond." [REGARDIE'S, p. 64]

Regarding Zuckerman's avid Zionism, Bill Kovach, curator of the Nieman Foundation in Boston, notes that:

"Each step that an owner of a news organization takes deeper into partisan activities of any kind makes a difference. It raises fundamental questions about the purpose for which that person chooses to own news outlets." [MATUSOW, p. 55]

Even when his billionaire chum Michael Milken was making news for his various financial scandals, Zuckerman instructed his Atlantic Monthly staff not to use the popular "junk-bond king" label to describe him, but, rather, "besieged financial genius." [MATUSOW, p. 55] Conversely, when the New York Times ran a critical story called "Mortimer Zuckerman: a Developer Who Thrives on High-Stakes Dealing," the Jewish executive editor at the Times, A. M. Rosenthal, responded by calling underling editors into his office. Chummy with Zuckerman, only two days earlier Rosenthal had dined with him and his then-girlfriend, Gloria Steinem. As Joseph Goulden notes, Rosenthal assailed the editors and condemned the Zuckerman piece in an in-house memo for allegedly

"opinionated phrases and unattributed characterizations. The article established a tone that cast its subject in an unfavorable light. Describing Mr. Zuckerman's real estate acquisitions, the article uses the phrase 'more than five years of plotting.' It said he had befriended people 'in an effort to win a place in their world.' His latest major purchase... 'does not sate him.' .... [etc.]" [GOULDEN, p. 288]

(Gordon Thomas, British author of a 1999 volume about Israel's Mossad, fingers Rosenthal an Israeli *sayan*, an undercover American "helper" of the foreign spy network). [HOWE, R., 6-99, p. 47]

The Jewish Ziff family (worth \$3 billion), until it started selling off many of its media holdings in the mid-1990s, owned half a dozen TV stations and over 35 periodicals including Popular Photography, Popular Electronics, Car and Driver, Stereo Review, PC (Personal Computer) Magazine, and PC Week. Before modern Israel was founded, patriarch William Ziff wrote a book called The Rape of Palestine, notes Lenni Brenner, "which favored a Zionist alliance with Mussolini." [BRENNER, p. 78]

The Pritzker family (worth \$6 billion) has owned the 140 **Hyatt** hotels, **Royal Caribbean** cruise ships, **Braniff** and **Continental Airlines**, McCall's magazine, **Ticketmaster** (the ticket outlet that some rock and roll groups have assailed for its high prices and monopolistic practices -- in 1998 Jewish mogul Barry Diller's **USA Networks** acquired it; its CEO and president remains Frederic Rosen), and **Coast-to-Coast Savings and Loan**. They also own the **Marmon Group**, which controls companies making everything from gloves to missile parts.

Sumner Redstone (formerly Murray Rothstein, worth \$3.4 billion) began as a liquor wholesaler, and graduated from a 12-chain theatre operation to 855 of them. He is currently the chairman of **National Amusements, Inc.** In 1987 he acquired the media giant **Viacom, Inc.** Redstone's other subsidiaries include the **Blockbuster Video** chain; the **Simon and Schuster**, **Charles Scribners Sons**, **Twayne**, **MacMillan**, **Pocket Books**, **Fireside Books**, **the Free Press**, **Jossey-Bass**, and **Prentice-Hall** publishing houses; **Spelling Television** (Aaron Spelling: chairman of the board); and **Paramount** studios. **Paramount** in turn owns the **New York Knicks** basketball team and the **New York Rangers Hockey** team. **Viacom** also owns the **MTV** and **Nickelodeon** cable TV companies, as well as **Showtime**. It also shares ownership of the **USA** and **SciFi** channels. "Redstone's donations to Jewish charities have won him honors from the American Jewish Committee, the American Jewish Congress, the B'nai B'rith and Jewish philanthropies of Greater Boston." [MOMENT]

The former president of **National Amusements** and publisher of The Jewish Advocate (as well as the ex-husband of Redstone's daughter) is Ira Korff, a direct descendant of the Baal Shem Tov -- the founder of Hasidism in the 18th century. Korff eventually decided to accept the Hasidic hereditary mantle of the Hasidic "Grand Rabbi." As the Israeli newspaper Haaretz notes:

"Korff says that the worst purveyor of violence and profanity on TV is **Music Television (MTV)**, which is owned by **Viacom**. But, he adds, 'I have no interest in attacking **Viacom**, and **MTV** is an ethically run business.' After all, much of his own wealth was made while serving as president and later consultant to National Amusements Inc., a large movie-theatre chain which holds the majority of shares in Viacom, the world's second-largest media company (to AOL Time Warner Inc.) Furthermore, his first wife, Shari Restone, is the daughter of Sumner Redstone, chairman and CEO of **Viacom**, and Korff's three children from that marriage will likely profit from their grandfather's fortune. Forbes recently estimated Restone's personal worth at \$14 billion." [HAUSMAN, T, 6-22-01]

(**Viacom's Paramount** TV network, **United Paramount Network (UPN)**, is actually a joint venture with **BHC Communications**, which is a subsidiary of **Chris-Craft Industries**. Jewish entrepreneur Herbert Siegel has controlled **Chris-Craft** since the late 1960s. **UPN** reaches over 91% of American homes through 150 television affiliates. [HOOVER, p. 225])

"At mighty **Paramount**," noted Jewish screenwriter Ben Stein in 1996, "the controlling stockholder is Sumner Redstone. Head of the Studio is Jon Dolgren. [Dolgren, formerly president of **Sony Pictures** and **Columbia Pictures**, was awarded the Wiesenthal Center's 1997 "Humanitarian Award."] Head of Production is Sherry Lansing -- all members of my tribe ... At newly energized **ICM [International Creative Management]**, the top dogs are

Jeff Berg and Jim Wiatt. At still overwhelming **CAA [Creative Artist Management]**, Jack Rapke and other members of my faith predominate. At **William Morris** John Burnham and other Jews are, by and large, in the power positions [1997 president: Jerry Katzman]. This has always been true in Hollywood." [STEIN, E! LINE]

Stein here refers to the three major Hollywood "talent agencies," all predominantly Jewish. These firms are so influential in Hollywood that for years in the 1990s, Michael Ovitz, the Jewish head of **CAA**, was rated by Premiere magazine as the most powerful person in Hollywood. As early as 1986, the Wall Street Journal wrote that "it seemed that Michael Ovitz really was Hollywood's most powerful power broker." [SLATER, p. 176] In 1989 Time noted that "nearly everyone agrees that Ovitz, 42, president of **Creative Artists Agency**, is possibly the most powerful figure in Hollywood." [SLATER, p. 200-201] Ovitz even personally arranged for his martial arts instructor, Steven Seagal, to become a movie star. [SLATER, p. 181]

Ovitz formed **CAA** in 1975 with fellow **William Morris** defectors Michael Rosenfeld, Ron Meyer, Bill Haber, and Rowland Perkins. Martin Baum joined as a sixth partner later. When **CAA** was formed, one of the first things the five founders did was to each buy a Jaguar automobile, to create a proper "image." [SLATER, p. 69-70] The first two hires at **CAA** were Amy Grossman and Laurie Perlman, both later elevated to agent status.

In 1995 the San Francisco Chronicle called the CEO of **ICM**, Jeff Berg, "the second most powerful man in Hollywood." [GUTHRIE, SECOND, p. C13] In 1993 **ICM** joined with **Artmedia**, Europe's largest talent agency, to form **ICM France** in Paris. In 1995 the Hollywood Reporter fired one of its staff writers for suing **ICM**. "The incident promises to renew troubling questions," noted the Los Angeles Times, "about the relationship between the entertainment industry and the publications that cover it." [COLLINS, Hollywood, D6]

Major agents at **William Morris** included the legendary Abe Lastfogel, as well as Phil Weltman, Sam Weisbrod, Lew Weiss, Barry Diller, Robert Shapiro, and many others. Until he died of AIDS, Stan Kamen was "the most prominent talent agent of the day [1980s]." [SLATER, p. 93] Another prominent agent/lawyer was Mickey Rudin. His sister, Elizabeth Greenson, noted that she "watched Mickey create an atmosphere of demand for Frank [Sinatra], that he was desirable." [KELLEY, K., p. 305] Freddie Fields, "the chairman of [Creative Management Associates], was the most powerful motion-picture agent in the business ... He was married to actress Polly Bergen, and [with] his partner, David Begelman, oversaw the most envied client list of Hollywood's stars, including Henry Fonda, [Judy Garland], Natalie Wood, Steve McQueen, Paul Newman, and Barbara Streisand." [KING, T., 2000, p. 127]

Irving "Swifty" Lazar was also for decades one of Hollywood's most powerful agents; an invitation to his post-Academy Awards party was a measure of high Hollywood status. Sandy Gallin, "by the time he was thirty ... was the mastermind of an elite coven of entertainment superstars that included Dolly Parton, Cher, and Michael Jackson." He was also a member a group of Jewish homosexual moguls known in the elite party world as the "Velvet Mafia"; it included clothes designer Calvin Klein, movie/TV mogul Barry Diller, record mogul David Geffen, and Steve Rubell, among others. [GAINES/ CHURCHER, p. 206, 209-210] Steve Rubell headed New York's **Studio 54** nightclub, "the greatest nightclub of all time." Steven Gaines and Sharon Churcher note that **Studio 54's** reputation was that of "a destructive,

malevolent place, a septic tank that glorified drug use and promiscuity."  
[GAINES/CHURCHER, p. 206, 209-210]

Before the prominence of that nightclub, notes Anthony Haden-Guest, "Arthur Weinstein's **Hurrah** had been the fabulous people's *boite* of choice before **Studio**." [HADEN-GUEST, 1997, p. 96] "In New York," says Jewish novelist Judith Krantz,

"through Jack La Vien [a common form of Levine], a friend of [Krantz's husband Steven, also Jewish] we became members of an exclusive club that dominated the chic New York disco scene. It was called **Le Club**, and everyone wanted to get all done up in pretty clothes, go there, and dance. This was a decade before the **Studio 54** scene and pretty clothes were still desirable. Jack was one of those socially gifted men who seemed to know absolutely everybody in London and New York." [KRANTZ, J., 2000, p. 221]

In her autobiography, Jewish comedian Joan Rivers notes the many agents and managers she had (which of them, one wonders, is *not* Jewish?) who "had once carried my hopes" in her long, torturous road to media stardom:

"Irwin Arthur, Freddie Weintraub, Jack Segal, Marty Erlichman, Charlie Joffe, Bob Shanks, Jack Rollins, Paul Keyes, Roy Silver, Tony Rivers. [And] every agent or secretary or manager, large and small, that I had ever phoned or waved to or used their ladies' room. Julius Monk, Irving Haber, Lenny Jacobson. This is your life, Joan Rivers." [RIVERS, p. 337]

Earlier Rivers agents also included Hamilton Katz. Another she ran across, Ira Ring, was one of the clique of agents who controlled bookings at hotels in New York's Catskill mountain resorts. "Most of them," notes Rivers, "were sleazy and liars." [RIVERS, p. 170] Another Jewish agent, Bernie Sohn, helped her get a position in Chicago's Second City improvisation comedy team. Second City's producer was also Jewish, Bernie Sahlin. The director was Paul Sills, later replaced by Alan Meyerson. [RIVERS, p. 263-264, 278] Rivers later worked for a miserable time at Candid Camera as a writer for Allen Funt (also Jewish). Much-hated by employees, Rivers describes Funt as the "Hitler" [RIVERS, p. 363] of the popular program.

**ICM's** most powerful agent in the 70's and 80's was probably "Holocaust survivor" Sue Mengers. "Mengers," notes Rachel Abramowitz, "ruled Hollywood as the outrageous, mouthy, impudent, muumuu-swaddled agent to the stars." Fellow Jewish agent Martin Baum, Mengers says, taught her "total aggression." Clients included Burt Reynolds, Gene Hackman, Candice Bergman, Barbara Streisand and many other prominent movie stars. "When Mengers finally became rich, she used to luxuriate in breakfast in bed, served by a Portugese maid." [ABRAMOWITZ, R., 2000, p. 39, 41] (In April 1998, **ICM** chairman Marvin Josephson and Merv Adelson, the former CEO and chairman of **Lorimar**, co-chaired the "jubilee committee" that ran the "Hollywood extravaganza" program on CBS that commemorated Israel's 50th anniversary, "Israel at 50." Both men, noted the Jewish Journal of Los Angeles, "were appointed to serve as international co-chairmen of the 50th celebration at the behest of Israel's prime minister, Benyamin Netanyahu." Josephson has even served as treasurer for a pro-Israel lobbying group, the National Political Action Committee.)

In earlier years, Jules Stein's and Lew Wasserman's **MCA** (Music Corporation of America) was so prominent in the talent agency business that it was known as "the Octopus." [BROWNSTEIN, p. 182] "By 1936 [**MCA**] controlled every band of any consequence in America." [MCDUGAL, p. 43] Ever expanding, "through the 1950s **MCA** became the dominant force in television production." [BROWNSTEIN, p. 183]

By 1960, notes Michael Pye, Jules Stein

"was the ultimate power in more than half of American show business, agents to the stars in theatre, cinema, television, and he kept it bland. He became the power that dominated the schedules of NBC ... Almost a third of prime television in the 1950s came from the corporate machine he fashioned. When finally the Justice Department put his business in a courtroom and challenged its scale and power, he had already decided to abandon his agency ... [PYE, p. 18-19] ... It is hard to overestimate the power and ambition of the empire Jules Stein built. It dominated the agency business, with perhaps 60 per cent of the star business worth having in music, movies, and television. It dominated prime-time television ... Lew Wasserman, as the operating head of the agency, was regarded by consensus as the most powerful man in Hollywood." [PYE, p. 60]

**MCA** has long been alleged to have been built with ties to organized crime. An advisor to President Lyndon Johnson, notes the Washington Post, "recalls that the White House only considered Wasserman but never offered the job [of Secretary of Commerce] to him because of worries that confirmation hearings would turn up embarrassing details about his ties to Hollywood's shadowy side." [FARHI, p. G1]

Another **MCA** mogul, Sonny Werbler, head of **MCA-TV** and later president and CEO of the **New York Jets** professional football team, was described by a Variety reporter in 1965:

"In more than three decades, Werblin wielded more influence, made more money, made and broke more careers, than any other show biz impresario in New York." [MOLDEA, p. 237]

Jews are of course predominant in the literary agency world (which blends into the entertainment milieu) as well. Albert Zuckerman, for example, is "one of New York's most successful millionaire literary agents," with a stable of writers including Ken Follett and Zuckerman's own wife, Ellen Goudge. [LORA, p. 15] Dallas-based Evan Fogelman is "the prince of the romance novel ... He has built the **Fogelman Literary Agency** into a force in the industry, one that includes among its authors some of the biggest names in romance: Kathleen Sutcliffe, Julie Beard, Anne Eames, and Peggy Webb, among others." [BIEDERMAN, C., 10-23-97] At agent Joan Daves' death in 1997 she "was regarded as one of the world's foremost agents for serious and intellectual fiction and nonfiction." Her clients included six Nobel Prize winners. [GEIDER, L., 6-27-97]

An early **CAA** merger deal with the **Adams, Ray, and Rosenberg Literary Agency** fell through, but **CAA** head Michael Ovitz eventually worked out cooperative, mutual development deals with another agency, headed by Mort Jankow. (There was "no literary agent more important than Mort Jankow," notes Robert Slater. [SLATER, p. 66]) Jankow's

literary clients still include best-selling authors Judith Krantz, Danielle Steel, Jackie Collins, and Sidney Sheldon. (Janklow's wife, Linda, was the granddaughter of Harry Warner, one of the founders of **Warner Brothers**). [KRANTZ, J., 2000, p. 209] Later Ovitz lured literary agent Steve Roth away from the **Ziegler-Roth** literary agency. When, under increasing media scrutiny, Ovitz hired a public relations company in 1988 to deal with the media for **CAA**, it was **Howard J. Rubenstein Associates**. [SLATER, p. 200]

Dennis McDougal notes the case of MCA in the literary world:

"**MCA** began buying up New York literary agencies, including the Jay Sanford Agency and the Liebling-Wood Agency, which gave **MCA** control of the nation's three best-known playwrights: Tennessee Williams, William Inge, and Arthur Miller." [MCDUGAL, p. 151]

Another example of the talent agency network system is the case of Jane Sindell, described in 1997 by the Los Angeles Times as "one of the top literary agents in the business," a veteran of all three of the most powerful talent agencies -- **CAA**, **ICM**, and the **William Morris Agency**. Married to TV writer David Hurwitz, her mother worked for prominent Hollywood screenwriter Herman Mankiewicz. Her uncle (Sam Jaffe) founded his own talent agency, as did her father (the **Sindell Agency**), her uncle (the **Gersh Agency**), and her brother Richard. [ELLER, Top, p. D9] Uncle Sam Jaffe was "the pre-eminent Hollywood agent for the 1930s through the 1950s [who] managed the careers of stars, notably Humphrey Bogart, Richard Burton, and David Niven." [KIRSCHNER, S., 4-27-00, p. 13] Nat Letfowitz was another top agent at the **William Morris Agency**. His cousin Ted Ashley headed the **Ashley Famous** agency (which represented the likes of John Wayne, William Holden, and Tennessee Williams). [KING, T., 2000, p. 88]

Prominent author Scott Berg's family includes a father who was an **MGM** screenwriter, a brother who heads powerhouse Hollywood talent agency **ICM**, another who is a record producer at (Jewish-owned) **Geffen Records**, and a third who is a literary agent. [SCHLEIER, 1-29-99, p. 31] Until his death in 2000, Arthur Pine (born Pincus) owned "one of the most dynamic literary agencies." He started out in the entertainment agency business, representing "Jack Benny, Bob Hope, Milton Berle, George Burns, Sammy Cahn, Phil Silvers, and the rest of Tinseltown's Jewish mafia." [NOLAN, F., 11-1-00, p. 6]

From her experience managing her famous sister Roseanne, Geraldine Barr (also Jewish) notes the way that Hollywood networking (agents, and other wheelers and dealers) works for those who hope to rise as "stars" there: "The power situation is one where you are buying access to the system that is Hollywood. In the early stages of your career, there is no free lunch. A rising star will ultimately pay as much as 75 percent of earnings just to enter the world where real fame and fortune can be achieved. If the star were a box of cereal, she would be buying shelf space in supermarkets and advertising in newspapers. In Hollywood, you buy the people who can put you in the position you need for success." [BARR, p. 159-160]

Jews are of course also predominant in radio. Norman Pattiz, for instance, has been for years the chairman of **Westwood One**, which "is America's largest producer and distributor of radio programming" and the parent company of **Mutual Broadcasting System**, the **NBC Radio Network**, **CBS News Radio**, **Fox News Radio**, **CNN Radio**, the **Source**, **NBC Talknet**, and the **Westwood One Radio Network**." Its programs are featured on over 7,500 radio stations around the world. By 1988, it was even producing 200 rock and roll concerts a

year. The "single biggest stockholder of **Westwood One**, the nation's largest radio network" is also Jewish: David Saperstein. [PR NEWSWIRE; MOTHER JONES, 5-3-01]

In 1991 Bruce Kanter was named Executive Vice President and Chief Financial Officer of the **Westwood One** company. Another Jewish executive, Martin Rubenstein, was the CEO of **Mutual Broadcasting** until 1984; in 1986 he became the CEO of the **Corporation for Public Broadcasting**. Among the many Jewish reporters in commercial radio is Ellen Ratner, "White House correspondent and bureau chief for **Talk Radio News Service**." She was formerly the co-host of the widely syndicated *Good Day USA*. [SPEVACK, V., 5-5-2000, p. 48]

In the government realm, Marc Nathanson was appointed twice by President Bill Clinton to be "chairman of the **Broadcasting Board of Governors**, which oversees **Voice of America**, **Radio Free Europe**, and other federal broadcasting services ... **Nathanson founded Falcon Communications**. In 1999, he sold the company to **Charter Communications** for \$3.5 million, creating the nation's fourth-largest cable operator. Nathanson remains one of the largest individual stockholders and vice chairman of Charter's board. He is also a director of the **Digital Entertainment Network** and the **National Cable Television Association** ... He recently ventured into online entertainment, making an undisclosed investment in **iFilm**." [MOTHER JONES, 5-3-01]

During Jewish executive Frank Mankiewicz's tenure as the president of **National Public Radio** in the 1980s, "many credit him with popularizing the public radio network and raising the number of listeners." [DE WITT, p. 13] He (son of a famous Hollywood screenwriter) later became vice-chairman of **Hill and Knowlton Worldwide Publishers**. His vice president for programming at **NPR** (later Washington bureau chief for **CBS**) was Barbara Cohen. Since 1971 at **NPR**, Jewish reporter Susan Stamberg has been the on-air "first lady of radio," for the first fourteen years the host of prominent morning program *All Things Considered* and later *Weekend Edition*. [STAMBERG, [jacket blurb](#)] The Executive Producer of *All Things Considered* is Ellen Weiss. Her husband is Rabbi David Saperstein. [OSTROFF, H., 7-23-91, p. 1] (In 1994, Weiss named a controversial African-American on death row, innocent hero for some, Mumia Abu-Jamal, as a "regular commentator" on NPR. [ABU-JAMAL, M., 2000, p. 27] Abu-Jamal's literary agent was also Jewish, Frances Goldin).

**NPR's** White House correspondent? Also Jewish: Mara Liasson. **NPR** reporter Lina Gradstein is an Orthodox Jew. (Can we remotely imagine a comparable Christian fundamentalist as a reporter at the liberal public radio network?) In 2000, yet another Jew, Jeffrey Dvorkin, was named to the new post as **National Public Radio's** ombudsman. He formerly worked as the Vice President for News at **NPR**; before that, he was in the same position at the **Canadian Broadcast Corporation**. Why not a Jewish ombudsman? As the [Cleveland Jewish News](#) notes,

"[Dvorkin] notes that Jewish listeners comprise more than 20 percent of **NPR's** audience. A significant number of Jews, like himself, also work at the radio network." [KARFIELD, M., 6-23-2000, p. 27]

Other prominent Jewish **NPR** figures include Ira Glass (host and producer of *This American Life*, Robert Siegel (co-host of *All Things Considered*), and David Isay and his Associate Producer Stacy Abramson -- contributors to *All Things Considered*). Rabbi Lawrence Kushner is a "regular commentator" to the same program. [PROVIDENCE JOURNAL-BULLETIN, 5-1-99] Senior editor for the *All Things Considered* weekend edition

is Jonathan Broder, also a writer for Israel's Jerusalem Report. Scott Simon (whose father was Jewish), now hosts *Weekend Edition* and has "one of the most familiar voices on radio." (In 1997 Catholic groups protested *Weekend Edition's* satirical song of Catholic ritual called 'The Vatican Rag.' "NPR is taking great delight in offending Catholics," objected William Donahue, of a Catholic defense organization, "They would not be disparaging of blacks, Jews, and gays. This rank hypocrisy and double standard is what gets our ire up.") [MCCORD, J., 6-12-97, p. 57]

Ketzel Lavine is the "funny gardener" on the *Weekend* program. Charles Mayer is "one of the new members of **NPR**, a young producer." [JULIAN, S., 6-6-2000] Michael Feldman hosts *Whad'ya Know?* Terry Gross is host of **NPR's** *Fresh Air* (co-producer: Naomi Person). Even Ray Suarez, of Puerto Rican heritage, has a Jewish mother. For six and a half years he hosted **NPR's** *Talk of the Town* program until he recently moved to **PBS** television as a "senior correspondent" for the *News Hour with Jim Lehrer*. [DIAZ, K., 10-28-99] (The director of the Lehrer news hour is David Deutch.) Likewise, David Brancaccio, host of **NPR's** *Marketplace*, is of Jewish/Italian descent.

For many years too, the head of the most important **NPR** radio station in the second largest American radio market (Los Angeles), has been Ruth (Hirshman) Seymour. Seymour, notes the Los Angeles Times, "shaped the public radio station **KCRW** in her own image ... Hawkish on behalf of Israel, Seymour and **KCRW** often seem to fixate on the Middle East and Europe and, until recently, hardly seemed to acknowledge the existence of Los Angeles." [RUSSELL, p. A1] Among her pet projects was a 13-week 32-story collaboration between **KCRW** and the National Yiddish Book Center [which opened its new Amherst, Massachusetts \$8 million building in 1997] to air Eastern European Jewish short stories to a nationwide audience. [MARGOLICK, p. 3] (Another nationally "acclaimed **National Public Radio** series" was *Great Jewish Stories from Eastern Europe and Beyond*). [BIGA, L., 4-14-2000, p. 34]

Meanwhile, in the commercial radio world, Mel Karmazin, was described by the New York Daily News in 1997 as "one of the most powerful and richest men in the media business." His personal fortune is estimated at over \$200 million. He headed "the **CBS** broadcasting giant's most precious properties: it's string of 14 TV stations and 77 radio stations and is poised to take over the entire network." [FURMAN, p. 31] The **CBS** radio group was by 1998 America's largest radio company in terms of revenues, at \$1.5 billion. In 1998 Karmazin became the chairman and CEO of the resurrected **Infinity Broadcasting** division, which he had sold to **CBS** two years earlier for \$3.9 billion. **CBS** has also acquired the then fifth largest radio company -- **American Radio Systems** -- during Karmazin's tenure. Among other accomplishments, Karmazin resurrected the career of decadent Jewish radio talk show host Howard Stern when he was fired by **WNBC** in 1985. "At the time," notes the Daily News, "Stern was under siege. Parents and religious groups regularly protested his provocative broadcasts and boycotted his advertisers ... No matter what Stein did on the air, whether it was lesbian dial-a-date or celebrating his own flatulence, Karmazin stuck with him," eventually even paying a "\$1.7 million settlement to the Federal Trade Commission to settle indecency charges against Stern." [FURMAN, p. 31] "During his career in radio," noted the Washington Post, "Mr. Karmazin championed the notion of favoring good ratings over just about everything else, including taste." [SCHWARTZ, p. 13]

Karmazin, head of the **CBS Station Group** (radio and television) in May 1997 became Chief Operating Officer of the **CBS** corporation. By January 1998, notes the New York Times, "he muscled aside the **CBS** Chief Executive Officer, Michael Jordan ... for the top

job," finally reigning over all of the firm. [ELLIOT, S., p. 16] Following the pattern of more and more centralized media monopolies, in September 1999 **CBS** merged into the aforementioned **Viacom**, headed by another Jewish mogul, Sumner Redstone. Karmazin was now the president and Chief Operating Officer of the new **Viacom**, number 2 man behind Redstone, but all divisions reported to him. "Mr. Redstone," noted the New York Times, "predicted that when his position finally became vacant, Mr. Karmazin would get the job." [ELLIOT, p. 16] **Viacom** now ruled **CBS**, **MTV**, the **Nashville Network**, **Nickelodeon**, **Paramount**, **Simon and Schuster**, **VH1**, the **Blockbuster** video chain, and on and on. And who is chairman of **CBS Television**? Leslie Moonves, is also Jewish [ELKIN, M., 7-13-2000], and reputed to be a distant relative of David Ben-Gurion, the first prime minister of Israel. Only a month after the World Trade Center terrorist attack, he was under fire by some for his consideration of a new sitcom show based on the atrocity. [LOS ANGELES TIMES, 10-20-01, p. F4]

In 1996 President Bill Clinton responded to lobbying pressures from the entertainment media and signed a bill deregulating American radio; companies had formerly been limited to the ownership of two radio stations in any given geographical market and 40 stations (20 on AM, 20 on FM) overall. The new law allowed the ownership of up to eight stations in a given area, and the total number that a company could own was now unlimited. In the next two and a half years, 4,000 of America's 11,000 radio stations changed ownership [FINANCIAL TIMES, 6-10-98, p. 24] as the richest companies rushed to expand into giant media conglomerates, increasingly monopolizing and homogenizing the airwaves, and creating what one professor called the "McDonaldization" of radio. "More and more regulators, academics, and advertisers," noted the Dallas Morning News, "worry that radio's merger-mania concentrates too much power in too few hands." [DWORKIN, p. 1H]

Quickly, two radio companies stood out as especially active in bloating themselves immediately after Clinton's deregulation bill to gigantic status: **Chancellor Media**, and **Jacor Communications**.

After a series of massive buyouts of other companies, in late 1998 the **Chancellor Media** corporation became America's largest radio broadcast company with over 456 stations in 105 markets across America (it also owns or manages 12 TV stations). Its **AMFM Radio Network** was also created to provide program syndication. It even owns the **Primedia Broadcast Group** in Puerto Rico and 50% of Latin America's largest Latin American radio company (in Mexico). **Chancellor** also owns 37,000 outdoor advertising display boards in 37 states.

In 1998, the president and CEO of **Chancellor**, Scott Ginsburg, resigned and took with him a "severance" package worth \$59 million. He was replaced by another Jewish executive, Jeffery Marcus, the founder of **Marcus Cable**, "the largest closely held U.S. cable TV company." [LA TIMES, p 4-30-98, p. 7] In 1997 another Jewish chief, David Kanter, left the presidency of **Disney's ABC Radio Network** to run **Chancellor's AMFM Radio Network**. He was also named senior vice president of **Chancellor**.

The parent company (**Hicks Muse Tate and Furst**) that owns **Chancellor Media** is not Jewish-owned, but in 1998 it joined forces with the America's largest private equity company, **Kohlberg Kravis Roberts** (which is Jewish) to create the largest chain of movie theatres in America -- **Regal Cinema**. Plans were to own 20% of the total cinema screens in the nation by 1999. [LEWIS, W, p. 2]

The **Jacor Communications** rise to gigantic status is even more dramatic, zooming from obscurity to become the third largest American radio broadcasting corporation (after **CBS** and **Chancellor**). Starting in early 1996 with 20 radio stations, by late 1998 it owned 205 in 56 cities. In 1997 alone **Jacor** paid \$1.2 billion for 77 new stations. "**Jacor**," noted the Associated Press," has gone on a coast-to-coast buying spree that has raised eyebrows even in an era when loosened controls on the broadcast industry have led us to widespread purchase and consolidation of radio groups." [NOLAN] The company was particularly interested in "clustering," i.e., buying the maximum number (eight) of radio stations in a given market including Denver, San Diego, and Cincinnati. By 1997, **Jacor** had eighteen such clusters throughout America. Aside from flirting with local information monopolies (it is not impossible that the eight most dominant radio stations in any given area could be owned by the same controller), the economic effect of this is significant. Early in Jacor's buying spree, for example, its Cincinnati stations cornered 44.3 percent of the radio advertising dollar in that area.

Among Jacor's other buys was also **EFM Media Entertainment**, the syndication company that holds the rights to the number one rated radio talk show in America -- that of conservative political news commentator Rush Limbaugh. The next year Jacor bought the rights to (Jewish) Laura Schlessinger's number two rated talk show for \$71.5 million. **Jacor** even bought a Christian radio station in St. Louis, WCBW-FM.

For Limbaugh's part, Susan Rosenbluth, editor of the Jewish Voice and Opinion, noted that "as one who knows Limbaugh and has personally followed his career for many years, I can assert categorically that his philo-Semitism and pro-Israel stances are sincere and heartfelt." [ROSENBLUTH, S., 10-9-94] In 1995, the New York Times featured an article on Limbaugh's "legman" Joel Rosenberg, director of research for Limbaugh's Limbaugh Newsletter. Posted in Washington DC, says the Times, Rosenberg

"is the eyes and ears -- and, on occasion, the muscle -- of Mr. Limbaugh in the capital ... Mr. Rosenberg considers himself something of an expert on Israel, where he has travelled extensively and spent a year as a student at Tel Aviv University. The summer before his graduation from Syracuse, he worked at the State Department, helping produce a videotape that introduces Israel to Foreign Service Officers newly stationed in Tel Aviv ... [Rosenberg] describes himself to acquaintances as an evangelical Christian ... [He regards] himself as a rather committed Zionist." [BERKE, p. 1]

The economic piston behind the **Jacor** feeding frenzy was Sam Zell, a Jewish billionaire who is also the chairman and major stockholder in the company. Zell was listed in the mid-1990s as the 96th wealthiest American by Forbes magazine. The president of **Jacor** is also Jewish, Steve Lehman, as is the CEO, Randy Michaels (real name: Benjamin Homel). (Sheila Rosenberg was Chairperson and Robert Lawrence the co-CEO in 1996).

Michaels has long cultivated a distinct reputation in the radio business. In the early 1990s at a Radio & Records convention he ripped the shirt off a woman he planted in the audience during his talk about the "importance of being outrageous." [STARK, p. 63] Michaels, wrote the Dallas Morning News, also "has earned publicity for promoting his stations with billboards that featured naked women and disgraced celebrities." [DWORKIN, p. 1H] In

1992 **ABC's 20/20** TV program featured a story about a sexual harassment suit by a former talk show host. Broadcasting magazine noted that

"In the report, 20/20 quoted [former Jacor employees] who said that 'Jacor's emphasis on sexually oriented programming continues off the air, creating a raunchy workplace atmosphere that [was] ... intolerable for some female employees' .... The report detailed incidents in which Michaels, then vice president of programming and an on-air personality at WFLA, allegedly accosted women with a flexible rubber penis and twice mooned a female employee." [VILES, p. 33]

In 1996, as a recorded radio stunt, local employees at a Jacor affiliate in Denver went to a mosque and "played the national anthem on a bugle and taunted worshippers." The Denver Post responded by condemning the station attitude created by **Jacor's** top executives:

"The management of radio station **KPI** would have us believe that the buck stops with disc jockeys, in the outrageous invasion of Muslim mosque in Denver. Wrong. The buck should stop at **Jacor**, the corporate owner of the station ... **Jacor** has demonstrated it has the financial clout and the influence to dominate the Denver radio market with eight stations. But this latest incident proves that Jacor is a lousy, money-grubbing corporate citizen. It obviously couldn't care less about the irresponsible, bigoted trash it's spewing out over the public airwaves. [AMOLE, p. F5A]

In 1998 Jacor made Denver's news again when a citizens' group -- Citizens Opposing the Stadium Cost -- charged that Jacor's eight local stations were "openly engaged in a campaign to shape public opinion and influence an election that would result in substantial profits for itself as well as its political and business allies." [LOWE, p. A10]

(Ever in flux, in 1999, with continuing corporate mergers and reshufflings, **Jacor** merged with **Clear Channel Communications** [non-Jewish (?) CEO Lowry Mays] to become the second largest radio group in America in terms of stations (458). Randy Michaels was named president of **Clear Channel**).

In the cable world, based in Philadelphia, the **Comcast Corporation** is America's third largest cable company (only behind **Time-Warner** and **TCI**). **Comcast** was founded by three Jewish entrepreneurs in the 1960s -- Ralph Roberts, Daniel Aaron, and Julian Brodsky. By the 1990s the company's chairman, Roberts, was worth \$400 million and owned 78% of the company's voting stock. In 1997 he ceded voting control to his son, Brian, who had been earlier named, at age 30, as the **Comcast** president. By 1996, Brian was also Chairman of the National Cable Television Association and on the Boards of Turner Broadcasting System, QVC, Inc., and Viewer's Choice. [ALMANAC, 4-23-96]

In 1991, another Jewish executive, Ann Wexler, was named as Director of the **Comcast** company (she had once served as a public liaison assistant to President Jimmy Carter. Wexler's husband is the president of American University in Washington DC). In 1998 **Howard Fischer & Associates** took credit for bringing Steve Burke (formerly president of **Disney's ABC Broadcasting**) to the presidency of **Comcast** as Brian Roberts moved upwards. Comcast has been active in Jewish and Israeli causes, including a film about the

Holocaust that was introduced to local school systems. In 1993 the company even defrayed expenses for a Jewish National Fund "gala" featuring the Chairman of the Joint Chiefs of Staff, General Colin Powell. "Having someone of Colin Powell's stature gives us the edge," said JNF president David Neving, "and means we'll sell more tickets to raise money for Israel." [FEILER, p. 17]

(Brian Roberts won silver medals in squash in 1981, 1985, and 1997 at Israel's Maccabiah Games. "The Maccabi," once noted Israeli prime minister David Ben-Gurion about the Games, "is without a doubt one of the most important offshoots of the Zionist movement." [<http://www.maccabicanada.com/about/history/history.html>] According to the organization's web site, the Maccabiah Games' "Goals and Objectives" are "1. To re-inforce Jewish Zionist Education, both for the youth and adults to enable the Jews to receive and explore their roots. 2. To fight Assimilation 3. To get the Jewish youth of the Diaspora more acquainted with the Jewish heritage and tradition. 4. To foster the relationship between the Jewish communities inter-globally and with Israel.") [<http://www.maccabiworld.org/aboutus.html>]

In 2001, **Comcast** took over AT&T's cable busines to become the "giant of the industry ... with 22.3 million cable subscribers in 41 states. The company will have more than 30 percent of the cable market ... The Roberts [family] will have only a 1 percent equity stake in the combined company. But they will control one-third of the voting stock, far more than any other single block of voting shareholders." [DABNEY, M., 12-20-01]

#### **In 2002, Comcast was making sour news in Michigan:**

**"[Detroit] city officials say that Comcast -- self-proclaimed as the most profitable cable company anywhere and poised to become the nation's largest-ever cable purveyor -- provides horrendous customer service and antiquated technology in Detroit, while arrogantly rebuffing attempts to improve the situation. Comcast vehemently denies the claims. The cable giant enjoys a monopoly in Detroit, thanks to a city ordinance that requires any cable provder to service the entire 130-plus square miles of the city. This stipulation, designed to ensure service to poorer neighborhoods, has quashed competition and, critics contend, ensures poor service to all." [COLLINS, L., JAN 9-15, 2002]**

**In Ann Arbor, Michigan, not far from Detroit, issues of Comcast's invasion of computer privacy came to the fore:**

**"Internet provider denies it tracks users' movements, gathers personal information. Six days after Comcast began the switch of 70,000 customers in southeastern Michigan from the former MediaOne's computers to its own, complaints continued to mount from frustrated Internet users experiencing slow or stalled service. But several local computer experts are more alarmed by what they say is an invasive Comcast technology, which some believe can generate detailed profiles of subscribers. The cable company's new high-speed Internet network and software that goes with it enable Comcast to compile a variety of information about customers, including which Web sites they visit, experts said. And unlike the increasingly common 'cookies' technology, which can track your movements within a specific Web site, Comcast is capturing information about other parts of your computer ... [It can] compile information about users' computer configurations, such as the type of computer used, the software that operates on it, the**

**Internet browser and the amount of available computer memory, several local technicians said." [ANDERSON, S., 1-4-02, p. A1, A10]**

Further along in the mega-mogul category, the Bronfman family (worth \$2.7 billion) acquired a fortune by supplying United States bootleggers with alcohol from Canada during the prohibition years. Deals were made with Jewish gangster Meyer Lansky for the illegal distribution of Bronfman's liquor into the United States. The Bronfman's own **Seagram's**, and market **Chivas Regal** scotch, **Absolut** vodka, **Mumm** champagne, **Martell** cognac, and **Tropicana** fruit juices. At the age of 16 a young heir, Edgar Bronfman, Jr. (whose father is the Chairman of the World Jewish Congress) spent \$500,000 on making his first movie. Later, he bought 15% of the shares of **Time Warner** (the parent firm of **Warner Brothers**, **HBO**, and **Time** magazine.) In 1995 Edgar gained 80% of **MCA, Inc.** the parent company of Universal pictures, **Universal City** and other theme parks in Los Angeles and Orlando, Florida, and **Geffen Records**. MOMENT, p. (By the early 1980s **MCA** -- run by Lew Wasserman and Sidney Sheinberg -- had evolved from a talent agency to a television production and music firm.) The Bronfman dynasty, as noted earlier, also owns the **PolyGram media** empire. (Ever changing, **Seagram** recently merged with the French **Vivendi** media conglomerate. In 2001, Jewish Hollywood mogul Barry Diller took the helm of **Vivendi Universal**, "one of Hollywood's hottest studios.") [VERRIER/BROWN, 12-16-01]

Some apologists have argued that, with large investments in Hollywood by powerful Japanese corporations in recent years, that Jewish power there is being diluted. Not so says Michael Medved:

"It's ... foolish to use foreign ownership of leading entertainment conglomerates as a rebuttal to those who blame Jews for what they dislike about Hollywood. Sure, companies like Sony [and] Mitsushita [are] not recognizable Jewish name[s]. Nevertheless, these offshore enterprises have functioned in Hollywood like absentee landlords, employing long-time industry insiders in all the most powerful positions rather than importing their own personnel from Tokyo or Sidney. When Mitsushita took over **MCA-Universal**, for instance, the home company did nothing to undermine the unquestioned authority of **Universal's** legendary -- and all Jewish -- management triad of Lew Wasserman, Sid Scheinberg, and Tom Pollack. Now, of course, the Japanese conglomerate has abandoned its high-flying Hollywood adventure and turned over its entertainment division to **Seagram** -- a business that's owned by one of the most visible and active Jewish families on the globe, the Bronfmans, whose patriarch heads the World Jewish Congress. Young Edgar Bronfman Jr. has now arrived in California to take personal control of the operation and has installed Ron Meyer (former associate of Mike Ovitz at the **Creative Artists Agency**) as his second-in command." [Medved, p. 37]

Before Edgar Bronfman (chairman of the World Jewish Congress) and his family's Seagrams corporation took over **MCA-Universal**, there was a lingering "Jewish problem" to Mitsushita ownership. "A sensitive matter that remains unresolved from the Matsushita-MCA deal," noted the Los Angeles Times in 1991, "is Matsushita's relationship with Israel. Matsushita was listed late last year among the companies that comply with an Arab-led

business boycott of Israel. The disclosure did not threaten the deal but did express all sides, because Wasserman is a leading supporter of Israel." [CITRON, Matsushita, p. D1] (Chairman of Universal in 2002? Jewish dominance endures. Stacey Snider is also Jewish.) [DRUDGE, M., 3-8-02]

For Ovitz's part, when **Sony** bought **Columbia Pictures** in 1988, he bagged an \$8 million "consultant" fee. When **Matsushita** bought out **MCA**, Ovitz's consultancy brought him \$40 million. [SLATER, p. 219, 227] In 1994 an unnamed **Sony** executive in Tokyo told the Japanese business weekly Keizaikai, "The United States film business is almost completely controlled by Jews. This is true of what we are doing as well and our job is to use them in an efficient manner." The magazine then noted, "What this person is saying is that you cannot ignore the Jews if you do business in the United States." [MAGIDA, British, p. 42] (These conditions were apparently noted by Berry Gordy, founder and head of the African-American **Motown** musical recording label. A Jewish employee, Rob Cohen, was installed as a prominent official in the company's film division). [TARABORRELLI, p. 299]

The Japanese-owned media giant **Sony** has maintained a prominent Jewish executive presence in its American operations. In 1994, Michael Raskin, the 33-year old chief American counsel for the **Sony Corporation**, fell and died on Mt. Fuji. In a 1997 job purge because of weak profits, **Sony Corporation of America** chief Michael Schulhoff and **Sony** movie president Fred Bernstein lost their positions. (Alan Levine, chairman of **Sony Pictures Entertainment**, had been fired the year before). Schulhoff had earlier hired Jeff Sagansky in 1994 as his second in command. By 1998 Sagansky was -- of all things -- the CEO of **Paxson Communications**, a "conservative Christian" station. Illustrating the necessity even here for a negotiating Jewish presence in order to reasonably function in the Jewish entertainment and broadcast industry, the network under his command would not be solely slanted from a Christian point of view. As Sagansky told the Hollywood Reporter, "I'm Jewish so if that were true [the owner of this station] certainly wouldn't have gotten me to do this job.)" [DAVIES, J.] In 1999, still head of **Paxson**, Sagansky was honored with the **Jewish Television Network's** "Vision Award." Sagansky was also a member of **JTN's** Board of Directors. [PR NEWSWIRE, 9-9-99]

By 1996 Marvin Schick complained that

"There may be someone adept in cyberspace who can roam across the Internet and ascertain how often Michael Schulhoff and Mel Iberman have been enshrined as outstanding Jews. They're the top American officials of **Sony**, the company that has just released Michael Jackson's album which contains words so vile and anti-Semitic that it is impossible to figure out what was on anyone's mind." [SCHICK, p. 5]

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Jewish mass media influence, internationally, in a variety of countries, is also profound. Jews, for instance, have been prominent in defining the world throughout Latin America from the media helms. In Brazil, Jewish media mogul Silvio Santos (original name: Senor Abranavel) controls 98% of the group shares of that country's second largest TV network -- **Sistema Brasileiro de Televisao (SBT)**, a conglomerate of 33 companies employing 15,000 people. Santos long ago installed himself as an on-air entertainer, and is a well-known TV personality. The (London) Daily Telegraph notes that Santos is "best known as the beaming

millionaire host of Brazil's most popular television variety show ... [which features] half-naked Samba dancing girls, celebrity guests, and [a] Treasure Chest of Happiness lottery [that is] part of very working-class Brazilian's traditional Sunday." [HARGREAVES, p. 21]

By 1991, Santos was also the on-air host of the popular "They'll Do Anything for Money" show. The Associated Press described the show:

"How about it, Christianne?' Santos coaxed. 'I'll give you 10,000 cruzeiros (about \$10) if you let me mash this egg on your head.' Maciel, 18, an unemployed maid, refused. 'How about 20,000?' said Santos. 'No? How about 40,000!' She studied the audience, then nodded, embarrassed ... The program, which pays audience members money to be the butt of pranks, has touched off a ratings battle that has all Brazilian networks thinking up new ways to ridicule contestants. The new crop of shows has also sparked a debate over what's funny and what's simply cruel." [LEWAN, AP, INTERNET]

Another **SBT** show was "Get It Right or Get Splattered, in which contestants who give wrong answers to trivia questions get a pie in the face. Now, other networks have joined in the trend." [LEWAN, AP] In 1989, Santos even sought to run for the presidency of Brazil. It was no joke; as the (London) Daily Telegraph noted in a headline: "Game-show Host Could Win Brazil's Presidency." [HARGREAVES, p. 21]

Also in Brazil, the New York Times noted in 1982 that Jewish mogul Adolpho Bloch "has built one of Latin America's largest communication empires," [HOGE, W., p. A1] including Manchete and Fatose Fotos, "two of Brazil's largest magazines." [GREENBERG, M., p. 53] Bloch, noted Judith Elkin in 1998, also owns a total of "25 magazines, 6 radio stations, and a television network." [ELKIN, 1998, p. 96]

In Peru, preeminent media mogul Baruch Ivcher is an immigrant from Israel and owns the country's largest television station. In 1997, during political troubles with the government for a series of television exposes, Ivcher lived in Miami and Israel. His minority partners in the station, also Jewish, ran the company in his stead. [FORWARD, 11-7-97, p. 3] In Panama, the largest newspaper, La Prensa, is owned by Jewish mogul Robert Eisenmann. Even in Jamaica, that country's most prominent newspaper -- the Gleaner -- is most publicly associated with the Ashenheim family. [HOLZBERG, p. 146] In Bolivia, a country that had less than 500 Jews in the whole country in 1987, "publisher and book dealer Werner Guttentag [is] a major presence on the national cultural scene." [ELKIN, 1998, p. 127]

In Mexico, the principal news anchorman for **Televisa** (which in recent years has held a monopolistic 95 per cent of the television audience) was Jacobo Zabłudovsky. [OPPENHEIMER, A., p. 128, 131] He retired in 1998 after 27 years. Zabłudovsky is often referred to as the "Walter Cronkite of Mexico." He was "the nation's most influential journalist who was also director of the network's news division for many years." [BUCKLEY, T.] Zabłudovsky's son, Abraham, is also a prominent reporter at the TV network.

In 2001 Jewish author Elissa Rashkin wrote a book entitled *Women Filmmakers in Mexico*. Of the five filmmakers she features, at least two are Jewish (despite the fact that there are merely 86,000 Jews in all of Mexico). Such filmmakers reflect typical Jewish themes. For Guita Schyfter,

"with government backing, she was able to make a film which directly addressed her own experience of outsidersness and exclusion, as well as the history of Mexican Jews as a whole. That Schyfter's reexamination of *mexicanidad* through Jewish eyes came to the screen in the 1990s has everything to do with larger changes taking place during this period: the collapse of myths of national unity in the wake of successive economic and political crises and the emergence of contestatory discourses such as feminism, gay activism, and *campesino* and indigenous resistance to centralized state power ... Schyfter was refused permission by the president of the Ashkenazi community to film at the old synagogue and the Jewish cemetery, on the grounds that the film included an intermarriage." [RASHIN, E., 2001, p. 143, 153]

For Dana Rotberg's film *Angel de fuego*, "Rotberg has commented extensively on the influence of her Jewish upbringing on the film." [RASHKIN, E., 2001, p. 199] Jewish male Mexican filmmakers and film critics alluded to in Rashkin's discussion of female Mexican filmmakers include Arturo Ripstein, Gabriel Retes, Ramirez Berg, and Mauricio Wallerstein.

Then there was Jacques and Natasha Gelman, Jewish immigrants from Eastern Europe, who settled in Mexico. They were

"major players in the glamorous Mexico City film scene of the 1940s ... Aristocratically educated in St. Petersburg, Russia, Jacques Gelman had been sent packing to Europe by his land-owning parents following the 1917 Bolshevik Revolution, his pockets stuffed with several Faberge eggs he luckily was never forced to sell. Much of his fortune ... came from discovering and producing the films of Mexican comedian Cantiflas." [VANESIAN, K., 6-7-01]

Elsewhere in Latin America, Jaime Yankelevich "pioneered both radio and television and broadcasting in Argentina, becoming a nationally known figure in the country's culture and politics ...[ELKIN, 1998, p. 157] ... Max Glucksman (1875-1946) was producing, distributing, and exhibiting films in the early years of this century. Albetto Soifer ... wrote tangos and other music for more than eighty movies. Leon Klimovsky ... directed movies, and Luis Saslavsky wrote screenplays for Argentine and foreign films. Numerous Jewish actors and actresses, such as the Singerman sisters and Iza Kremer, gained fame." [ELKIN, 1998, p. 101]

"Many Jewish immigrants [to Argentina]," notes Judith Elkin,

"turned to journalism as a profession, and a considerable number of them founded their own journals of opinion. The total number of periodicals emanating from identifiably Jewish sources that have circulated in Buenos Aires at one time or another probably comes to as many as 250. With the acculturation of the second generation and attrition of the communal press, journalists who are Jewish emerged into the wider, multimedia, Spanish-and-Portugese world. Bernardo Verbitsky of El Mundo, Antonio Portnoy of La Gaceta and others introduced a substantial presence of journalists into the Argentine press ... The current president of Argentine PEN is a Jew, and so is the first Latin American to be elected president of the Federation of International Association of Journalists ... Jews were

among the pioneers of Argentine films ... and a host of other entertainers achieved fame on the Argentine radio and stage despite their 'exotic' origins ... Actors occupy several pages in recent books about Jewish Argentina and Mexico." [ELKIN, 1998, p. 276]

The most famous Jewish Argentinean media figure in the West was probably Jacobo Timerman, founder of Primera Plana ("a kind of Argentina Time"), [SACHAR, H., 1985, p. 305] and founder, publisher and editor of the newspaper La Opinion. [SIMPSON/BENNETT, 1985, p. 245] "Broadly speaking, La Opinion supported [in the 1970s] much of the military government's disastrous economic policy," note John Simpson and Jana Bennett, "and it rarely spoke in unambiguous terms about the government's total disregard of human rights, or the continuing practice of torture and murder. What it did was to highlight some of the cases that came to light, and that was itself dangerous enough." [SIMPSON/BENNETT, p. 247] In 1977 Timerman was arrested, initially during an investigation into Timerman's partner at La Opinion (a 45% shareholder in the paper), banker David Gravier. Gravier had recently died in a plane crash, and soon thereafter his banking interests in Belgium, Switzerland and the United States crashed, causing a scandal. It was also discovered that Gravier, also Jewish, "had been handling \$17 million, mainly raised through robberies and ransom demands by the Montonero guerillas." [SIMPSON/BENNETT, p. 252] As for Timerman, note Simpson and Bennett, "[he] had a reputation as a king-maker and wheeler-dealer which made the human rights side of his case [in Argentina] more difficult to get across." [SIMPSON/BENNETT, p. 259]

Timerman was imprisoned, interrogated and tortured by interrogators of the ruling military junta, not uncommon in an era when over 11,000 people in Argentina "disappeared," presumed murdered by the oppressive dictatorship.

Timerman, in his best-selling book, Prisoner without a Name, Cell without a Number, recalls an early interrogation he was forced to undergo with his captors:

*Question:* Are you Jewish?

*Answer:* Yes.

*Question:* Are you a Zionist?

*Answer:* Yes.

*Question:* Is La Opinion Zionist?

*Answer:* La Opinion supports Zionism since it is the liberation movement of the Jewish people. It considers Zionism to be a movement of high positive values, the study of which can shed light on many problems related to building national Argentine unity.

*Question:* Then it *is* a Zionist newspaper?

*Answer:* If you wish to put it in those terms, yes.

*Question:* Do you travel to Israel often?

*Answer:* Yes.

*Question:* Do you know the Israeli ambassador?

*Answer:* Yes."

[TIMERMAN, J., 1981, p. 30]

Timmerman survived a two and a half-year imprisonment and, due to international pressure upon the Argentine government in his behalf, was released. He was expelled from Argentina and subsequently emigrated to Israel.

Also in Argentina, **Alef**, "the world's first Jewish TV channel outside of Israel," was initiated in 1995. Vice president Horacio Lutzky, said **Television Business International** "will have a Jewish perspective, but is looking for a universal audience." Transmitting 24 hours a day, the network was founded and funded by "15 Argentine investors and local and Israeli media professionals." Two-thirds of the programming was to come from Israel. "Also under way are negotiations with cable operators in other Latin American countries." [TEL. BUS. INT'L, p. 16]

Along the same lines, in Great Britain, the (London) Independent wrote in 1998 that:

"Britain's Jews are being urged to seize the unique opportunity presented by the digital revolution to create their own television channel. The call came yesterday from the Institute for Jewish Policy Research (JPR), a leading international think-tank, and is being backed by prominent Jews who hold some of the most powerful posts in British broadcasting, including David Elstein, chief executive of **Channel 5**, Michael Green, chairman of **Carleton Communications**, and Sir Jeremy Isaacs, founding chief executive of **Channel 4**. His successor Michael Grade was also Jewish. Indeed, until he quit television last year, all of Britain's five terrestrial channels had Jews in prominent positions." [BROWN, p. 11]

One of the forces behind the new Jewish channel, professor Roger Silverstone, said that "it is high time that Jews participate in electronic media space to recover their heritage, to redefine their identity, and their social and cultural contribution, and to make their presence felt in the wider public sphere." [BROWN, p. 11] "Professor Silverstone," noted the Independent, "acknowledged the risk of creating an 'electronic ghetto' through such a narrow casting initiative. But he envisaged that the proposed channel would avoid the danger by appealing from day one to non-Jews." [BROWN, p.11]

Also in England, in the 1980s, the head of **Channel 4** in London, Jeremy Isaacs, was Jewish. [LILENTHAL, p. 143] A former chairman of the **BBC**, Stuart Young, was also chair of the Institute for Jewish Affairs. By the late 1970s, another British Jew, Sir James Goldsmith, owned the weekly French newspaper L'Express as well as a significant interest in London's Daily Express. [MCCLINTICK, p. 303] David Montagu was director of London Weekend Television for 21 years, as well as the chairman and CEO of **Orion Bank**. Sidney Samuelson has been "head of the British Film Commission since 1991." [SINGER/SELDIN, 1997, p. 267] "At least three British television stations and a radio station are headed by [Jews]," noted (London) Independent journalist Mark Lawson in 1994, "as, in the past, were three of the great **ITV** companies: **ATV**, **Granada**, and the **Thames**." [LAWSON, p. 16] Alex Bernstein, for example, is the former chairman of **Granada Television** till he retired in 1979; his father, Sidney, founded the company by first building a chain of cinemas, opening one a week in 1935. "Raised in an Orthodox Jewish home," noted the Associated Press, "Bernstein was not particularly religious. But he was a lifelong supporter of many Israeli charities." [AP, 2-6-93] Another Jewish mogul, David Goldman, is the former chairman of Britain's **Sage** computer software group.

In the mid-1990s, the Internet website of European-based Radio Islam (considered to be extremely anti-Semitic by Jewish organizations) documented over 250 names of prominent Jews on staff in England's mass media system, ranging from Alan Yentob (Director of **BBC** programming) to Judee Goffee (Director of the **Independent Television Commission**) to David Elstein (the CEO of Channel **5**) to Duncan Lewis (the CEO of the **Granada Media Group**) to Julian Aston (the Managing Director of **Channel 1**), and on and on and on.

In 1999, **Granada Media** announced an agreement with the New York Times to "jointly produce international television programming. **Granada**, one of Europe's largest commercial television production companies, and a unit of London based **Granada Group PLC**, said it will have access to the New York Times' newsroom and other departments, in order to create documentary programming, including science, history, and current affairs shows." [WALL STREET JOURNAL, p. 3]

In 1998, Scotland's The Scotsman wondered:

"Vanni who? TV-land was desperately seeking the answer to that question this week after it was announced that Vanni Treves ["of Jewish stock"], a 57-year old lawyer, had been named as the new chairman of **Channel 4** television." [DIDCOCK, p. 31]

In 1991, the (London) Sunday Telegraph noted the path to power of Jewish media mogul Michael Green:

"In his own quest to own a television franchise, Green has immersed himself in the industry, becoming close friends with men such as [Jewish media moguls] Michael Grade of **Channel 4** and Alan Yentob of **BBC2** ... The jewel of the **ITV** [television network was] added to his crown... Green attended Great Portland Street synagogue where he met Isaac (later Lord) Wolfson, the founder of **Great Universal Stores** and one of the most influential businessmen of his generation.... Helped mainly by [Jewish] city advisor Michael Sorkin of **Hambros Bank**, Green built [his] company ... into a near \$2 billion communications giant ... [Green] is great friends with [Jewish moguls] Lord Rothschild, Charles Saatchi, Gerald Ratner, and media bigwigs Grade and Yentob ... Green cherishes a collection of cars including a 14-year old Rolls-Royce convertible, a Bentley Turbo, and an Austin Martin Virage." [SUNDAY TELEGRAPH, p. 23]

In 1995, seven of the ten most popular television drama shows in Great Britain were produced by Green's **Carlton UK Television**. [LAING, p. 15] The Daily Telegraph called him "the most powerful figure in British commercial television." [VALLELY, p. 21] (In 1998 the **Carlton Communications** division was fined \$3.2 million by a British TV commission "for faking an award-winning documentary about Colombian drug smuggling." [USA TODAY, 12-22-98]) In 1998, British Jewish media mogul Stephen Grabiner (whose brother Mike runs **Energis**, a telecommunications company) was "the front man for the biggest media launch this country has ever seen" [LYNN, INTERNET] -- **British Digital Broadcasting (BDB)**, a joint venture between Michael Green's **Carlton** company and **Granada**. These two corporations, note the Wall Street Journal, "are the two largest players in **ITV**," which is

Britain's leading commercial terrestrial [i.e., non-digital/satellite] channel." [PYLAS, p. 14] Grabiner also headed the newspaper and magazine division of **United News and Media**. By 1998 too, **BBC**'s studios were, quite literally, rented out to a Jewish bar mitzvah ceremony. "More normally home to A Question of Sport and the Mrs. Merton Show," noted the London Independent, "Studio A will now be made kosher so that food can be served to a party of several hundred." [MCCANN, p. 10]

By the late 1990s, more and more British observers were expressing concern about the increased decadence on British broadcasting airwaves. "The tidal wave of sex and nudity," complained journalist Leo McKinsty, "demonstrates that the BBC and other broadcasters have lost all sense of morality ... A friend of mine was recently trying to make a programme for the supposedly religious Everyman slot on BBC 1 about Edith Stein, the Jew who converted to Christianity, died in a concentration camp and has recently been canonized. He was told the subject was 'not sexy enough.'" [MCKINSTY, L., 11-23-98] Government Culture Secretary Chris Smith even told the House of Commons that "We have noted in recent days a very considerable concern about some of the content on television, particularly in relation to **Channel 5**." [LEVY, G., 6-22-2000, p. 19]

**Channel 5** is of course headed by Jewish mogul David Elstein, and he increasingly has come under attack for the station's fare. "Can this really be the same man," wondered the Daily Mail,

"who today runs a channel that seeps tat into our living rooms with offerings such as Stark Naked, a naturism programme screened at 8:30 PM; Pleasure Zone, the theme of which is sex, debauched films masquerading as drama; The Naughty, Naughty Hypno Show, in which members of the audience are hypnotised to engage in lewd acts such as simulating oral sex and wearing a rubber phallus; and, of course, the gruesome show Naked Jungle in which all the contestants appear in the nude." [BROWN, A., 11-2-97]

"Much of this [television decadence]," noted the London Daily Mail in another article the next year, "can be traced back to the zeal with which [Jewish media mogul] Michael 'Pornographer-in-Chief' Grade introduced a whole new approach when in charge of **Channel 4**, filling its outposts with sex-oriented programs." [MCKINSTY, L., 11-23-98] Other Jewish moguls include David and Ralph Gold,

"[who are] most famous for owning the Ann Summers chain of sex shops, run run by David's daughter Jacqueline. The Gold brothers have interests in top shelf publishing as well as owning independent magazine distributor **Portman**. The brothers also jointly own **Sport Newspapers** and Birmingham City football club with David Sullivan." [TMF NEWS]

Elsewhere in Britain, the avidly pro-Israel **Hollinger Group** ("described by one author in 1997 as "the world's fastest growing press empire" [NESIVSKY, p. 1]) is the owner of London's Daily Telegraph, the Jerusalem Post and is the owner -- or has an interest in -- nearly 500 newspapers throughout the world. It controls half of all the daily newspapers in Canada and even owns 24% of Australia's second-largest newspaper chain, **Fairfax Holdings**. The man who runs all this from England, Conrad Black, is not Jewish, but, noted the (London) Sunday Times, "he thought nothing of turning the whole traditional editorial policy

of the Jerusalem Post on its head once he acquired it, transforming it from a dovish into a hawkish [militantly pro-Israel, anti-Arab] paper overnight." [HOWARD, INTERNET]

The Jerusalem Post itself noted that:

"For the record, Black has long had Jews on his company boards, including such figures as Chaim Herzog [a former president of Israel], Henry Kissinger, the Canadian real-estate tycoon Paul Reichmann, former Canadian ambassador to the U.S. Allan Gottlieb, U.S. security advisor Richard Perle, Peter Bronfman, Sir Zelman Cowen, and others. Black's current wife, the one-time Sunday Times of London columnist Barbara Amiel, is Jewish, and Black's longtime Jewish partner David Radler became the Post's chairman." [NESIVSKY, p. 22]

The (London) Sunday Times noted that Black's "wife, chief operating officer, and other key members of staff, including the **Fairfax** chairman [in Australia], are Jewish." [BERNOTH] Black's wife, Barbara Amiel, is also a director of the Spectator, the Jerusalem Post, and **Sunday Night Magazines**. For years she has been the senior political columnist for the Sunday Times (London). "Those of us who care about Israel," wrote Amiel in 1999, "can't come up with any pragmatic reason for our unrequited love ... I'd support Israel even if I were not a Jew, simply because any country that is subject to such malevolent distortion fits my notion of a worthy underdog." [AMIEL, 1999, p. 17] In 1995, Conrad Black and his wife were guests of honor at the Jerusalem Foundation of Canada. "Black and his wife, Barbara Amiel, a columnist for MacLean's and the Daily Telegraph," observed MacLean's itself in 1997, "are known for their hawkish positions on the Israeli-Palestinian conflict." [NOLEN, p. 36]

Black's Jewish partner, David Radler, is also the CEO of **Hollinger** (Blacks' Canadian holding company) and he is the chairman of the Chicago Sun-Times. He is also on the board of the **UK Telegraph** newspaper and **Southam** (Canada's biggest newspaper chain). [SIMON, p. 16] Radler was described by the Financial Times (London) as "Black's closest business confidant, his chief deal maker, and when necessary, his hatchet man." [SIMON, p. 16] [[Also note earlier references to Jewish domination of the nineteenth century British newspaper world](#)]

In 2001, Black announced plans to within the year launch a new daily newspaper called the *New York Sun*. Jewish hedge-fund mogul Michael Steinhardt was a major co-investor. The chief editors at the new paper were announced as Seth Lipsky, former editor of the Jewish ethnic weekly newspaper, *Forward*, and his 'protege,' Ira Stoll. [New York Observer, 11-29-01]

Earlier, in 1991, at the death of corrupt [see earlier] British tycoon Robert Maxwell (born Ludvik Hoch), his media empire included Britain's **Mirror Group** of newspapers, including the Daily Mirror and Sunday Mirror. Other media holdings included People, Syndication International, the Scottish Daily Record, the New York Daily News, 50% of Germany's Berliner Zeitung, 50.1% of Hungary's Maygar Hirlap, 45% of the Kenya News, the European newspaper, percentages of Canadian media companies, Metromode cable TV, MacMillan, MacMillan-McGraw Hill Educational Books, Pergamon, Que (computer books), Collier, Panini, Berlitz, the Official Airlines Guide, and Europe's biggest printing company. Maxwell also owned a major share of Ma'ariv, one of Israel's two major newspapers. The Jewish

Advocate noted that Maxwell "has been called the 'crook of the century' following revelations that he looted \$900 million from his workers' pension funds and his complicated web of companies. Hour by hour, new and lurid details surface of Maxwell's chicanery, deceit, and international intrigue." Yet, said the Advocate, in its article entitled Robert Maxwell: An Appreciation, "Maxwell was an ardent Zionist devoted to Israel and the Jewish people ... Despite all the National Equirer glamour and clamor, beneath the swashbuckling image of 'Cap'n Bob,' beat the heart of a real mensch, a decent, sensitive man, a Holocaust survivor." [PORTER, p. 9]

In 1986 Ari Ben-Menashe, a controversial figure who asserted an identity as an Israeli undercover agent and arms dealer, claimed that he had dealt directly with Maxwell as a "*sayan*" (Jewish "assistant" for the Mossad) in soliciting his help for an Israeli coverup, to impugn actual photographs taken inside Israel's nuclear weapons plant by defector Mordechai Vanunu as fraudulent. As Seymour Hersh tells it:

"Maxwell made it clear at the brief session, Ben-Menashe recalled, that he understood what had to be done about the Vanunu story. 'I know what has to happen,' Maxwell told Ben-Menashe. 'I have already spoken to your bosses.'" [HERSH, p. 312]

Whether this interchange was true or not (some have challenged Ben-Menashe's credibility), Maxwell's Daily Mirror printed Vanunu's true story as "a hoax or something even more sinister -- a plot to discredit Israel." [BOWER, p. 462] Maxwell, a British citizen, notes Seymour Hersh, "was well known for his closeness to Israel's top leadership," and even ordered that the Vanunu photographs be delivered to the Israeli embassy. [HERSH, p. 312] Maxwell's funeral in Jerusalem was attended by the most powerful Israeli government officials, including prime minister Yitzhak Shamir, and cabinet ministers Ariel Sharon, Moshe Arens, Ehud Olmert, and Shimon Peres. President Chaim Herzog was among Maxwell's eulogizers, noting his rise as a media mogul, thus "influencing a large sector of mankind in many countries." [LYNFIELD, p. 7] "Regaled at his graveside by the Israeli government as a hero," notes Tom Bower, "he was condemned in London as a fraud." [BOWER, p. xiv] Maxwell's lawyer in Israel, Yaacov Ne'eman, eventually became the Israeli Finance Minister under Prime Minister Benjamin Netanyahu. [MACHLIS, p. 30] In 1995 Maxwell's widow was selected by the American Zionist Youth Federation to be the Grand Marshall for New York's Salute to Israel parade.

Maxwell's intrigues were diverse. Nicholas Davies, the former Foreign Editor at Maxwell's Daily Mirror, notes that "for decades Maxwell had been involved with the KGB, not, as far as is known, as an active agent or in spying activities, but according to KGB sources in Moscow, he acted as a conduit, a banker, 'laundering' the KGB's money outside the Soviet Union." [DAVIES, N., p. 7]

Another Jewish entertainment/media mogul in Britain over the last few decades has been Lew Grade (born Louis Winogradsky). Grade founded the **Associated Television Corporation (ATV)** and was the Managing Director of **ACC (Associated Communications Corporation)**, which owned **ATV**. Grade built the largest chain of theatres in the world. His brother, Bernard Delfont (born Boris Winogradsky), became the CEO of **EMI's** entertainment division and a nephew, Michael Grade, became Director of Programming for the **BBC** as well as the CEO of **Channel 4** and the director of **First Leisure**. By the 1960s, notes Michael Pye, "the Grades were the most powerful force in British show business, the three brothers [Lew,

Leslie, and Bernard Delfont at their company called the **Grade Organization**] had television in the Midlands, a string of London theatres, and a vast agency business." [PYE, p. 234] In 1980, music critic David Harker noted the omnipresence of the powerful Winogradsky brothers in British music, media, and entertainment worlds:

"The **Royal Variety** show takes place in a theatre owned by **Associated Television (ATV)**, which is run by Lew Grade -- who, just happens, to be Bernard Delfont's brother. The proceeds from the shows go to a charity -- presided over by Bernard Delfont. Delfont is also a director of **EMI**, the largest record manufacturer in the world. Recently, **EMI** absorbed one of England's two big cinema circuits -- **Associated British Pictures** -- of which Delfont is also a director. Bernard Delfont is also deputy chairman and joint managing director of the **Grade Organization**, which is owned by **EMI** (of which Mr. Delfont is a director). Bernard Delfont thus owns himself -- twice. So, if you read the **TV Times**, buy **Pye, Marble Arch, Regal, Columbia, Parlophone, HMV, Pathe, Music for Pleasure, or Odeon Records**; if you watch **ATV** or **Thames Televisions**, go to the **Talk of the Town**, the London **Palladium, Victoria Palace, Hippodrome, Her Majesty's Globe, Lyric, Apollo, or Prince of Wales Theatres**; if you go to one of **ABC's** 270 cinemas or twelve bowling alleys or one of **Ambassador's** ten bowling alleys, then Bernard Delfont has an interest in what you're doing."  
[WICKE, p. 120]

Delfont and London music publisher Cyril Share were particularly active in support of Israel during the 1967 Arab-Israeli war. [COLEMAN, p. 345]

Jewish commentator Barnet Litvinoff once observed

"that Jewish power expressed unconsciously is Jewish power nevertheless. Few films emanating from Hollywood have put a Jew in an unfavourable light, possibly because of the special character the industry assumed through the Jewish pioneers who controlled it for so long. Britain may well be undergoing a similar experience through the ubiquity of the organization headed by Lew Grade and his brothers (the erstwhile Winogradskys of Whitechapel). It is impregnable in entertainment for its hold upon the theatre, the variety scene, commercial television, a significantly large cinema circuit, and its contractual ties with many leading actors, writers, and popular musicians." [LITVINOFF, B., p. 168]

Lew Grade, note Peter Brown and Steven Gaines,

"owned the huge Associated Television Corporation, Britain's largest independent producer of TV programs. Lew Grade also personally produced the United Kingdom's most popular TV variety show, 'Sunday Night at the Palladium,' on which an appearance was crucial for an act to gain national attention. Brother Leslie Grade headed the largest show business agency in the country ... The third

brother, Bernard, owned several prestigious theatres, was a major force behind the West End Theatre business, and by appointment to the Queen booked the most prestigious of all live shows, the Royal Command Performance." [BROWN/GAINES, 1983, p. 98]

(Among Grade's many Jewish partners in various reams was Leo Greenfield, "nearly legendary in the field of motion picture distribution," who co-founded with the British mogul the film distribution firm Associated Film Distribution.) [BROUWER/WRIGHT, 1990, p. 508-509]

Another British Jewish entertainment mogul, Louis Benjamin, was the managing director of the **Moss Empire**, a theatre chain later running the **Pye** and **Golden Guinea** record labels. Benjamin "pioneered cut-price records..., signed many of the musical giants of the day, and was credited with the introduction of Rhythm and Blues to the [British] public." [DAILY TELEGRAPH, p. 21] Arnold Goodman, who died in 1999, was chairman of **British Lion Films** and the London *Observer* newspaper. [FINANCIAL TIMES, 10-16-99, p. 4] Jack Shulman "started one of London's early silent movie picture houses despite being a staunch member of the communist party." [BEVAN, J., 10-2-94, p. 24]

Echoing the situation in America, many of Great Britain's popular comics have been Jewish. These include Peter Sellers, Marty Feldman, Bennett Aron, David Baddiel, Jerry Sadowitz, Paul Kaye, David Schneider, Sid James, Ivor Dembina, Arnold Brown, Alexei Sayle, Ben Elton, Peter Rosengard, Maureen Lipman, and Mark Maier. Television writers Laurence Marks and Maurice Green are recent history's "Kings of British Sitcom." [WINNER, D., p. 45] Then there is Esther Rantzen, also Jewish. As London's *Independent* reported in 1991:

"Her colleagues and the Press delight in castigating her. She has been called vulgar, mawkish, exploitative, smug and self-serving; ruthless, spiteful, ambitious, aggressive, power-mad. In the Eighties she was frequently likened to Mrs. Thatcher, a comparison she claimed she was proud to accept, adding however that Mrs T identified with success and she with victims. After winning this week's libel case against a newspaper that claimed she had protected a known paedophile because he provided inside information for her programme, she said her critics had the right to call her old, ugly and untalented, 'but if you tell me that I put children in danger, then I have to go to court.' Few would dispute that Esther Rantzen is the most powerful woman on television. That alone explains why her survival and the 18-year reign of her programme, *That's Life*, should arouse strong passions. How did she reach and maintain that eminence?" [INDEPENDENT, 12-21-91, p. 14]

**There is also Ruby Wax. As London's *Jewish Chronicle* notes:**

**"Ruby Wax has always irritated me beyond measure. I find her TV shows on the bed/in the bath/shopping at Harvey Nicks with Hollywood stars impossible to watch. It's not that I don't think her hugely clever, witty, and funny. I do. The woman possesses brilliance and comic talent in spades. But she also possesses and Ego the size of Edgeware. There's the whole, hey-world-look-at-me thing, the infuriating, childlike emotional neediness. Then there's the simmering rage ... Of course, the world has always known why she is the way she is. She's never made any secret of her miserable childhood**

with two nutty Jewish immigrant parents who make the Osbournes look functional ... [After "fame" and a "nervous breakdown,"] she found a brilliant psychotherapist and has never looked back."

[*Margolis, S., 11-1, 2002, p. 38*]

How about London's *Richard Woolfe*:

"Richard Woolfe feels he has got the best job in television. And given that the goal of the *Living TV* boss is to attract females between 16 and 44, it is not difficult to understand. The aforementioned group is the target audience for the increasingly popular satellite and cable channel, for which Mr. *Woolfe* is responsible for devising new programmes and importing American ratings winners ... Although his parents are from Dublin, the 40-year-old was raised within the Brighton Orthodox community ... Following his A-levels, he spent a year in Israel on a youth leadership programme at the Hebrew University, which he found 'unbelievably brilliant' ... His breakthrough [to getting a job in the TV business] was landing a researcher's role on [Jewish] *Esther Rantzen's 'That's Life.'* Having applied for a job as a BBC radio journalist trainee, Mr. Woolfe was told he hadn't got the job -- as a ploy to see what his reaction would be. He responded by demanding to be hired. Suitably impressed, the BBC offered him his choice of programme to work on. Mr. Woolfe's award-winning investigations for 'That's Life' included one focusing on four British POWs in Auschwitz who sheltered a Jewish girl in the death camp." [JACOBUS, H., 12-6-02, p. 8]

How about *Emily Maitlis*?:

"*Emily Maitlis* is the face of London BBC News --- and a very attractive one at that ... Familiar to viewers in the capital as the anchor of the regional programme which follows the early BBC national news, she joined the corporation last year after a three-year stint with Sky News ... 'We had what I would call a very spiritual Jewish upbringing. I would not say we were particularly religious -- like so many Jews, the rules get made to fit a little bit,' [she said]." [KOHEN, J., 11-29-02, p. 10]

In France, notes Howard Sachar, "by the mid-1950s ... as in other Western nations, Jews were prominent in theatre and cinema." [SACHAR, H., 1985, p. 99] The CEO (1996) of **Lagardere Groupe** is Raymond Levy. Its **Hachette Filipacchi** division publishes over 100 newspapers and magazines (including *Women's Day*, *Family Life*, *Video*, and *Car and Driver*) in 15 languages throughout the world. In 1995, **Lagarde** bought *Premiere* magazine, in association with Jewish American mogul Ronald Perelman. Its **Matra** division even produces missile parts, satellite technology, and builds cars with **Renault**. [HOOVER, p. 110] Also in France, Europe's largest pay-TV organization is **Canal Plus**; its CEO is Marc Andre Feffer. Also, in the 1980s and 90s, for thirteen years, Ann Sinclair, the Jewish wife of French Finance and Industry Minister Dominique Strauss-Kahn, "hosted France's most popular political chit-chat show on prime television, being voted 'television's personality of the year.'" [ECONOMIST, 9-13-97]

Going to France's **Cannes Film Festival**? It is monopolized by yet another Jewish entrepreneur, Gilles Jacob. *Newsweek* noted him in 1999 as a "career maker," a "former film critic who has been running the Festival for the past 21 years. Not only does Jacob choose and schedule all the films, he also picks the jury president and its members." [THAMES, D., p.

56] Want to speak freely about the Jewish influence in radio and television in France? In 2000, a French publisher, *Editions Fayard*, called back its volume "Journal," by Renard Camus, for fear of public backlash for Camus' negative comments about Jews in the French mass media. The book criticized the "large presence of Jews in a radio and television program, France Culture." Camus wrote that Jews were "over represented as an ethnic and religious group" and there was too much emphasis on "Jewish culture, Jewish religion, Jewish writers, the state of Israel and its policy, the life of Jews in France, and in the world today or through the centuries." Among those threatening to sue both the author and publisher was the Jewish director of the France Culture program, Laure Adler. [XINHUA GENERAL NEWS SERVICES, 4-20-2000]

In southern Europe, Jewish mogul Carlo De Benedetti is "one of the richest men in Italy," and is "ranked third among Italy's economic barons." He built to power **Olivetti**, "one of Europe's premier computer and telecommunications companies." A De Benedetti holding company, **CIR**, owns La Repubblica, "one of the country's top newspapers," and the **Editrice Periodici Culturali** magazine group, which includes L'Espresso, a well-known weekly magazine. In 1992, De Benedetti was sentenced to six years for fraud in a bank scandal. He was also arrested for spending \$6 million in a kickback scheme with government officials. [MONTALBANO, p. A13; VULLIAMY, p. 9] Also in Italy, Ever Haggiag, is "a leading Italian motion picture producer and distributor." [PERRY, V., 6-10-99] In 1996, Fiamma Nirenstein, a "well-known journalist and former director of the Italian Culture Center in Israel," won Italy's Premiolini Journalism Award. [SINGER/SELDIN, 1997, p. 328] In 1999, "Clemente J. Mimun, director of TV news at the state-run RAI-2 channel, received the Golden Quill award honoring outstanding personalities in the field of 'Culture in Journalism.'" [GRUBER, R., 1999, p. 333]

In 2000, Gad Lerner, also Jewish, resigned his position as director of news on Italian state television RAI 1. "He resigned," noted the *Irish Times*,

"because he had been caught up in a major political row prompted by the fact that his channel (as well as RAI's channel 3) had last week broadcast disturbing images of paedophile pornography. The controversial images had been broadcast within the ambit of a report on an investigation by state prosecutors in Torre Annunziata, near Naples, which uncovered an Italo-Russian racket that produced and sold child pornography on the Internet. The images in question were deeply disturbing since, among other things, they showed the apparent rape of a young boy by an adult man. Clearly, this was hardly family viewing for the main evening news bulletin on the nation's longest-established television service, a bulletin that last Wednesday night was watched by seven million people. Within minutes, the RAI switchboard was receiving hundreds of protest calls ... Given Mr Lerner's swashbuckling, campaigning style of journalism on previous news and current affairs programmes, it was hardly surprising to discover that he had made enemies. Nor did it help his popularity on the right that he is a former member of the extreme left-wing group, Lotta Continua." [AGNEW, P., 10-4-00, p. 14]

The *Associated Press* noted that "Aldo Grasso, one of Italy's most respected television critics, said the RAI broadcasts were 'symptomatic of what has been happening in Italian TV, both state and private, over the last couple of years.' 'Editors are driven not by quality or responsibility toward viewers but only the ratings,' he told the *Associated Press*. 'Disturbing and violent images intrude in all kinds of programs, throughout the day.' The UNICEF head in

Italy, Giovanni Micali, also complained bitterly about rising violence. 'It was an extreme case, but not the first and not the only one,' he said of the RAI newscasts." [HUGHES, C., 9-28-00]

In 1994, in Germany, the head of **CCC Film Studio**, Arthur Brauner, won the German Federal Cross of Merit. [SINGER/SELDIN, 1995, p. 323] Leo Katcher noted in 1968 that

"The German motion-picture industry, which Hitler and Goebbels had converted into a propaganda machine was a shambles when the war ended ... For a short time there was no industry at all and then Arthur Brauner emerged as the new titan in the field." [KATCHER, L., 1968, p. 176]

Brauner, who is from Poland, rose to power in post-war West Germany, where Jews were one-twentieth of one percent of the total population. And as he once noted:

"I made up my mind that some day I would tell the world what it was like to be a Jew. It was then that I decided that I would make motion pictures ... I wanted revenge against the Germans. I wanted to show that they had not destroyed all Jews [KATCHER, L. 1968, p. 177] ... No Jews can be Germans. If we have a home, it is Israel. That is where our duty lies. That is where our love must go. It is our obligation to defend and aid Israel." [KATCHER, p. 175]

In 1997, Brauner premiered his eighteenth film about the Holocaust (*From Hell to Hell*) at the Simon Wiesenthal Center in Los Angeles. The film's depiction of Poles and Poland garnered protests from the Polish-American community. A month later Brauner's German studios burned down in what police called an arson attack. [TUGEND, T., 2-7-97]

In 1995, another Jewish mogul, Ron Sommer, took over as CEO of **Deutsche Telekom**, formerly a massive state bureaucracy. Subdivisions of this firm include **T-Online**, "Europe's largest internet service company." [BENOIT, B., 9-22-2000, p. 32] Sommer was born in Haifa, Israel.

In Sweden, notes Rochelle Wright, "Between 1989 and 1993 ... there were five Swedish feature films and one co-production- -- a significant number, given the relatively small annual output of the Swedish film industry -- that focused on the Jewish experience. Beginning in 1997, several television dramas of varying lengths also incorporated a discussion of Jewish identity or of Swedish anti-Semitism." [WRIGHT, R., p. 8]

What about the mass media situation in Canada (aside from the already mentioned **Hollinger** dynasty)? "Jews," notes Morton Weinfeld, "have been statistically over represented in both the financial and the creative aspects of the entertainment business. It is a short step from that observation to the vicious canard that the Jews, in some collective, conspiratorial sense, control Hollywood. One could also possibly construct a similar argument for the Canadian scene. People such as Izzy Asper, Garth Drabinsky, Harold Greenberg, Robert Lantos, Ed Mirvish, and Moses Znaimer are just a few of the Canadian Jews who have played innovative roles in the popular entertainment industry in Canada." [WEINFELD, p. 10]

In that country, Israel "Izzy" Asper controls **CanWest Global**. He is the chief officer of the company that by the mid-1990s was "already the largest private sector television broadcaster

in the country." [CHISHOLM, p. 36] **CanWest** is also the country's "most profitable broadcaster" and has media outlets in every Canadian major markets except Montreal and Alberta. [TELEVISION BUS. INT'L] Asper also controls **TV 3** in New Zealand (68% of its stock) and founded **TV 4**, as well as FM radio network **MORE**, in the same country. In Australia, **CanWest** has a 76% stake in **Network Ten**, the second-most profitable TV station in that country. In Ireland, Asper is the largest investor in **TV3**, and his firms also have a financial stake in **Ulster TV**. [SCOTLAND, Business, p. 4]

A TV colleague calls Asper "the most aggressive businessman I know. The guy is a Machiavellian genius." [CHISHOLM, p. 36] MacLean's notes that:

"Asper's lock on [**CanWorld's**] multiple voting shares -- he holds all 26 million -- has also made him one of the country's richest corporate players.... By the time he is through, he wants to carve a global broadcasting force. He does not say that he will build a dynasty, but his three offspring [including Leonard, **CanWorld's** vice president for corporate development; David, the vice president for programming; and Gail, another executive] have taken on key corporate roles, and they will accede to ownership, so there is that too." [WELLS, p. 40]

Asper blatantly uses his ownership powers to melodramatically propagandize on behalf of the state of Israel, as he did in the *National Post* (a newspaper he controls) in 2001:

"Israel, after 53 years of statehood, remains the only isolated island of democracy, human rights and rule of law -- a lonely outpost of Western civilization and its values in a sea of terrorism, corruption, dictatorship and human enslavement. Countries like Canada should therefore be in the vanguard of its support, for mutual economic, military and ethical reasons ... It is therefore a dismaying sight for knowledgeable Canadians to watch our Foreign Affairs minister, John Manley, either a prisoner of naivete, or political opportunism, embracing this war criminal, [Yassar] Arafat, on Mr. Manley's recent visit to the Middle East." [ASPER, I. H., 6-19-01] [See chapter on Israel for the details of Israel's "democracy."]

Other important Jewish executives at **CanWorld** have recently included president Steve Gross, and David Mintz, the head of programming.

Also in Canada, the wealthy Greenberg family began moving into the mass media in the 1990s, controlling **Astral**, Canada's largest pay-per-view and specialty TV company. The chairman of **Astral**, Andre Bureau, is also the former chairman of the **Canadian Radio-Television and Telecommunications Commission**. **Astral Home Entertainment** is the largest wholesaler of video cassettes in Canada. Harold Greenberg's original co-partners in his ventures were Phyllis Switzer, Ed Cowan, and Jerry Grafstein. Barbara Frum host Canada's prominent TV news program, *The Journal*.

In Montreal, another Jewish mogul, Moses Znaimer, is president and executive producer of **CITY-TV**, **Much Music**, **Musique Plus**, and the **Bravo Network**. His sister, Libby, is **CITY-TV's** news program money specialist. [HUSTAK, GAZETTE, p. C7] **Much Music's** (an **MTV** clone) video host is also Jewish -- Erica Ehm. Znaimer started out in the media business by putting soft pornography on public TV -- fellow Jewish media mogul Robert Lantos sold

him the rights to some films from the New York Erotic Film Festival early in both their careers, "start[ing] Robert Lantos in business." [ZNAIMER, 9-21-98] A London newspaper headlined Znaimer as "the King of Me-TV, Znaimer's Influence on Canadian Culture -- and on Television Worldwide -- Is Difficult to Overstate ... Znaimer Has Shaped An Entire Generation's Self-Perception." [FRASER, p. F3] Toronto Life described him as "shirt-buttoned to the collar [with] large, tinted glasses that evoked a 1970s porn-magnate." [FRASER, M.]

In 1998 a Canadian magazine called Robert Lantos, head of **Alliance Communications**, and later **Serendipity Point Films**, "one of the original architects of what we have now [in the Canadian mass media]." [GROSS, P., 9-21-98] The Toronto Star noted Lantos and Garth Drabinsky (eventually caught in a financing scandal) as "Canadian's two most emblematic, brash, creative and -- according to some -- egocentric entertainment figures." [ADILMAN, 8-29-98, p. M4] Drabinsky founded (with Myron Gottlieb) **Livent**, America's largest theatre production company, and **Cineplex Odeon**, by the 1980s one of North America's largest movie theatre chains. Until recent scandals, **Livent** owned the \$43 million **Ford Center for the Performing Arts** in New York City, the **Pantages Theatre** in Chicago, and the **Center for Performing Arts** in Chicago, among other holdings.

In his autobiography, Drabinsky notes the influence upon him of Canadian Jewish mogul Nat Taylor:

"He was big, the biggest, a legend in the movie business in Canada, the nearest thing Canada had to a Hollywood mogul. He had been an exhibitor, a distributor, a producer, and a TV-station shareholder. He was partners with Famous Players, the dominant exhibition chain in Canada. He owned the country's largest movie-production studio, Toronto International Studios, in Kleinberg, Ontario. He was the man who opened the first Canadian movie-house for foreign and art films. He was the guy who came up with the idea of multiple theatres." [DRABINSKY, G., 1995, p. 56]

Taylor also owned the influential trade journal, *Canadian Film Digest*, and hired Drabinsky -- in his early years -- to edit it. [DRABINSKY, G., 1995, p. 58]

Another noteworthy Jewish cinema/theatre mogul in the early years was Nathan Nathanson who "built the Pantages [theatre] in 1920 ... Even more significantly, Nathanson started not only the Famous Players theatre circuit in Canada but also Canadian Odeon ... He was single-handedly responsible for the two chains that formed the duopoly that dominated Canadian exhibition for so long." [DRABINSKY, G. 1995, p. 64] Then there is Allen Karp, "chairman and chief executive of the Toronto-based Cineplex Odeon Corporation, Canada's largest film exhibitor." [KIRSHNER, S., 1-7-99]

Also in Canada, Jewish mogul Paul Godfrey is the 1990s chairman of the **Toronto Sun Publishing Company/ Sun Media Group** and was the 1998 winner of the B'nai B'rith Award of Merit. Five families own **TorStar**, the parent company of the Toronto Star, the largest newspaper in Canada. One of the families is Jewish : the Thalls. "Their original name was Rosenthal. [Burnett] Thall says he lopped off the first two syllables to overcome the anti-Semitism of 1940s Toronto and improve his job prospects." [REGULY, E., 10-26-01] In 1992, a baptized Jew, Peter Herrnsdorf, became the CEO and chairman of **TV Ontario**, replacing Bernard Ostry. (For a decade Herrnsdorf had been the publisher of Toronto Life magazine.

"Among those who championed Herrnsdorf's installation at **TVO**," notes Toronto Life, "was Howard Bernstein, a senior producer who had worked for Herrnsdorf at **CBC**," where Herrnsdorf had also been an executive). [CANADIAN BUSINESS AND CURRENT AFFAIRS, JULY 1996, p. 56-6; DINOFF, D., 7-26-99, p. 4]

Yet another Jewish media head, Jacques Bensimon, member of the "self-help Sephardic Network," stepped down in 2000 as the Managing Director of **TFO**, the French language division of **TV Ontario**. "He is widely considered," notes the Canadian Jewish News, "to be the father of **TFO** ... By Bensimon's estimation, his Jewish sensibility helped enormously, sensitizing him to the perspectives and needs of his French minority audience." Bensimon left **TFO** to become an executive at the **Banff Television Festival**. Bensimon had earlier served as a director at the **Film Board of Canada**. [KIRSCHNER, S., 7-13-2000]

Sandra Kolber, also Jewish, became a member of the board of the **Canadian Broadcasting Corporation (CBC)** in 1991. [SINGER/SELDIN, 1992, p. 34] The very powerful president *and* CEO of **CBC** at the turn of the millennium is Richard Rabinovitch. (He "spent more than a decade as chief operating officer of **Claridge Inc.**, [Jewish alcohol and media mogul] Charles Bronfman's private holding company in Montreal, and was chairman of the executive committee of the Canadian Jewish Congress's Quebec region). [GORDON, S., 11-30-01]

Also in Canada, Garry Schwartz heads **Phoenix Pictures** and Phyllis Yaffe is the president and CEO of **Showcase Television**. Both, too, are Jewish. (The chairman of the **Canadian Television Fund**, a private/public partnership that helped fund 330 TV programs and 17 feature films in 1997-98 alone is Richard Stursberg and Tim Kotchoff was sequentially vice-president of news programming for both **CBC** and **CTV** television networks. Are these two men Jewish as well?) At the lower media tiers, a panel discussion at a Canadian Jewish Congress luncheon in 1999 included **CBC TV** "senior reporter" Joe Schlesinger, "broadcaster" Evan Solomon, "editorial writer for the National Post" Ezra Levant, and "associate editor of Now magazine" Susan Cole. [ROSE, B., 12-9-99, p. 3, 5] Himie Koshevoy died in 2000. He had been the "managing editor of the **Vancouver Sun** and subsequently the **Toronto Star**." [KIRSCHNER, S., 9-14-2000, p. 11]

"Humble Howard" Glassman is a prominent radio show radio host in Toronto, as is Marsha Lederman. As one Jewish ethnic paper noted about the usual Jewish subtext in their commentaries:

"Glassman has been under fire from Christian groups for a few years now, culminating in last month's 26-page complaint to the Canadian Radio-Television and Telecommunications Commission by the Catholic Civil Rights League and the Canadian Family Action Coalition. (They sent copies to the B'nai B'rith and the Toronto Police Hate Crimes Squad). Particularly at issue was a series of bits done by Glassman and sidekick Fred Patterson regarding Jesus (including the song 'Jesus Was a Fetus') and Easter (a giveaway of chocolate Jesus candles, promising to mail their producer to a cross and holding a Jesus-lookalike contest ... While [Lederman] has sufficient respect for her background to not try to subvert Judaism, she is constantly at odds with how much her perspective is shaped by religion. She's been accused of being anti-Catholic after addressing issues, which she finds odd, since she currently cohabitates with a Catholic." [WEISBLLOT, M., 9-2001]

In 1997, the *Alberta Report* reported about those who oversee moral issues for the Canadian television audience (the article was subtitled "Naked Lesbian Kissing Is Deemed Acceptable for Supertime TV"):

"A recent decision by the Canadian Broadcast Standards Council suggests that if *Ellen* [the American lesbian-oriented TV series] were produced here, the only controversy would be whether she would be shown naked in bed with her lesbian lover ... Nudity is not yet common on Canadian sitcoms, but the diaphanously-clad models featured on such haute couture 'news' programs as CBC Newsworld's *Fashion File* and the syndicated *Fashion Television* often resemble Salome stripped to her last veil ... Two weeks ago the industry-funded CBSC (which had earlier dismissed two previous claims against *Fashion Television*) dismissed this complaint as well. The CBSC cited a response from series producer CITY-TV--owned by [Jewish mogul] **Moses Znaimer**, who also co-owns Alberta's ACCESS-TV --'We do not equate nudity with pornography. Fashion and photography to our mind are art' ... The unnamed complainant had argued in a January 1995 letter, 'These are prime time family viewing hours and it is highly inappropriate for such sexually explicit material to be shown on television.' **Ron Cohen**, CBSC national chairman, rejects this argument as irrelevant, contending that the specialized nature of the program appeals to adults only ... **Jay Levine**, *Fashion Television*'s producer, adds that nudity is to be expected from a show covering an industry where 'being sexy is to be provocative.' He adds, 'We're doing something that obviously a lot of people don't have a problem with ... a few years ago it would have been inconceivable that producer-writer **Ken Finkleman** could utter 'the f-word' on his hit CBC sitcom *The Newsroom*.'" [SILLARS, L., 4-28-97]

In Australia, the pattern continues. Jewish mogul **Theodore Fink** (1855-1942) "owned the *Herald* newspapers, the largest chain in Australia and the largest publishing enterprise south of the equator." [GREENBERG, M., p. 53] "**Since the war, there have been a number of Jewish celebrities in the media and show business [in Australia],**" says **Hilary Rubinstein**, "**They include journalist-broadcaster Sam Sipski and the late Eric Baums, television personality Dita Cobb, impresario Peter Faiman and Harry M. Miller, film-makers Yoram Gross (also a talented cartoonist) and Bob Weiss, actors John Bluthal and Herzi Szeps, popular musician Tommy Tycho, and the successful stage and recording artist Renee Geyer. Many musicians rose to prominence during the interwar period -- people such as Isadore Goodman and the Spivakovsky brothers. George Dreyfus, Larry Sitsky and Felix Werden are renowned musical composers whose works have been widely acclaimed.**" [RUBINSTEIN, H., 1987, p. 217]

In South Africa, **Jonathan Wacks** returned to his homeland as a major Jewish movie figure after 20 years in the United States. There, he was a film director, vice-president of production at the Samuel Goldwyn Company, president of Michael Nesmith's Pacific Arts Pictures, and head of the Moving Image Arts Department at the College of Santa Fe in New Mexico. [MORRIS, M., 10-23-01]

From America, the Lauder family fortune, worth \$4.2 billion, is rooted in perhaps the richest woman in the United States, Estee Lauder, the "queen of cosmetics." An heir, Ronald Lauder, gained a footing in Europe in the mid-1980s while a Reagan-appointed ambassador to Austria, which was "largely in return for his work as finance chairman for the New York

Republican Party." Lauder, noted the Jewish Week, has been "active in a wide variety of causes which aid Israel and world Jewry. [He] is closely associated with the Israel Bond program ... [Lauder] made a significant contribution to Vienna's Jewish community by dedicating and opening up for Jewish immigrants the [Orthodox] Chabad center." [JW, 2-26-88] He also heads the Jewish National Fund of America.

With the collapse of the Soviet-controlled Eastern European bloc, Lauder was well-positioned to embark upon investing in a business empire in Central and Eastern Europe, particularly in television and telecommunications. A former executive (Itzik Fisher) at Israel's national telephone company, **Bezeq**, was installed as head of Lauder's **RSL Communications**. Mr. Lauder (also current Chairman of the Board of the Museum of Modern Art) was not alone among those most prominently searching for profit, control, and cultural influence in the collapsed communist area. A 1990 New York Times article highlighted five American investors in Hungary; at least four of them were Jewish, including Lauder. Another, Albert Reichmann, one of three brothers controlling a company that Business Week calls "the richest and most powerful real estate developer in the world," told the magazine: "The Jewish population is the reason I'm interested in Hungary and the Soviet Union." [NYT, 1-26-90]

In 1990 Lauder gained principal ownership of the Hungarian Credit Bank Ltd, and in 1992 he had 50% share in an eastern German engineering firm. By 1997 a Lauder-controlled company -- **Central European Media Enterprises** -- held television stations in seven European countries, including Romania, Slovakia, Slovenia, and the Czech Republic, and operated eleven TV stations in Poland alone, ironically called "Independent Polish Television." [BRZEZINSKI, p. A41] **CME** became the largest private television broadcasting organization in Europe. [MCELVOGUE] The publisher/editor-in-chief of the English-language general information newspaper in Poland, the Warsaw Voice is also Jewish -- Andrzej Jonas. One of the paper's crusades has been against a cluster of Christian crosses near Auschwitz. [See, for example, 6-6-99] He also publishes the English-language Okecie Airport magazine, the other newspaper visiting Americans are likely to read in English in Poland. The publisher of Gazeta Wyborcza, one of Poland's most widely circulated newspapers, is Adam Michnik. He is also Jewish.

By 1989, Poland's first cable TV system, **Polska Telewizja Kablowa**, was 70% controlled by Jewish entrepreneur David Chase's **Chase Enterprises**). [LOS ANGELES TIMES, 12-8-89, p. D4] In 1996, with the continued de-monopolization of Poland's communist-era RP Telekom telecommunications company, the Jerusalem Post noted the "position" of Israeli Shmuel Dankner in the Eastern European country's telecommunications field:

"Dankner is well positioned to become a key player in the country's transition to market economics. Yet he doesn't appear intent to do that. In fact, it seems as if Dankner is careful to keep his own and his partner's foreign profiles low." [ASA-EL, A., 7-17-96, p. 6]

Dankner partners include fellow Israelis Meir Srebernik and Sharon Waizer "who runs an R.P. Telekom joint venture with Motorola." "If anything," Waizer said about Poland, "my stay here so far has made of me a prouder Zionist." [ASA-El, A, 7-17-96, p. 6] By 1997, Dankner's **Dankner Investments**, its subsidiary **Matar**, and General Electric held "majority shares" in RP Telekom. [MIDDLE EAST NEWS, 3-24-97] By 1998, a telecommunications firm called **Netia** had "emerged as the largest provider of local fixed line telephone services in Poland ...

It holds the concessions for five of the ten biggest cities ... and has licensing covering a third of the population [of Poland]." Owned by a consortium of companies (Telia from Switzerland, **Dankner Investments**, Shamrock Holdings, Trefoil Capital Investments, and **Goldman Sachs Capital**), the CEO was Israeli Meir Srebernik. [FINANCIAL TIMES, 3-25-98, p. 8]

In 1999, Ronald Lauder's **CME** merged with the Swedish-based **SBS Broadcasting**. The new company (retaining the **SBS** name) now owned 18 TV and 12 radio companies in 13 countries (TV stations included those in the Netherlands, Sweden, Denmark, Belgium, Norway, Finland, Italy, Hungary, Slovenia, Romania, Ukraine, Switzerland, and Poland). Ronald Lauder now shared the Co-Chairmanship of the new firm with Harry Evans Sloan. Sloan is also from America -- originally a lawyer in Hollywood. Sloan once headed **New World Entertainment** and built his early media empire with Lawrence Kuppin via junk bond financing.

Another Jewish businessman, Michael Finkelstein, formerly the Vice-Chairman of **SBS**, became Chairman of the Executive Committee of the Board of the new entity. "**CME** stations [in Central and Eastern Europe]," noted the Central European Business Weekly, "are ranked number one in both audience and revenues in all markets except Hungary where the **SBS** station, **TV 2**, is number one." [ANTHONY, M., p. 1]

In 1997, in the Czech Republic, one of Ronald Lauder's stations, **TV Nova** -- one that reaches 70% of the Czech broadcasting audience and was originally founded by five Czech intellectuals in Prague, was embroiled in controversy. The control of Nova by Lauder, noted the Wall Street Journal, "is raising fears about foreign ownership in broadcasting throughout the region ... [Some Czechs] were worried that the country's liberalized media laws have created a huge foreign force in the market. Czech regulators are investigating **Nova** for alleged license breaches and have threatened to pull the plug on the station ... Adding to the pressure, one of the founders of the station is suing **Nova** over control and labeled it 'an American propaganda machine.'" [FRANK, p. A1] "Newspaper editorials attack the influence of '**Nova** sleaze' on Czech culture," noted the Journal, "Government ministers privately suggest Nova's gory prime-time features are to blame for the recent rise in crime." [FRANK, p. A1] In Poland in the same year, arsonists set fire to a Warsaw synagogue located next door to the offices of the Ronald S. Lauder Foundation, an organization attempting to reassert an international organizational Jewish presence in Poland.

Maneuvering around Czech ownership and licensing laws that addressed foreign ownership, the control of **TV Nova** was technically deeded, in association with Lauder, to a Czech national, Vladimir Zelezny. Zelezny, not surprisingly, is also Jewish ("Zelezny and Lauder have much in common, including a passion for collecting art collecting and Jewish philanthropy.") [MORTKOWITZ/ERNSBERGER, 1-17-00] He is also "one of the wealthiest men in the Czech Republic." [MEILS, C., 3-5-01] By the year 2000 the two Jewish moguls had a falling out in a struggle for full control of the station. Lauder eventually sued Zelezny for 140 counts of alleged fraud. Lauder also sued the Czech government. However, noted Newsweek, "Lauder has said he'd drop the case against the Czech government if **CME** is allowed to purchase **Prima** [the second largest TV station in the Czech Republic]." [MARTKOWICZ/ERNSBERGER, 1-17-00, p. 46] "It is widely believed, noted *Variety*, that Zelezny also covertly manages **Prima TV**, Nova's main commercial rival." [DAWTREY, A., 1-22-01]

And what was the effect of this Jewish-controlled TV Nova upon Czech culture? Local professor Jan Culik noted that "educated people have been horrified by what this station has been doing to Czech society, especially the violence and its effects on kids." The Jewish Week described the station's fare:

"There, on the TV screen each night, on Lauder's flagship European station, a buxom, frontally naked weather lady would coyly tell viewers how to dress for the next day's weather. The erotic weather forecast, as it was called, was part of a newscast that media industry observers describe as among the most gory and sensationalist anywhere, with graphic depictions of beheadings, burnt bodies and other mayhem. Later, after 11 each evening, the station, TV Nova, would follow up with soft core pornography. And on another program, 'Taboo,' sexual deviants such as molesters, sado-masochists and rapists who would frankly discuss their sexual activities." [COHLER-ESSES, L., 1-21-2000, p. 16]

Jewish influence in the mass media of Czechoslovakia has a long history. Prior to the rise of the Nazis, in the 1930s "the largest [motion picture] producer was the **Elekta Film** concern, with its imaginative chairman, Josef Auerbach." [PICK, J., 1968, p. 422] And as Avigdor Dagan notes about the Czech popular press in this era:

"As in all other countries in Central Europe, so in the Czech lands, Jews played an outstanding role in journalism. The editor-in-chief of the *Prager Press*, the German-language organ of the Government, Arne Laurin, was Jewish. Another Jew, Paul Eisner, was editor of its Cultural Supplement, and many Jews served on the editorial staff. Among the Czech-language papers, there was hardly one without Jews on its editorial and literary staff. Jewish journalists could be found in papers of all parties from the right to the left ... Even the Catholic organ *Lidove Listy* had a partly Jewish editor in the person of Alfred Fuchs, a Jewish convert." [DAGAN, A., 1968, p. 523]

In 1997, in the process of expanding his Eastern European media empire into the Ukraine, Ronald Lauder also gained unwelcome publicity when it was revealed that a Jewish Russian partner in the deal, Vadim Rabinovich (who owns "one of the country's most popular television channels"), had ties to the Russian mafia. Rabinovich is also the founder and president of the All-Ukrainian Jewish Congress. Its chairman is Grigory Surkis who also owns a TV station, the country's most popular soccer team, oil-related firms, and a law company. [KRICHEVSKY, Around, p. 6] One of Rabinovich's partners, Grigory Loutchansky, in another project, owned a Vienna-based trading company that the Director of the CIA had once called "an organization associated with Russian crime activity." Loutchansky (spelled various ways, also Grigori Loutchansky) was noted in the *New York Review of Books*'s review of *The Red Mafiya*:

"Along with [Russian Jewish crime boss Semion] Mogilevich, American officials put high on their list of suspects two of his lieutenants, Gregori Loutchansky and Vadim Rabinovitch. Loutchansky ran a trading company called Nordex, which American and European officials say has links to Russian organized crime and once acted as a broker in the sale of Scud missiles from North Korea to Iraq.

Rabinovitch ran the Nordex office in Kiev. In Israel, the Russian mob leaders have bought protection from senior government officials, and have poured so much money into political campaigns that they have been able to name candidates for local and national office. The admired former Soviet dissident Natan Sharansky, who has become active in Israeli politics, has admitted taking campaign contributions from Nordex, in spite of pleas from American officials to cut his links with Loutchansky. Loutchansky invited a list of prominent Russian mobsters to his birthday party in Israel in 1996." [BONNER, 11-16-00]

Vadim Rabinovich himself (Lauder's direct partner) had spent eight years in a Russian prison but the New York Times noted that he claimed that "he had committed no real crime and had been persecuted for being Jewish." The (Jewish) Forward noted in August 1997 that Rabinovich "holds 25% stake in the company that runs Ukraine's only private television station. Cosmetics heir Ronald Lauder owns half the station." [FORWARD, p. 8-29-97, p. 3] Within months a rival Ukrainian TV station -- **Perehid Media Enterprises** -- filed a lawsuit charging that Lauder's company and its Ukrainian partners used "criminal connections and corrupt methods" to get a broadcast license. [FRANTZ A4, BRZINSKI A18, FRANKEL A1; MURPHY A6; McElvogue D4; BRZINSKI A41; AUERBACH, S., F4]

In August 1997, Rabinovich's All Ukrainian Jewish Congress bought a full page ad in the New York Times to call attention to anti-Semitism, and investment potential, in the Ukraine. "The Jewish issue will never get the attention it deserves without your active help," said the ad, "After all, if American Jews don't care about their Ukrainian brothers and sisters, why should anyone else?" [FORWARD, 8-29-97, p. 3] A month earlier Rabinovich met for unity talks with Michael Schneider, the vice-president of the American Jewish Joint Distribution Committee. "Mr. Rabinovich's ad," noted the (Jewish) Forward, "comes as American-Jewish groups, such as the Jewish Committee and the World Jewish Congress, are increasing their role in Europe." [FORWARD, p 8-29-97, p. 3]

In June 2001, the New York Times noted that Lauder's **Central European Enterprises** company was

"under an investigation over allegations that it paid at least \$1 million in bribes to Ukrainian officials for a valuable television license, according to lawyers and [U.S.] Justice Department documents ... In Ukraine, Central European Media controls the most popular station through its majority-owned subsidiary Studio 1+1 ... The principal owners [of **Studio 1+1**] were [Jewish moguls] Vadim Rabinovich and Boris Fuchsmann, well known around Kiev for their influential wealth. Less well known were their ties to Russian organized crime, according to reports by the F.B.I. and European law enforcement agencies ... A 1994 F.B.I report on Russian organized crime in the United States described Mr. Fuchsmann as a gold smuggler and embezzler, whose company in Germany was part of an international crime network. He is barred from entering the United States ... Besides Mr. Fuchsmann and Mr. Rabinovich, there were other, silent owners of **Studio 1+1**. In one internal fax, in April 1996, Ms. Jensen [a **CME** employee] described the **Studio 1+1** shareholders as 'extremely powerful' people whom, she added, 'I will not mention on this fax.' Central European Media now owns at least 60 percent of **Studio 1+1**, and Mr. Fuchsmann owns at least 30 percent, according to public statements." [BONNER, R., 6-12-01]

And what are some of Ronald Lauder's prior track records in television? What are his interests? What perspectives might he bring to Central and Eastern Europe? Aside from creating the Ronald S. Lauder Foundation to revive Jewish culture in Eastern Europe, he has expressed considerable interest in pressing attention upon the Jewish Holocaust. He is founder of a right-wing think tank in Jerusalem, the Shalem Institute. In his 1989 bid to become the mayor of New York City, he attacked his opponent, Rudolph Giuliani, in a TV ad, saying: "he handcuffed innocent stockbrokers in front of co-workers and ignored the torment of a Holocaust survivor." [MAY, p. A27] In 1988 he financed a documentary shown on PBS about the 1938 Nazi attack upon Jewish synagogues in Austria and Germany. [SMITH, C, p. 32] And in 1994 his media company in Europe "kicked off the first commercial broadcast in Eastern Europe with the film 'Sophie's Choice' [a Nazi concentration camp story]." [FRANK, R, p. A1] In the political realm, in 1997 the Jewish Week noted that Jewish American Lauder is "reportedly among Netanyahu's biggest financial backers." [Netanyahu, of course, is the former right-wing prime minister of Israel]. [COHLER-ESSES, Dissensions, p. 1] "With money and campaign contacts," notes the (Jewish) Forward, "Mr. Lauder has helped engineer one of the biggest upsets in the history of Israel's democracy." [FORWARD, 11-14-97, p. 14]

In 1999 Ronald Lauder became what the Jewish Week called the "King of the Jews" -- the head of the Presidents' Conference of Major Jewish Organizations. "Some [Jewish] leaders," noted the Week, "are expressing concern about what they see as the continuing lack of democracy [in that organization] ... Several left-wing groups complained that Lauder is perceived as being too close to [right-wing Israeli prime minister Benjamin] Netanyahu, both as a personal friend and a major political contributor." [GREENBERG, 1-15-99, p. 20]

With the fall of communism in the Soviet bloc, yet another Jewish media "tycoon," this one in Hungary, rose to power in recent years. This one, Janos Fenyo, was murdered in 1998, apparently by criminal underworld elements. At the time, as founder and head of **Vico Distributing and Publishing** ("currently the biggest print media-owner in Hungary"), [MARYNIAK, I., 4-1-98] he controlled Hungarian 13 newspapers (including the former trade union journal Nepszava and a women's journal, Nok Lapja) and **Nap TV**. "Fenyo had excellent contacts to leading Hungarian politicians and he skillfully exploited the confusing legal situation after the collapse of communism to boost his empire." At the time of his death, he also had 30 lawsuits filed against him. [DEUTSCHE PRESSE-AGENTUR, 5-21-98]

Turning to the nearby new capitalist nation of Russia, in 1997 the Washington Post noted that

"In last year's presidential campaign, two of the most powerful media tycoons, Vladimir Gusinsky and Boris Berezovsky, played a key role in reelecting President Boris Yeltsin, demonstrating the might of television in the young democracy." [HOFFMAN, p. 12]

The Wall Street Journal noted that Gusinsky (also spelled Goussinsky) "is sometimes billed as the richest man in Russia." [WALL ST, 4-13-95] For his part, Berezovsky was listed by Forbes in 1997 as one of the "ten top" billionaires in the world. Both Gusinsky and Berezovsky (originally Abramovitch) are Jewish. Gusinsky is also the president of the Russian Jewish Congress and his circle of international Jewish connections includes the aforementioned Ronald Lauder and Edgar Bronfman of the World Jewish Congress. A source told the Jewish Week that Gusinsky founded the Russian Jewish Congress so his "physical well-being will no longer be just [his] personal concern; it will be of international [Jewish]

interest," i.e., whatever he does, he can tap into the powerful international Jewish defense mother lode against "anti-Semitism." [COHLER-ESSES, p. 13] The Jerusalem Post notes that in Israel "media reports [were] hinting" that Gusinsky "had ties to the Russian mafia." [COHEN, A.] Gusinsky built his business empire from his **Most Bank**; the Chairman of the Board of the **Most Bank** is Boris Hait who is also one of the vice-presidents of the Russian Jewish Congress. Other vice-presidents of the Jewish organization include Mikhail Friedman, Chairman of the board of the **Alpha Bank**, and Vitali Malkin, President of the **Rossiiski Kredit Bank**.

Gusinsky's media empire includes NTV television -- the largest commercial television station in Russia with an audience of 120 million. It also broadcasts to Israel, and "recently [December 1997] unveiled plans to expand its Russian-language broadcasts to Western Europe and other parts of the Middle East." [KRICHEVSKY, p. 10] (Even in the New York area, the Russian-language **Russian Television Network** is run by a rabbi, president Mark Golub. Alexander Polovets, the editor and publisher of Panorama, "the most influential Russian-language newspaper in the United States," is also Jewish. [TUGEND, 10-22-99]). Gusinsky also controls the **Echo of Moscow** radio station; a weekly magazine called **Itogi** (published in partnership with **Newsweek/The Washington Post**); the newspaper **Segodnya**; and **NTV-Plus**, a pay-per-view satellite network. In 1997, the Russian Orthodox patriarch, Alexei II, charging blasphemy, declared that "God would punish those responsible" for screening Martin Scorsese's film The Last Temptation of Christ on Mr. Gubinsky's television channel. The program had been postponed twice "because of Orthodox Christian fury." [MEEK, p. 1] With mind-boggling chutzpah, NTV had originally planned to show the film "in April, on Russian Easter." [KRICHEVSKY, Jewish-Owned, p. 9] Meanwhile, "at Gusinski's influence," noted the Israeli newspaper Haaretz in 1998, "a synagogue and Holocaust museum are now being built at the World War II Memorial site in Moscow." [MILNER]

In 2001, the deputy head of the Russian Jewish Congress, Mikhail Miralashvili was arrested in Russia and charged with kidnapping. "Mr. Mirilashvili," noted London's *Independent*,

"who holds joint Israeli and Russian citizenship, was due to leave Russia this week with the Israeli President, Moshe Katzav, who is on a state visit. Mr. Mirlashvili is a director of the St. Petersburg company Russian Video, which was bought by Media-Most, controlled by Mr. Gusinsky, in 1997. Mr. Gusinsky was later accused of defrauding the state by buying the company for \$10 million -- well below its real value." [COCKBURN, P., 1-25-01]

In July 1997, the Jewish Week reported that

"the Russian Jewish Congress, a powerful new group headed by one of Russia's most prominent and controversial millionaires, has signed a landmark agreement with American Jewry's top umbrella organization [the Conference of Presidents of Major American Jewish Organizations], pledging joint cooperation and consultation ... The National Conference on Soviet Jewry, another U.S. umbrella group that encompasses many of the same Jewish organizational members as the Presidents Conference, was also a signatory.... Some, including a top Russian Jewish Congress official, says it marks a milestone in the emergence of

the Russian group as an influential diaspora player on the international stage ... In a separate initiative, the Russian Jewish Congress signed an agreement at about the same time with the World Jewish Congress..." [COHLER-ESSES, Lawyer, p. 9]

(A note about the Conference of Presidents of Major American Jewish Organizations: It represents, notes Jewish journalist Wolf Blitzer, "more than thirty of the most important national Jewish organizations; it has come to be viewed as the authoritative voice of the mainstream Jewish leadership ... Because the Presidents' Conference, like AIPAC [the leading American Jewish Israel lobbying organization], can almost always be found in support of the official Israeli position, U.S. officials in all recent administrations have to view it as a de facto arm of the Israeli government." [BLITZER, p. 141-142])

Gusinsky also met with a number of Jewish American Congressmen, including Carl Lewin, Frank Lautenberg, Joseph Lieberman, and Arlen Specter. "The Middle East and 'rising anti-Semitism' were among the topics discussed," noted Don Bonker ("a former Congressman who handles public relations for Goussinsky in Washington"). [COHLER-ESSES, US RUSSIAN, p. 1] The Jewish Week further noted that "according to a Jewish official who spoke on the condition of anonymity, Goussinsky's efforts to meet with top State Department officials were rebuffed due to what one State official ; as his 'checkered past.'" [COHLER-ESSES, US-RUSSIAN, p. 1] In 2000, Gusinsky, who, like other Russian Jewish media moguls, has dual Russian-Israeli citizenship, fled Russia after accusations of fraud. In October, related to the Gusinsky criminal investigation, Russian police raided the central Moscow synagogue, searching "practically everything," but particularly looking for "in what way was the Jewish community ... laundering money it was receiving from its sponsors." Alexander Osovtsov, Executive Vice President of the Russian Jewish Congress, complained: "What gives special cynicism to it is the fact that the action was undertaken on the single day when the leaders of the Congress and the Jewish community were absent from Moscow because they were on a one-day visit of peace and solidarity to Israel." [INTERFAX RUSSIAN NEWS, 10-20-00]

Boris Berezovsky's riches began with **Logovaz**, a car dealership. He has since rapidly gained control of the Russian Public Television network, known as **ORT**; the newspaper **Nezavisimaya Gazeta**; the weekly magazine **Ogonyok**; **Transero**, a Russian airline; and 80% of Russia's seventh largest oil company, which merged in 1998 with another Jewish-owned oil firm (together called Yuksi), to create "the world's largest oil company in terms of reserves." [MCMAHON, p. 3] "Berezovsky," says the Wall Street Journal, "has a reputation for labyrinthine political and business intrigues and has in the past exercised influence over Russian companies, including the national airline **Aeroflot**, without taking over formal ownership." [HIGGINS, p. 2]

"Like many of the people in Russia who became rich very fast," notes the New York Times, "Mr. Berezovsky has been the subject of numerous press reports that suggest he relied on organized crime to build his business empire." [STANLEY, p. A3] Berezovsky, notes the Washington Post, "is part of a tight circle of financiers and business moguls who, by his own estimate, control half of Russia's economy ... [HOFFMAN, Russia]. ... They all attained wealth in the violent, corruption-ridden, high-stakes competition that followed the collapse of the Soviet Union five years ago.... The scramble for wealth and power was carried out with brutal means, often including car bombs and assassinations.... Russian tycoons are not public heroes. Popular resentments run deep over the vast sell-off of state property, which made

many of them rich and left millions of Russians in poverty." [HOFFMAN, p. A26] Berezovsky, notes the (Jewish) Forward, is one of the "robber barons accused of milking Russians dry." [BLUSTAIN, p. 1]

In 1999 Berezovsky gained control of Moscow's popular **TV-6** television station. That same year he claimed control of "Russia's premiere daily newspaper, Kommersant," and fired its editor, Raf Shakirov, who said that "his ouster [is] an attempt to curb often critical coverage of the tycoon's business and political activities." [HIGGINS, p. 2]

In December 1996, Forbes magazine published a scathing article about Berezovsky (making sure such reports will be few and far between, the multi-billionaire responded by punishing the magazine with a suit for libel, as did the other Jewish tycoon giant, Vladimir Gusinsky, against the Wall Street Journal for an unflattering report about him). [WALL ST JRNL, 4-13-95] The Forbes article, entitled "The Godfather of the Kremlin," was printed with no byline for fear of violent retribution to its authors. "Berezovsky," noted the magazine's editor, James Michaels, "stands tall as one of the most powerful men in Russia. Behind him lies a trail of corpses, uncollected debts and competitors terrified for their lives." [MICHEALS, p. 10]

The anonymously written article in Forbes notes that

"Assassination is a tool of business competition. Scores of business leaders and media personalities have been killed ... Berezovsky controls Russia's biggest national TV network. His control was solidified shortly after the first chairman of the network was assassinated gangland style. Berezovsky was immediately fingered by the police as a key suspect, but the murder remains unsolved two years later ... Such is the Russian business environment today that the men at the top have use for the shadowy army of killers and thugs who work further down in the scale of corruption, running prostitute and protection rackets." [FORBES, p. 91, 92]

In 1995 Vladislav Listiev, one of Russia's most popular television talk show hosts, was named head of the Russian Public Television network (**ORT**). One of his major efforts was to rid the station of the corrupt, monopolistic advertising empire of a man named Sergei Livosky. The Forbes article suggests that Berezovsky was involved in Listiev's eventual assassination, and when Berezovsky ended up with a controlling interest in **ORT** (36%), he retained Livosky as the only agent for the company's advertising.

Incredibly, in 1996 Berezovsky vast wealth and power afforded him the opportunity to become a member of the Kremlin Security Council, a position that meant access to some of the Russian government's most sensitive national secrets. He was soon embroiled in a scandal over his national allegiance when the liberal newspaper Izvestia publicized the fact that Berezovsky had secured Israeli citizenship in 1994. Berezovsky threatened to sue the newspaper, charging anti-Semitism. [SHALAPENTOKH, p. 19] (Meanwhile, the ruthless baron publicly declares he is a convert to Christianity). [KRICHEVSKY, L., 5-23-99]

A year later Fortune magazine ran an article entitled "Russia's Robber Barons," profiling ten of the most important Russian business tycoons who have catapulted to economic dominance in Russia with the collapse of communism; these included Gusinsky, Berezovsky,

Boris Hait, Mikhail Friedman, Vladimir Vinogradov, Vladimir Potanin, Mikhail Khodorkovsky, Alexander Smolensky, and Pyotr Aven.

Along with Gusinsky and Berezovsky, not only are Hait and Friedman Jewish, they are, as noted earlier, vice-presidents under Gusinsky in the Russian Jewish Congress. Khodorovsky, the President of **Bank Menatep** (and, curiously, the former Deputy Secretary of the Moscow Branch of the Communist Party youth branch) is also Jewish. (Khodorovsky's ability to make ideological U-turns on a dime somewhat echoes the latent wheeling and dealing of Leonid Roitman, whose "meteoric rise to power was fueled by the chaos of post-pestroika Russia." In his earlier years, under the communist regime, says the Jerusalem Post, Roitman set up "an organization called Hatehiya, which taught summer camps for Jewish youth. In a brilliant move, he registered Hatehiya as part of Komosol, the Communist Youth movement, and it rapidly became 'one of the largest and strongest organizations in Russia.'" [HECHT, p. 12])

Continuing the Fortune list, Pyotr Aren, of the **Alpha** financial group, is also Jewish. Smolensky, president of **Stolichny Bank** and Vinogradov, head of **Inkombank**, are also -- according to a B'nai B'rith publication -- "believed to be Jews." [BERNSTEIN, RUSSIA'S, p. 12] (Many Jews in Eastern Europe publicly hide this fact of their identity). Of this group of economic dominators, that leaves only Potanin who is not Jewish (in a country where today less than half of 1% of the Russian population is Jewish [BERNSTEIN, p. 12]), but he has had American Jewish billionaire George Soros as a major backer in some of his deals, including the takeover of Russia's **Svyazinvest** telecommunications giant. (Soros has "invested around \$2.5 billion in Russia, more than anyone or any institution." [BROWNING, p. F2])

"Soros's extraordinary role," noted the (London) Guardian in 1994, "not only as the world's most successful investor but now possibly, fantastically, as the single most powerful foreign influence in the whole of the former Soviet empire, attracts more suspicion than curiosity." [LEWIS, M., p. 14] "I have been a prime target for the current version of anti-Semitic conspiracy theory," notes Soros himself, "If there was ever a man who fit the stereotype of the Judeo-plutocratic Bolshevik Zionist world conspirator, it is me. And that is, in fact, how I am increasingly depicted in Eastern Europe and also to some extent in Western Europe, but not so much in America." [SOROS, p. 239])

The above ten Russians, notes the Fortune piece, "dominate the country's trade in arms and precious metals, as well as its production of copper, nickel, and a quarter of its oil. They control the No. 1 and No. 3 television networks, the Visa bankcard network, a big chunk of the pulp and paper industry, and an increasing portion of the food processing industry ... Princeton professor Stephen Cohen, writing in the Nation, dubbed [most of today's Russian business elite] a 'semi-criminalized oligarchy' that has made ordinary Russians 'suffer unduly and unjustly.'" [MELLOW, p. 120] Berezovsky has publicly bragged that he, Gusinsky, Khodorovsky, Aren, Friedman, Smolensky, and Potanin control half of Russia's wealth. [BERNSTEIN, p. 12]

As Jewish scholar Betsy Gidwitz noted in 1999:

"That Jews control a disproportionately large share of the Russian economy and Russian media certainly has some basis in fact. Between 50 and 80 percent of the Russian economy is said to be in Jewish hands, with the influence of the five Jews among the eight individuals commonly referred to as "oligarchs" particularly

conspicuous. (An oligarch is understood to be a member of a small group that exercises control in a government. The five oligarchs of Jewish descent are Boris Berezovsky, Mikhail Friedman, Vladimir Gusinsky, Mikhail Khodorkovsky, and Alexander Smolensky. The other oligarchs are Vagit Alekperov, Vladimir Potanin, and Rem Vyakhirev.) Perhaps the most famous (and simultaneously the most infamous) of the oligarchs is Boris Berezovsky. In common with most of the other Jewish oligarchs, Berezovsky controls industries in three critical areas: the extraction and sale of a major natural resource, such as oil, as a source of great wealth; a large bank (useful in influencing industry and transferring assets abroad); and several major media outlets (useful for exerting influence and attacking rivals). He also controls a significant share of the Aeroflot airline and the Moscow automobile industry." [GIDWITZ, B., 9-15-99]

A 1999 Wall Street Journal editorial notes that disturbing situation in today's Russia:

"Russia's oligarchs -- many of them apparatchiks from the communist days -- have stripped the country's best assets and transferred their winnings to off-shore companies they control ... For every dollar a Russian has laundered abroad there had to be a counterparty at the other end. London, Geneva, and New York are preferred destinations, as well as off-shore havens such as Cyprus and New Jersey. Estimates of \$10 billion capital flight from Russia each year are probably conservative." [W S J, 8-30-99, p. 8]

By 1998, the foreign minister of Russia was Yevgeni Primakov. His real last name -- Finkelstein -- was dropped when he worked for the KGB. Also that year, Sergio Kiriyenko became the prime minister of Russia. He too is Jewish. [SAFIRE, p. 6] Primakov later succeeded him as Prime Minister. "Two of the main political leaders in Parliament," adds the Times of London, "Grigori Yavlinsky, the leader of the liberal Yabloko Party, and Vladimir Zhirinovsky, the head of the ultra-nationalist LDPR, also have Jewish parents." [BEESTON] A Los Angeles Times reporter notes that "at least half of the powerful 'oligarchs' who control a significant percentage of the [Russian] economy are Jewish. The reviled architect of Yeltsin's failed reform policies, Antoloy Chubais, [later head of the national electrical power monopoly], is rumored to be Jewish, along with Prime Minister Yevgeny Primakov, ousted Deputy Minister Boris Nemtsov and Yeltsin's wife, Naina." [REYNOLDS, p. 7A] The Jewish Telegraph Agency noted that "Chubais is not ... open about his Jewish roots." [KRICHEVSKY, L., 5-23-99] Alexander Livshitz also served a spell as Russia's finance minister in the 1990s. [KRICHEVSKY, L., 5-23-99]

In 1999, the Jewish Exponent noted that

"all but one of the eight leading [Russian] bankers are Jewish," and four of them -- Goussinsky, Boris Hait, Mikhail Friedman, and Vitaly Malkin -- occupy the top positions at the RJC [Russian Jewish Congress] ... In addition to these business titans, often referred to here in the [Russian] media and on the street as the 'oligarchs,' many of the leading political figures in Russia are also Jewish or partly Jewish. These include former prime Minister Sergei Kiriyenko and top Kremlin aides Yegor Gaidar and Boris Nemtsov. Grigori Yavlinsky, the leader of the Yabloko, the largest democratic party in the

Duma today, has one Jewish parent ... In the new Russia, the most important fields ... to which Jews [have] gravitated [are] banking, trade, the media, and show business." [RUBY, W., p. 37]

In late 1998, Viktor Ilyukin, the head of the Russian Parliament's Security Affairs Committee, said this about the Yeltsin government: "The large-scale genocide [i.e., Russian social and economic collapse] wouldn't have been possible if Yeltsin's inner circle had consisted of the main ethnicity groups, and not exclusively of one group, the Jews." [NEW YORK TIMES, Communist, p. 12] That same year, Nikolai Kandratenko, the governor of a southern Russian province, called the government of the area's largest city "a Zionist nest" exemplifying a "Judeo-Masonic mafia." [KRICHEVSKY, L., Russian, p. 7]

Meanwhile, also in the same year, the Jerusalem Post noted a more commonly enforced stereotypes about the situation of Jews in Russia:

"[A Christian woman in Dallas] heard about some young Jews in the former Soviet Union getting help via a soup kitchen. She decided to become the adoptive grandmother, sending in a monthly contribution for their welfare." [COHEN, A., p. 11]

As Jewish scholar Michael Paul Sacks noted in 1998 about the almost secretive nature of the economic situation of Jews in modern Russia:

"Published census data on Jews [in Russia] have been very scarce, but this [from the 1989 Russian census] and other sources leave no doubt that in comparison with other groups Soviet Jews were very distinctive in terms of their urban concentration and their educational and professional achievement ... With the recent release of new data from the 1989 census, a more precise understanding of the opportunities available to Jews in 'Soviet' Russia is now possible. These data show the number of men and women by major ethnic groups (including Jews) in 257 job categories. Surprisingly, this new information is not referred to even in the most recent Russian scholarship on Jews, and it received no mention in western sources ... Jews showed a very early path of upward mobility in the modernizing sectors of the labor force ... [SACKS, 1998, p. 247] ... Occupations that that were largest for Jews were primarily top-level positions and all were white collar: physicians, scientists, chief-managerial personnel, artists and producers, literary and press personnel. The [job] categories that were largest only for Russians were entirely manual labor and other low-skills; tractor drivers, cleaners, weighers, nursemaids, lathe operators, tailors and seamstresses, carpenters and dairy work." [SACKS, M., 1998, p. 257]

A 1995 study in Russia found that 84% of employed Jews had "professional or managerial positions." Another 4% were "owners of firms or entrepreneurs." [SACKS, M., 1998, p. 265]

With the likes of Gusinsky, Berezovsky, and other powerful Jewish business tycoons wielding extraordinary influence and blatantly buying (and allegedly even killing) their broad way into the Russian media, business, and government, (as well as centrally placed Jews in the Russian government like Finance Minister Alexander Livshits and First Deputy Minister

in Charge of Economic Reform, Boris Nemtsov), the Christian Science Monitor noted in 1997 that

"A loose coalition of nationalistic communists and out-and-out [Russian] nationalists has begun to characterize President Boris Yeltsin's regime as 'Jewish.' It is the Jewishness of Mr. Yeltsin's regime, its essential foreignness to Russia, that [in this view] explains the plummeting economy, the brazen corruption and enrichment of the few ... and Russia's subservient position to the West."  
[SHLAPENTOKH, p. 19; WALL ST, 4-13-95, p. A14; HOFFMAN, D., 1-10-97, p. A1; STANLEY, 6-14-97, p. A3]

Still another angle on Jewish economic dominance at the upper tiers of capitalist Russia was a 1998 article in the Israeli daily, Haaretz, which noted

"The most successful venture capitalists in the world in 1996 and 1997 operated out of Moscow and was started by an Israeli. The **Hermitage 1** and **Hermitage 2** funds specialize in investments in Russia and other countries of the former Soviet Union, although they invest throughout the world. They were set up in 1995 by Israeli businessman Benny Steinmatz and the Safra brothers [and are] managed by American Bill Broder ... **Hermitage** is considered the most senior player on the Moscow Stock Exchange, and it is the second-largest of the fund managers active in Russia, with some \$600 million to invest." [LIPSON]

Then there is Boris Jordan, also Jewish, from New York's Long Island, eventual head -- after Vladimir Gusinsky fled to Israel to escape criminal prosecution -- of Russian television station NTV,

"who almost single-handedly established the Russian stock market, who in one year earned half the global profits for his employers at Credit Suisse First Boston, who walked away from a reported \$4 million bonus because it was insultingly small and instead founded Russia's first full-service investment bank, which he optimistically called **Renaissance Capital**. Brash, bright and above all ambitious, Jordan more than any other individual put Russia on the financial map in the 90's. 'Czar Boris,' as he was dubbed by admiring business reporters, held court high atop Moscow's most expensive new skyscraper, while **Renaissance's** 800 pinstriped bankers and brokers handled billions of dollars from blue-chip investors like George Soros and the Harvard endowment. The darling of Davos, the Swiss summit for the well heeled and influential, Jordan was, in his own words, on top of the world." [BRZENSKI, M., 7-22-01, p. 40]

Yet another Jewish Russian money mogul is Roman Abramovich. The Warsaw Voice (headed by Jewish publisher and editor Andrzej Jonas) noted in 1999 that he is "the CEO of the powerful **Sibneft** oil group. A popular joke in Moscow says that one must count one's fingers after shaking hands with Abramovich, who has for years been associated with Berezovsky's financial group." [ZYGULSKI, p. 8] Oil magnate Leonid Nevzlin became head of the Russian Jewish Congress in 2001. He and the aforementioned Mihail Khodorkovsky "formed one of the first successful private banks in Russia in 1989. The two then went into the oil business together, and now run the **YUKOS** firm -- Khodorkovsky is in charge, and

Nevzlin is his deputy." The secular Jewish Nevzlin, like so many, has returned to his Jewish roots. "For all my life," he says, "I have never felt any substantial anti-Semitism, and was rather indifferent to the Jewish community. Then something clicked, and I thought, Well, I'm over 40, I have made a successful career, I have made a fortune. But what will I tell my children when I am 70." [GORODETSKY, L., 5-23-01]

Then there is Mikhail Mirilashvili (a.k.a., Misha Kutaiskey), who "is one of the biggest shareholders of the local branch of **LUK** oil. He is also president of **Channel 11** and president and deputy chairman of the St. Petersburg branch of the Russian chapter of the World Jewish Congress." A brother, Konstantin, is the "co-owner of **Gosting Dvor**, [St. Petersburg's] major shopping center." [KORALYEV, VLADIMIR, 10-11-2000] Then there is Anatoly Karachinsky, "head of Information Business Systems, Russia's largest IT group." Karachinsky, also Jewish, "is regarded in Russia as the country's answer to Bill Gates -- and who is about to become the country's first high-technology dollar millionaire." Karachinsky "set up **NewspaperDirect**, a system that allows newspapers from anywhere in the world to be printed on a desktop." [FINANCIAL TIMES, 10-2-00]

Then there is New York-based Stuart Subotnick, also Jewish, who is the CEO and president of **Metromedia International Group**. (In 1999, Subotnick was ranked by *Forbes* magazine among the richest 400 Americans). This company's specialty is cable, telephone, and digital media -- largely in Eastern Europe. Holdings include complete -- or major -- shares in Russia's **PLD Telekom**, **Kosmos TV** ("one of Russia's largest wireless cable operators"), 50% of **Comstar** ("a large Moscow digital communications carrier"), **Romsat** ("one of the largest cable operators in Romania"), 70% of "a leading Bucharest-based ISP (Internet Service Provider) called **FX Internet**. **Metromedia** even has holdings in places like Belarus and Kazakhstan. In Russia it also owns "several TV and radio stations in St. Petersburg and Nizhii Novgorod." [CAPITAL MARKET RUSSIA, 5-20-99; AFX EUROPEAN FOCUS, 1-12-01; CABLE EUROPE, 7-4-00; TELECOMMUNICATIONS SERVICES MARKET, 6-26-00]

Howard Jacobson rode with a taxi driver in recent years in New York City. The driver was a fellow Jew, a recent immigrant from Russia. "He speaks Yiddish," noted Jacobson in 1993,

"His family kept it alive so that they could talk among themselves and not be understood. 'A secret language,' he explains.

The secret language of the Jews. A light kept burning underground all during those years of atheism. I'd be touched if I wasn't alarmed. For where people speak a secret language, how can suspicion and fear of them not multiply?" [JACOBSON, H., 1993/1995, p. 80-81]

"Our people are not blind," proclaimed the head of the Russian Communist Party, Gennady Zyuganov, in 1998, "They cannot fail to see that the spread of Zionism in the government is one of the reasons for the current catastrophe in the country, the mass impoverishment and the process of extinction of its people." [ENSEL, M., p. 3]

The blustering of an anti-Semitic fanatic? In the same year, a Jewish Russian immigrant in New York of considerable renown, novelist Edward Topol (whose work was once banned in Russia), stirred controversy and deep concern in the world Jewish community because of a published letter he wrote to a Russian weekly newspaper. In it Topol called prominent Jewish

Russian bankers "puppeteers" who manipulated Russian politics and its economy. The puppeteers, he concluded, has "a very long Jewish last name -- Berezovsko-Goussinsko-Smolensko-Khodrokovsko, etc. ... How come all or almost all the money in this country ended up in Jewish hands?" Topol also called the economic crisis in Russia today a "Jewish tragedy." "Mr. Topol's main premise," noted the (Jewish) Forward, "is that for the first time in a millennium, Jews have gained real political power and financial control over Russia and can pretty much decide whether to 'cast the country into a chaos of wars and poverty or raise it from the mud.'" [KRICHEVSKY, Emigre's, p. 5; KAZAKINA, p. 5]

In 1997 the (Jewish) Forward reported that "with the [Russian] economy in shambles, opposition parties held nationwide strikes at the end of last month. [Even] Jews are grumbling that too many Jews stand close to the reigns of power and too many Jewish names fill the headlines." [BLUSTAIN, R, p. 1] "All the Jews, I don't understand their motivation, to show they are rich ... [to say] 'I am an owner and you are a slave,'" complained Alexander Lieberman, the Jewish director of the Union Council's Russian-American Bureau of Human Rights. "If I were a single Russian and I saw and heard only Jews in the government ... [I would think] 'we are all without money because the Jews have all the Russian money.'" [BLUSTAIN, p. 1] "People have quite bitter memories of Jews in the [communist] revolution," noted Michael Chlenov, the president of the Jewish Va'ad of Russia.

In this regard, transnationally, in 1996, Boris Berezovsky hosted a party in honor of the earlier mentioned Ronald Lauder (American Jewish owner of a number of TV stations in Europe), attended by Russian President Boris Yeltsin and United States Ambassador Thomas Pickering. Speaking to a reporter, Lauder (already ensnarled in partnership media dealings in the Ukraine with Russian mafia-clouded Vadim Rabinovich) publicly distanced himself from Berezovsky, saying, "The invitations went out in President Yeltsin's name." [FORBES, p. 91]

In 1986 Ze'ev Chafets, an American Jew who had moved to Israel, returned for a while to the states to do a book about the American Jewish community; he entitled the resultant volume, Members of the Tribe. Following an AIPAC (the powerful Israel lobbying agency based in Washington DC) organizer who was "hunting Jews" across America, he noted an interesting incident at a Jewish gathering at the Stardust Motel in Moline, Illinois. Chafets writes that a fellow Jew sitting next to him in the audience poked the American-Israeli in the ribs, and then "tapped my copy of the Quad-City Times ("The Midwest's Most Exciting Newspaper") and whispered, 'This is a Jewish newspaper' ... The man was referring to ownership, not content ... Determined to make an impression, the man poked me again. 'See this motel?' he asked. 'It's a Jewish motel.'" [CHAFETS, p. 39]

In 1999, the chairman of the **Newspaper Association of America** was Richard Gottlieb. He is also the chairman of **Lee Enterprises**, based in Davenport, Iowa, which owns 21 newspapers and 16 TV stations across the United States -- from Billings, Montana, to Madison, Wisconsin, to Lincoln, Nebraska. Lloyd Schermer retired as CEO of the company in 1999. A corporate subsidiary, **NAPP Systems**, constructs printing plates for about 350 newspapers in 30 countries. In Nebraska too, John Gottschalk is the chairman and president of the **Omaha World-Herald** company. He is also publisher of the Omaha World-Herald. [BATT, J., 3-24-2000]

In northern California, in the heart of the internationally important high-tech area of Silicon Valley, David Cohen controls an area-wide empire as the Publisher/CEO of the **Silicon Valley Community Newspapers** (SVCN Inc.). Cohen founded *Metro*, "Silicon

Valley's weekly alternative newspaper." A SVCN subdivision is *Metro Newspapers*. *Metro*, in turn, "purchased the *Los Gatos Weekly* and the more than 100-year old *Los Gatos Times-Observer*, which were combined as the *Los Gatos Weekly Times*. In 1991, the company acquired the weekly *Saratoga News* and the *Willow Glen Resident* ... In 1993, *Metro Newspapers* began publishing a newspaper in Cupertino, and acquired its competitor the *Cupertino Courier*, in 1995. The company founded *The Sun* in 1993. The most recent addition to the community family was *The Campbell Reporter*, which began publishing in March, 1999." [CUEPERTINO COURIER, 4-11-01]

In Colorado, Edward Lehman publishes a few small town newspapers, including the *Longmont Daily Times-Call*, the *Loveland Daily Reporter-Herald*, and *Superior* in Lafayette. The executive roster for all these papers includes Edward Lehman at the top, Dean Lehman as president, and Lauren Lehman as vice-president. (Ruth Lehman is the Associate Editor at the Longmont journal).

In 1975, in New Hampshire, journalist Kevin Cash wrote an entire volume criticizing the concentrated media and political power of newspaperman William Loeb. Loeb owned New Hampshire's two major newspapers -- the Manchester Union Leader and the New Hampshire Sunday News, as well as the Vermont Sunday News, and a few smaller New England area papers. Loeb was also in the habit of writing regular editorials in his newspapers. "The truth is," wrote Cash, a former reporter at the Union Leader, "is that [Loeb's papers] are to a large extent monopolistic in nature within the limits of New Hampshire." [CASH, K., p. 3] Loeb was of Jewish heritage (both parents were Jewish); he once published in one of his papers, however, his father's 1906 Episcopal baptismal document, signed by American President Theodore Roosevelt (his father was Roosevelt's executive secretary).

In Pittsburgh, Paul Block (1877-1941) owned the Pittsburgh Evening Sun, the Pittsburgh Morning Post, and the Pittsburgh Post-Gazette, as well as the Toledo Times and Toledo Blade. [GREENBERG, M., p. 53] His sons, William and Paul, also later added television and cable stations to their mini-empire. Elsewhere, "in 1978, the Samuel Horvitz Trust [run by three sons and an employee] owned five monopoly newspapers in Ohio and New York, cable systems in Ohio and Virginia, and construction firms in Ohio, and was a major landowner in Florida." [BAGDIKIAN, p. 42]

In a review of Jewish book publishing in the United States to 1976, Jewish author Charles Madison noted the following Jewish-founded, or purchased, firms (some still exist, some are now defunct, some are absorbed by others):

**Simon and Schuster** (Richard L. Simon; Max L. Schuster)

**Knopf** (Alfred A. Knopf)

**Random House** (Bennett Cerf and Donald Klopfer)

**Pantheon** (founded by Kurt and Helen Wolf)

**Viking** (Harold Guinzburg)

**Dover** (founded in 1943)

**Farrar, Strauss, and Giroux** - (The father of Roger Strauss -- president of the publishing company -- was in turn chairman of the Board of the American Smelting and Refining Company. From 1955-65 Roger was also chairman of the board of American Judaism magazine).

**Grove Press** (1947) - which controlled Evergreen Books and the

Evergreen Review.**Praeger** (1950)**Basic Books** (1952) - Its founder, Arthur Rosenthal, later became Director of Harvard University Press.**The Free Press** (1947) - Its founder, Jeremiah Kaplan, joined Crowell-Collier, which had acquired MacMillan, as a Vice-President.**Atheneum** (1959)**Crown Publishers** (1936) (headed in later years by Nat Wartels, "a legend in the business") [KRANTZ, J., 2000, p. 250]**Academic Press****International Universities Press****Twayne Publishers** (1948)**World Publishing Company** (1905)**Frederick Ungar** (1941)**Harry Abrams** (1950) - mostly art books.**George Braziller** (1955)**Tudor** - mostly music books.

[MADISON, CHARLE;, 1976]

"One year,' says famous Jewish novelist Judith Krantz in her autobiography,,

"when I came back from Paris, I foolishly risked a certain jail sentence by bringing for, buttoned into my blouse, a copy of the utterly pornographic *Rosy Crucifixion* by Henry Miller, an erotic masterpiece that Jeremy rented out to his friends as twenty-five cents a day. I'm not taking all the credit, but eventually he [Jeremy **Tarcher**] became the first and best publisher of New Age books in the United States." [KRANTZ, J., 2000, p. 147]  
 [Krantz notes that her novel *Mistral* "was quickly bought for France by **Edition Stock**, whose publisher, Jean Rosenthal, as it happened had translated my other novels into French."] [KRANTZ, J., 2000, p. 313]

In a continuing trajectory of percentage of ownership, by 1968 Roger Kahn noted that "Jews own perhaps half the major book publishing houses: **Random House**, **Simon & Schuster**, **New American Library**, **Alfred Knopf**, and **Atheneum** are a few that thrive under the leadership of Jews." [KAHN, R., p. 5] "Owners of new [early to mid-20th century publishing] concerns, "notes Jay Gertzman, "most of them young Jewish men (Horace Liveright, Thomas Seltzer, Ben Huebsch, Max Schuster, Alfred Knopf) had begun to specialize in presenting European writers to an American audience curious about their sexual frankness and Marxist ideas. Established houses, such as Doran, Houghton, Appleton, and Doubleday, did not do so, and some of their executives resented their parvenu colleagues. Modernist writers especially owed their exposure to Jewish firms." [GERTZMAN, J., 2000, p. 114]

In the 1980s, **Crown Books**, headed by Robert Haft (who also founded the **Trak Auto** supply chain), rose to become the third largest bookstore chain with nearly 250 outlets throughout America. At its peak the firm was a national giant with nearly 10,000 employees and valued between \$500 million to \$1 billion (the company drastically weakened with in-house, intra-family legal feuds between Robert and his father Herbert, a Jewish immigrant from Russia). The **Brentano's** bookstore chain was also founded by Jewish entrepreneur

August Brentano in the late 19th century. Abraham Rosenbach and his brother Philip were used book sellers from 1903 until the 1950s. In 1928, the *New Yorker* called Abraham "the most famous dealer in rare books." "If Gutenberg [Bible] sales are taken as the measure of a dealer," says Guy Lesser, "Rosenbach would have to be reckoned history's most successful [book dealer], judging by his transactions over ... four decades." [LESSER, G., JAN 2002, p. 48, 46] "Whiskey, cigars, deep-sea fishing, and women (to put the last politely)," adds Lesser, "in roughly that order, after books, seem to have been his passions." [LESSER, G., JAN 2002, p. 48]

Jewish publishers also brought out the inexpensive series for mass appeal, including the **Little Leather Library**, the **Little Blue Books**, and the **Modern Library** (Horace Liveright); Jewish entrepreneurs also initiated the "**Book-of-the-Month Club**." "As an author and editor, [Mortimer] Adler built a publishing empire on an unlikely foundation: the philosophic system of Aristotle and St. Thomas Aquinas. That system influenced his work as compiler of the **Great Books of the Western World** and as editor of Encyclopedia Britannica." [D'Alessio, F., 6-29-01] In 2001, Michael Ross, the publisher of the World Book Dictionary, removed the verb "jew" (traditionally meaning "beat down in price") from the volume. [LEVINE, S., JUNE/JULY 2001]

Other Jewish book publishers include **Westview**, **Stein and Day**, **Holmes and Meier**, **Price Stern Sloan**, **Lyle Stuart** (the founder, Lyle Stuart, was born Lionel Simon), **Ottenheimer** (a Baltimore publisher with 200 titles a year), and **Schocken**. In England, Lord George **Weidenfeld** not only controls a well-known namesake publishing house, he is also chairman of the Zionist Federation of Great Britain. From England, **Andre Deutsch's** namesake company published Norman Mailer, V.S. Naipaul, Arthur Schlesinger, and other prominent authors. In Canada, Avie Bennett is president of **McClelland & Stewart** (1992).

By the late 1990s, **Golden Books Family Entertainment**, "the nation's largest producer of children's books," was headed by Jewish publisher Richard Snyder (who replaced Richard Bernstein). The next four top executives at the firm were also Jewish: Steven Grossman, James Cohen, Ira Gomberg, and Ian Reich. [HOOVER, p. 255]

Alfred Lilienthal, a Jew and lifelong crusader against Zionism and Jewish chauvinism, wrote in 1982 that

"All the leading magazines, ranging from Commentary, Esquire, Ladies Home Journal, New York Review of Books, New Yorker, and U.S. News and World Report have Jews in key positions as publishers, editors, or managing editors. No one is able to criticize Jews -- or even take Israel to task -- for fear of being out of line with the boss ... There is [also] the constant overriding concern of the media about losing advertising ... at times making a mockery of 'freedom' of the press ... [LILIENTHAL, p. 219] ... It would be futile to list the number of top Jewish editors and writers across the country. Many of the largest book publishers, including **Knopf**, **Random House**, **Holt**, **Liverwright**, **Viking Press**, **Simon and Schuster**, **Van Nostrand Reinhold**, and **Lyle Stuart** are Jewish-owned, directly or by Jewish-controlled interests (including **CBS**, **RCA**, **Music Corporation of America** [**MCA**], **Litton's**, and **Gulf and Western**. In other firms such as

**Macmillan and Grosset and Dunlap**, one will find editors-in-chief or presidents who are Jewish." [LILIENTHAL, p. 220]

In the same year, Jewish literary agent Bill Adler (formerly the Executive Editor at **Playboy** when Mike Cohn was Director of **Playboy's** book division) wrote a volume entitled Inside Publishing. Some of the (Jewish) power people in his New York publishing world included

- \* Richard Snyder: CEO, president and Chairman of the Board of **Simon & Schuster**
  - \* Joni Evans: (Snyder's wife), president of **Simon & Schuster** subsidiary, **The Linden Press**
  - \* Robert Gottlieb: President and Editor-in-Chief of **Alfred A. Knopf**
  - \* Louis Wolfe: President and CEO of **Bantam Books**
  - \* Marc Jaffe: Editor-in-Chief of **Bantam Books**
  - \* Hillel Black: Editor-in-Chief at **William Morrow**
  - \* Nat Wartels: Chairman of **Crown Publishers**
  - \* Jonathan Segal: Editor-in-Chief of **Times Books**
  - \* Helen Meyer: President of **Dell Publishing**)
  - \* Phyllis Grann: Publisher of **G.P. Putnam's Sons**
  - \* Jim Silberman: President of **Summit Books**
  - \* Howard Kaminsky: President and Publisher of **Warner Books**
- [ADLER, B., 1982]

Adler's favored choice for assignment as writing "collaborator" with celebrities was Mickey Herskowitz. Herskowitz wrote books for Bette Davis, Dan Rather, Gene Autry, Jimmy the Greek, and others. In the "book packaging" field (where literary agents produce anthology-type volumes commissioned by publishers) Lyle Kenyon Engel was "one of the most prolific book packagers over the years." [ADLER, B., 1982, p. 89]

Jewish actor Kirk Douglas has written some books about his life; he notes his surprise when he discovered that

"my editor Ushi was becoming fascinated with Judaism [she eventually converted to it]. Out of the blue, in the fall of 1993, she announced that she was going to Israel. A whole month in Israel would cost her a mere \$950 plane fare, food and lodging included. Could that be true? Oh yes, but she was doing it through an organization called Volunteers for Israel, which basically meant she was going into the Israeli Army for three weeks." [DOUGLAS, K., 1997, p. 125]

"Any roll call of the most respected and/or powerful figures in the publishing world," wrote Robert C. Christopher in 1989 in a book about the decline of WASP institutions, "whether in editorial or executive positions, has to include a sizeable number of Jews; among those who automatically come to mind are Robert Bernstein, Jason Epstein, and Joni Evans at **Random House**, Richard Snyder and Michael Korda [also author of Power: How to Get It and Success!] at **Simon and Schuster**, Simon Michael Bessie at **Harper and Row**, Howard Kaminsky at **Hearst** and Marc Jaffe at **Houghton Mifflin**." [CHRISTOPHER, p. 222] "I don't want to sound chauvinistic," said Jason Epstein in 2001, "but [Jewish publishers] were smarter than their gentile colleagues." [GREEN, D., 5-31-01]

Others Jews in positions of power in earlier years (as noted by Martin Greenberg in 1979) included the publisher of Collier's and the Women's Home Companion, founder and editor of the National Guardian, the editor and founder of AB Bookman's Weekly, the editor of the Saturday Review, senior editors at Time, Forbes and Newsweek, the editor of Variety, a member of the Board of Editors for Fortune, the editor-in-chief of Redbook and on and on. [GREENBERG, 1979]

More recently, take, for example, a 1996 report in Advertising Age that noted that Ellen Levine, the editor-in-chief of Good Housekeeping, was having a spat with her publisher, Alan Waxenberg, and that Jerry Kaplan was one of those being considered to replace him. [KELLY, p. 47] In 1994, Barbara Grossman left **Simon and Shuster** to become the publisher at **Viking** where Peter Mayer was the **Viking Penguin** CEO. In the same era, Joni Evans (born Joni Goldfinger) became the head of the **Turtle Bay** imprint at **Random House**. Tina Brown, also Jewish, was described by one London newspaper as "the most famous woman editor in the world ... [She is] the worst social climber since Kong lumbered to the top of the Empire State Building." [LANGTON, J.]

In England, in 1998 the (London) Daily Telegraph noted Gail Reubuck, "daughter of affluent Baltic Jewish immigrants," as "the most powerful figure in British publishing," and "recently voted Publisher of the Year." [CAMPBELL, p. D4] Another example is Richard Malina who started out as a lawyer for **Grosset and Dunlap**. By 1985 he was the President of the publishing division of **Doubleday**; in 1987 he became the Executive Director and Publisher of the **Jewish Publication Society**. [GODFREY, p. 2]

A mere random look at a few 1998 issues of Publishers Weekly evidenced the following items: Al Silverman retired as "Editor-at-large" at **Penguin**. He was also the former publisher and editor-at-large at **Viking**, and chairman and CEO of the **Book of the Month Club**. Mark Lieberman was the Executive Vice President of **Cahner's Publishing Company**, which publishes **Publishers Weekly** where Sybil Steinberg was the **Senior Editor for Fiction**. Jane Friedman was the CEO and president of **HarperCollins**. Martha Levin was named the new Vice President and editor-in-chief at **Hyperion** (moving over from a position as Senior Vice President at **Doubleday**). Lucianne Goldberg was noted as the literary agent for Linda Tripp (who exposed the President Clinton-Monica Lewinsky sex scandal. Goldberg -- formerly Steinberger -- is the wife of Sid Goldberg, former editor of the **North American Newspaper Alliance**, and later vice president of **United Media**, a syndicator of news stories. One of Lucianne's own novels is Madame Cleo's Girls, a "frothy tale about three high-class prostitutes." [HUBBARD, p. 111]) The **Bantam Doubleday Dell International** CEO in 1998 was Stephen Rubin. The president and editor-in-chief of **Summit Books** was still Jim Silberman. Marc Jaffe was publisher of his own imprint at **Houghton Mifflin**. Others afforded news making mention in the Publishers Weekly issues were Jonathan Karp, an editor at **Random House**, Esther Newberg, an agent at **ICM**; and agents Daniel Greenberg and Al Zuckerman of **James Levine Communications**. The **Horowitz-Rae** book manufacturing company was also noted as sold.

Such Jewish prominence today is all over the map. Michael Hoffman is the Executive Director of **Aperture**, probably the most influential "art" photography journal and book publisher. Michael Hirschorn is editor of Spin, "the bible of alternative music." Alan Light is Editor-in-Chief of Vibe magazine. George Hirsch is the vice-president and publisher of Runner's World. Nat Lehrman was the publisher of Playboy. (Richard Rosenzweig was Playboy founder Hugh Hefner's personal Executive Assistant, Bobbi Arnstein his personal

secretary, and Howard Shapiro his chief legal counsel. By the 1990s, Shapiro was third in command of the Playboy empire, behind only Hefner and his daughter). Peter Bart is Editor-in-Chief at Variety. Michael Solomon was named editor of Premiere in 2000. Lesley Seymour is the editor of Redbook. Merle Ginsberg is the Entertainment Editor for Women's Wear Daily. David Bauer is one of the Executive Editors at Sports Illustrated. David Fine is SI's photography editor. Todd Gold recently left the editorship of People magazine to found a company with fellow Jew Adam Werbach, recently stepped down as the president of the Sierra Club.

Milton Esterow is the publisher and editor of both ArtNews and Antiques World. He is also co-editor and founder of the American Art Journal. Jonathan Steinberg -- son of notorious corporate raider Saul Steinberg -- publishes Individual Investor magazine. Steven Brill founded American Lawyer and a media watchdog journal called Brill's Content (editor-in-chief: David Kuhn, formerly executive editor of Talk magazine), and the Court TV program on television. (A rival, Peoples' Court, features presiding Jewish judge Jerry Sheindlen and commentating attorney Harry Levin. Another court TV program, Judge Judy, features Jerry Sheindlin's wife, Judy, at the helm.) For years Jerry Finkelstein published the New York Law Journal. Janice Kaplan is the Executive Producer of TV Guide Television. Jane Goldman is the Executive Editor of California Lawyer. Rae Anne Marsh is the managing editor of Arizona Corridors Magazine. Steven Cohn edits the Media Industry Newsletter. Rachel Newman edits Country Living. David Klinghoffer is the literary editor of the National Review. Debbie Rosenberg is the Managing Editor of Biography. Robert Epstein is the Editor-in-Chief of Psychology Today. Adam Garfinkle is the Executive Editor of the National Interest. Michael Berman co-founded George magazine. Baltimore's Style magazine is owned by the Baltimore Jewish Times. Michael Gewanda became the editor of Time (Australia) in 1993. Peter Newman edited Canada's prominent weekly magazine, Maclean's. Peter Eisenman was "the father of two architectural publications of note, Oppositions and Skyline." [ARONSON, S., 1983, p. 303] And on and on and on.

"White and Jewish," Ben Burns (originally Bernstein) even "made a career in black journalism, editing the Chicago Defender and helping found Ebony magazine." [GROSSMAN, p. C1] He also edited Sepia, "a white-owned magazine for blacks." [ZALLER, p. 30] A more recent black-based magazine is the musical "hip-hop" The Source; by the mid-1990s it boasted a newsstand circulation larger than Rolling Stone. The Source "speaks to young black males," noted USA Today, "in a language they can understand. More than 60% of its readers are African-Americans. Over 80% are under age 25." Featuring "shock covers" and articles like the one about bulletproof vest clothing fashions to ward off "a 44 magnum at close range," the publisher of The Source, Peter Mays, is also Jewish. [HOROVITZ, p. 1B] In 1998, Elinor Ruth Tatum became the publisher of her father's newspaper, the Amsterdam News, New York City's oldest and largest African-American newspaper. Ms. Tatum's father is Black; her mother is Jewish. [JET, p. 32]

The Detroit News is both published and edited by Marc Silverman. Howard Kleinberg was, until recently, the editor of the Miami News. Martin Baron edits the Boston Globe. Phil Bronstein is the executive editor of the San Francisco Examiner and the second Jewish husband of non-Jewish actress Sharon Stone (his father was a former director of the Los Angeles Jewish Federation). (Michael de Young, also Jewish, founded the rival San Francisco Chronicle). Jeff Cohen became the Houston Chronicle chief editor in 2002. Tom Rosenstiel is the director of the Project for Excellence in Journalism. ABC's Peggy Wehmeyer, a self-described Protestant, born of a Jewish mother, is "the only network correspondent specializing

in religious and spiritual issues." [SHISTER, G., 9-11-99, p. G2] At least half of the ten members (Jonathan Alter, Howard Fineman, Michael Isikoff, Debra Rosenberg, and Ron Haviv) of Newsweek's "political team" covering the 2000 American presidential campaign were of Jewish heritage. [NEWSWEEK, 11-20-2000, p. 4] And if you want to write regularly for editor Steve Wasserman's Los Angeles Times Book Review, and you're not Jewish, the odds are heavily against you. His stable of "Contributing Writers" is Anthony Day, Michael Frank, Jonathan Kirsch, Jonathan Levi, Suzie Linfield, Suzanne Mantell, and Benjamin Schwarz. Politically conservative commentator David Horowitz would argue that you'd have to be left-wing too, noting that:

"I knew Wasserman as a former Berkeley radical and protege, in the 1960s, of a Times contributing editor, Bob Scheer ... After the 1960s, Scheer had ingratiated himself with Hollywood's bolsheviks, married a top editor at the Los Angeles Times, and become a figure of influence in the paper's hierarchy, which enabled him to secure Wasserman his job." [HOROWITZ, D., 1999, p. 189]

Longtime media critic for the Los Angeles Times has been Howard Rosenberg. In a 1991 column he wrote that

"The mail is coming in about my column endorsing KCET's recent presentation of the controversial film 'Stop the Church,' and nearly all of it is critical and angry. Most writers accused me of being rather a fence sitter and biased against Catholicism. Some note that I am Jewish." [ROSENBERG, H., 9-16-91, p. F1]

The Washington Post media reporter is another Jewish Howard, this one Kurtz. Until his death in 1997, across the continent, Herb Caen was for fifty years a "legendary San Francisco columnist" and the city's "most beloved institution." [SCHEER, R., 2-4-97, p. B7; DOUGAN, M., 2-7-97, p. A1] Looking back into earlier years, Dennis McDougal singles out (Jewish columnists) Joyce Haber (of the Los Angeles Times) and Irv Kupcinec (of the Chicago Sun-Times) as prominent media loyal public supporters/defenders of Hollywood lawyer/mobster Sidney Korshak. [MCDUGAL, p. 396]

In 2000, journalist Katherine Ross wrote about the case of fellow journalist Lynn Hirschberg:

"She is the premier chronicler of the entertainment elite for the New York Times Magazine ... On the beat for almost 20 years, Hirschberg stands at the nexus of the Los Angeles entertainment and New York publishing worlds ... Hirschberg's pieces almost always deify or demonize. 'She can make your career,' says publicist Bumble Ward." [ROSMAN, K., 5-2000]

Hirschberg started out with help from David Rosenthal, "then the assistant manager at Rolling Stone and now the publisher of Simon and Schuster's adult-trade division." "Hirschberg," adds reporter Ross,

"doesn't just profile and befriend the powerful. Like most other successful operators, she is savvy at facilitating business deals

for friends that will leave those friends in her debt. In 1993, for example, Hirschberg brokered a Time magazine cover story about her then close friend, the producer Scott Rudin, written by her friend Philip Weiss ... [Also] consider her close alliance with Peter Kaplan, the editor of the New York Observer, a weekly newspaper popular in New York's media circles. Kaplan and Hirschberg have never worked together, but their friendship has benefited both." [ROSMAN, K., 5-2000]

All these people are Jewish.

Does all this massive Jewish predominance in the mass media, *internationally*, and their collective sense of destiny in history; upper echelon cliques; widespread allegiance to Israel; intense sense of collective community; concerted economic and ideological pressures to encourage pro-Israel/Jewish views; the systematic political pressures and omnipresent lobbying maneuvers of the Anti-Defamation League, the American Israel Political Action Committee, the American Jewish Congress, the American Jewish Committee; and many other multi-million dollar lobbying groups whose fundamental purpose is to control information about Jews and Israel, mean *nothing*, as so many Jews insist? Let us take but one aspect of the systematic censorship throughout American culture by the Jewish community: the state of Israel. This is what Paul Findley, for twenty-three years a United States Congressman from Illinois had to say about his book that described the Jewish-American lobby for Israel in America, They Dare to Speak Out: People and Institutions Confront Israel's Lobby (the book was eventually published by a small publisher, Lawrence Hill, and made the Washington Post's ten top books list for nine weeks):

"My quest for a publisher began in March 1983 and was predictably long and frustrating. Declining to represent me, New York literary agent Alexander Wylie forecast with prophetic vision that no major United States publisher would accept my book. He wrote, 'It's a sad state of affairs.' Bruce Lee of William Morrow and Company called my manuscript 'outstanding,' but his company concluded that publishing it 'would cause trouble in the house and outside' and decided against 'taking the heat.' Robert Loomis of Random House called it an 'important book' but reported that the firm's leadership decided the theme was 'too sensitive.' Twenty other publishers said no." [FINDLEY, THEY, p. viii]

When in 1986 Israeli defector Mordechai Vanunu had his photographic evidence of the inside of Israel's nuclear weapons plant published in England, it should have been a major news story. Jerry Oplinger, a former White House aide, was amazed at how little attention the mass media gave it, saying: "I couldn't believe those guys. There was nothing [significant] in the [New York] Times, [Washington] Post, and Wall Street Journal. Everybody in the arms control business was amazed that there was nothing. To me and my close friends, it was really discouraging." [HERSH, p. 308]

In the London Independent, in 1998 Robert Fisk wrote an entire article about the mass media's systematic bias and censorship of stories relating to Israel. Among the Fisk's list of outrages, is the fact that

"the New York Times ... ran a syndicated account from an Israeli paper of an Israeli soldier's life in Qana before the massacre [when Israeli troops fired a missile into an Arab ambulance in Lebanon]: but the New York Times deleted a paragraph about how the Israeli troops had stolen cars from their Lebanese owners and looted houses -- thus even censoring the Israeli press ... History continues to be short-changed in the American media ... Academics may one day decide how deeply the American public has been misled by the persistent bias of the US media, and the degree to which this has led them to support US policies which may destroy America's prestige in the Middle East." [FISK, p. 14]

Norman Finkelstein, a well-known Jewish critic of Israel, tabulated the articles about torture in the Middle East in the New York Times between 1981 and 1991. He found over 80 articles -- 26 articles about torture in Iran, 15 in Turkey, 14 in Iraq and 8 in Egypt. "Consider how the case of Israel was treated," he wrote,

"Except for a brief period under [Israeli] Prime Minister Begin, torture was practiced continuously from the early 1970s against Palestinian detainees ... [The Times] has probably devoted as much space to coverage of Israel [on other matters] as the entire Arab world combined. Yet for the full decade under consideration (1981-91), the Times found space for only five items on Israeli torture of Palestinian detainees ... Not once did the Times even hint at the not trivial fact that Israel's torture of Palestinian detainees in the Occupied Territories is 'virtually institutionalized' (Amnesty International) and 'systematic and routine' (B'Tselem)." [an Israeli human rights organization] [FINKELSTEIN, 1996, p. 67]

In 1982 the Times' Foreign Correspondent to Israel, Thomas Friedman (also Jewish) ran into trouble with his Jewish superiors for telling the truth about the Israeli invasion of Lebanon. Friedman filed a report with his employers about the "indiscriminate" bombing of the Arab community there. New York Times editors censored the adjective. Friedman "then sat down and wrote one of the most indicting messages the Times ever received from a correspondent, that his editors were 'afraid to tell our readers' about Israel's 'apparent aim of terrorizing its [Beirut] civilian population ... I am filled with profound sadness by what I have learned in the past afternoon about my newspaper.'" [GOULDEN, p. 323] Friedman was immediately called back to the states and warned that "if you ever pull a stunt like that again, you are fired. Understand?" [GOULDEN, p. 323]

In 1994, the Jerusalem Post noted another case of Jewish lobbying-censorship of the American mass media, this time of the work of Time magazine reporter Murray Gatt:

"Time was planning to publish a list of Israeli agents in Washington submitted by the Mossad to the CIA. [Howard] Teicher's name [a Jewish National Security Agency adviser] was purportedly on the list. Time never ran the story, the editors pulled it out of the magazine virtually at the last minute." [RODAN, S., 1994, p. 18]

Thomas Kiernan notes the case of non-Jewish mogul Rupert Murdoch, so beholden to the Jews who helped him get a foothold in the world of international mass media:

"[ABC head Leonard] Goldenson's personality and lectures thus had the effect of sharpening Murdoch's sympathy toward Israel. As a result, his Australian papers took a decidedly pro-Israel tone during the early 1960s -- a fact that didn't please his surrogates in the top editorial chairs. The eventual resignation of Douglas Brass as editor for the *Sydney Mirror*, for instance, is said by some in Murdoch's organization to have come about over that issue ..." [KIERNAN, T., 1986, p. 78]

In a discussion of the reportage at Murdoch's *New York Post*, Kiernan observes

"I was witness to some of th Post's coverage of the Israeli invasion of Lebanon in the summer of 1982 and of the subsequent siege of Bierut. Throughout that period, the paper was without a single reporter on the scene, yet its stories were laced with unattributed 'eye-witness' descriptions of Arab atrocities and Israeli heroics, many of them invented in its New York newsroom." [KIERNAN, T., 1986, p. 262]

In May 2001, during the latest Palestinian intifada (uprising) against Israeli rule, the Anti-Defamation League announced that their recent survey showed that "56 percent of major newspaper editorials took a strong pro-Israel stance." [TEITELBAUM, S., 5-25-01] This was despite the fact that representatives of organizations as diverse as Amnesty International, the European Union, the Red Cross, and YMCA were criticizing, and often condemning, the brutal policies of the Israeli state. Incredibly, even as most of those who headed press organizations were emphatically pro-Israel, Howard Goller, chairman of the Foreign Press Association, publicly complained that "twenty foreign correspondents in the West Bank and Gaza have been shot at and hit [by Israeli troops] with live ammunition or rubber coated-bullets since the start of the intifada ... Worse still, he says, the Israeli government is refusing to deal with the matter." [HAUSMAN, T., 5-25-01]

Michael Shermer and Alex Grobman note the case of British author David Irving, who faced the destruction of his decades-old writing career when he started addressing the Jewish community critically:

"After Irving testified for the defense in ["Holocaust denier" Ernest] Zundel's 1988 'free speech' trial in Canada, various governments filed notices of entry denial and deportation against him. As he recounts on his Web page, his publishing firm, Focal Point, has received notices from the bookstores in England canceling distribution of [his book] *Hitler's Wars* and other titles. 'Following complaints from valued customers we no longer feel able to stock this title,' read one notice from a Sheffield bookstore in July 1992. Also in the same year, the director of Media House Publications in Johannesburg, South Africa, informed Irving that with regard to *Hitler's War*, "I don't want any copies on our premises. We have had some incidents already. Many of our book buyers are Jewish. It is much easier for [my staff] now to say, 'We don't stock the book.'" [SHERMER/GROBMAN, 2000, p. 50]

Filmmaker Tom Hayes calls the mass media's wall of censorship surrounding the state of Israel "the Information Blockade." This systematic censorship is important in keeping

Americans ignorant about the truths concerning Israel, including the details of the staggering sums of money -- approximately \$78 **billion** -- American taxpayers have funneled to that other country (instead of to themselves) since the creation of the Jewish state in 1948, [APAS, p. 106] let alone the myriad of moral injustices perpetuated upon others by the Jewish nation. [See later chapter] Arthur Hays-Sulzberger, the publisher of the New York Times, noted the behind-the-scenes economic intrigues and mass media power of pro-Israel Jews as early as 1946:

"I dislike the coercive methods of Zionists in this country who have not hesitated to use economic means to silence persons who have different views." [LILIENTHAL, p. 124]

Those who would like to criticize Israel, notes Jewish French scholar Maxime Rodinson, "remain silent, either because they are not in a position to write or speak publicly, or because they fear the reactions of their immediate environment or the broader public. I understand them very well. Moreover, publishers, newspaper editors, and radio and television producers, also tend to be afraid to let them speak; they suffer constant blackmail from Judeo-centrists." [RODINSON, p. 15]

Ze'ev Chafets notes a 1979 article that got past the censors in Newsweek; it read:

"With the help of American Jews in and out of government, Mossad [Israel's intelligence agency] looks for any softening in U.S. support and tries to get technical intelligence the Administration is unwilling to give to Israel."

The normal chorus of Jewish complaint and pressure to censor any similar future statement was soon to follow. As Chafets observes, "the editor of Newsweek later admitted that Newsweek's insinuation that American Jews are disloyal to the United States 'reflects an anti-Semitic stereotype' and informed the Anti-Defamation League that 'we have engaged in some consciousness raising on this subject and I do not expect a recurrence.' The letter to the ADL was signed by the magazine's editor-in-chief: Lester Bernstein [also Jewish]." [CHAFETS, p. 281]

Also in the 1970s, **CBS** news commentator Jeffrey St. John made a similar mistake about speaking openly of Jewish dual loyalty on the radio program "Spectrum." He had the courage to observe that

"American public opinion is shaped largely by a pro-Israeli viewpoint. And when someone suggests we should begin changing our policy, as an American oil executive did recently, the pro-Israel propaganda machine is America crucifies him in public ... Emotions, not reason, govern our policy towards Israel ... The issue is whether you are an American first and a Jew second and if forced to choose, which commands your loyalty first." [LILIENTHAL, 1983, p. 450]

St. John was gone from **CBS** soon afterwards. Likewise, **CBS** newscaster Eric Severeid took heavy Jewish lobbying heat in 1975 for daring to say that "A growing number of American Jews are ... torn in a soul-searching internal debate as to just where their loyalties should lie and how far they should go in honoring them." [LILIENTHAL, 1983, p. 449]

In 1994 after rejections from numerous publishers, John Sack, a respected Jewish journalist for Esquire and other magazines for nearly 40 years, managed to get his manuscript (An Eye for an Eye, about the "vengeful" Jewish heads of post-World War II concentration camps for Germans and Poles) published by Basic Books. (The book was originally commissioned with a \$25,000 advance by the Henry Holt publishing company. When Sack's final manuscript was completed, it was abandoned by the firm). "Major U.S. newspapers and publishers," noted the Associated Press, "shied away from the manuscript before Basic Books finally put out the English edition in 1993." [BAJACK, INTERNET] The editor for the volume at Basic Books, Steve Fraser, noted that

"We concluded it ought not to be suppressed -- which is what was happening. I take my vocation as a publisher seriously enough to feel that it is my responsibility to publish something that's important even if the rest of the industry is afraid to do that." [WIENER, p. 24]

Terry McDonnell, one of Sack's editors at Esquire, was one of those refusing to publish any of the investigators articles about the Jewish commandants of concentration camps. "[Other publishers are] scared," he told Sack. "And I'm scared too." [LOMBARDI, p. 18]

Sack had researched the facts of the volume for seven years. "Although Sack's facts were not disputed," notes the Associated Press, "the book was slammed as sadistic sensationalism in a review by powerful German [Jewish] critic Elke Geisel, whose seething polemic called it 'vile docudrama' and 'a gift to neo-Nazis.'" "[Sack's book] is the greatest filth," added Ralph Giordano, a German Jewish writer who never read the book in question, " ... [it is a] vulgar artistic fetish." [AP, INTERNET] (Press censorship about Jewish history even occurs in Poland, presumably because the new capitalist state must seek so much western/Jewish economic aid in rebuilding their nation. In 1994 the Gazeta Wyborza, one of Poland's most-widely read newspapers, covered an investigation of fifteen former officers of the Office of State Security [Poland's communist secret police]. "The paper is avoiding any mention of Jews," notes Jewish journalist Carol Oppenheim. "I think there is widespread opinion of the dominance of Jews in the Communist Party," said Michael Cichy, the cultural editor of the paper, "but mention of this in the Polish press is taboo." [OPPENHEIM, p. 39]

In response to Jewish outrage that such truthful information be published, the new head (Viktor Niemann) of the publishing house that printed Sack's book in German, R. Piper, decided to destroy all 6,000 copies in its warehouses. "It was the fourth time," notes the Associated Press, "that Sack's story ... had been bought by a publisher who subsequently decided against printing." [BAJACK, INTERNET] "It is tragic," wrote Sack in response to his German publisher's actions, "that 'An Eye for an Eye' is not being published in Germany now and that Germans have nowhere to learn the truth." [SACK, p. A18]

When the TV news show 60 Minutes investigated one of the Jewish subjects of Sack's book, Shlomo Morel, Sack's broader story "looked as if it might take off," said Carol Oppenheim, "and it sent shock waves through the Jewish community." "A feature by '60 Minutes' that backed up Sack seemed to promise major attention and at least minor bestsellerdom," noted the Washington Post, "but the rest of the media either attacked or ignored the book. The general tenor was summoned up in Miami Jewish Week: "Do me a favor -- don't read this book." [STREITFIELD, p. D4]

In 1994, John Lombardi wrote a disturbing article for New York magazine about the Sack story and the massive censorship surrounding it. Lombardi called his piece "The Book They Dare Not Review: An Inconvenient Holocaust Story." Lombardi formerly worked at **Advance Publication's** GQ magazine, the periodical that had initially paid Sack \$20,000 to research and write about the Jewish concentration camp overseers, only -- after the article had been typeset -- to quietly kill it.

The most venomous attack on Sack's book came from the New Republic (owned by avidly pro-Israel publisher Martin Peretz). Sack wrote a point by point rebuttal to their review, but the magazine refused to publish any of it in their Letters to the Editor section. "But," noted the Nation, "the magazine made the remarkable decision to sell him ad space to run it (\$525 for five column inches). The ad was typeset, but the magazine then chose to reject it." [WIENER, p. 287] Leon Wieseltier, the Jewish literary editor of the New Republic, was even quoted as saying, "I'm not embarrassed to say that as part of my job of policing the culture, I felt that the sooner we stopped this book, the better.... It's one of the stupidest books I ever read, and I frankly resolved to do as much damage as I could." [LOMBARDI, p 18] Elan Steinberg, spokeswoman for the World Jewish Congress impugned the veracity of Sack's dozens of interviews with Jewish (and other) eyewitnesses to Jewish-created atrocities, saying: "You cannot rely on witnesses ... [because] you're insulting the memory of 6 million [Jewish Holocaust] martyrs." [LOMBARD, p. 18]

In 1997, the United States Holocaust Memorial Museum in Washington DC suddenly cancelled a lecture by Sack about his book and his findings therein. "The invitation to give your lecture was issued without my knowledge," wrote Director Walter Reich to the Eye for an Eye author, "Having had the opportunity to examine the matter, I have determined that holding the presentation would not be compatible with the Museum's programs." [STREITFIELD, p. D1] In turn, Sack decided to rent (for \$301) a room at the nearby National Press Club to discuss his book and the censorship around it. There is no record in the major national computer research database of America's newspapers that Sack's press conference was ever reported upon.

"It would be tempting to simply dismiss this painful book as the work of an anti-Semitic crackpot, as many have," wrote Jewish author Carol Oppenheim, "The New York Times, the Washington Post, and Time have ignored An Eye for An Eye [i.e., not reviewed it]. But John Sack is a noted journalist with some forty years experience. His work on the Vietnam War is studied in college classes. And he is also a Jew." [OPPENHEIM, p. 39]

And what are we to make of the case of Victor Ostrovsky, former Mossad agent and author of 1990's By Way of Deception, an expose of the international workings of the Israeli Mossad organization? Although Israel managed to briefly, and *literally*, ban his book in America through the American courts, the censorship was soon lifted. [See earlier discussion] "We will get to him by other means, we will break him economically," the head of the Mossad, Israel's CIA, then told the Israeli media. "I'm now convinced," wrote Ostrovsky in 1997, "that I am the target of a broad collusion between elements of the Israel government and their gofers, mostly in the American Jewish community ... My second book was ignored ... A speaker's bureau in Toronto, which seldom had trouble arranging speaking engagements with student and other groups eager to have me as a speaker, found that the engagements were cancelled before I could appear." [OSTROVSKY, 1997]

When Ostrovsky appeared on Canadian national television, Yosef Lapid, the former chief of Israeli television, declared on the same show, via satellite from the Jewish state, that Ostrovsky's assassination by the Mossad could cause diplomatic problems now that he lived in Canada, but "I hope that there would be a decent Jew in Canada who would do the job for us."

Ostrovsky was later stunned that no North American media outcry rose against this call for his assassination on live public television. (Recall, in contradistinction, the mass media outcry against Iran's death sentence on author Salmon Rushdie. Iran, of course, is a declared arch-enemy of Zionism. And what, one wonders, would happen to a former president of CBS who called for murder?) But Lapid? Nothing. A reporter from USA Today interviewed Ostrovsky about Lapid's public threat and planned to write a story about it, but, "while I was still in his office," laments Ostrovsky, "his editor told him by telephone to kill the article." "The same people," wrote the former Mossad agent, "who presumably would praise someone from the CIA or the U.S. armed forces who exposed serious wrongdoing in those institutions were now hard at work to smother my criticisms of an intelligence agency for a foreign country that, to put it as charitably as possible, does not have America's best interests at heart."

Eventually he sought to sue the man who called for the call to kill him, but Ostrovsky's lawyer soon bailed out, explaining "that the safety of his staff would clearly be jeopardized if he proceeded." Soon thereafter, Ostrovsky had financial problems with both his publishers, HarperCollins and, in Canada, Stoddart. His agent suddenly refused to return his calls and in due time his "house burned to the ground. The fire marshal's report declared it arson." In 1997, Washington publisher Regnery backed out of a plan to publish his next book, already listed in its upcoming books catalogue. "It suddenly occurred to me," Ostrovsky wrote,

"for the first time, that the forces of racism, bigotry and apartheid may win, even here in North America. In calling out, finally, for help, I suddenly fear that I may only be shouting into the wind. To all who believe that 'it can't happen here,' I say beware. It is immensely satisfying to take a stand and speak out against coercion and tyranny. But ... although your friends cherish you, they may choose to do it from a distance." [OSTROVSKY, V., 1997, p. 37, 84-85]

In another case of covert censorship, in 1996 the London Sunday Telegraph took note of an unusual article by American Jewish journalist Philip Weiss:

"A studied silence has greeted the cover story in the normally scrupulously liberal New York magazine which claims that Jews in America wield so much power and influence that they need no longer fear the shadow of anti-Semitism. The magazine refuses to discuss the article, as apparently does the author, Philip Weiss ... The weekly must have known it was inviting trouble. Even the cover seemed a calculated risk: a photograph of the American flag with some of its stars replaced by the Star of David. American magazines rarely confront the issue of Jewish influence so directly.... Richard Goldstein, a columnist for the Village Voice, has already remarked that the fact Jews have achieved so much influence despite the anti-Semitic views of many Americans is 'less a paradox than a timebomb.' The irony, of course, is that the issue is one that has been privately

discussed among Jews for decades." [LANGTON, p. 24]

In another censorial case, 1989 BBC reporter Alan Hart complained that United States publishers were afraid to publish his less-than-condemning book about PLO leader Yassar Arafat because they "privately feared a backlash from supporters of Israel." The volume, Arafat: A Political Biography, had already appeared in three editions in Great Britain -- first published five years earlier. Over 40 American publishers had passed on publishing Hart's work until Indiana University Press decided to do it. In a formal statement, the university publisher remarked that it was "not unaware that some form of self-censorship might have been the cause" for the lack of American publisher interest. [ABRAMS, G., 6-19-89, p. 5, 1]

In 1996 the Christian Science Monitor noted the attack upon a famous Catholic cleric in France, headlining its article: "Cleric's Comments Ignite the Fury of French media." The origin of this controversy stems from a book by Roger Garaudy: The Founding Myths of Israeli Politics. Garaudy, as noted earlier, wrote this volume that criticized Israel, Zionism, and the Holocaust as Judeo-centric propaganda; it has been effectively banned in France. The author, an 82-year old former Resistance fighter against the Nazis, was also once a Communist member of the French parliament (expelled from the party in 1970 for criticizing the Soviet invasion of Czechoslovakia) and later a convert to Islam. He was fined \$20,000 by a French court for writing his book, which, declared the court, "questions all Jews, not only Israelis ... Far from merely criticizing Zionism ... Roger Garaudy embarked on a virulent and systematic questioning of crimes against humanity against the Jewish community." [ROSENBERG, C., 2-27-98]

The Christian Science Monitor noted that Garaudy's book was available in only one bookstore in Paris, and it was not possible to even order the work in many of the others. The Monitor also noted that most of the critics of the book have not read it and that "Garaudy's book does not deny that millions of Jews were murdered by the Nazis." "A "prominent jurist," Francois Terre, called the 1990 Gayssot Law (that "makes it a criminal offense to challenge the facts of the Holocaust") totalitarian: It was "a law that kills historical research and dishonors France ... Even politicians who oppose the law have been reluctant to speak out against it." [CHADDOCK, G., 7-25-96, p. 5]

The Catholic cleric Abbe Pierre fell into the controversy surrounding the book soon after. Pierre, noted the Washington Post, was "France's most admired man ... For five decades [he] ranked consistently at the top of the popularity polls in France for his defense of the downtrodden. As a champion of street people and a former activist in the anti-Nazi resistance, Abbe Pierre commanded universal respect and unrivaled media coverage." [RANDALL, J., p. 7-3-96, p. A27] Pierre's activities in the French underground also included smuggling Jews to safety. He is the founder the Emmaus foundation, 350 centers around the world for the homeless and poor.

The cleric's problems began when he publicly came out in support of Garaudy. Knowing the author for fifty years, Pierre attested to his integrity. "I think the average Frenchman," said Pierre, "will say with relief the taboo [about how the Holocaust may be examined] is over. You will no longer be called anti-Jewish or anti-Semitic for saying a Jew sings out of tune." [RANDALL, J., 7-3-96, p. A27] Unfortunately for Abbe Pierre, however, not understanding the power of such forces against such an open comment, this was a gross miscalculation.

The 83-year old cleric was barraged with critical attack from all sides -- from the French media, civil rights groups, and eventually -- seeking to assuage vociferous Jewish complaint -- the Church itself. France's chief rabbi called Pierre's words those of an anti-Semite. The president of the Jewish Consistory of France declared that: "[Abbe's] continuous support of Roger Garaudy is unacceptable." [PHILLIPS, I., 5-39-96, p. 13] Under an avalanche of criticism, Pierre took refuge in a monastery in Italy. For a while the old cleric continued to defend his position, digging himself deeper into controversy, noting that Jewish suffering was only part of the calamity of World War II. He also "said that according to the Bible, the Jews committed a genocide comparable with the Shoah when they entered Palestine 12 or 11 centuries before Christ." Addressing Zionism, he called it "a world conspiracy," that it was "based in the United States with world ramifications," and he implored people to have "the honesty to look at the truth." Zionism, said the cleric, "want[s] the empire promised to Abraham. And this movement is plotting worldwide for that." [AGENCE FRANCE PRESSE, 6-17-96] [See later chapters for discussions of Zionism]

The attacks upon France's national "saint," suddenly fallen, continued. Months later a British newspaper noted that "it is clear that the debate left him traumatized. His conversation [now] is scattered with references to his friendship, help towards, and empathy, with the Jews." [FINANCIAL TIMES, 6-21-97] The Washington Post's reporter Jonathan Randall ended his report on Pierre with a suggestion of senility in the old man. Quoting Charles DeGaulle, Randall concluded his piece, saying: "Old age is a shipwreck." [RANDALL, J., p. 7-3-96, p. A27]

Overwhelmed by the attacks against him, Pierre finally publicly surrendered. "The attacks of which I have been targeted have been beyond all measure," he said. "I have greatly suffered." [PHILLIPS, I., 5-30-96, p. 13] He announced that "I have decided to retract my statement, and to bow entirely to the sole opinion of the experts of the Church," also adding that his comments had been "exploited by elements who dangerously toy with the anti-Semitic, neo-fascist, and neo-Nazi currents that I have fought and will always fight against." [ASSOCIATED PRESS, 7-23-96]

A controversy of a somewhat related vein occurred in Montreal, Canada, a year before the Abbe Pierre story. A prominent Canadian Jewish lawyer, Julius Grey, faced an avalanche of Jewish condemnation and outrage when he freely noted in a lecture at John Abbott College that "I think the Holocaust and anti-Semitism is being used by some elements and Israel and the Jewish community to keep people in the fold. What is happening is a fake alarmist mentality, because there is effectively no anti-Semitism in North America ... [Modern teaching about the Holocaust] is turning it into a political incident. Each ethnic group creates its own martyrology, that we're good and kind and we've been mistreated." [CHERNEY, 4-25-95]

Response to Grey's comments was overwhelming in the Jewish community. Mike Cohn of the Canadian Jewish Congress told a reporter that "in the many years I've been at the congress, I don't remember getting this many phone calls from irate members of the community." [CHERNEY, 4-26-95] In the flurry of subsequent editorials about the controversy, one non-Jewish commentator noted that "the effect of the reaction to Grey's remarks could be to intimidate, to stifle open debate, to chill free expression. For after seeing what happened to Grey, others may think twice about expressing unconventional opinions and ideas." [MACPHERSON, D. p. B3] The original (Montreal) Gazette reporter who reported the Grey story later wondered in a later article about "the rush to discredit and silence Julius Grey ... [Does] a writer need ... a special license to deal with the Holocaust, or a lawyer need

to get permission from the community's institutions to talk about it ... Could that ... silence dissent?" [CHERNEY, E., 4-29-95, p. B6]

Elsewhere, in the more personal realm, when Tom Bower sought to publish his unauthorized and highly critical biography of Robert Maxwell, the British Jewish media baron invoked litigation involving at least twelve lawyers, a number of accountants, and two private detectives in researching Bower's background. Failing in the courts to stop the book, Maxwell's army of censors intimidated -- by economic threats and intimidating legal innuendoes -- much of England's publishing world. Wholesale book distributors and most British bookshops knuckled under to Maxwell's power, and didn't carry the book. The mogul even bought a paperback company that held the rights to Bower's pending volume in order to effectively censor it. [BOWER, p. ix-x]

In 1997, in a story about Jewish South African mogul Sol Kerzner, the New York Times noted that:

"In an early test of press freedom under South Africa's new constitution, a well-known international casino magnate has delayed the publication of a book about him and is trying to ban it. The book, 'Kerzner Unauthorized' ... profiles Sol Kerzner [who] made his fortune operating [casinos] under apartheid in south Africa's black 'homeland' .... [He] has threatened to sue local newspapers if they excerpted it. As a result, a major Sunday newspaper withheld publication of an excerpt from the book." [MCNEIL, p. A3]

The author of the Kerzner volume, Allan Greenblo, is credible; he is himself the CEO of two major South African publications -- the Business Day and the Financial Mail. (Perhaps he himself is Jewish?)

Jewish author Steven Weinberg (author of *Armand Hammer: The Untold Story*) was even sued by corrupt Jewish mogul Armand Hammer. "After *The Untold Story* was published in England, Armand filed the most expensive libel action in British history, suing Weinberg on 157 counts of defamation." [BLUMAY, C., 1992, p. 449]

In 1988, yet another Jewish business mogul family (Canada's Reichmanns, at the time owners of the largest real estate empire on earth) sought to censor the truth about their past. The (Montreal) Gazette notes that:

"These are dangerous waters for any journalist. In 1988, Toronto Life magazine was hit with a \$102 million libel suit for publishing an article by freelance writer Elaine Dewar which investigates [patriarch] Samuel Reichmann's murky past as an egg dealer in pre-war Austria and then as a currency speculator in wartime Tangiers. Toronto Life's eventual apology and out-of-court settlement suggested that 'libel chill' can be an effective deterrent for any wealthy family seeking to keep a curtain of privacy around itself." [HADEKEL, p. I]

In the same realm, as microcosm for the whole problem of censorship and self-censorship in the mass media world, in reviewing Jewish Hollywood mogul Michael Ovitz at the peak of his power, Robert Slater noted that

"As the most powerful person in [Hollywood], Ovitz had the power, if he chose, to use it in order to punish any critic who went public by denying him or her all access to his stable of stars. The mere possibility that he exact such punishment was enough to silence his critics ... No Ovitz critic was willing to speak out either on or off the record."  
[SLATER, p. 202]

In August 1992, John H. Richardson, a senior writer at Premiere magazine in Los Angeles, finished a story about Jewish madam Heidi Fleiss and her drug and prostitution ring in the Hollywood community. The entertainment magazine, dependent upon cooperation with the movie world for its very existence, decided against publishing the piece. The Entertainment Weekly also developed an article about the story, but threats of legal action from attorneys for **Columbia** executive Michael Nathanson killed the story. The Hollywood Reporter also had an article about Fleiss too; this too was aborted when Nathanson threatened to "destroy [each reporter's] reputation" if the story was published. [KENNEDY, D., 8-20-93]

Reporter Dan Moldea experienced a similar situation when he dared to write an expose (published in 1986) about mogul Lew Wasserman at **MCA**. Moldea who has written about crime for over twenty years (including books about the murder of Bobby Kennedy, the Teamsters Union, and corruption in professional sports), noted that "Writing Dark Victory [about Wasserman] was the only time I ever really feared for my career. I felt raw power coming at me like a rifle shot." [MCDUGAL, p. x] "Moldea," notes Dennis McDougal, "maintains that he was followed and his phone lines tapped during the year he worked on the book. He is certain that Lew Wasserman targeted him for harassment." [MCDUGAL, p. x]

Los Angeles Times reporter Bill Knoedelseder also faced blatant censorship when he tried to write about the Wasserman-**MCA**-Mafia world, which extended to powerful influences in the Reagan White House (Wasserman was Reagan's Hollywood agent). The reporter, notes Dennis McDougal,

"changed his mind about his newspaper's independence.... Somewhere in plusher, upper reaches of the Times, beyond the hard scrabble cubicles of the newsroom, Lew was enjoying lunch with the newspaper's executives ... Knoedelseder's stories about **MCA** and the derailed Mob probe [at Los Angeles City Hall] began to get rejected regularly by his editors. He was instructed to switch interests and write about something other than **MCA** for a change. Before the year was out, stories about **MCA** and the Mob ceased to appear in the paper at all, and Bill Knoedelseder quit his job at the Times." [MCDUGAL, p. 468]

In 2000, Los Angeles Times reporter, Kim Murphy, a 17-year veteran newswoman, wrote some articles about the community of "Holocaust Deniers" and alleged right wing political groups that led to many Jews "accusing the Times of legitimizing the views of anti-Semites." The first article addressed controversial British historian David Irving who had attempted to, in effect, sue the international Jewish lobby that had destroyed his writing career. Murphy's attempts at objectivity rankled a lot of Jews and the reporter soon found herself under fire.

"The story outraged members of the Los Angeles Jewish community," notes Eric Umansky, "The controversy even found its way into the Times newsroom." At close quarters, fellow Los Angeles Times reporter Alan Abramson, of course Jewish, decried Murphy's work, as did another Jewish newsman, David Lauter, the Times religion reporter, who said, "Kim is a very good reporter. But I think she screwed up on this particular subject." The Times' executive editor, Leo Wolinsky, also Jewish, "signed off on Murphy's second story after asking her to quote more sources critical of Irving." Murphy publicly defended herself, insisting that

"The Holocaust was horrible, "[but] it's my profound belief that there are no questions that can't be asked. This is an issue of political correctness. There are just certain things you are not allowed to say, even in this country." [UMANSKY, E., 9-2000]

During the era of the 1980s Savings and Loan scandals across America, Wall Street Journal reporter Charles McCoy was set to run an article about the Federal Home Loan Bank Board's questionable decision to allow J. Livingston Kosberg's **First Texas** Savings and Loan (fourth largest in Texas) to acquire **Gibraltar Savings** (the state's largest S&L whose principal investor was Saul Steinberg). Connected to the deal was yet another influential Jewish entrepreneur, Robert Strauss, former chairman of the Democratic National Party and head of the Jimmy Carter campaign against Ronald Reagan. Reporter Martin Meyer notes that

"In my presence [Strauss] chewed reporter McCoy out on the telephone for a quarter of an hour, informing him that he (Strauss) was close to Warren Phillips [also Jewish], CEO of **Dow Jones**, and thus McCoy's employer, and Strauss would have his ass if there was stuff in the story of which Strauss disapproved ... [So] McCoy wrote carefully, and you had to know what the numbers [in his story] implied to know what the story said." [MEYER, M., p. 14]

"The deal shouldn't have been approved at all....," remarks Meyer, "**First Texas** was a sinking ship, losing money on its lending operations ... [But] with Strauss on one side and [Jewish junk bond manipulator Michael] Milken on the other, the Bank Board was completely surrounded by political influence ... **First Gibraltar's** star board member was [also] Strauss' son, Richard (who was further blessed in Dallas by his aunt, the mayor)." [MEYER, M., p. 13-14]

In 1992, director/actor Woody Allen faced public embarrassment when actress Mia Farrow (who had a common law relationship with him for many years; she was also once married to Jewish conductor Andre Previn) accused Allen of having an affair with one of their teenage adopted daughters, and that he had repeatedly sexually molested another daughter, a young child. Criminal charges, however, were another story. Allen conceded, and defended, his sexual relationship with the older daughter but denied any other incidents with others. Paul Williams, the New York Child Welfare worker on the case, noted that

"based [on the child's] demeanor and her responses to my questions, and my conversations with the caseworker in Connecticut, and my experiences from interviewing hundreds of children who have been abused, I concluded that abuse did occur and that there was a *prima facie* cause to commence family-court proceedings against Woody Allen. Then the barriers came down. There came a litany of

reasons why we should not go forward. My superior said that Woody Allen is 'an influential person,' she talked about his films, and his 'position.' As more evidence came through interviews, I insisted that the case should have been filed. Managers at the Child Welfare Agency responded that 'pressure [to drop the case] is coming all the way from the mayor's office [Jewish mayor: Ed Koch]." [FARROW, p. 311]

The case was dropped. A child custody trial featured Allen represented by six different law firms. [FARROW, p. 316] Later, the Connecticut state attorney, Frank Maco, announced that "probable cause" for Allen's arrest existed, but that by then Farrow had decided a public trial would be extremely detrimental to the abused child. [FARROW, p. 329]

In 1997 Peter Watson's sensational expose of the systemic corruption within the Sotheby art auction house (headed by Jewish real estate mogul Alfred Taubman) "sparked scandalous headlines on both sides of the Atlantic when it was released in Britain." [NY POST, 2-2-98] "Now that [the book] has finally arrived [in America]," noted the New York Post, "the press doesn't seem to be showing much interest. So far, only the weekly New York Observer has reviewed it -- and even that is going Sotheby's way." [NY POST, 2-2-98] The American publisher of the book, **Random House** (owned by Jewish mogul Si Newhouse) backed its publication up three times and revised part of the European version. The Post suggested that "Sotheby is getting kid glove treatment thanks to Alfred Taubman getting a favor from Random House owner Si Newhouse -- an avid collector known to spend millions at auctions." [NEW YORK POST, 2-2-98, p. 12]

In 1999, independent journalist and art critic Hector Feliciano found himself facing a \$1.8 million lawsuit at the hands of the (Jewish) Wildenstein family (Daniel, Alec, and Guy). Feliciano had dared to write about the family's clandestine art dealings with the Nazis during Hitler's looting of Jewish-owned art treasures. "They're suing me," said Feliciano, "so that other journalists will think twice about writing about them." [GOLDBERG, J. J., 6-18-99, p. 14]

Dissident ("self-hating") Jews too are not immune from enforced censorship about public criticism of their community. British reporters Christopher Reed and Eleanor Mills note a well known case in Hollywood:

"An example of Tinseltown shyness about criticism of Jews is Budd Schulberg's book What Makes Sammy Run? Now 82, he wrote the classic about a ruthlessly ambitious Hollywood type called Sammy Glick, in 1941. Five attempts to film it have failed. After reading the book, MGM studio chief Louis Mayer said Schulberg should be deported. It was pointed out that the author was not only born in America, he was the son of the head of Paramount." [He was also Jewish] [REED, p. 2]

"The charge of anti-Semitism was laid on the book," notes the Los Angeles Times, "although Schulberg pointed out that all of Sammy's victims were Jewish too ... These days, Schulberg fears that What Makes Sammy Run? has become what he calls 'a handbook for yuppies.' 'It's a new handle on Sammy,'" Schulberg says, "Sammy's credo of success at all costs and it doesn't matter how you get there makes the book seem not truly merely entertaining but a Bible of sorts." [CHAMPLIN, p. F1] (Along the same censorial lines, in

1963, Jewish cinema verite documentary filmmaker Albert Maysles' unforgiving film about Hollywood producer Joe Levine evoked such anger in the Hollywood community that "members of the Oscar screening society reportedly found 'Showman' so anti-Semitic that they watched only five minutes before walking out." [JEW JR LA, 1-16-98, p. 26] (Levine, notes Thomas Hoving, "earned his millions by buying nonentities such as the Italian *Hercules* films starring Steve Reeves and *Godzilla*, the Japanese monster movie, and hyping them shamelessly." [HOVING, T., 1993, p. 396]

Jewish singer Eddie Fisher recalls wanting to play the lead acting role in *What Makes Sammy Run?* "I had several meetings with Lew Wasserman, then the president of MCA," Fisher says,

"the talent agency that represented me. I wanted to play the lead, an aggressive producer named Sammy Glick, maybe the ultimate Jewish hustler. I knew a lot of real Sammy Glicks and I felt confident that was a character I could play. Wasserman decided Sammy Glick was 'too Jewish, too negative.' He hated the concept and did not want the picture made. I think he decided it was bad for the Jews." [FISHER, E., 1999, p. 90]

Angry reaction by the Jewish community to members of their own depicting such Jewish "success stories" is not uncommon. The (Montreal) Gazette noted Mordechai Richler as one of Canada's best known writers, but

"caustic, controversial, and often crude ... [Richler's novel] Dudley Kravitz remains the best-selling of Richler's works. A comic extravaganza of a coming-of-age novel, it tells the story of a 'scheming little bastard,' a coarse, driven, young Jew determined to make something of himself at any cost. A critical success both in Canada and beyond, the book inspired a raging controversy and denunciation by the Jewish community that Richler [who is Jewish] was an anti-Semite." NAVES, p. 12

In the movie making world, in 1996 actor Arnold Schwarzenegger learned a bit about Jewish censorial power when he dared to consider to make a film about a real life character, a Nazi captain named Osterman who refused to kill a group of British prisoners during World War II. His interest came in the wake of Jewish director Steven Spielberg's colossal hit Schindlers List, where a Nazi saves *Jews*. Scheduled to begin shooting in ten weeks, the director of Schwarzenegger's project backed out of the film. "Other directors," noted the London Sunday Times, "have privately admitted they are avoiding a film that might offend the powerful Jewish lobby in Hollywood ... According to Hollywood reports, Joel Schumacher, who is directing the latest Batman film, offered Schwarzenegger a short word of advice about making the film, 'Don't.'" [HARLOW]

In 1999, in an overtly censorial and revisionist move, the British **ITV** television company announced that it was sweetening the unpleasant Jewish "Fagin" character in their new filming of Charles Dickens' classic novel *Oliver Twist*. In the new version too, he would not be Jewish. "We don't want a Fagin that is a Shylock character," said the **ITV** Director of Programming, David Liddiment. "This decision," noted critic Rhoda Koenig, "exemplifies not only a lack of understanding of our literary heritage, but a contempt for the past itself. It is also an example of the sentimentality, arrogance, and cowardice that are now passed off as

'sensitivity' and 'responsibility' ... Why have we become so illiterate, so phony, and so craven? " [KOENIG, 7-7-99, pl. 13] Dr. David Parker, curator of the Dickens House Museum in London, responded, saying: "This softening of Fagin is done to political correctness. Literary stereotypes, however objectionable, should not be lightly cast aside." [HELLEN, 1-17-99]

In 1997 the mainstream Jewish Thought Police struggled to censor (and failing that, at least marginalize) a book by a Jewish author, Norman Finkelstein. Finkelstein, described in the (Jewish) Forward as "a notorious ideological opponent of the state of Israel," a man who characterized a more favored -- and best-selling -- Jewish author as a "Zionist propagandist who distorted evidence in order to legitimate the existence of the state of Israel." [MAHLER, p. C1] Hearing that Finkelstein's book, A Nation on Trial, was set to be published by the **Henry Holt** publishing firm, "the literary editor of the New Republic, Leon Wieseltier, was so startled by the news that he put in a call to Michael Naumann [also Jewish], an old friend and the publisher of **Holt**, assured that [Naumann] could not be familiar with Mr. Finkelstein's work." [MAHLER, p. C1] The Anti-Defamation League was among those who publicly rallied against the publication of the "anti-Zionist and anti-Israel" work. "There seems no question," noted the Forward, "that the book is something of a hot potato. An esteemed historian who initially agreed to write the prologue to the book, Istvan Deak, a professor of Central European history at Columbia University, suddenly changed his mind." [MAHLER, p. C1]

In the violent criminal underworld, vengeful censorship actions can be more draconian. Jewish journalist Robert Friedman was forced to go into hiding in 1998 when authorities informed him that Russian Jewish mobster Seimon Mogilevich (described by the Village Voice as "the World's Most Dangerous Gangster") was overheard contracting for Friedman's murder because of the journalist's expose about him.

Various forms of censorship by the powerful -- usually by economic blackmail and intimidation -- is not uncommon in the mass media world, creating an environment of people worried about their careers and fear of their bosses, thereby becoming overly protective of Jews/Israel from criticism. Even leaving aside, for example, the issues at stake in the simple fact that the vast Newhouse media empire -- like so many others -- is Jewish-owned (a subject whose political implications publishers are certainly forbidden to address), any criticism of the Newhouse organization is smothered because of its omnipresent economic clout, media interconnectedness, and long arm of vengeance. Even in the academic world. Take the case of the Columbia Journalism Review and its Jewish editor, Suzanne Levine, who in 1992 wanted to find a writer willing to address the many negative changes affecting the New Yorker magazine after the Newhouses took it over. Thomas Maier notes that:

"Levine went through numerous contacts until she found an out-of-state editor willing to accept the assignment. 'Why me?' asked the editor, Eric Utne, who runs his own alternative magazine. 'You're the perfect person to do it,' the Columbia Journalism Review told him. When Utne pressed for the real reason, he was told flatly, 'Because no one else will touch it.'" [MAIER, p. 347]

In 1998, a small publisher, Seven Stories Press, published an "unauthorized biography" of the Newhouse family. A reviewer in the New York Times Book Review noted that "Citizen Newhouse was initially signed with **Viking**, but new management there took the unusual step of canceling the book when it was done -- a decision itself that was the subject of news

articles and gossip columns. [Author] Felsenthal said that once she turned in the manuscript, Phyllis Grann, president of **Penguin Putnam, Inc.**, parent of **Viking**, told her she couldn't publish it because too many people mentioned in it were friends." [GOLDSTEIN, T., p. 17]

And what -- away from the mass-produced popular press -- of Jewish dominance of the more "high-brow" reading? The most widely-read American "intellectual periodicals," remarks W. D. Rubenstein, "are either Jewish or contain a disproportionately Jewish input." [RUBENSTEIN, p. 64] His list is five journals long: Commentary, The Public Interest, the New York Review of Books, the Partisan Review, and the New Republic.

Commentary is a house-organ publication of the American Jewish Committee (Jewish editors Elliot Cohen and then Norman Podhoretz), "Commentary," wrote Richard Curtiss in 1998, "... has been around so long that probably few Americans even recognize it as the Israel lobby's principal national publication." [CURTISS, p. 9] In a 1990s survey of "3,000 prominent Americans" Commentary was ranked third behind the New England Journal of Medicine and Foreign Affairs among "most influential" print and electronic media. It was ahead of the New York Times, Washington Post, and Wall Street Journal. [TWERSKY, p. 40] "Many Commentary authors," says David Twersky, "have gone on to serve in government as a result, in large measure, of being read by the right people at the right time." [TWERSKY, p. 41] Such Gentile authors have included Jeanne Kirkpatrick and Daniel Moynihan (Commentary is well known for its "neoconservative" flavor).

"[Editor Norman] Podhoretz's struggle with his Jewishness," notes Twersky, "is central to the evolution of Commentary ... [It] came to be defined by the desire of Jewish intellectuals to create a space for modernism without discarding their Jewishness." [TWERSKY, p. 43] Yet, according to editor Murray Polner of a second American Jewish Committee-published journal, Present Tense, (1973-1990), this second publication was founded "because Commentary wasn't Jewish enough." [TWERSKY, p. 58] Former non-Jewish journalist Scott McConnell notes the unpleasant experience he had when (years after his employment at Commentary) he bumped into Podhoretz at a dinner party:

"Norman was standing across a round table from me, looking older and frailer (and thus in a way sweeter). When I approached him, hand extended, his distaste in putting forth his own was palpable. 'I always liked you Scott. But you wrote an anti-Israel piece, and I'm very ideological on that subject' ... To be charged with writing an 'anti-Israel' column is no small thing -- it has been known to get people fired ... The U.S. gains nothing for its own reputation or interests by backing Israeli policies that are unjust to the Palestinians, reviled throughout the Arab world and opposed by most of the world's governments. In political Washington (as at some Hamptons dinner parties), life may go more smoothly if one doesn't do or say anything that irritates right-wing Zionists. As my encounter with Norman reminded me, the consequences of speaking out sincerely can be quite unsettling. But it is still the right thing to do." [MCCONNELL, S., v.14, ISSUE 30]

The "New York Intellectuals [a group of influential social and political critics and theorists, whom Podhoretz calls "The Family"]," says David Twersky, were "a group made up largely (though not exclusively) of Jews ... writing in Partisan Review, and later Commentary and Dissent...., [they] helped fashion post-war American attitudes toward literature, culture, art and politics." [TWERSKY, p. 40] The Jewish author Irving Howe (himself benighted as one of "The Family") wrote in 1968 that

"they have a fondness for ideological speculation; they write literary criticism with a strong social emphasis; they revel in polemic; they strive self-consciously to be 'brilliant;' and by birth -- or osmosis -- they are Jews." [TWERSKY, p. 40-41]

In a symposium in Commentary magazine in 1966, notes Arnold Eisen, "all the participants except the Reconstructionists and Rabbi Jacob Agus affirmed that Jews were God's Chosen People, and did so in the traditional terms of revelation, covenant, messiah, and exile, rather than by citing the Jewish contribution to civilization or explaining that, in fact, it was Jews who had chosen God ... Significantly, Commentary did not ask asks respondents *whether* the Jews were the Chosen People but in *what sense* they had been chosen." [EISEN, p. 149]

The second of Rubinstein's "most widely read" intellectual journals is Public Interest, founded by Jewish conservatives Irving Kristol and Daniel Bell in 1973. The third, The New York Review of Books, wrote Dennis Prager in 1980, "is still edited by Robert B. Silvers and Barbara Epstein ... most of its political writers were Jews, and its tone, in the words of Irving Howe ... was a 'snappish crude anti-Americanism.'" Within a decade it was the "most influential magazine" among America's 275,000 academics. [KOSTELANETZ, p. 69]

Jewish authors William Phillips and Philip Rahv (born Ivan Greenberg) were the founding editors of the reinstitution of the fourth of Rubinstein's noteworthy magazines, Partisan Review, in 1937. "The main difference between Partisan Review and Commentary," said Elliot Cohen, Commentary's first editor, "is that we admit to being a Jewish magazine and they don't." [PODHORETZ, p. 99-100] Even today, Partisan Review remains Jewish-dominated. The Editor-in-Chief remains William Phillips, the Editor is Edith Kurzweil, and Number three in the hierarchy is Associate Editor Steve Marcus. Joanna Rose is also Chairman of the Publications and Advisory Board.

Lastly, of Rubinstein's five seminal "high-brow journals," The New Republic is still owned and edited by Martin Peretz, "one of the most militant defenders of Israel." [GOLDBERG, p. 299] Peretz, once a bankroller of the left-wing Ramparts magazine, was described by a New Republic foreign editor as "a very emotional guy. He has certain passions in life, one of which is Israel. I hate to keep bringing in the Israeli thing, because I consider myself just as pro-Israeli, but it colored his whole view of the world." [CURTISS, p. 325] (Among other things, Peretz has served on the Board of Directors of Channel 7 TV in Boston. A Jewish friend, Robert Kraft, owner of the largest privately owned packaging company in America, also sat on the Board and was the station's number two shareholder). [WEINGARTEN, p. 4]

In 1992, a 25-year old Jewish author, Ruth Shalit, "began interning at the New Republic. Practically overnight she became a star --a TNR Associate Editor writing cover stories for the political weekly as well as for the New York Times Sunday Magazine with a \$45,000-a-year contract to do pieces for GQ." [SHEPARDI, p. 34] She was also accused, notes the American Journalism Review, of "plagiarism, factual errors" and -- in one specific article -- racism, when she charged that the Washington Post "had lowered high standards in an attempt to diversify its newsroom and had softened news coverage of black politicians so as not to offend African-American readers." [SHEPARD, p. 34]

In 1998, a (Jewish) Associate Editor at the New Republic, Stephen Glass, was even fired for fabricating the news stories he authored. Glass, noted the New York Times about the scandal, "had made up part or all of 27 articles he wrote." [NEW YORK TIMES, 4-18-00, p. C2] (A former editor of the New Republic, Michael Kinsley, also Jewish, today is the editor of Microsoft's Internet magazine called Slate. Michael Hirschorn edits rival Internet magazine Inside, and Scott Rosenberg is the vice president and "technology editor" of another of the major Internet magazines, Salon. Steve Waldman founded and edits the commercial religious web site, beliefnet.com)

Other important intellectual journals over the years with links to the mostly Jewish "intellectual" clique include [d] Dissent, run by Irving Howe, Meyer Schapiro and Michael Walzer; Sol Levitas' New Leader; the New Criterion (publisher: Samuel Lipman); and the Menorah Journal; a periodical of entirely Jewish content. Hilton Kramer (for nearly twenty years a news editor and art critic for the New York Times) founded and edited the New Criterion; Peter Grose was managing editor of Foreign Affairs. Laurence Goldstein edits the Michigan Quarterly Review. Irving Horowitz founded the social-science periodical Transaction, now called Society, and **Transaction Publishers**. "Horowitz," writes fellow Jewish intellectual Nathan Glazer,

"once an advocate of the generally undifferentiated poor and powerless and down trodden, has become over time much more concerned with one group in all its specificity: Jews ... Horowitz is much concerned with anti-Zionism, which he sees as extending to what he considers anti-Semitism -- even in sociology, with the large numbers of Jews working in it." [GLAZER, Decomp., p. 127]

Theodore Solotaroff was the founding editor of the New American Review, as well as an Associate Editor at Commentary. Daniel Pipes is the founder and editor of Middle East Quarterly. At one point in time, "roughly half of all the articles of the American medical journals were authored by Jews." [KRAFETZ, p. 176] Daniel Koshland, Jr., a descendant of the Levi-Strauss blue jean dynasty, is the former editor of Science magazine. In 1999, he donated \$8 million to an Israeli university. [LUM, R., 11-19-99, p. 1A] And, as one Jewish observer noted in 1968, "For the last ten years 70 percent of the editors of the Yale Law Journal have been Jewish." [YAFFE, J., 1968, p. 224] Sam Bercholz, also Jewish, even founded Shambhala Books, "the first major publisher of Tibetan Buddhist works in this country." [KAMENETZ, R., 1994, p. 9]

Billed as a left wing alternative to Commentary, and just as blatantly Jewish in concern, is Tikkun, the brainchild of editor Michael Lerner. In 1997 Lerner -- always heralding the beauties of Jewish values and ethics for the problems of modern society -- was exposed to be regularly (over a period of years) publishing "letters to the editor" written by himself under fake names. [KATZ, L, p. 3] Lerner is publicly "known as Bill and Hillary Rodham Clinton's favorite philosopher." [COLLINS, L., 1994, p. 302] In 1997, Danny Goldberg, the CEO of **Mercury Records**, became the publisher of Tikkun.

The thinking of the educated public," wrote Charles Silberman in 1985," is strongly effected ... by a relatively small number of literary and intellectual magazines and journals ... Most of these publications are edited by Jews." [SILBERMAN, p. 145] Aside from the already mentioned publications, Silberman added Jewish editors William Shawn [original name: William Chon] of the New Yorker, Stephen Graubard of Daedalus, and Mitchell

Levitas of the New York Times Book Review. More eccentrically, I. F. Stone's Weekly was an expression of Stone's muck-raking "personal journalism." Likewise, one of the best known "liberal" periodicals in America, the Nation, is Jewish owned and edited (today by Victor Navatsky). Another Nation editor, Katrina van den Heuvel is the granddaughter of MCA's Jules Stein. [MCDUGAL, p. xi] Alfred Lilienthal, an anti-Zionist and anti-Israel Jew, wondered in 1950:

"Who, I ask, are the liberals? The Nation Associates Freda Kirchway, Henry Wallace, Clark Eichelberger, Albert Barkley, William O'Dwyer, Ludwig Lewisohn, Abba Hillel Silver, all of whom have intolerantly and ardently supported Zionism? [LILIENTHAL, p. 145]

In 1967, I. F. Stone (Isadore Feinstein) felt it necessary to write: "As a Jew, closely bound emotionally to the birth of Israel, [I feel] honor bound to report the Arab side, especially since the U.S. press is so overwhelmingly pro-Zionist." [LAGUEVIR/RUBIN, p. 327]

Most of the best known "radical" and hippie 1960s-era newspapers were also Jewish-founded. These include The Realist (Paul Krassner, later an editor at Ramparts), the Berkeley Barb (Marvin Garson), Rat (Jeff Shero, who had funding help from Jason Epstein at the New York Review of Books, [NOBILE, p. 198], the East Village Other (Allan Katzman), and the **Liberation News Service** (Jesse Kornbluth and Marshall Bloom). [WHITFIELD, American, p. 145] Arthur Kunkin, who eventually softened from being a "radical Zionist," founded the Los Angeles Free Press. [PECK, 1991, p. 22] **Allen Cohen was "editor of the San Francisco Oracle."** [KRASSNER, P., 1993, p. 152] Even in communist Russia, a Jewish author noted in 1969 that "younger Jewish intellectuals feature prominently in 'protest' campaigns, which here have taken the form of underground literature. Moscow's first underground magazine, Syntax, was founded by Alexander Ginsburg." [LITVINOFF, B., p. 100] **Jeff Shero, editor of the above-mentioned Rat eventually "changed his name to Nighthbyrd and launched a mail-order business selling drug-free powered urine."** [KRASSNER, P., 1993, p. 228]

"The leading exemplars of this genre [of radical journalism]," note Stanley Rothman and S. Robert Lichter, "such as the East Village Other, the Los Angeles Free Press, the Berkeley Barb, and Detroit's the Fifth Estate, as well as 'alternative' papers like the Village Voice, the key personnel were invariably of Jewish background." [ROTHMAN/LICHTER, 1982, p. 107] Today's versions of this include David Barsamian (founder and director of Alternative Radio), Michael Albert (editor of Z magazine), and Robert Weissman (editor of Multinational Monitor). Abby Goodman has for years been the news director at "progressive" Pacifica station WBAI in New York; she also hosts its national Democracy Now! program.

Mother Jones, the well-known left-wing "social conscience" magazine, was largely founded in 1974 by the philanthropy of Adam Hochschild, heir to a fortune; he thereby became the magazine's original managing editor, as well as Board Chairman. Judging by his autobiography, Hochschild's commitment to create Mother Jones in behalf of the socially and politically dispossessed appears to have been, in major part, in atonement for the sins of his father. This man, Harold Hochschild, was the wealthy Jewish co-founder (and chairman) of an international mining syndicate that sent entire communities of Africans into holes in the ground for a miniscule wage, and engendered local wrath for its strip-mining in Appalachia, pollution of Indian fishing areas in British Columbia, and destroying Aboriginal lands in Australia. The younger Hochschild was even embarrassed to discover, while working on a series of exposes about the CIA as a staff member at an earlier left-wing journal, Ramparts,

that for a decade his father was Chairman of the Board of the African-American Institute, a front for the CIA. [HOCHSCHILD, 1986, p. 130] Adam Hochschild, noted the San Francisco Examiner in 1998, is "historically [Mother Jones'] largest funder and the wielder of very substantial clout within the foundation [that runs Mother Jones] ... Hochschild has placed an unspecified sum in a 13-year account which ... provides money year by year in diminishing amounts." [ARMSTRONG, D., 9-13-98, p. D1] As editor-in-chief Jeffrey Klein resigned in 1998, "creative director" Rhonda Rubenstein designed a new format for the magazine. Today's editor-in-chief at Mother Jones is Roger Cohn.

Matthew Rothschild edits the left-wing Progressive (for years published by Erwin Knoll). James Weinstein is the founding editor and publisher of another influential leftist journal, In These Times. (Today's editor: Joel Bleifuss). Naomi Klein is a former editor of a Canadian leftist journal, This. As mentioned earlier, Jews have dominated Nation for decades. Louis Weisberg edits Chicago's gay newspaper, The Chicago Free Press. And as Stanley Rothman and S. Robert Lichter note about the world of American journalistic communism:

"From the 1930s through the 1950s, Jews were quite active in the [Communist] party leadership. Almost half the Communist leaders tried for violations of the Smith Act in 1947 were Jewish. In the 1940s, the editor of the Daily Worker, the managing editor, and the labor editor were all of Jewish background. The publicly visible top leadership, however, was non-Jewish." [ROTHMAN LICHTER, 1982, p. 100]

To the American political right, by 1997 Adam Meyerson edits the Heritage Foundation's Policy Review and Bill Kristol, also Jewish, former Chief of Staff for former Vice President Dan Quayle, publishes, and edits, the Weekly Standard, a journal he founded with fellow Jew John Podhoretz. Even William F. Buckley's well-known politically conservative (and supposedly Catholic) magazine, the National Review, founded in 1953, had a strong Jewish foundation. As George Nash notes:

"The fact remains that a striking number of National Review's original luminaries were Jews. [Nash cites seven] Indeed, without them the magazine might have never gotten off the ground, for if Buckley was the founding father of the journal, its unlikely godfather was an Austrian Jewish émigré journalist named William S. Schlamm ... [And] it was Morrie Ryskind (1895-1985), a prize-winning playwright and Hollywood screenwriter, who organized a series of crucial fund-raising receptions for the project at his home in Beverly Hills. As a result, Buckley achieved more financial success with Ryskind's California friends than with anyone else except his own father." [NASH, G., 2000, p. 124]

Other influential Jews associated with the National Review were Eugene Lyons, Frank Meyer, Frank Chodorov, and Ralph Toledano (an editor at Newsweek who was offered the Managing Editor job. He turned it down but later became the National Review's music editor). Marvin Liebman also "emerged as the outstanding fund-raiser, organizer and coordinator of 'agitation-propaganda' for a vast apparatus of conservative causes associated with National Review." Will Herberg, also Jewish, became the journal's first religion columnist. [NASH, G., 2000, p. 124-126, 156]

Other prominent politically conservative Jewish journalists these days include Charles Krauthammer, David Brooks, David Frum, John Podhoretz, and Dan Feder. [FRIEDMAN, M., 1999, p. 110] Even the Christian evangelical *World* newsweekly (which has over 100,000 subscribers, reasonably comparable in size to the "premier magazine for evangelical Christians," Billy Graham's *Christianity Today*, which has a circulation of 150,000) is edited by Marvin Olasky. Olasky is a "Jew turned Marxist turned born-again Christian ... [He] oversees the magazine from his custom-built home in the posh hills of Austin, Texas ... He declared himself an atheist at 14, and became a committed Marxist at Yale -- even joining the Communist Party and touring the Soviet Union." [PERINA, K., JUNE 2000]

And how about "radical" (i.e., anti-establishment, anti-Hollywood) documentary filmmakers? For two years (Jewish) film critic and historian Alan Rosenthal was "supported" by an Israeli university to do a book about international documentary filmmaking. (In 1980, the book was published by the University of California Press). Although it was not a publicly stated interest of Rosenthal's, this side too of movie-making has also been largely Jewish. Rosenthal's list of the most important "radical" filmmakers of the 1960s includes the Maysles brothers, Ricky Leacock, Don Pennebaker, Bill Jersey, Fred Wiseman, and Alan King. For the 1970s, he singles out Barbara Kopple, Jill Godmilow, Julia Reichert and James Klein. [ROSENTHAL, p. 9] Of 14 people cited, at least 8 are Jewish.

Moving back towards mainstream documentary media, Rosenthal elsewhere observes that "one appreciates Barbara Kopple, Julia Reichert, James Klein, and Richard Cohen but it was directors like Al Wasserman and Douglas Leiterman who have helped enlarge the boundaries of broadcast documentary." [ROSENTHAL, p. 23] Jewish documentary filmmakers or producers afforded chapter-length interviews in his book included Robert Vas, Abe Osheroff, Amalie Rothschild, Richard Cohen, Jerry Blumenthal (with a group), Julia Reichert and James Klein, Morton Silverstein, David Elstein, and Albert Wasserman.

Wasserman, notes Rosenthal, had a career that covers the best years of 'CBS Reports,' the CBS 'Twentieth Century' series, and NBC's 'White Paper' series, which he helped originate. At present [1980] he works as producer on CBS's *Sixty Minutes*. [ROSENTHAL, p. 91] "I was at CBS until 1960," says Wasserman, "Then I went to NBC with Irving Gitlin, who was a very important figure in the evolution of the television documentary." [ROSENTHAL, p. 93] Another Jewish writer, director, and producer, Fred Freed, merited an entire volume about his contributions to documentary television. [YELLIN 1973]

For all the international muckraking of all these Jewish documentarians, none of them is noted in Rosenthal's volume to have turned their critical eyes to Israel, from which the volume's university support stems. And the only one who mentions Jews in any way is Robert Vas, who frames himself in the context of the Holocaust. By 1995, with the mass media increasingly celebrating Jewish themes, the world could look to more overt mass media Judeo-centrism when Stephen Spielberg funded the New York-based "Fund for Jewish Documentaries," an off-shoot of his National Foundation for Jewish Culture.

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Like the film, television, and publishing industries, the musical recording business and general musical world is, and has been, in virtually all its important facets, dominated by Jews.

Classical music? In 1968 Roger Kahn noted that "the four pre-eminent American orchestras are conducted by Jews: Erich Leinsdorf at Boston, George Szell at Cleveland, Eugene Ormandy at Philadelphia and Leonard Bernstein, who is about to retire from the New York Philharmonic. A look at the rosters of these orchestras reveals string sections all but solidly Jewish clear back to the rear desk in the furthest corner of the second violins ... [KAHN, p. 6].... A Jewish armada has conquered musical performance. Jewish names comprise the aristocracy of performers: Heifetz and Horowitz; Elman and Rubinstein; Piatigorsky and Koussevitsky; Bernstein and Stern; Fleisher, Glazer, Gomberg, Graffman, Roisman, Rosen, Schneider ... Jews dominate serious musical performance in America." [KAHN, p. 63-64] Arnold Schoenberg is arguably "this century's most influential composer." [HEILBUT, p. 493] "In the 1920s he wrote (a still unpublished) Zionist drama and began with the preparations for his opera *Moses and Aron*." [GRUNFELD, F., p. xix] Philip Glass and Steve Reich are well-know composers in the "pushing the boundaries" avant-garde genre. "In the 1920s [Aaron] Copland was a primary influence in American music through the League of Composers." [PEYSER, J., 1987, p. 33]

Joan Peyser, a biographer of Leonard Bernstein, notes the following about her subject:

"The more one knows about Bernstein, the more complicated the portrait is of him as a Jew. Capable of working productively with anti-Semites, he still holds a soft spot in his heart for fellow Jews, whom he says he finds superior to all others. 'He is so adamant about music being Jewish,' [conductor and composer Gunther] Schuller says, 'It is important to him that a composer is a Jew, that a performer is a Jew. He told me that *Triphum*, my composition, has a Jewish soul. That is meant as a compliment. I am not a Jew. When Lenny says, 'You can almost be Jewish,' that is considered by him to be one of the most supreme of compliments.'" [PEYSER, J., 1987, p. 409]

Throughout the American geographical terrain, by 1998, Jews were prominent in directing/conducting America's orchestras: Yoel Levi of the **Atlanta** Symphony, David Zinman of the **Baltimore** Symphony, Daniel Barenboim of the **Chicago** Symphony, Yaccov Bergman of the **Colorado Springs** Symphony, Neal Gittelman of the **Dayton** Symphony, Stephen Gunzenhauser of the **Delaware** Symphony, Leonard Slatkin of the National Symphony (**Washington DC**), Gerhardt Zimmerman of the **North Carolina** Symphony, Joel Levine of the **Oklahoma City** Philharmonic, Victor Yampolsky of the **Omaha** Symphony, Eugene Kohn of the **Puerto Rico** Symphony, Robert Bernhardt of the **Rochester** Philharmonic, Philip Greenberg of the **Savannah** (Georgia) Symphony, Gerard Schwartz of the **Seattle** Symphony, Bernard Rubenstein of the **Tulsa** Philharmonic, and Joseph Silverstein of the **Utah** Symphony, among others. [BRUNNER, 1998, p. 736] James Levine became head of the **Boston** Symphony Orchestra in 2001. The same year, a 25 year-old Israeli, Ilan Volkov, became the youngest conductor to ever be appointed to head the **BBC Scottish Symphony Orchestra**.

In southern California, there exists the Los Angeles Jewish Symphony, which "is an established and growing ensemble that aims to fill a cultural niche by exploring new or seldom heard music by or about Jews." Founder Noreen Green "is most proud of an original oration and concert, 'Women of Valor,' sponsored by Hadassah Southern California [the

international Jewish women's Zionist group] which premiered at UCLA." [SMITH, L., 6-11-2000, p. E1]

Harlan Robinson notes who dominated the musician (especially violinist) realm of the American classical music realm in the 1940s:

"Further down the 1942-43 [Jewish impresario Sol] Hurok list was a recent addition to the stable: violinist Isaac Stern. Though at the time a newcomer, he, too, would eventually turn into a steady source of income. Stern would also become one of his manager's [Hurok] most trusted advisers and the patriarch of a group of Jewish musicians (especially violinists) whose imposing artistic and booking influence would come to earn them the ironic nickname the 'Kosher Nostra ... [ROBINSON, H., 1994, p. 287] ... [Itzhak] Perlman turned into a very popular and profitable addition to his list. So did another Stern recommendation, Pinchas Zuckerman. Together, they became the backbone of the Manhattan-based Jewish musical clique jokingly labeled the 'Kosher Nosta.'" [ROBINSON, H. 1994, p. 427]

Famed pianist Arthur Rubinstein was an ardent devotee of Israel:

"Another matter that frequently enraged Rubinstein was the world's attitude -- or his interpretation of it -- toward Israel. In his last years, he was not merely benevolent toward Israel: he was a right-winger, certain that Israel could do no wrong. The territories that Israel had occupied in 1967 were Israel's by right, he believed, and he said that the Palestinians were nomads in whom Lawrence of Arabia had unfortunately implanted the notion of being a people -- after which they had done nothing but procreate ... Since the Soviet Union had become the major supporter of Israel's opponents, Rubinstein even suggested that the United States bomb the Kremlin." [SACHS, H., 1995, p. 393]

Rubinstein once donated \$100,000 to Israel's Weizman Institute, he gave \$50,000 to the Israel-American Cultural Foundation "in honor of Isaac Stern, on the violinist's sixtieth birthday," and he left \$500,000 in his will to the city of Jerusalem. [SACHS, D., 1995, p. 394]

In 2000, famous Jewish opera singer Beverly Sills (also chairwoman of New York City's Lincoln Center performing arts center) was in Seattle to speak to the northwestern chapter of Hadassah, the Zionist women's group. This was special news, noted the local newspaper, because Sills "limits appearances to a dozen a year, often speaking to members of Hadassah, a Jewish women's organization. She says, 'They're people trying to make the world a better place.'" [GODDEN, J., 5-2000, p. B1]

In 1933, a researcher discovered consistent Jewish overrepresentation in the classical music world, including "51% of the first violins of twelve orchestras," 23.8% of the works "performed by symphony orchestras," and so forth. Why was this so? Comparing Jewish and non-Jewish children, Kenneth Sward found no intelligence differences, but speculated that "the Jewish child may be a superior all-around organism by 'nature.'" [WEYL, N., 1968, p. 188]

Singer Jan Peerce (born Jacob Pincus Perelmuth) from the late 1930s to early 1950s "was a regular on the most popular classical music [radio] broadcast in American history ... In a story worthy of Hollywood, he was finally noticed [i.e., 'discovered'] by showman Samuel L. 'Roxy' Rothafel while performing as a singing violinist." [ROBINSON, H., 1994, p. 253-254] (Peerce "was so deeply religious that he had even disowned his son Larry, a film director, for marrying a gentile woman with two children). [ROBINSON, H., 1994, p. 459]

Jewish influence in more popular music has been profound. During the rise of rock and roll, notes Jory Farr, "in many ways, the pop business was run as the film business in its heyday. It was a club, mostly Jewish, filled with wily impresarios, maverick street fighters, and out-and-out operators." [FARR, p. 126] In earlier years, the musical agent -- and later executive -- John Hammond, notes Frederic Dannen, "was the ultimate WASP in a preponderantly Jewish profession." [DANNEN, p. 62] A network of Jewish executives, agents, managers, and other entrepreneurs have reigned supreme in the musical network for decades. ("One writer in 1927," note Claire Pagackowska and Barry Curtis, "referred to jazz as reaching 'from the black South to the black North, but in between it had been touched by the commercial wand of the Jew.'") [PAGACKOWSKA, p. 242]

Kenneth Kanter notes that:

"Both as a business and as an expression of talent and creative artistry, American popular music was in large part shaped and formed by Jews, many of them immigrant newcomers to the American scene ... Virtually all the great names that come to mind when one considers popular music -- Rogers and Hammerstein, Irving Berlin, Lorenz Hart, Jerome Kern, George and Ida Gershwin, Irving Caesar, and Charles Harris, for instance, are Jewish names. Jews wrote the songs, Jews sang the songs, and Jews made sure that the songs were circulated to every corner of the country, for they founded and built America's publishing industry. Among the vanguard publishers were M. Witmark, Charles K. Harris, Joseph Stern, Shapiro and Bernstein, Harry von Tilzer, Leo Feist, T. B. Harms, and Irving Berlin [born Israel Baline]. Collectively their publishing firms came to be known as 'Tin Pan Alley' ... It was the Tin Pan Alley ethos, combining the commercial with the aesthetic, that gave our popular music its distinctive character." [KANTER, p. ix]

The Jewish Tin Pan Alley monopoly of the music business was solid for decades. As H. F. Mooney notes:

"By 1941, the virtual monopoly of the ASCAP (American Society of Composers Authors, and Publishers, organized in 1914), which had practically protected New York's ascendancy in the music market, was broken by legal judgment. The consequent opening of broadcasting and recording channels to non-ASCAP composers and publishers, many of them unknowns outside the conventional musical establishment of Tin Pan Alley ... marked the end of an era of increasingly urbane New York composers. These had been heavily Jewish ... Such New York Jews as Harold Arlen, George and Ira Gershwin, Jerome Kern, Vernon Duke (ne Dukelsky), Herman Hupfeld and Vincent Youmans had produced a pensive music of finesse and polish, often using minor strains in the cantorial tradition. Their melodic concepts influenced 'white' jazz instrumentalists -- themselves

frequently Jewish -- flowing with increasing facility through plaintive but delicately restrained saxophones from Benny Kreuger in the early 1920s through Frank Trumbauer to Stan Getz; and through the arabesque clarinets of Benny Goodman and Artie Shaw." [MOONEY, H. F., 1972, p. 258-259]

(Per current Jazz, in 1998 the Cleveland Jewish News announced that "the world's No. 1 jazz group [is] Spyro Gyra. Meet the man who started it all -- Jay Beckenstein. The world-renowned musician and music producer and his jazz crew (Bekenstein and two other members are Jewish) have been legends since 1970.") [ALPEN, J., 5-1-1998, p. 46]

Jewish domination of the music world did not, of course, end with the demise of Tin Pan Alley. As we shall soon see, Jewish influence merely broadened.

Tin Pan Alley (a term invented by song writer/journalist Monroe Rosenfeld) [SHAW, A., 1982, p. 386] Jews were also instrumental in maintaining popular negative views about themselves. "The image of the Jews in the songs of the day," says Kanter, "was not terribly flattering. Jews were presented as money-grubbing, hand-rubbing old men who wore crepe hair and ran pawn shops. The Jews of Tin Pan Alley helped perpetuate this stereotype." [KANTER, p. 57]

The Jews who dominated Tin Pan Alley and the turn-of-the century vaudeville world were also central in the popularization and propagation of profoundly demeaning African-American stereotypes. Pamela Brown Lavitt notes Tin Pan Alley and the many onstage Jewish "coon callers":

"Jewish women vaudevillians at the turn of the century popularized what is now a little-discussed and misunderstood performance venue, known as "coon shouting" ... Trying to break into the entertainment business, [Tin Pan Alley entrepreneurs'] aesthetics were circumscribed in a vehemently antiblack and xenophobic milieu. By the mid-1880-s they had formed a tight-knit Tin Pan Alley industry that came to dominate vaudeville and early black musicals ... Intended as comedy, coon song ranged from jocular and dismissive to cruel and sadistic ... Coon song sheet music and illustrated covers proliferated defamatory images of blacks in barely coded slanderous lyrics. For example, the 'N' word and associated inferences were dispatched in words like 'mammy,' 'honey boy,' 'pickinniny,' 'chocolate,' 'watermelon,' 'possum,' and the most prevalent 'coon.'" [LAVITT, P., 2000, p. 253-258]

Especially well known Jewish "coon callers" included Sophie Tucker, Stella Mayhew, Fanny Brice, Anna Held, Eddie Cantor, and Al Jolson.

Jews have long gravitated to an entrepreneurial exploitation of the Black cultural scene and jazz music. As Burton Peretti notes:

"Aside from the hazards of the mob [organized crime] environment, the exploitation faced by jazz players was rather typical for this era

[1930s and 1940s]. Jazz, like minstrels and ragtime before it, came under the control of professional promoters who sought to make music profitable. [They adapted] the technique of advertising, song plugging, and vaudeville ... Some promoters, like Joe Glaser (who managed Louis Armstrong in the thirties) were associates of organized crime who left the underworld when prohibition was repealed. Glaser apparently had overseen Al Capone's profits from the Sunset Cafe and a prostitution ring before he became Armstrong's manager in 1935. Many more promoters, however, were veterans of Tin Pan Alley, Manhattan's song-publishing industry, including Irving Mills, a former singer and songwriter who managed Duke Ellington's and other black bands in the thirties." [PERETTI, p. 147]

Glaser ran the **Associated Booking Corporation**, often "the exclusive agent for many of the top Black performers. He became a close associate of many of the top underworld figures in Chicago and New York, whom he met through his band-booking agency." [MOLDEA, p. 14] Glaser had been an early partner in the company with eventual **MCA** chief Jules Stein. In 1962, mob-linked attorney Sidney Korshak, also Jewish, gained control of the ABC company. [MCDOUGAL, p. 141]

Mills and Paddy Harmon, owner of Chicago's **Dreamland Cafe**, "sought and gained spurious renown, as Mills took partial credit for many Ellington compositions and Harmon patented and gave his name to a trumpet mute that had long been popular among Joe Oliver and other black players." [PERETTI, p. 148] The rip-off of Black artists was a norm for the era. As Al Silverman notes in the case of Fats Waller:

"In his time Fats wrote the melodies to over 360 songs. Not that many bear his name today, unfortunately, because when money was needed he'd write the music and sell all rights to unscrupulous Tin Pan Alley characters." [SILVERMAN, p. 129-130]

"That practice of show business share-cropping ... in the 1920s and 1930s," notes the director of Harlem's Apollo Amateur Night, Ralph Cooper, "existed right on through the fifties and sixties. Its bitterness still exists among many performers to this day -- a bitterness from the theft of their songs, their sound, their talent." [COOPER, p. 199] Jewish singers "Sophie Tucker, Eddie Cantor and Al Jolson," notes Donald Fischer,

"performed in blackface at the beginning of their careers, singing black songs. They later built on their successes in this medium to develop national statures and professional successes with other music. However, their early songs were for the most part borrowed or plagiarized from African-American sources, with little or no public recognition -- or monetary reward -- for the creative talents that produced them." [FISCHER, D., 6-30-2000, p. 21A]

Jews were also prominent in the overseeing of the Black community's jazz life, including the control of musical clubs in Black neighborhoods in a variety of American cities. "The invasion of the Black community by organized crime lords with connections to downtown money," notes Ted Vincent, "was certainly the most sensational contribution to the loss of Black oversight of neighborhood dance halls and theatres." [VINCENT, p. 176] "Slumming resorts" served a largely non-Black audience and "were noted for their riverboat decor, fake

magnolia plants, and nearly nude dancers ... Perhaps the nationwide pioneer in the resorts was Isadore Shor's **Entertainment Cafe**." [VINCENT, p. 78] In Harlem, such clubs included **Connie's Inn** (owned by Connie Innerman) and the famed **Apollo Theatre**. "From the opening of the [Apollo] building in 1912 until 1934," notes Vincent, "the theatre was a showcase for white [i.e., largely Jewish] vaudeville burlesque shows, with white strippers coming to be the main attraction." [VINCENT, p. 189] The **Apollo** was eventually sold by "Burlesque Kings Hurtig and Seaman" to Sid Cohen and Morris Sussman, and then to Frank Schiffman and Leo Brecher. Brecher also owned the **Douglas**, the **Roosevelt**, the **Lafayette Theatre** ("the prime showcase for black talent in America") [COOPER, p. 44], and the **Harlem Opera House** located a block from the **Apollo**. [VINCENT, p. 189-192] Jay Fagan, and Moses and Charles Gale (Galewski), founded the popular **Savoy Ballroom** in 1926.

Mel Watkins notes the reputation in the Black community of dominant mogul Frank Schiffman:

"Schiffman was a controversial figure in black entertainment. Admired and respected by some, scorned and excoriated by others, he was rarely viewed neutrally. His Machiavellian approach to business is a matter of record, and most would admit that he was an unrepentant shark in business matters. He quickly eliminated his competitors and for decades eradicated all serious competition, which earned him the grudging esteem of other showmen. Among performers, however, the estimate was not glowing. Of his knowledge of black acts, John Bubbles [an African-American performer of the era] said, 'Only thing he knew was how to get people cheap as he could, and work them as long as he could.' And John Hammond, a record producer and friend, flatly declared 'Frank had no artistic taste at all.'" [WATKINS, M., 1994, p. 386]

Samuel Charters and Leonard Kunstad note the situation of another famous nightclub:

"The **Cotton Club** had opened at 142nd St. and Lexington Ave. in 1922 with a strict policy of white only. The owner, Bernard Levy, had pressed his policy, despite loud protests from the Harlem community. He used Negro orchestras and a Negro revue and ran it as a tourist attraction for society people who wanted to see a little of 'Harlem life' ... The club was forced to admit colored patrons during the next winter, but the prices he kept high and it remained predominantly a tourist attraction until the Depression." [CHARTERS, p. 217]

New York's **Latin Quarter** club (with eventual branches in other cities) was also owned by a Jew, Lou Walters, father of famous newscaster Barbara Walters; Monte Kay was the founder of the famous **Birdland** jazz club. He too was Jewish. Mobster Morris Levy later controlled the place. The **Panama** was one of the top two cabarets in Chicago. It was owned by Isadore Levine. [BRICKTOP, 1983, p. 53] Bricktop, a famous international African-American nightclub manager from the 1920s-1950s, wrote about her time spent in Mexico:

"The most prominent of the wheeler-dealers in Mexico City's American colony was a strange, tiny little man called Blumey. He was A. C. Blumenthal, a financier who had his fingers in many pies. He was once married to Peggy Fears, a Ziegfeld showgirl. Blumey went to Mexico City to dodge Uncle Sam's tax collectors, and he was just one of many rich Americans who had

gone to Mexico City for that reason. The others lived quietly and inconspicuously, but Blumey loved the limelight ... He had a stable of tall, beautiful girls who towered over him, and he could be found holding court every day in the Reforma Hotel, where he was the manager." [BRICKTOP, 1983, p. 223]

As Israeli scholar Robert Rockaway notes about a common undercurrent in such night life:

"Jewish Gangsters frequented nightclubs ... In fact, Jewish underworld figures owned many nightspots and speakeasies. In New York, Dutch Schultz owned the **Embassy Club**. Charley 'King' Solomon owned Boston's **Coconut Grove**. In Newark, Longy Zwillman owned the **Blue Mirror** and the **Casablanca Club**. Boo Boo Hoff owned the **Picadilly Cafe** in Philadelphia. Detroit's [Jewish] Purple Gang owned **Luigi's Cafe**, one of the city's more opulent clubs. Jewish singers and comedians, such as Al Jolson, Eddie Cantor, Fanny Brice and Sophie Tucker played in the mob clubs." [ROCKAWAY, R., 1993, p. 205]

Upset with outsider exploitation and degradation of the Black community (where many night clubs were located), there was an effort by the Marcus Garvey African-American movement as early as the 1920s to institute Black-owned Liberty Halls "where the musical offerings would be part of an overall effort at community uplift and not just a profit-oriented business." [VINCENT, p. 114]

(From France, even the international jet-set luxury playground/resort of "Club Med" was founded by Gerard Blitz, and built to power by Gilbert Trigano. Both are also Jewish. By 1999 the firm had 116 sites in 36 countries, now headed by Gilbert's son Serge. [REGULY, E., 4-25-88, pl. 24; MCDONELL, E., 5-1-99, p. D10] Hollywood's *Roxy* nightclub was founded by the Jewish managerial trio of David Geffen, Lou Adler, and Bill Graham. [KING, T., 2000, p. 187] *La Boheme* in Hollywood, Florida, was owned by Jack Lansky, brother of famous mobster Meyer Lansky. [THOMAS, D., 1991, p. 162] )

Jews have of course been prominent over the years as musical performers. These included three of the most influential band leaders of the 1930s -- Benny Goodman ("the King of Swing"), Harry James, and Artie Shaw (Arthur Arshansky). More recent popular names include Leonard Bernstein, Andre Previn, Arthur Fiedler, Stephen Sondheim, and many others. As noted earlier too, by the 1930s **MCA (Music Corporation of America)** was a powerful talent agency, founded by Jules Stein and built later to power by Sidney Sheinbein and Lew Wasserman, who ultimately became one of the most powerful men in Hollywood. Ronald Brownstein observes that:

"By the mid-1930s, **MCA** controlled many of the country's most popular bands, from Tommy Dorsey to Artie Shaw." [BROWNSTEIN, p. 181]

For years, **MCA's** Jules Stein, adds Michale Pye, "ran the music business so toughly that no dance hall would stand against him." [PYE, p. 18-19] In a 1946 antitrust trial that **MCA** lost, a Los Angeles federal judge "declared that **MCA** held a virtual monopoly over the entertainment business." The presiding judge also stated that **MCA** was "the Octopus ... with tentacles reaching out into all phases and grasping everything in show business." [MOLDEA, p. 2, 3] "The one man," notes non-Jewish band leader Guy Lombardo, "who probably more than any other solidified the business and hastened the era of the Big Bands was Jules Stein.

He had started his Music Corporation of America in Chicago and to that city gravitated bands from all over the country, seeking the buildup and engagements they would get if MCA took them in the fold." Lombardo was also under contract to Stein. [LOMBARDO, G., 1975, p. 153] Stein even wrote an introduction to Lombardo's autobiography.

For years **MCA** increasingly interfaced with Chicago's Mafia and other underworld personalities. Seemingly omnipresent in Hollywood was lawyer Sidney Korshak. "A close friend of Stein's and Wasserman's," says Dan Moldea, "Korshak quickly became one of the most powerful influences in the entertainment industry and in California politics ... [MOLDEA, p. 5] ... Korshak ... has been described by federal investigators as the principle link between the [Hollywood] legitimate business world and organized crime." [MOLDEA, p. 2]

And rock and roll? The Jewish foundation continued. "The most famous and important [rhythm and blues disc jockey]," note Steve Chapple and Reebee Garofalo, "was ... Alan Freed, the father of Rock 'n' Roll ... Freed was credited with co-writing fifteen rock and rock hits including Chuck Berry's 'Maybelline,' but he did little more than promote any of them." [CHAPPLE, p. 56-57] A biography of Freed notes that "by 1956, there was no bigger name in rock and roll than Freed, except Elvis Presley." [JACKSON, p. ix] (Another of America's best known early disc jockeys was also Jewish, Murray the K, aka Murray Kaufman). In 1960, Freed was indicted for accepting \$30,000 in bribes to play songs at his radio station. "[Freed] grabbed the kids and led them to the great rock candy mountain," says Albert Goldman, "He named their music, coined its us-against-them rhetoric, created rock show biz, including the package tour ... Alan Freed is really one of the principal exhibits in the Rock 'n' Roll Hall of Ill Fame ... [He] was not only a crook but a self-righteous hypocrite. Even [Freed's manager] Morris Levy [with deep ties to the criminal underworld, particular the Mafioso Gigante family] had to concede that the 'Father of Rock 'n' Roll' was not a nice man. Speaking as one Jew to another Jew about a third Jew, Levy said simply: 'He could have been another Hitler.'" [GOLDMAN, p. 519-520]

In a book about the **Atlantic Records** empire (later swallowed by **Warners**), Dorothy Wade and Justine Picardie noted Morris Levy and the kinds of people that populated the rock and roll industry: "The truth is, with or without mob connections, Morris Levy was much more typical of the new music moguls than either [non-Jewish] Ahmet Ertegun or [Jewish] Jerry Wexler ... The world in which **Atlantic** had to survive was populated largely by hoodlums and hustlers." [WADE, p. 57] As Syd Nathan, the owner of **King Records**, once said, "You want to be in the record business? The first thing you learn is that everyone is a liar." [WADE, p. 60] "The early rhythm and blues companies were run by a fraternity of Jews ... They were tough and they were shrewd -- some say unscrupulous -- and they were alternately loved, despised, respected, and feared. The deep bond of these cultural outsiders prompted one gentile, mild rebuke in his voice, to comment that 'Yiddish was the second language of the record business.'" [COHODAS, N., p. 3-4, 2000]

"To the general public," notes Steve Chapple and Reebee Garofalo, "the music business seems to have a tremendous amount of corruption." [CHAPPLE, p. 226] "I think in Hollywood," media psychologist Stuart Fischel of California State University at Los Angeles told the Los Angeles Times in 1993, "people get into a kind of mind meld. You can come in as a relatively moral and ethical person, but eventually [Hollywood] produces a re-socializing of a subculture with different norms and ethics based on hedonism and materialism. It's hard to know what's going to breach the bounds of acceptable criminality in Hollywood." [ELLER, p.

B8, B11] Aside from drugs, prostitution, and all the other extracurricular norms of the interrelated music, film, and television worlds of Hollywood, just at the most basic business level, "payola [bribery] has been a key factor in the establishment of major artists," says Roger Karshner, "the evolution of publishing dynasties and the creation of recording empires. Payola, layola, and taking care of business are the ABC's of the music industry past and present. It has taken many forms, and many publishers, artists, managers, and record people at all levels have participated in payola practices." [KARSHNER, p. 39]

Probably the most important early rhythm and blues recording company was **Chess Records**, founded by Leonard and Phillip Chess, Jewish immigrants from Poland. They started out with a scrap metal business in the ghetto, then moved into the liquor business, eventually owning several bars in the Black neighborhoods of South Chicago, including the large Macamba Club, which was "reputedly a prime center for prostitution and heavy drug dealing." [DIXON, p. 78] The Chess brothers soon recognized a profitable opportunity open to them with the many Black musical acts that played at their nightclubs; the entrepreneurs soon embarked upon a recording business, eventually producing blues, gospel, and rock and roll music. Seminal Black artists who signed on to the Chess label included Bo Diddley, Howlin' Wolf, Muddy Waters, John Lee Hooker, Etta James, Chuck Berry, and many others. Berry's songs were among the most influential in rock and roll history. "Some people have called Leonard and Phillip Chess visionaries who recognized the potential in the visceral blues of post-World War II Chicago," says Don Snowden, who co-wrote the auto-biography of bluesman Willie Dixon, "A far greater number have branded the Chess brothers as exploiters who systematically took advantage of the artists who created that music." [DIXON, p. 78] The Rolling Stones even found seminal bluesman Muddy Waters still painting the Chess's home when they came to record in Chicago. [WADE, p. 71]

Frank Schiffman, owner of a number of musical venues in New York's Harlem area, "was a ruthless competitor who would do anything, including take advantage of his black employees and exploit the great black artists who worked for him, in order to increase his profits and beat down the opposition." [COOPER, p. 44] "Remember [Black singer] Little Eva Boyd?" asks Ralph Cooper, "She worked as a babysitter for two Tin Pan Alley [Jewish] rock and roll writers, Carole King and Gerry Goffin. They wrote a song called 'Loco-Motion' and they asked her to sing it ... Now [1990] she lives in North Carolina, where her people are from. She's a working mother on welfare. She works in a barbeque kitchen as a cook." [COOPER, p. 196]

In 1997, Black singer Darlene Love won a lawsuit for back royalties against famous Jewish musical producer Phil Spector. (Originally awarded \$263,000, it was later dropped down to \$130,000.) Love was the anonymous lead singer on a number of 1960s-era Spector productions, including *He's a Rebel*, *Da Do Ron Ron*, *He's Sure the Boy I Love*, and other hits. In the early 1980s Ms. Love found herself cleaning toilets for a living, but her singing career later flourished anew. [WILLMAN, C., 10-15-88, CALENDAR, p. 10; WARRICK, P., 11-2-98]

"I didn't know anything about the record business," said early rock and roll sensation Little Richard (of "Tutti Frutti" fame) about his rock and roll career. "I was very dumb ... I was just like a sheep among a bunch of wolves that would devour me at any moment. I think I was taken advantage of because I was uneducated. I think I was treated inhumane ... I think I was treated wrong and many people got rich out of the style of music I created. They are all millionaires, writ many times, and nobody offered me nothing." [WADE, p. 74] Dorothy

Wade and Justine Picardie note Little Richard's lamentation, then add: "To which many, if not most, of his black musical contemporaries would add: Amen." [WADE, p. 74] Among others, Richard had in mind the Jewish owner of **Specialty Records**, Art Rupe, who many years ago bought the rights to his songs for a paltry \$10,000.

Chuck Berry remembers being cheated by the Chess brothers:

"[Phil Chess finally acknowledged] in writing that no songwriter royalties had been paid for three years on my **Chess Records** product ... [And in a review of **Chess** documents] I was surprised to learn that I had been paid the same songwriter royalties for an LP as I was receiving for a single record. **Chess** claimed to be unaware of this 'mistake,' as if they had never noticed that LPs had between eight and ten songs on them." [BERRY, C., p. 246-247]

"In 1974 Howlin' Wolf filed a lawsuit against **Arc Music** [the publishing wing of **Chess Records**, it was co-owned by the Chess brothers and two brothers of Jewish band leader Benny Goodman] [COHODAS, N., 2000, p. 37] asking for \$2.5 million for unpaid royalties from his songs ... In 1976 Muddy Waters and Willie Dixon filed identical lawsuits against the publishing company, alleging fraud and conspiracy and asking to paid money damages and to have their publishing contracts voided." [COHODAS, N., 2000, p. 308]

In 1972, Martin Otelsberg became the manager of African-American musician Bo Diddley. Suspecting in later years that he had been swindled, Diddley filed suit against Otelsberg's estate in 1994 and recovered \$400,000. As Diddley's lawyer (also Jewish) John Rosenberg noted, "This is a typical story that's happened time and again to musicians like Bo." [MORSE, S., 6-18-94, p. 28] Diddley complained of being cheated by the Chess brothers as well. "To me every nationality has a reason for bein' here," said Diddley, "an' mostly all the Jewish people own everything. They got all the money. Give him a thousand dollars, he'll turn it into ten million. How the heck they do it, I don't know." [COHODAS, N., 2000, p. 110]

The Jewish community, of course, isn't comfortable with this history. As Jewish author Neal Karlen describes one African-American depiction of the Jewish music hustler: "In the 1990 film *Mo' Better Blues*, Spike Lee crafted an artful if blazingly anti-Semitic portrait of the fictional Moe Flatbush, an avaricious Jewish club owner intent on swindling black jazzmen. The ferretlike, Yiddish-spouting Moe, played by John Turturro, was seemingly lifted straight from the pages of the anti-Semitic screed *The Protocols of Zions*." [KARLEN, N., 1994, p. 145]

The Jewish agent-producer exploitation of Black recording artists in the early rhythm and blues era of the 1940s and 1950s (and later) was predominant and widespread, entrenching a Black hostility among many to their Jewish financial controllers to the present day. The following Jewish entrepreneurs were among those who founded record labels featuring mainly Black talent: Herman Lubinsky (**Savoy Records**); the Braun family (**DeLuxe Records**); Hy Siegal, Sam Schneider and Ike Berman (**Apollo Records**); Saul, Joe, and Jules Bihari (**Modern Records**); Art Rupe (**Specialty Records**-- its biggest hits were those of Little Richard); Lev, Edward, and Ida Messner (**Philo/Aladdin Records**); Al Silver and Fred Mendelsohn (**Herald/Ember Records**); Paul and Lilian Rainer (**Black and White Records**); Sam and Hy Weiss (**Old Towne Records**); Sol Rabinowitz (**Baton Records** -- Rabinowitz

eventually became vice president of **CBS International**); and Danny Kessler (head of **OKeh Records**, a "cheap" branch of **Columbia Records**). Sydney Nathan controlled both the **King** and **Federal** record labels and Florence Greenberg owned the Mafia-influenced **Scepter Records** (featuring the Shirelles and Dionne Warwick. "During the 1960s, Warwick gained fame singing [Jewish] Burt Bacharach-Hal David compositions such as 'Walk on By' and 'I Say A Little Prayer.' In 1985, she had a brief comeback with another Bacharach song, 'That's What Friends Are For,' sung with Elton John, Stevie Wonder and Gladys Knight.") [CNN, 5-13-02]

"Those illiterates," Hy Weiss of **Olde Towne** once said about his recording artists, "they would have ended up eating from pails in Delancey Street if it weren't for us." [WADE, p. 70] "Artists are pains in the asses," [music mogul Morris] Levy said. 'A lot of them are just imbeciles. They're ignorant.'" [KARLEN, N., 1994, p. 146] "The record producers were white," says Nadine Cohodas in her book about the Chess brothers, "their talent for the most part black, many from impoverished backgrounds and few with much formal education, living in a society that regarded them as second-class citizens. The deals between the two parties were not the negotiations of peers. The relationship could be paternalistic, even condescending. At **Chess** it sometimes looked as though Leonard and Phil gave their musicians an allowance rather than a salary." [COHODAS, N., 2000, p. 4] The history of rock and roll is, of course," notes Rich Cohen, "riddled with pioneering white record men who built careers recording, and sometimes, exploiting black artists: Morris Levy, that burly, cigar-smoking product of the Brill Building, allegedly stealing writing credits from Frankie Lyman; Herman Lubinsky, the founder of Savoy Records in Newark, New Jersey, throwing around nickels as if they were manhole covers." [COHEN, R., 6-21-01]

In Philadelphia, in 1984 lawsuits were swirling around **WMOT**, a company that "developed a reputation as an aggressive independent record producer specializing in the 'Philly sound.'" Formerly owned by Steve Bernstein, Alan Rubens, and David Chacker, it was acquired by Michael Goldberg, Allen Cohen, and Jeff and Mark Salvarian. Lawsuits even named Israel's **Bank Leumi** among defendants in a scheme to use the record company to launder drug money. The central player in this accusation was Larry Lavin, who was indicted as the "kingpin of a 13-member [drug] ring that allegedly sold \$5 million of cocaine a month." [DAUGHEN, 1984]

By 1978 president Oscar Cohen of the **Associate Booking Corporation** presided over "the country's biggest black talent booking agency." [SHAW, A, p. 419, p. 133] Recurrent, "mobbed-up" Morris Levy even eventually owned **Birdland** in its heyday, the famous jazz club. [WEXLER, p. 130] Levy also controlled the **Roulette Record** label. Nat "the Rat" Tarnopol headed the **Brunswick** label (Jackie Wilson was one of its most prominent African-American stars). Tarnopol was indicted twice in the 1970s "for using payola, drugola, and strong-arm goons to get radio airplay for **Brunswick** recording artists." [MCDUGAL, p. 366]

An early and important supporter of disc jockey Alan Freed and his own empire was Leo Mintz, who owned a large record store near Cleveland's Black ghetto. Even earlier, Eli Oberstein founded **Varsity** records in the 1930s, Joe Davis launched **Beach** records in 1942, and "Jake Friedman had **Southland**, one of the biggest distributing outfits in the South." [SHAW, A., Honkers, p. 236]

"The whole history of rock 'n' roll," noted the London Guardian in a review of Jewish author Michael Billig's book about the subject, "has been portrayed as white artists 'ripping off' black music. Only now [with Billig's volume] has the major Jewish contribution been acknowledged." [ARNOT, C., 10-4-2000, p. 6] Atlanta-based Mark Shimmel, for instance, is the CEO of **LaFace Records**, which headlines TLC, Usher, Tonik Braxton, GoodiMob, "and a raft of hot hip-hop artists ... He built his own company, managing talents as varied as John Denver and Broadway composer Frank Wildhorn ... He doesn't worry much about what he calls 'the white guy in the black music business.'" He has also worked with Huey Lewis, Harry Belafonte, Ray Charles, and former Eagle Don Henley. [POLLAK, S., 1-7-00]

Looking to the Hispanic record market, George Goldner founded the **Tico**, **Rama**, and **Vee** record companies; he also owned a number of Latino-oriented dance halls. Goldner later founded the Mafia-influenced **Red Bird** label. (Goldner once hired a team of whores to service a deejay convention. He "had the girls arrive a day early, to sit down and go over his new releases with them. The idea was for the girls to whisper the names of those records in the jock's ear while they were making love." [ELIOT, M., p. 49] By the 1970s, Joseph, Stanley, and Kenneth Cayre (of New York's Jewish Sephardic community) owned the **Salsoul** record label. It was worth \$49 million in sales and held a 70% share of the Latino record market. [UPBIN, 11-10-99]

In the folk music genre, Albert Grossman managed the career of Peter Paul and Mary ("known affectionately in the trade as 'two rabbis and a hooker.'" [PHILLIPS, M., 1986, p. 16] "This established his reputation as a star maker," notes Anthony Scaduto, "as some kind of genius manager, even as he was being criticized for commercializing folk and for being an excessively sharp operator." [SCADUTO, p. 106] Israel Young ran the **Folklore Center** in New York's Greenwich Village in the 1960s. Fred Weintraub owned the well-known **Bitter End** nightclub. Manny Roth ran **Cafe Wha?** Among the prominent Jewish folksingers of the era were Bob Dylan, Phil Ochs, Jack Elliott, Peter Yarrow (of Peter, Paul, and Mary), David Blue (Cohen), and two (Fred Hellerman and Ronnie Gilbert) of the four Weavers. Ballad singer Leonard Cohen had a grandfather who was the first president of the Canadian Jewish Congress.

Moe Asch (whose father, Sholem, was "the most widely read Yiddish writer of the twentieth century") [GOLDSMITH, P., p. 1] headed **Folkway Records**, the label that released recordings by Woody Guthrie, Pete Seeger (manager: Harold Levanthal), Doc Watson, Black blues artist Leadbelly, Josh White, Black poet Langston Hughes, and ethnic performers from around the world. (Woody Guthrie's wife, Marjorie Gleenblatt Mazia, was Jewish, and their child, Cathy Ann, was "raised as a Jew." [POLLAK, O, p. 12]) Guthrie even lived with Marjorie in a Jewish neighborhood in Coney Island.

Asch got into the recording business with a connection to David Sarnoff, the eventual head of **NBC-RCA**. [GOLDSMITH, P., p. 60] A later version of **Folkways** was **Verve/Folkways**, which featured Tim Hardin, Richard Havens, and Jewish artists Laura Nyro and Janis Ian. (Nyro's original name was Nigro, and her name was changed for fear that people might call her "Negro.") [KING, T., 2000, p. 73] Another Jewish entrepreneur, Maynard Solomon, headed another prominent folk-oriented record label, **Vanguard**, which featured Joan Baez, Buffy St. Marie, Eric Anderson, among others. Another folk label in Chicago, **Flying Fish**, was founded by Bruce Kaplan.

Jewish popular musical performers are many and varied, including the Beastie Boys ("widely castigated for glorifying sex and violence") [ANDERSON, 1991, p. 173], Bette Midler, Billy Joel, Barry Manilow, Randy Newman, Carly Simon (one of the heirs to the Simon-Schuster publishing house fortune), Helen Reddy, Lesley Gore, David Lee Roth of Van Halen, Lou ("Take a Walk on the Wild Side") Reed, [BELL, I., 6-1-93, p. 12] and Mountain's Leslie [Weinstein] West. Donald Fagen co-founded Steely Dan. Marty Friedman of Megadeth is Jewish, as is Peter Green of Fleetwood Mac, Marty Balin of Jefferson Airplane, Marc Knopfle of Dire Straits, Paul Stanley (Stanley Eisen) and Gene Simmons (born Chaim Whitz in Haifa, Israel) of Kiss, Perry Farrell (Perry Bernstein; son of a diamond dealer) of Jane's Addiction, Kevin Dubrow (lead singer of Quiet Riot), Slash of Guns 'n Roses, Geddy Lee (of Rush -- born Gar Lee Weinrib), Eric Bloom (lead singer of Blue Oyster Cult), Robbie Robertson, Warren Zevon, Jeff Beck, Mick Jones (of the Clash), Gavin Rossdale (head of Bush), Jay (Blatt) and the Americans, Marc Bolan of T-Rex, Manfred Mann (Lubowitz), Norman Greenbaum, Phranc (a Jewish lesbian folksinger), and Howard Kaylan and Mark Volman of the Turtles. And on and on. Jewish interest in the subject notes that ukelele-rooted Tiny Tim's mother was Jewish, Donovan's mother was Jewish, Cyndi Lauper's father is Jewish, Country Joe MacDonald's mother is Jewish, Twisted Sister's Dee Snider's father was Jewish and on and on. [JEWHOO, 2000; BOUCHER, G., 4-17-01, p. 62; TAYLOR, L., 12-27-00, p. F5]] Even the 1998 "Eurovision Song Contest winner" -- featuring an event watched by 100 million people in 33 countries -- was Israeli transsexual Dana International, born Yaran Cohen).

Not Jewish? Want to make it in the music business? Enhance your chances by learning Yiddish:

"Even gentiles learned to salt their language with pinches of Yiddish, the industry's vernacular. Courtney Love, not long before her own major label debut at Geffen Records, began boning up with the help of Leo Rosten's *The Joys of Yiddish*. 'I'm going to blow the minds of all those *shemedricks* at the record company,' Courtney said. She would even sometimes refer to her dispute with Kat [of the all-female band Babes in Toyland] over who was the first to wear a baby-doll dress onstage as 'that *shmatte*' controversy.'" [KARLEN, N., 1994, p. 146]

From France, singer Sergio Gainsbourg [born Lucien Ginzburg]

"is still most famous in Britain for his number one '*Je t'aime moi non plus*': the scandalous anthem which was in the British charts 30 years ago. He and [actress Jane] Birkin simulated their lovemaking so effectively that the single was banned by the BBC and formally condemned by the Vatican ... Yet Gainsbourg is the greatest popular musician France has ever produced ... Echoes of his favourite technique, of murmuring profanities against a delicate and beautiful harmony, can be heard in many contemporary records, not least the later work of Leonard Cohen ... Towards the end of his life, the singer's media appearances became ritual provocations: in one television broadcast, he subjected a veteran paratrooper -- horrified by Gainsbourg's dub version of the Marseillaise -- to a torrent of obscenities, pausing only occasionally, to inflate condoms. On another notorious live show, sharing a platform with a young Whitney Houston, Gainsbourg, then 58, turned to the presenter Michel Drucker and declared, in English, 'I want to fuck her.'" [CHALMERS, R., 1-4-00]

The magazine "Bible" of rock and roll music, Rolling Stone, was also founded by Jewish entrepreneur Jann Wenner [see elsewhere, Mass Media chapters]. Wenner also is "the single most important person behind" Cleveland's Rock and Roll Hall of Fame and Museum. [HINCKLEY, D., p. 9] Joel Siegel, later prominent as a film critic, was also "TV's first rock and roll reporter." [SLEWINSKI, C., 3-23-99, p. 102]

Jerry Wexler, the Jewish co-director of **Atlantic Records** -- remembers with fondness the early rhythm and blues and rock and roll industry years with a curious perspective:

"How well I remember those labels and the grizzled infighters who owned them. **Exclusive** (Leon and Otis Rene), **Modern** (the Biharis), **Imperial** (Lew Chudd), **Specialty** (Are Rupe), **Old Towne** (Hymie Weiss), **Herald/Ember** (Al Silver), **Chess** (the brothers Chess), and on and on into the night -- memorable logos, all. I am reminded of the tribes of the Sinai desert -- the Hittites, the Moabites, the Midianites, the Amorites. Gone, perished, vanished from the face of the earth. Only one survived -- the Hebrews." [WEXLER, p. 183]

Wexler's written memories also include stories about other fellow Jews in the later music world, including the music editor of Billboard, Paul Ackerman; his early Jewish bosses at **MGM Records** -- Abe Olman and Mitch Miller, and A&R men Harry Myerson at **RCA** and Morty Palitz at **Decca**; and Nat Shapiro, the promotion man at **Atlantic**. "What [Wexler] achieved at **Atlantic** makes him a key figure in the history of post-war black masterworks." [HOSKYNS, p. 10] Among Wexler's most famous Black talents was Aretha Franklin. Also, "throughout the 1950s and 1960s, Jerry Wexler worked with several of the most influential R&B singers ever to hit the charts: Wilson Pickett, Otis Redding, Clyde McPhatter, the Drifters, Joe Tex, Ray Charles, Ruth Brown, the Clovers, Joe Turner, and La Vern Baker, to name a few. *Rolling Stone* has gone so far as to christen him 'the Godfather of Rhythm and Blues.'" [BEGO, M., 1989, p. 90] In the building of **Atlantic Records** to power, non-Jewish co-founder Ahmet Ertegun feared collusion between Wexler and two Jewish songwriters, Jerry Lieber and Mike Stoller, to oust him. [HOSKYNS, p. 10] (Jerry Greenberg was also "one of Ertegun's top lieutenants at Atlantic." [KING, T., p. 166] Jewish mogul David Geffen once tried to create a rumor that Ertegun was anti-Semitic which "could hurt Ertegun's business." [KING, T., 2000, p. 292]

In 1992, Bill McKibben noted an interesting piece of music trivia that he had heard about on television:

"Neil Sedaka went to the same high school as Neil Diamond and Barbara Streisand, and while he was there he wrote a song about a girl called Carole Klein who went on to become Carole King and of course had several number one records." [MCKIBBEN, p. 20]

The author doesn't mention it, but, rather curiously, aside from the fact that they all became famous pop singers, they were also all Jewish. In fact, in the early 1960s, Don Kirschner and partner Al Nevins had a company called **Aldon Music** as a kind of last outpost of the seminal Tin Pan Alley complex at the so-called "Brill Building" in New York City. Their hirees (mainly song writers at that time) were virtually all Jewish, including Carole King, Gerry Goffin, Barry Mann, Cynthia Weill, Neil Diamond, Neil Sedaka, and Howard Greenflens.

Later came Phil Spector, Jeff Barry, Ellie Greenwich, Doc Pomus, Mort Shuman, Burt Bacharach, Hal David, Jerry Leiber, and Mike Stoller. [SCHEURER, T., p. 90] Ellie Greenwich and Jeff Barry, notes Rich Wiseman, were "one of the hottest songwriter teams in pop." [WISEMAN, p. 31]

"To my surprise," writes Jewish author Michael Billig,

"song after well-known pop song, revealed itself to 'Jewish music,' from [Elvis] Presley to the soft sounds of the drifters to [producer] Phil Spector. So much of the rebellion-music which I had loved in my youth and which seemed to be a window to a foreign, dangerous world, turned out to be a product of familiar surroundings. Surprise was mixed with delight." [ARNOT, C., 10-4-2000, p. 6]

In the 1960s era, the Beatles' agent/manager, Brian Epstein, was Jewish, as was the promoter, Sid Bernstein ("New York's leading promoter in the mid-sixties," [GLATT, p. 87] of their early Carnegie Hall and Shea Stadium concerts. The head of Bernstein's employer -- the **General Artist Corporation** -- was Norman Weiss, also Jewish. A Jewish entrepreneur in America, Irwin Pincus, "secured foreign rights on six original Beatles recordings." [ELIOT, M, p. 127] These seminal tunes appeared on the **Vee Jay** label (which also recorded the popular Four Seasons) in the early months of "Beatlemania" in America. (Meanwhile, the state of Israel banned the Beatles from performing there in 1965 "for fear of the decadent affect it would have on Israel's youth)." [FRANKEL, G., p. 273] Sandy Gallin (also Jewish and, like Epstein, gay) "shot to stardom after booking the Beatles for their legendary 1964 American debut on The Ed Sullivan Show." [KING, T., 2000, p. 93]

"The daughter of prosperous furniture manufacturers in Sheffield," says Albert Goldman, "[Brian Epstein's mother] had been educated in a school dominated by Roman Catholics, an experience that led to her to attribute all her subsequent misfortunes in life to anti-Semitism, another trait Brian adopted." [GOLDMAN] "At age ten," adds Chet Flippo, "[Brian] was expelled from Liverpool College for scrawling dirty pictures. He and his mother attributed the expulsion to anti-Semitism." [FLIPPO, C., 1988, p. 143] Both Epstein's parents "were from prominent Jewish families in Liverpool" and he was an heir to his family's **NEMS** company: the **North End Music Store** chain, which was purchased in the 1930s. [FLIPPO, C., 1988, p. 143] "Brian didn't care that much about the Beatles' music," writes Flippo, "They knew that early on and he always acknowledged it. He had absolutely no experience in managing a group and the Beatles knew that. His contacts, such as they were, were with the business side of record companies." [FLI\_PPO, C., 1988, p. 142]

Epstein, notes the Jewish Forward, was a

"gay, Jewish record-department manager -- of the Liverpool store owned by his parents -- who met the Beatles and in little more than a year turned them into the most successful musical act in the world. The life of the Beatles' first manager has been familiar to Beatles fans for decades, though always as one of the sideshows to the record-shattering main attraction. With the focus reversed, some arresting tidbits emerge, such as when Paul McCartney explains his father's immediate approval of Epstein. 'He thought Jewish people were very good with money,' Mr. McCartney says. 'That was the common wisdom. He thought Brian would

be very good for us ... And he was right ... If anyone was the fifth Beatle, it was Brian.' MANDELL, B., 2001]

A biography of Epstein is entitled "The Man Who Made the Beatles." "While none of his performing artists were Jews," notes author Roy Coleman, "Brian veered towards the company of Jews in the music business, and some of his senior colleagues were Jews: Nat Weiss, Dick James [originally Richard Leon Vapnick], Dan Black, Vic Lewis, Bernard Lee." [COLEMAN, p. 345] Weiss became partners with Epstein in a company called **Nemperor Artists**. Another Beatle-based company (called **Stramsact** in London and **Seltaeb** in America) was formed, in conjunction with Epstein's lawyer, David Jacobs, to merchandize everything from Beatles chewing gum to wallpaper. Jacobs funneled considerable Beatles business in America to famous Los Angeles Jewish lawyer Marvin Mitchelson. [JENKINS, p. 85]

David Jacobs, note Peter Brown and Steven Gaines,

"adored the young Brian Epstein and took him under his wing. The two men were similar in many coincidental ways. Their families were both in the furniture business, both were born and bred of money, and both had doting Jewish mothers. Both were homosexual. David Jacobs became Brian's chief solicitor. From then on, all legal decisions and contracts would be made with David Jacobs' advice." [BROWN/GAINES, 1983, p. 122]

Victor Lewis, also Jewish, was the Managing Director of yet another Epstein company, **NEMS Enterprises**. The Beatles had a 10% interest in this company that was based on their profitability; Epstein and his brother held the other 90%. [COLEMAN, p. 305] As Decca writer Tony Barrow once noted, "As for hiring of staff, what John Lennon said to me upon our introduction -- 'if you're not queer and you're not Jewish, why are you joining **NEMS**?' -- proved to be pretty accurate. They weren't all Jewish, but that was the ideal combination of the two things that were most close to [Epstein] or his family's heart." [COLEMAN, p. 178] **Nemperor Holdings** (formerly NEMS) was eventually sold to Jewish businessman Leonard Richenberg of Triumph Trust. "Trust became a 90 percent holder of Nemperor ... The Beatles were stunned that they had lost Nemperor." After various legal threats, they managed to reacquire it). [BROWN/GAINES, 1983, p. 322]

The aforementioned Jewish businessman, Dick James, controlled the Beatles' publishing licenses and was their publisher at **Northern Songs**. James, note Peter Brown and Steven Gaines,

"became the for the Beatles a symbol of the music business. He was a balding Jewish 'uncle' to the boys, a man with a big cigar and a sly smile, who taught John and Paul one of the biggest lessons of their lives ... John and Paul would form a songwriting partnership called **Northern Songs** ... Dick James, in return for his responsibilities as a music publisher, would get 50 percent of the earnings. In literal terms Brian [Epstein] signed over to Dick James 50 percent of Lennon and McCartney's publishing fees for *nothing*. It made him wealthy beyond imagination in eighteen months." [BROWN/GAINES,

1983, p. 186]

Chet Flipppo notes the context of Epstein's death (an overdose of sleeping pills):

"There were immediate rumors then, just as there are rumors now, that Brian Epstein was murdered as the end result of one or another of the many business deals that he had cut regarding the Beatles. There were so many murky deals, involving so many people and so much money, that it could even have been a deal that he failed to do that might have resulted in such rumors of vendetta and revenge. Subsequent court hearings over the years have showed that the Beatles were probably -- there is no information for this kind of data -- the most underpaid superstar performers ever. Given thier worldwide acclaim and the milions of records they sold, one would have imagined that they were millionaires many times over. That was hardly the case ... As Paul [McCartney] especially had started to try to dig into the Beatle business books, which they had never even thought to do during the Fab Beatlemania years, suspicions of Brian had started bubbling to the surface." [FLIPPO, C., 1988, pl. 244]

Also after Epstein's death, in 1969 James sold the rights to the Beatles songs from under them. "It was the single most contentious deal arising from the Epstein-James era," says Coleman. "The Beatles were angry at what they regarded as betrayal." [COLEMAN, p. 306] Marc Elliot notes that James sold "his interest in **Northern Songs** to the notorious [British Jewish media mogul] Lew Grade, known in the film industry as Low Grade." [ELLIOT, p. 158] Epstein also had "good communication" with Grade's brother, Bernard Delfont, "one of the czars of London show business." [COLEMAN, p. 245-246]

Epstein also managed the career of singer Cilia Black. "After Cilia's performance [in New York City]," notes Brown and Gaines,

"Brian threw a party for her in a hotel suite upstairs. The party was crowded with press and New York show business personalities when some woman within Brian's earshot remarked that the lobby of the Plaza Hotel looked 'Jewish.' Brian flew into a wild rage. The party came to a halt around him as he screamed, 'Madame, I happen to be Jewish!' .... It was a small miracle the incident didn't find its way into the press." [BROWN/GAINES, 1983, p. 183]

Moving in the circles of rich and powerful, notes Coleman, "Brian had struck up a particularly warm rapport in London with Bernice Kinn, wife of the owner of the New Musical Express. An ebullient, intuitive Jew, she and her husband Maurice formed part of the core of London's 1960s show business hosts and party goers." [COLEMAN, p. 245-246] Another of Epstein's "close friends" was Lionel Bart (Beglieter), the Jewish song writer for many of pop star Cliff Richard's songs, and originator of the musical score for the musical play, Oliver! [PRESS ASSOCIATION NEWSFILE, 4-3-99]

The Beatles' "official photographer" during their peak years (1962-67) was Jewish -- Dezo Hoffman. Paul McCartney's wife Linda (Eastman -- originally Epstein) was also Jewish. [GILBERT, G., 1996, p. 77, 172] Eastman's father also became active in legal squabbles between the Beatles, especially between McCartney and Lennon. McCartney's lawyer in this

contentious era, Charles Corman, was an Orthodox Jew. [BROWN/GAINES, 1983, p. 333] The producers of the Beatles first movie, *A Hard Day's Night*, were Walter Shenson and Bud Orenstein. Richard Lester directed the movie, and is also Jewish. [JEWHOO; online] Famous Jewish singer Bob Dylan (Robert Zimmerman) introduced the Beatles to marijuana the first time he met them, a gathering arranged by music writer Al Aronowitz. [BROWN/GAINES, 1983, p. 150]

After John Lennon's death, another Jewish agent, Elliot Mintz, has been for years Yoko Ono's publicist (he has also worked as a public relations man for Bob Dylan, and other capacities with pop singers throughout the years). Immediately after Lennon's assassination, an employee, Fred Seaman, and his "old college roommate," "psychiatrist and New York diamond dealer" Bob Rosen, set up a network (termed "Project Walrus") to market Lennon's stolen journals and other memorabilia. [MINTZ, 1991]

One of the most famous popular music producers of the 1960s -- Phil Spector -- was also Jewish. Spector was renowned for his strange temperament and a music style described as a "wall of sound." "Philip was a very strange person," remarked pop singer Sonny Bono, "He always had a tough time staying rational, a real tough time." [WADE, p. 100] Spector also founded **Phillips Records** with partner Lester Sil. "The most famous pop producer [Spector] of them all," noted the Los Angeles Times in 1988,

"was a bigger superstar than any singers among his bullpen he kept on hand to belt out wonderfully disposable ditty after ditty -- and he kept it that way by issuing most of the singles under the name of some generic group, not the actual lead singer." [WILLMAN, C., 10-11-88, CALENDAR, p. 10]

Another top Jewish manager, Allen Klein -- starting out with clients like Steve Lawrence and Eydie Gorme (both Jewish), Bobby Darin, and Sam Cooke -- eventually owned the **Cameo Parkway** company, managing many of the biggest British musical acts of the 1960s, including the Rolling Stones (whose early agent was Sandy Lieberson), the Yardbirds, the Kinks, the Animals, and Donovan. Eventually, upon Brian Epstein's death, Klein even managed the Beatles' **Apple** company. "Klein was a New York accountant," notes Mark Hertsgaard, "whose foulmouthed personality and street-fighter instincts masked a razor-sharp financial mind but helped explain his propensity for attracting lawsuits and tax fraud accusations." [HERTSGAARD, p. 287] "At the peak of his career," says Phillip Norman, "his company was involved in fifty lawsuits," [NORMAN, p. 184] including one with the Beatles. The Rolling Stones once sued Klein for \$29 million. [SANDFORD, p. 164]

Christopher Sandford notes that

"By midsummer [Rolling Stones singer Mick] Jagger was unable to mention his manager's name [Klein] calmly. Later he gave an interview in which he stated, 'Half the money I've made has been stolen. Most artists in show business suffer the same kind of thing... It's all the hangers-on and parasites. There are very few honest people in the profession.'" [SANDFORD, p. 139]

Klein had this interchange with a Playboy interviewer in 1971:

"Q: Would you lie?

A: Oh, sure.

Q: Would you steal?

A: Probably. Look. You have to survive. Whatever it takes ... It's a game for Chrissakes and winning is everything." [GARFIELD, p. 257]

Another legendary Jewish manager, Albert Grossman, was "probably the best-known, most successful, and aggressive artist's manager in the music business." [SCADUTO, p. 105] He ran the careers of Bob Dylan, Janis Joplin, Jimi Hendrix, and many other top musical artists. (When Grossman's business manager, Dick Asher, signed Joplin to a contract, he never forgot what she said to him: "I hope you didn't fuck us too much." [DANNEN, p. 76] The early booking agent for Joplin's Big Brother and the Holding Company band was Todd Schiffman; its manager was Julius Karpen.

Bob Dylan was also signed to a song-licensing deal by Lou Levy, and later by Artie Mogull ("a hustler") [KING, T., 2000, p. 72] at M. Witmark and Sons. Early in songwriter's career, "when a girlfriend's mother challenged his lies and said she thought Zimmerman was his real name, he called her an anti-Semite, as if a mere description of the truth was bigotry." [RUBIN, p. 94] Dylan, who early in his career hid his Jewish past and made up various lies (he was from Oklahoma, etc.) about his background, nonetheless joined the Jewish fraternity house at the University of Minnesota in 1959, Sigma Alpha Mu. [SCADUTO, p. 26] After becoming rich and famous singing about social justice, in the 1980s, "Dylantologist" A. J. Weberman declared that the famous singer "is an ultra-Zionist. He is doing the tour to raise money for Israel. He has given large sums of money to Israel in the name of Abraham Zimmerman." [SPITZ, p. 430] Newsweek and Time each reported that Dylan had indeed donated sums to the Jewish state, and even the far right-wing Jewish Defense League. [SPITZ, p. 407] A biographer, Anthony Scaduto, noted earlier, in 1971,

"At this writing, Dylan's search for personal salvation seems to be coming around full circle, back to the religion of his fathers. Bob has started to study Judaism, and Hebrew. Dylan, who gets so Gemini-enthused about everything, has made several trips to Israel in the last year to 'sniff the breeze' as his friends put it. He has reportedly donated some of his funds to help support at least one kibbutz there. Folksinger Theo Bikel [also Jewish, and a Zionist activist] adds: 'Dylan has told me that Israel appears to be one of the few places left in the world where life has any meaning.' He has even attended several meetings of the militant Jewish Defense League. The JDL's head, Meir Kahane, [charged by many, including Jews, as a racist and fascist] will say only that Dylan has 'come around a couple times to see what we're all about' and has promised to donate money to the organization. Dylan refuses to discuss it." [SCADTO, p. 274]

By 1977, the biggest rock concert promoters were San Francisco-based Bill Graham (a Jewish Holocaust survivor originally named Wolfgang Wolodia Granjanka, the owner of the famous hippie Fillmore Ballroom who had named his own northern California estate after the mythic Israelite fortress, Masada), Concerts West, Concert Associates, Chicago's Frank Fried, and in New York, Ron Delsener and Howard Stein. [CHAPPLE, p. 152] In 1976, Howard

Stein (whose "father, Jack 'Ruby' Stein, had been a loan shark, ... ended up floating down the Hudson, sans head") [HADEN-GUEST, ., 1997, p. 66] noted that the field of his endeavors in musical concert production had a "territorial overtone":

"It's hard for a major concert producer to get started in New York City and do battle with Delsener and myself. It's equally difficult for a major concert producer to establish himself against Frank Fried and myself in Chicago. In Miami, I virtually don't consider myself as having any real competition. In Atlanta, minor competition. In Texas, some competition. In New York there are three: Delsener, myself, and Jerry Weintraub. Bill Graham on the West coast ... The power of an impresario or a concert producer is through associations. It's very political. It's very personal. It's building reciprocal relationships." [LEVINE, F. p. 262]

Jon Fischel at Billboard magazine named Jerry Weintraub and Bill Graham (sometimes described as the "Godfather of Rock and Roll") as the "most powerful men in the [rock concert] business" in their era. [LEVINE, p. 275] "As Bill Graham became increasingly successful and achieved celebrity status in San Francisco," says John Glatt, "he faced a growing hostility from many people who saw him as a capitalist pig growing rich on the backs of the Love Generation." [GLATT, p. 61]

By the 1970s, lawyer Allan Grubman (whose partner was Arthur Indursky) became "the biggest music attorney in the history of rock and roll." [DANNEN, p. 144] Grubman, Indursky, Schindler, & Goldstein have been "the country's leading rock-and-roll law firm." [Karlen, N., 1994, p. 59] Irving Azoff, "one of the most loathed men in the movie business," eventually headed the **Front Line** management firm, "the top management firm in rock and roll." [DANNEN, p. 134] Top man at **Front Line** after Azoff? Howard Kaufman. [KING, T., 2000, p. 436] Azoff, short in stature, is known by enemies in the Hollywood world as the "Poison Dwarf." Azoff's acts included the Eagles, Boz Scaggs, Dan Fogelberg, Steely Dan, REO Speedwagon, Joe Walsh, and many others. Azoff eventually headed **MCA**, and later **Giant Records**. When he was president of **MCA**, three of four vice-presidents were also Jewish: Myron Roth, Zach Horowitz, and Larry Solters. [KNOEDELSEDER, p. 26] The **Leber-Krebs** agency became "one of the biggest management companies in rock"; their acts included Aerosmith and Ted Nugent. Dan Weiner founded the rock talent agency, **Monterey Peninsula Associates**. John and David Handleman (the **Handleman Company**) eventually became the largest rock and roll "jobbers" (distributors) in the United States; in 1991 they bought out their largest rival, also Jewish-founded -- **Lieberman Enterprises**. [HULL, p. 181] "Almost every time you buy an LP, cassette, compact disc or book at K mart," says Tim Kiska, "you're putting a few dimes in the Handleman family fortune." [KISKA, p. 91]

Lou Adler (formerly teamed with fellow-Jewish mogul Herb Alpert) was the backbone producer of the influential Monterey Pop Festival and head of the **Ode** record label. (Alpert and another Jewish partner, Jerry Moss, also founded **A&M Records**. Adler, Jay Lasker, and Bobby Roberts also headed **Dunhill Records** -- which highlighted the Mamas and Papas, etc.) [PHILLIPS, M., 1986, p. 72] The Monterey festival was originally conceived by Benny Shapiro and Alan Pariser who sold the project to Adler and Michelle Phillips. [HOSKYNS, 1996, p. 142] Ray Manarek remembers when he and the rest of the Doors rock group went (before they became famous) to Adler's office, hoping he would sign them to a recording contract:

"He rejected the whole demo. Ten seconds on each song ... and we were dismissed out of hand. Just like that. He took the demo off the turntable and handed it back to me with an obsequious smile and said, 'Nothing here I can use.' We were shocked. We stood up, the three of us, and [lead singer] Jim [Morrison], with a wry and knowing smile on *his* lips, cuttingly and coolly shot back at him, 'That's okay, man. We don't want to be *used*, anyway.'" [MANZAREK, R., 1998, p. 153]

The landmark 1969 Woodstock Musical Festival was the entrepreneurial investment of four young Jews: Joel Rosenman, John Roberts (heir to a pharmaceutical fortune), Artie Kornfeld, and Michael Lang. The person hired to pull the whole project together was Stanley Goldstein. Mel Laurence (born Melvin Bernard Lachs) was also the Director of Operations for the festival creators, **Woodstock Ventures**. Bert Cohen, of **Concert Hall Publications**, soon joined the production team for various tasks. [SPITZ, 1979] The first employee of Woodstock ventures was Rene Levine, a bookkeeper and another Jew, Alex Jaffee, was the company's accountant. In a book chapter called "Buying Off the Underground," Joel Rosenman recalls when he and others of the **Woodstock Ventures** investment team went to Greenwich Village's East Village Other "counterculture" newspaper to buy them off, guaranteeing that prominent members of that anti-capitalist community wouldn't cause problems with the economic exploitation of the supposedly anti-materialist Love Generation. Famed radical (and Jewish) agitator Abbie Hoffman demanded \$10,000 from **Woodstock Ventures**, "or else that fucking festival you guys are planning is gonna end up around your ass." [ROSENMAN/ROBERTS/PILPEL, p. 102]

Others involved in the Woodstock project included Judi Bernstein (business manager for the sound company that handled the festival; she later became executive director of Boston's Zionist Hadassah Organization) and her husband Harold Cohen; Lee Blumer (Assistant to the Director of Security); Steve Cohen (who was "largely responsible for designing and building the Woodstock stage"); Len Kaufman (who "headed the 'elite black shirt' security force"); and Rona Elliot (who worked in **Woodstock Ventures** public relations and later became the music correspondent for **NBC's Today** show). Many of the Woodstock musical artists were even boarded at the famous Jewish resort hotel in the Catskill Mountains, **Grossinger's**. Even Max Yasgur, the dairy farmer whose land was used for the festival, was Jewish. [JEWHOO]

One of the four Woodstock festival entrepreneurs, Artie Kornfeld, was vice president of **Capitol Records** (1967-68). He "wrote and produced all the Cowsills' stuff." In later Kornfeld recalled how Woodstock was started:

"My secretary said, 'There's a Michael Lang here to see you.' And I said, 'Who's Michael Lang?' And she said, 'He says he's from your old neighborhood.' And I said, 'Well, if he's from the neighborhood, tell him to come in.' Bensonhurst. It's a section of Brooklyn that's all Jewish and Italian. That's how he got to see me; by saying he was from the neighborhood.'" [MAKOWER, p. 25]

The two men shared some marijuana in Kornfeld's office. Later, discussing the grand idea of a gigantic music festival, Kornfeld notes that much "was basically talked out that night, that first night, probably behind some Colombian blond, which had something to do with it. Overachieving, pseudo-intellectual Jewish kids with an idea that came from outside of us, I believe. It was the culture." [MAKOWER, p. 27] The two men later paid a visit to join forces

with Rosenman and Roberts (later partners in a venture capitalist firm called **J.R. Capital**) and Woodstock was born.

The disastrous 1999 Woodstock Festival was also headed by Michael Lang, and John Scher. It ended in rioting, vandalism, injuries, arrests, and sexual crimes. [MORSE, S., 7-27-99] Also in the rock-and-roll entrepreneurial world, "the first Lollapalooza," notes Neal Karlen, "was held in 1991 as the brainchild of Perry Farrell [born Perry Bernstein], former leader of the defunct Jane's Addiction. That summer's eight band line-up drew 430,000 fans, grossed \$10 million, and was the surprise smash of the entire [music] industry." [KARLEN, N., 1994, p. 160]

Another Jewish entrepreneur, Harold Leventhal, promoted folk acts like the Weavers and Woody Guthrie. "Jefferson Airplane was the creation of [their manager] Matthew Katz." [GLATT, p. 57] Danny Rifkind managed the Grateful Dead. Paul Rothchild produced the Doors (and many other groups); Jac Holzman, head of Elektra, signed them to his record label. [DENSMORE, J., 1990, p. 79] (Todd Schiffman signed them to a talent agency). [KING, T., 2000, pl. 97] Rothchild was so integral to the Doors that band member Ray Manzarek calls him "the fifth Door." [Manzarek, R., 1998, p. 203] Manzarek recalls Elektra owner Jac Holzman's attitude towards his best-selling group:

"We were all excited at the prospects of breaking the cherry of a brand-new, state-of-the-art [Elektra] recording studio. And we thought it was going to be for free. Hell, Jac Holzman built the damned place with profits from the Doors' record sales. Everybody called the new Elektra facility on La Cienga 'the house the Doors built,' so why shouldn't we record for free? Besides, it was an in-house studio. It would be for all Elektra artists. Outsiders could hire the studio at the going rates, but Elektra's own people could record there anytime they wanted and for free. Right? We were excited. Wouldn't you be? Bullshit! No free time. No freebee recording sessions. Everybody paid. Strangers or family ... everybody paid. However, Jac did say ... 'Boys, I'll tell you what I'm going to do. For you ...' And you could see the calculator in his head whirling. You could see that he wanted to be generous to us, he was on the West Coast now, he wore love beads, he had grown his hair long, he was not a crass materialist, he was new man who believed in peace and love for all races, religions, creeds, nationalities. But he was also from New York.

'For you ... a ten percent discount!'

I almost snorted in his face. [Lead singer] Jim [Morrison] just spun around on his heels, unable to face Jac." [MANZAREK, R., 1998, p. 302]

Early in their career the Doors practiced at home of Stu and Marilyn Kreiger in wealthy Pacific Palisades. [MANZAREK, R., 1998, p. 149] This was the home of the parents of Doors guitarist Robby Kreiger, also Jewish. Heiress Naomi Hirschorn literally bought the Byrds their first musical instruments. [CROSBY/GOTTLEIB, p. 86] Terry Melcher (whose father was Jewish) managed both the Byrds and Paul Revere and the Raiders. [WYNN, N., 1990, p. 197] Herb Gart "handled" the Youngbloods. [KING, T., 2000, p. 66] David Kapralik managed Sly and the Family Stone and Barbara Streisand. [SCADUTO, p. 105] Nik Cohn, a music critic for the Manchester Guardian, and later the New York Times, provided Peter Townsend of The Who important criticism in the development of his rock opera "Tommy." Townsend, notes Larry Smith, had a "willingness to compromise his work for a favorable review from

[this] respected journalist/friend." [SMITH, L., 1999, p. 3] In 2002, just before a new Who tour, bassist John Entwistle died. And this is who announced the bad news:

"John Entwistle, the bassist for the innovative 1960s rock band The Who, was found dead Thursday in his hotel room of an apparent heart attack ... The Vegas show was canceled but the rest of the tour was undecided, said **Becky Levin** of promoter Clear Channel Entertainment. 'I was told he passed away in his sleep last night,' **Levin** said, breaking into sobs during a telephone interview. Who manager **Robert Rosenberg** said he was 'saddened and shocked.'"

The Beach Boys story eventually centered around key member Brian Wilson's destructive drug habit and his controlling psychotherapist, Eugene Landy [see elsewhere for the story of Landy's exploitation of his famous patient]. The band's road manager was also Jewish, Arnie Geller. At the peak of his success, Wilson also married a 16-year old Jewish girl, Marilyn Rovell. His autobiography was also written by Todd Gold, who was hired by Wilson and his psychotherapist Landy, to create the book (portraying the controversial Landy in an extremely favorable light) from tape-recorded interviews.

Top rock act Creedance Clearwater Revival was effectively destroyed largely by its Jewish overseers. The group signed with **Fantasy Records** in 1964. In 1967 the company was bought by Jewish entrepreneur Saul Zaentz (he also produced the films One Flew Over the Cuckoo's Nest and Amadeus). When CCR soon began a string of hit records, the group demanded a royalty increase, per a clause in their contract. Zaentz refused, but led the group to an acquaintance, an unscrupulous (and mob-linked) Jewish lawyer named Bruce Kanter, who developed a complicated scheme to secure the rock group's earnings in a much lower tax bracket. Kanter shifted much of Creedance's money into tax dodge companies created in the Bahamas; one such Kanter company was called **King David Distributors**, and later **Sholom** (Hebrew for peace) **LTD.** [BLOCK, A., p. 268-269]

As Alan Block notes:

"Over the years the Creedance Clearwater Revival repatriated much of their **Castle** [another Kanter-related firm] money by borrowing it from companies they actually owned, or thought they controlled, under Kanter's plan. Nevertheless, when **Castle** went bust it took \$4 million of the group's and [leader singer/writer] John Fogerty's money. Before that happened John Fogerty desperately tried to extricate himself from **Castle** and the Kanter grasp ... Fogerty was particularly angry with Saul Zaentz because he held him responsible for bringing the group into the Kanter scheme." [BLOCK, p. 271]

In the mess, Fogerty also lost the rights to every song he wrote with the band. [BLOCK, A., p. 271] In 1983, the group won a lawsuit of \$1.5 million against Kanter for his part in the Creedance problems. The next year, recording again, Fogerty lyrics in his Centerfield album included obvious references to Zaentz that could certainly infer anti-Semitic overtones. He was described as a "little pig" who is "silent and quick / just like Oliver Twist." [BLOCK, A., p. 272-273]

African-American singing superstar Diana Ross, originally of the Supremes, married a Jewish Hollywood public relations agent, Robert Silberstein, in 1971. J. Randy Taraborrelli, in his biography of Ross, suggests careerist dimensions to the marriage:

"Why Diana Ross decided to marry Bob Silberstein remains a mystery today. If the two of them were in love, it was the best kept secret in Hollywood ... Bob Silberstein was both white and Jewish. Diana's appearance and singing style were meant to appeal to Caucasians, so a white husband would certainly not hurt her image -- in fact, it would enhance it -- and Jewish men were perceived to be shrewd and intelligent." [TARABORRELLI, p. 249]

(African-American singer-actress star Diahann Carroll's first two husbands were also Jewish: Monte Kay (owner of the Birdland jazz nightclub), and Freddie Glusman, head of a Las Vegas dress shop. The second marriage collapsed after Glusman beat her).

Harvey Goldsmith is the manager of rock star Elton John, among others. He is recognized as "the best known rock promoter in England." [GRAHAM/GREENFIELD, p. 551] Doug Goldstein manages Guns 'n Roses. (Jerry Heller and Samuel Frankel manage Guns 'n Roses guitarist Slash. [SNYDER, N., 2-19-01] Steven Levine produced Culture Club. Jerry Meyer "became one of the top independent record promoters in the country. He was part of an informal group of about 10 promoters known at the Network, which dominated airplay on Top 40 radio during the '70s and '80s. The Network had the power to make or break records ... [Meyer] loves music, which next to his Jewish faith, has been the constant of his life." [VIOLANTI, p. 8M]

Rock superstar Bruce Springsteen fell under the control of two agents of Jewish heritage, first

"the tutelage of sharpie Mark Appel, who simultaneously managed him, ran the production company through which his contracts were signed, and owned his publishing.... [Springsteen] managed to escape ... Appel through a series of lawsuits prompted by rock critic/social climber Jon Landau. Landau ran Rolling Stone's record review section even as he worked as a producer for major record labels ... Landau came out the other end Springsteen's manager, producer, and best friend and confidant." [DOHERTY, p. 54]

Reviewer Brian Doherty noted Landau's portrayal in a rock and roll history book as "an unethical, anti-art, money-grubbing climber." [DOHERTY, p. 54]

Elsewhere, Dick Friedberg was a partner at the **Premier** rock and roll management service. Gil Freisen became the president of **A&M Records** (Janet Jackson, Sting, et al). Herb Abrahamson was a cofounder of **Atlantic Records**. Norman Granz owned **Verve**. Jac Holzman founded **Elektra Records** with "\$600 of bar mitzvah money." (President of Elektra? Mel Posner. [KING, T., 2000, p. 245] Simon Waronker and cousin Herb Newman founded **Liberty Records** in 1955 (Ricky Nelson, Jan and Dean, Bobby Vee, Fats Domino, Johnny Rivers, the Ventures, etc.). Newman also founded another label, **Era**. Ted Wallerstein headed **RCA** records in its formative years. Art Kass, Phil Steinberg, Hy Mizrahi, and Artie Ripp founded the **Kama Sutra** recording label (financed in part by a known mobster, [WADE, p.

118] and later **Buddah**. **Buddah** producers Jerry Kasentz and Jeff Katz helped develop the trivial genre of "bubblegum music," including the 1910 Fruitgum Company and Ohio Express. Both groups had the same lead singer, Joey Levine. [DANNEN, p. 164] Don Kirshner is credited with the supervision of the quintessential media-illusory artificial band, the Monkees; three of the four band members didn't even know how to play an instrument. Jewish film moguls Burt Schneider and Bob Rafelson were their creators. Bob Ezrin's **Migration Records** features acts like Peter Gabriel, Aerosmith, Lou Reed, Robert Flack, Kiss, et al. **Trauma Records** (owned by Rob Kahane and Paul Palmer) has featured acts like No Doubt, Bush, and basketball star Shaquille O'Neal. Israeli arms dealer and Hollywood mogul Arnon Milchan sought to purchase **Trauma** in the late 1990s and merge it into his own **Restless Records** company.

Eventually most of the small record labels were bought out or rendered extinct by large mega-media corporations. "The term 'oligopoly' is an apt one to describe today's record business," wrote Frederic Dannen in 1990, "Most Americans get nearly all their wares from six suppliers -- **CBS**, **Warners** [including the labels: **Warners**, **Atlantic**, **Atco**, **Elektra**, **Asylum**, **Reprise**], **BMG** [the initials of the **Bertelsmann Music Group**, which includes **RCA**], **Capitol-EMI**, **Poly-Gram** [including **Mercury**, **Polydor**, **London**, **Vertigo**, **Verve**, **Wing**, **A&M**, **Island**, **Motown**], and **MCA** [including **Decca**, **ABC-Dunhill**, **MCA**, **Geffen**, **DGC**, **GRP**] ... Far out in front there are the big two ... A whopping one-third [of the record business] belongs to **CBS** and **Warners** ... Today **CBS** and **Warners** can be viewed as the record industry's equivalent of the world's two superpowers." [DANNEN, p. 112]

For years **CBS Records** was headed by Walter Yetnikoff. "The heart of Yetnikoff's persona," notes Dannen, "was his Brooklyn Jewishness ... An outsized number of [record] label bosses were Jews from Brooklyn, but Walter wore his ethnicity like a gabardine ... [He] fit well with the record business which was culturally Jewish ... The *goyim*. With Walter it was always Us versus Them. When **CBS Records** had its annual convention in London, Walter forbade his people to stay at the Dorchester Hotel because it was Arab-owned ... One of Walter's inconsistencies was that he dated only gentile women, preferring well-endowed blondes. Before his twenty-five marriage broke up in the early eighties, he had already begun to amass a stable of such girlfriends -- his 'shiksa farm.'" [DANNEN, p. 23] Yetnikoff was a "close friend" of record industry mobster Morris Levy, as was Sheldon Levy, another president of **CBS Records**. "Walter grew fond of Morris," says Frederic Dannen, "and spent time at [Morris] Levy's farm." [DANNEN, p. 34]

(To rock star Sting's credit, in 2001 he resisted unspecified "media" pressures to censor an Arab out of one of his songs. As the Associated Press noted, "Sting told the [Arab American Institute Foundation] that some people in the media had advised him not to put out his duet with Algerian vocalist Cheb Mami as a singer, 'because of the Arab guy singing at the front. They said, 'If you take him out, we'll play it on the radio.' I said, 'No can do. It's an integral part of the song.' His remarks drew cheers from Arab Americans across the ballroom.") [ASSOCIATED PRESS, 5-2-01]

**Bertelsmann Music Group (BMG)** is a giant German-based entertainment conglomerate. The president and CEO of **BMG Entertainment North America**, since 1994, has been the Jewish executive Strauss Zelnick, formerly the president of **Twentieth Century Fox**. From this position he oversees "the operations of all North American divisions of **Bertelsmann Music Group** as well as **Music Publishing** and **Interactive Entertainment**

operations worldwide." [BUSINESS WIRE, 9-13-94] The division Zelnick heads accounts for over \$4 billion in yearly sales. In 2001 another Jewish executive, Joel Klein, was named chairman and CEO of the U.S. operations of **Bertelsmann AG**. For years, another Jewish head, Clive Davis, has overseen the important **Arista** record division in **BMG's** stable. In 1998, another executive at **BMG** (both a German convert to Judaism, and a rabbi) quit to become the director of Germany's chapter of the environmental **Greenpeace** organization.

In 1997, Frank Woessner, the non-Jewish CEO of **Bertelsmann's** giant book division, was awarded the (Jewish fraternal organization) B'nai B'rith of Continental Europe's "Gold Medal for Humanitarian Work." "Woessner," noted the Jewish Week, "was lauded for supporting liberal Jewish causes in speeches by prominent members of the local Jewish community." [AXELROD, p. 41] Among the most important of his "humanitarian work" was the publication of Jewish American author Daniel Goldhagen's controversial work that affixed blame upon all Germans for the Holocaust (not just Nazis).

In 1998, the Jewish Bronfman family's Seagrams firm (which already owned **MCA**) bought **PolyGram NV** -- "the world's largest music company" -- for \$10.5 billion. The International Herald Tribune noted that:

"The transaction would be the biggest in the history of the entertainment industry, eclipsed only by Walt Disney's \$18.9 billion purchase of **Capital Cities/ABC Inc.** and the \$11 billion merger of **Time** and **Warner Communications** that created **Time Warner Inc.**"  
[INTERNATIONAL HERALD, p. 15]

The **Polygram-MCA** amalgamation now under the combined rule of Edgar Bronfman made him, at age 43, "the most powerful mogul in music land," with a quarter of all world record sales on earth," including the largest output of classics and jazz. [LEBRECHT, p. 25] **Polygram** alone, in the Bronfman empire, also owns over 320,000 song copyrights. Among its labels are **A&M**, **Mercury**, **Decca/London**, **Phillips Classics**, and **Island**. [HOOVER, p. 138] Worldwide, **Polygram-MCA** holdings include the Finnish **Sonet Media AB** company, Japan's **Nippon Phonogram**, **Polydor KK**, and **Rodven Records**, "the leading independent record company in Latin America." [HOOVER, p. 138] Prominent musical acts in the **Polygram** stable have included U2, Sting, Lionel Richie, Soundgarden, Kiss, the Village People, Janet Jackson and numerous others. **MTV**-like TV station projects include **Atomic TV** in Warsaw, Poland and (in association with **MTV**) **2 MTV** in Asia.

Charles Koppelman was founder of the **SBK** record label, which recorded "white rapper" Vanilla Ice, and Wilson Phillips among others. Through the mid-1990s he was chairman of **EMI Group North America**, later founding a company called **CAK Universal Credits**, geared to music stars looking for loans. In 2000, Monte Lipman, co-founder of **Republic Records**, was named president of **Universal Records** (part of the Bronfman empire), which had bought out the former company. And, in the same year, as the Cleveland Jewish News noted,

"Instead of forming on their own, megapop bands like Backstreet Boys and 'N Sync are the manufactured creations of **Transcontinental Records** mogul Lou Pearlman, where inspired grooming and marketing has shepherded a number of record boy-groups to stardom."  
[HOROWITZ, G., 3-24-2000, p. 37]

(In 2000, 'N Sync played at young Rachel Colburn's private Bat Mitzvah party. She is the daughter of American Online's President of Business Affairs, David Colburn. "AOL spokeswoman Wendy Goldberg said the band has a relationship with Colburn, and they did the gig as a favor." Such a performance by the singing group normally costs between \$250,000 and a million dollars.) [DESERET NEWS, 6-8-2000, p. A2]

In the music executive scene, at **Warners**, for example, for years Mo Ostin headed the music company. "**Warners**," notes Neal Karlen, in his book about the all-female band Babes in Toyland, "was run by Mo Ostin and Lenny Waronker; the company's entire A&R department was headed by Mo's son Michael. If [A&R man Tim] Carr could get his way, the Babes' campaign would be largely orchestrated from Warner Records' Burbank headquarters by a half-dozen Jewish music men ... Traveling the spectrum of popular music, one could still occasionally hear the word Jew used as an epithet. If one listened, one could catch bands talking of being 'Jewed down' by a record company executive or having to hire a 'Jew lawyer' to fix a thorny legal hassle. The attitude was no different in the shrunken universe of alternative music. True, three of punk rock's spiritual godfathers were Jewish: Bob Dylan, ne Robert Zimmerman, Lou Reed, ne Louis Firbank; and Joey Ramone, ne Jeffrey Hyman. Yet signing with a major label, one drunk English guitarist could be heard saying late one night in 1992 at the historic New York punk club CBGB, meant turning oneself into 'Jew-bait.'" [KARLEN, N., 1994, p. 145]

At **Sire Records**, an affiliate of **Warners**, Seymour Stein's artist stable has included Madonna, Talking Heads, the Ramones, and many other premiere talents. "Before long," says Christopher Anderson, "[producer Mark] Kamins and Madonna became lovers ... After a few days together, Madonna felt comfortable enough to spring her tape on Kamins ... He had become friendly with an up-and-coming artist and repertorie man at **Warner's Sire** label named Michael Rosenblatt ... Rosenblatt took the tape to the mercurial [Seymour] Stein." Madonna also got her start in movies in Susan Seidelman's *Desperately Seeking Susan*. [ANDERSON, 1991, p. 96-98, 121] Guy Oseary, born in Jerusalem, is "a partner in Madonna's **Maverick Records**" and he wrote a book called *Jews Who Rock*, about Jewish performers in the rock and roll world. "I keep getting calls," he says, "And they say, 'Why wasn't I in your book? I rock. And I'm Jewish.'" [BOUCHER, G., 4-17-01, p. 62; TAYLOR, L., 12-27-00, p. F5] Oseary "as Maverick's chief talent finder has become one of Madonna's most trusted confidants." [FURMAN, P., 6-17-98, p. 12]

When Bob Krasnow became the head of **Elektra**, "it was, he says, his ethnic credentials more than anything else, that got him the job." [WADE, p. 58] "I could work for a big company like **Warner Brothers** [which swallowed **Elektra**]," said Krasnow, "because I had all the ethnic qualities -- I was white, I was Jewish, they could invite me over to their home for dinner, and I could talk to Black people." [WADE, p. 58]

Jerry Wexler was the co-founder of **Atlantic**. When the head of **CBS Records**, Clive Davis, was fired for embezzling \$94,000 (including \$18,000 for his son's bar mitzvah [DANNEN, p. 86], he was replaced by Irwin Segelstein. Dick Asher, also Jewish "was the number two man at Columbia Records under Clive Davis." [KING, T., 2000, p. 143] ("Since the days of Abraham," notes the Jewish Forward, "machers in the entertainment business have used their sons' and daughters' special day to power-schmooze fellow moguls. In 1973, Clive Davis, then president of CBS Records, threw one of the most famous bar mitzvahs in show business history (that he was fired for it only adds to its mystique.)" [DORFMAN, J., 6-16-

2000, p. 2] Davis later ended up as the head of **Bell Records** under **Columbia Pictures** president Alan Hirschfield. (Davis later had a successful career heading **Arista Records**, whose artists included Whitney Houston and the Grateful Dead. Davis' business manager at **CBS** was Michael Levy; Goddard Lieberman was **CBS Records'** second in command; Lieberman's assistant was Norman Adler. Al Shulman was head of the **CBS Special Products Division** and Dick Asher was **CBS Records'** Executive Vice President. Ron Alexenburg was a vice president for promotion at **Columbia**. Elliott Goldman was the number two man at **Arista Records**; Mitch Miller was a prominent producer and musical celebrity at **CBS**.

By 1998 Jay Boborg -- co-founder of **IRS Records** in 1979 which began the careers of the Go-Gos, R.E.M., and others -- was the president of **MCA Records**. Jerry Greenberg, former head of **Atlantic Records**, "is now [in 1998, superstar] Michael Jackson's right hand man and president of **MJJ Records**." [VIOLANTI, p. 8M] (Jackson was the best man for Israeli psychic Uri Geller's wedding. Geller's drawing -- minus a Star of David -- graces a recent Jackson album). [REUTERS, 11-1-01] Alain Levy is chairman (1998) of **PolyGram**. In 1997 Danny Goldberg, chairman of **Mercury Records**, was described by the Jewish Week as being "among the most powerful executives in the entertainment industry." [GREENBERG, E., MUST, p. 49] Among the divisions he directs is **Motown Records** and **PolyGram Classics and Jazz** in the United States. Goldberg was also formerly the president of **Atlantic Records** where he controlled, among other groups, Nirvana. By 1995 he was the chairman and CEO of **Warner Records**, but lost the position during the controversy over Warners' support of particularly abrasive "gangsta rap" recordings. Goldberg is also a former chairman of the executive committee of the American Jewish Congress

In 1987 Goldberg (then manager of Bonnie Raitt, Belinda Carlyle of the Go-Gos, Don Johnson, and others) organized a record industry-wide propaganda effort for the state of Israel. As the Los Angeles Times described it:

"Israel's Foreign Minister Shimon Peres, in an unprecedented appearance before a group of recording industry executives, personal managers, agents and lawyers, told them that rock music was 'like praying' to some Israeli youth and exhorted them to 'come "pray" with our young people so they will celebrate our [Israeli] 40th anniversary' in 1988. The reception/brunch at the Beverly Hills Hotel on Sunday was organized by rock entrepreneur Danny Goldberg, the president [then] of Gold Mountain Records ... The 100-plus guests represented a cross-section of the music industry, with strong ties to musical talents. Among them: Irving Azoff, president of MCA's Entertainment Group; A&M Records vice-president Jeff Gold; and personal managers Fred DeMann (Madonna, Lionel Richie), Mike Gormley (The Bangles, Oingo Boingo), and Michael Lippman (George Michael)." [CAULFIELD, D., 9-29-87, p. 6]

Goldberg told the Times that

"We talked about the fact that Israel needs to establish an identity with younger people. They're currently only aware of the country as an item on the nightly news. In the 1950s, an alliance was formed between Israel and what used to be the heart of show business. I mean, Frank Sinatra and Elizabeth Taylor were associated with Israel, but that leaves out the people who grew up after them." [CAULFIELD, D., 9-29-87, p. 6]

The brunch was sponsored by the CRB Foundation, founded by Jewish mogul Charles Bronfman "to create a mutual exchange between Israel and the rest of the world." The Israeli Foreign Minister, Peres, noted the Times, received "a standing ovation when he arrived." [CAULFIELD, D., 9-29-87, p. 6]

In England, Michael Levy headed **Magnet Records**, built to power with help in 1972 from the then head of (British) **Columbia Records**, Maurice Oberstein. Levy, known for "chasing people around the office and throwing ashtrays," is also chairman of Britain's Jewish Care organization. [BRIGHT, p. T2] Levy "made his personal fortune propelling pop acts -- Alvin Stardust, Chris Rea, Darts and Bad Manners -- to stardom." [DAVIS, D., 2-10-2000, p. 5] "At one point [he] was selling 8% of all records in the UK." [RED STAR RESEARCH] In 1991 British producer Ian Levine began recording old Black **Motown** record label acts for his new **Motorcity** label. Levine gathered over 100 former stars to Detroit. "I was in control of the entire **Motown** family," he chortled, "[I brought] it back together again, and the press and the fans were standing there in awe." [BULL, p. 14]

Perhaps the most famous agent/manager/record executive is David Geffen (also Jewish), former manager of Crosby Stills Nash and Young, and many others, who founded **Asylum**, and later, **Geffen Records** (the artist stable included Jackson Browne, the Eagles, Joni Mitchell, Linda Ronstadt, and many others). (Alan Cohen "structured the **Asylum Records** joint venture buyout [with **Warner** and] left **Warner** to become head of Madison Square Garden"). [KING, T., 2000, p. 287] Dennis McDougal notes that Geffen "spotted Aerosmith, XTC, Nirvana, and dozens of other pop acts in their infancy and nurtured them to monied maturity and more than fifty gold record albums ... In 1989 alone, **Geffen** worldwide record sales came to over \$225 million." [MCDOUGAL, p. 474] A key Geffen partner was Elliot Roberts (Rabinowitz) -- he was the "pre-eminent manager of L.A.-based folk rock in the seventies," including, even later, Neil Young and Tracy Chapman. [GRAHAM/GREENFIELD, p. 553] The president of **Geffen Records** was Eddie Rosenblatt. Geffen's business manager was Jerry Rubenstein. Gil Segel helped to get him into real estate. [KING, T., 2000, p. 160, 184] "The funny thing," says Geffen, "is that I had to forge a letter that I graduated from UCLA [to get an early job], and today I'm on the Board of Regents of UCLA." [SMITH, p. 303] ("He used his friendship with [his client] Linda Ronstadt, who was then dating California governor Jerry Brown, to obtain a seat on the University board of regents.") [KING, T., 2000, p. 316]

**Non-Jewish musical stars, caught in the Judeocentric web of the musical world, often support Jewish/Israeli ethnocentric interests on behalf of their Jewish friends and managers. Among the old Geffen stable, for example, in 2002 a news item noted that Don Henley of the Eagles was "donating the \$7,900 from the sale [of his guitar at auction] to the Jewish Federation of Greater Dallas for use in supporting Israel and Jewish organizations."**[TOP FORTY CHARTS, 6-12-02] That same year, the *Jewish Week* wondered: "What's one of the world's greatest rock stars doing at a Jewish benefit dinner? The answer came Monday night when Bono, the voice and wordsmith driving the fabulously popular band U2, became the first rock and roll personality to receive the Humanitarian Laureate Award from the Simon Wiesenthal Center." [Jewish Week, 11-22-02] (That same year, the Israeli newspaper *Ha'aretz* noted that the new Wisenthal "tolerance" Center in Jerusalem was built on a Muslim cemetery).

**In the rock and roll world which is so heavily Jewish, there are apparently different levels of what is considered to be morally offensive, including the usual admonition:**

**Thou Shalt Not Offend Jews (Others, especially Christianity? -- No problem). As Leah Garchik wrote in 2002, "Marilyn Manson reveals in *Rolling Stone's* new book 'Tattoo Nation: Portraits of Celebrity Body Art' that Madonna's manager, who was thinking of signing Manson, called Manson's manager to inquire about whether the rocker had a swastika among his many tattoos. 'Of course not,' said Manson's manager. 'One of the guys in the band is Jewish.' 'Oh, OK,' said Madonna's manager. 'We don't have a problem with the Satanism, but we can't deal with any kind of Nazism.'" [GARCHIK, L., 11-7-02, p. D14]**

Jews even came to prominence behind the scenes in the world of country music. The first important Jewish figure in Nashville was Paul Cohen, the A&R man for **Decca** in 1945-58 (the **Decca** company in the United States was founded in Chicago by Jack Kapp in 1934). Cohen, who lived in New York and visited Nashville for a few weeks at a time, was "called by some 'the King of Nashville.'" [JONES, M., p. 73] Margaret Jones notes that

"As head of A&R for **Decca's** country division, Cohen was responsible for a blue chip roster of talent that included the top acts of the time: Ernest Tubb, Red Foley and Webb Pierce ... In 1952, Cohen signed the one and only female star of country to **Decca**, Kitty Wells, and by 1954 he had two other solo girl performers under contract: Goldie Hill and Wanda Jackson ... After Cohen signed Webb Pierce, Pierce became the hottest artist in country ... [JONES, M., p. 74] ... Nashville was Cohen's 'fishing hole,' and he galvanized the town, convincing Ernest Tubb to record there; soon all the other acts fell into line." [JONES, M., p. 73]

"Paul was one of the first Jewish guys who actually came in to Nashville, once they saw country music was getting to doing something," recalled singer Faron Young. "Before that, most of the country people wouldn't accept Jewish people. They were too clannish about that. He more or less broke the ice, then the rest of them came in and more or less took over this business. Hell, they own all the labels and everything else now. Them and the Japs." [JONES, M. p. 73]

Cohen also signed Brenda Lee and eventual country superstar Patsy Cline, among others, to his stable. **Earlier though, "Patsy got to know and work with Ben Adelman, another fixture on the [Washington] DC music scene. Adelman, and not Bill Peer, as one story goes, appears to have been the direct link to Patsy' first recording contract. The gregarious, redheaded Adelman was a 'Jewish feller' who hailed from upstate New York and had fallen in love with country music in the late forties. He was willing to spend a lot of his wife's money just for the fun of being in the ball game. Fortunately his wife, Kate Adelman, as an heiress and supported his efforts ... Adelman's real talent and the focus of his energies was songwriting. His early compositions were in the Tin Pan Alley mold, but when his interests shifted to the booming country and western field, he started writing hillbilly music. His wife claimed he wrote or co-wrote literally thousands of tunes that are registered in the Library of Congress." [JONES, M., 1994, p. 50]**

"Cohen was a wheeler-dealer in many respects," notes Margaret Jones, "He started a dozen or more publishing companies of his own -- all named after brands of whisky. Then he had the chutzpah to open his office two blocks away from **Decca**, so he would be operating right under their noses." [JONES, M., p. 71] When Cohen's career was finished in Nashville,

another Jewish **Decca** agent, Milton Gabler, "took over for him." [JONES, M., p. 73] Among his finds, Gabler signed Bill Haley and His Comets in 1954. (Irvin Feld is also credited with "discovering" Bill Haley, as well as Paul Anka, the Everly Brothers, and Fats Domino, among others). [BLACKWELL, E., 1973, p. 164] In this same genre, years later, country star Waylon Jennings recalled that his big break in Hollywood came through Jewish producer and musician Herb Alpert.

The Atlanta Jewish Times notes the story of the birth of another country star, Willie Nelson:

"[Jewish agent Joel Katz] received a phone call from a man with a distinct Texas drawl. The man said he had read about the contract Katz had negotiated for [Black pop star] James Brown. He didn't have money, but he wanted Katz to make him a star. Katz hopped on a plane for Austin, Texas, walked into a room at the Ramada Inn, and stared into the eyes of Willie Nelson."  
[POLLAK, S., 1-7-00]

Katz has represented a wide range of singers: from country stars Tammy Wynette, Waylon Jennings, and George Strait to African-American artists The Temptations, B. B. King, Stevie Ray Vaughn, Jimmy Buffet, and the rappers Rone Thugs and Harmony.

Finding a niche wherever it is available, by the late 1990s Madeline Stone was even a "leading writer of Christian music," working with top Christian acts CeCe Winlan, and the group Anointed. "I see myself," she explained, "as being a Jewish girl who writes inspirational songs, not a Christian writer." [DREYFUSS, I., p. Y4] A Reform Jew, Steve Kaufman, is also "the only three-time winner of the National Flatpicking Championship held in Winfield, Kansas." As the Jerusalem Post notes,

"His 50 books and videos include A Smokey Mountain Christmas for Guitar and Flatpickin' the Gospels. 'My mother said 'Oy,' he recounted. 'I said, "mom, it's going to sell." In this business you fill the void. There weren't many bluegrass gospel videos.'" [ROBINSON, R., 7-24, 2000]

In the "heavy metal" musical world, Jewish entrepreneur Jon Zazula of **Crazed Management-Megaforce Records** has a stable of acts that includes Method of Destruction (M.O.D.), Anthrax, Ministry, Metallica, and others. Cliff Burstein and Peter Mensch have managed AC/DC, Metallica, Def Leppard, Bruce Hornsby, Queensryche, Tesla, and others. Their **Q Prime** company also owns three radio stations in California.

The "godfather of punk," manager and "mastermind" of the seminal "punk" band -- the Sex Pistols, was Great Britain's Malcolm McLaren. He was also the manager of the New York Dolls, Adam Ant, and Boy George. According to Sex Pistol lead singer Johnny Rotten, his manager was "the most evil man alive." [HARRIS, M., 8-19-94, p. 11; SHAW, D., 12-16-99, p. 5] McLaren "was brought up by his maternal grandmother, Mrs. Corre, a formidable woman from a very rich Sephardic Jewish family." [BARBER, L., 12-22-91, p. 8] The anarchistic Sex Pistols, notes the London Independent, were "brought into being quite cynically by Malcolm McLaren as an advertising gimmick to promote sales of the fetishistic clothes and other devices designed and sold by himself and Vivienne Westwood." [GRAHAM-DIXON, 8-19-95, p. 2] (The Ramones are also a candidate for the most influential punk band. The head of the Ramones, Joey Ramone -- born Jeffrey Hyman -- is

also Jewish. ) [TAYLOR, L., 12-27-00, p. F5] Elsewhere, Geoffrey Weiss "first made a name for himself as a Harvard undergraduate when he and some friends took over WHRB, the college's 50,000-watt radio station, and turned it into an oasis of punk rock known across the country for its idiosyncratic programming. After graduation, Weiss had gone to work for A&M records, where he'd helped to launch Soundgarden." [KARLEN, N., 1994, p. 160] Howie Klein founded the "punk" rock label **415**.

Joseph Heller, formerly of **Heller-Fischel**, booked acts like Styx, the Electric Light Orchestra, Boz Scaggs, and a variety of others. "He represented top-drawer rock talent like Van Morrison, the Guess Who, Marvin Gaye, War, Elton John and Pink Floyd." [SNYDER, N., 2-19-01] Stretching out as dangerously as possible to make a buck, Heller eventually gravitated towards a relative goldmine in the Black ghetto-based "gangsta rap." He cofounded **Ruthless Records** and managed the pioneer rap group NWA (Niggaz With Attitude) from early in their careers. The musical genre of gangsta rap, notes Jory Farr, "thrives on misogyny, as well as homophobic and race-baiting rage ... [It] was the perfect music for [a] lifestyle loaded down ... with warnings of betrayal, murder, revenge, and a short life." [FARR, p. 70] "I believed that rap would become the most important music of the nineties," said Heller, "... [But] you can't sell two million rap records to kids in the inner city. That's a way to sell 200,000. You have to market it to the white kids." [FARR, p. 68, 71]

Heller hired Ira Selsky as his corporate attorney and an Israeli-born security chief named Michael Klein to ward off angry, exploited Blacks who quite literally walked into his office threatening to kill him. Rap star Ice Cube even threatened Heller in one of his recorded songs, prompting the Anti-Defamation League to flag it as anti-Semitic. **Ruthless Records** released a Jewish rap duo called Blood of Abraham. As Chuck D, the lead vocalist for the Black rap group Public Enemy, noted, "There's no way to get trained on the seamier elements of the music business being on the street -- that element is reserved for boardrooms." [D, CHUCK, p. 85] Those in Chuck D's reminiscences about "boardroom" behavior include Lyor Cohen (manager of **Rush Productions**, and an Israeli); Al Teller, an executive at **MCA** whose parents died in the Holocaust; Steve Ralbovsky of **CBS**; Bill Adler (a publicist); and Rick Rubin of **Def Jam Records**. (Jewish diamond dealer Jacob Arabo has made the news as a favored jewelry merchant to the Black rap crowd that seeks to symbolize wealth and power, or, as the New York Times put it, "the jeweler who gives most of today's leading rappers their shine." [CENTURY, p. 1]

In 2001, Heller was named the "Godfather of Latin Rap" by the *Los Angeles Business Journal*; he was joining in attempting to build a rap movement in the Latino market via *Hit a Lick* records. As the Journal noted:

"If Heller is convinced that Latin rap will emerge as the next big thing, it probably will be, said other music industry veterans ... Indeed, Heller is widely acknowledged as one of the key forces behind gangsta rap's crossover into the music mainstream ... While Heller has the second-tier title of chief operating officer, he acknowledges that the other partners 'generally run everything by me because of my experience and expertise.'" [SNYDER, N., 2-19-01]

By 2001 too, the aforementioned Lyor Cohen had catapulted to power in the Rap world. Rolling Stone even magazine featured an article about him, sub-titled *How Lyor Cohen -- the White, Jewish Israeli-Raised President of Island Def Jam Records -- Became One of the Most*

*Important Men in Hip-Hop, and Why He May Now Become One of the Most Important Men in Rock & Roll.*" Cohen started out promoting punk rock acts like the Circle Jerks, Social Distortion, and the Red Hot Chili Peppers. He then became president of the rap music label Def Jam in 1988 and soon had become "perhaps the most powerful white executive in an African-American business." (Def Jam was bought out by the Jewish-owned **Polygram** company in 1999). Irv Gott, a Black record producer, notes that Cohen is "a white Jewish guy, but I think everybody respects him like he's black. He knows how to carry it too. He knows how to get gangster, how to fall back, when to shut the fuck up, when to say something. That's why other white executives are scared of him. He knows how to deal with the hoods, the criminal element." Cohen, continued Rolling Stone, has broadened his musical base and "oversees an empire that includes hundreds of artists performing in dozens of genres, a roster that features PJ Harvey, American Hi-Fi, Shelby Lynne, Lionel Richie, Bon Jovi, Melissa Etheridge, Saliva, Ludacris, Kelly Price and Sisqu." Cohen's nickname is "Little Lansky" (after famed Jewish mobster Meyer Lansky). He was born in New York City "where his father, an Israeli, worked in the consulate." He was later raised on an avocado farm near Tel Aviv. [COHEN, R., 6-21-01]

Cohen has also been active in trying to readjust Black consciousness of Jewish exploitation of the African-American community. "In the late Eighties," notes reporter Rich Cohen,

when [Public Enemy's] album *It Takes a Nation of Millions to Hold Us Back* was topping the charts, the group's minister of information, Professor Griff, made several anti-Semitic statements. As a Jewish exec working with the band, Cohen found himself in the middle of a rough, formative experience. 'When Professor Griff from Public Enemy said what he said, and it caused this whirlwind, the whole industry asked me, 'What the fuck are you doing?' says Cohen. 'Every president of every record company called and said, 'Drop them: But I believe part of being Jewish is education. And I believe I was instrumental in changing Public Enemy's views. I said, "Your voice is being muted because you say Jews are this or that. You can't make blanket statements. If you want your message out there" -- and it was profound, I think -- "stop generalizing." And I was the only Jew in their lives. What if I resigned? They would only be more alienated. I hadn't quite being a Jew. I can't quit being a Jew. Instead, I tried to have an impact. I felt like I was doing the right thing. Not just as a Jew, as a person. They had a big *voice da nation of millions*, to quote their album. I had the Holocaust Museum [the Simon Wiesenthal Center] shut down, and we had a private tour. The first thing you see is a Jewish skull plus a black person's skull equals a baboon. The last thing is a monkey with enormous lips dressed with a Star of David holding a trumpet and a sign saying, 'It's these Jews that are bringing in this music call jazz.'" [COHEN, R., 6-21-01]

Then there is former tax attorney Joe Weinberger who drives a Jaguar S-200, wears a diamond-studded Rolex watch and "fat gold rings," and carries a "9mm automatic pistol tucked in his pocket." As the Miami New Times notes about his rise to power in the African-American rap music world,

"In the early Nineties, Miami's reigning booty-rapper, Luther Campbell, hired Weinberger away from the carpeted hallways of a swash Brickell Key law firm to help manage a growing musical empire and its attendant

lawsuits. Within five years Campbell was bankrupt and Weinberger had purchased the rights to his music. Rather than return to the comfortable confines of his former life, the 42-year old lawyer, who is single and childless, opted to launch his own label, **Lil' Joe** ... In a post bankruptcy fire sale overseen by Richard Wolfe [Weinberger's lawyer/partner, also Jewish], Weinberger bought the rights to 2 Live Crew music for about \$800,000, plus the outstanding money he claims Campbell owed him." [KORTEN, T., 8-10-2000]

Weinberger has even been accused of ordering a car bombing and directing death threats against an employee.

Then there is Canada-born Bryan Turner, who founded **Priority Records** in 1985; he is also Jewish. [JEWHOO, 2000] By 1998, **Priority** had yearly sales of \$250 million. As the Los Angeles Times notes:

"When the pioneering gangster rap group N.W.A. was looking for its first record deal, it found a distributor in **Priority Records**, which released an album so obscene it prompted a letter of complaint from the F.B.I. When Ice-T left Warner Brothers Records after police groups and the company's shareholders objected to his song 'Cop Killer,' he found a new home at **Priority**. When Suge Knight, the imprisoned head of Death Row Records, who is known for his pugnacious business tactics, was looking for his first deal, **Priority** gave it to him. Through all the violence and controversy of hardcore rap music -- from its roots in N.W.A to its current resurrection with Master P -- the Los Angeles label **Priority Records** has been a major player." [STRAUSS, N., 9-3-98, sec. E, p. 1]

And as the Times noted on another occasion:

"When **Time Warner** first parted ways with rapper Ice-T after the 'Cop Killer' flap and then with rapper Paris over a song that portrayed an assassination fantasy of President Bush, Turner wasted little time signing deals with both artists." [HOCHMAN, S., 7-30-95, CALENDAR, p. 82]

Jewish entrepreneur Steve Rifkind has also become very successful in the rap music field. In 1993, Rifkind founded and still heads **Loud Records** (its president is Rich Isaacson). Earlier, Rifkind began the **Steven Rifkind Company**, "a consulting firm specializing in Rap and R&B." **Loud** acts include Wu-Tang Clan, Mobb Deep, Yvette Michelle, Funkmaster Flex, Alkaholics, Raekwon, and Xzibit. The company's value is estimated at about \$100 million. [collegemusic.com/1-11-00] "Rifkind," notes the online magazine Entrepreneur,

"who trademarked the term 'Street Teams,' takes marketing to the street -- literally -- by hiring youths to tell their communities about his artists' music. 'My philosophy has always been 'You can't stop word-of-mouth,' explains Rifkind, who has street teams across cities, distributing free singles to teenagers at housing projects and schools, and scrawling the names of

his albums in the dust on parked trucks, which then serve as mobile billboards."  
[entrepreneur.com]

Yet another major Jewish rap entrepreneur is the aforementioned Rick Rubin, who, says Jory Farr, found his "biggest stars were former gangsters who used beats and rhymes to glamorize wealth, dope, and violence. Deciding who to sign could be a moral quagmire ... but Rubin wasn't one to be bothered by the trivia of social responsibility." [FARR, p. 126] "I could do anything I wanted," Rubin once said about his own family life in New York, "We were always upper middle class. We were wealthy for the community we lived in. In a sense I was spoiled." [FARR, p. 119]

Rubin's record company **Def American** is now called **American Recording**; at one time **Geffen Records** distributed Rubin's material. Earlier in his career he had signed bands like Slayer (whose lyrics exhorted "everything from virgin sacrifice and satanism to sadistic mutilations and the atrocities of Auschwitz" [FARR, p. 109]) and the Geto Boys, who "pushed misogyny and sadism to new depths." [FARR, p. 108]

Rubin's own star rose so high that he eventually produced albums for Mick Jagger and the Red Hot Chili Peppers. Troubles, however, came from a lawsuit against him by Adam Horowitz of the Beastie Boys and threats from the Meir Kahane-founded Jewish Defense League. Outraged by Rubin's promotion of violently anti-Jewish lyrics by Black ghetto groups, the Jewish group reportedly came looking to beat him up. Rubin couldn't understand their anger. He told an interviewer that

"They should've talked to me and found out what I felt before coming to attack me, because I was a JDO [Jewish Defense Organization] *supporter*. When I was at NYU I saw [right wing rabbi] Meir Kahane speak and he *blew* me away -- he was amazing ... After hearing him speak, I wanted to pack my bags and go to Israel ... I called the JDO several times, wanted to join, but they never returned my calls." [FARR, p. 123]

Among the most controversial "gangsta rap" labels was Death Row Records (including Tupac Shakur, Dr. Dre, and Snoopy Doggy Dog). A noted earlier, Death Row products were distributed by the Jewish-dominated **Time-Warner** company until "pressure from stockholders after an outcry over the flagrantly violent and misogynist lyrics" of its stars. **Time-Warner** dropped the label, but eighteen months later it was picked up (for \$200 million) by the **Universal Music Group**, a subsidiary of the Jewish Bronfman family's **Seagram** company. **Universal** too eventually abandoned the controversial label, only after "pressure from stockholders and regulators." [HELMORE, E., 8-29-97, p. 10]

Still another Jewish push -- more recently -- into the rap world is **Koch Entertainment's In The Paint** record label. **Koch**, one of the largest "independent music distribution companies," is headed by founder and CEO Michael Koch and President Bob Frank. [kochentertainment.com]

Jewish author Nearl Karlen doesn't like latent Black perceptions of Jewish exploitation surfacing in the rap world, writing: "'I want everybody to try and find this book!' rapper Ice Cube said at a 1991 press conference where he held up a copy of *The Secret Relationship Between Blacks and Jews*, a bogus piece of Nation of Islam scholarship." [KARLEN, N.,

1994, p. 146] Karlen later applauds one rappers stand against "antisemitism, " saying: "Easy-E, former leader of the gangsta rap group N.W.A., made a courageous stand, going so far as to appear on a Jewish rap group's single entitled 'Niggaz and Jews (Some Say Kikes).' Easy-E was not long after lectured by Omar Bradley, the mayor of his hometown of Compton, California, with 'I won't name the specific racial group that's using you, brother, but they are destroying us and having lunch and a bar mitzvah at the same time.'" [KARLEN, N., 1994, p. 146]

And lastly for the music scene, the president and CEO of the **Recording Industry Association of America** --- a lobbying group (with a staff of 72) for the big record companies -- is also Jewish, Hilary Rosen, who was described in 1997 by the Washington Post as "a powerful woman in an industry dominated by men. One of the most influential yet least known players in the U.S. entertainment behemoth." [WEEKS, p. C1] Rosen became the CEO when another Jewish executive, Jason Berman, stepped down from the position.

C. Delores Tucker, the founder of the National Political Congress of Black Women, has singled out Rosen's organization for special condemnation:

"In terms of children, the RIAA is the most destructive lobbying force in America. It is incomprehensible that anyone with an ounce of concern for children would be demanding the promotion, distribution, and sale of gangsta/porno rap to children." [WEEKS, p. C1]

Another organization often under public fire for negatively influencing children and adolescents is the **Interactive Digital Software Association**, which represents nearly fifty video game companies. Doug Lowenstein, also Jewish, [who was once the Legislative Director for Ohio Senator Howard Metzenbaum], became the first president of the organization in 1994, and he remains in power. Lowenstein is often called upon to defend the excessive violence and decadence found in many of the games. "Video games," he insisted in 1998, "are not the source of violence in society." "The producer of *Flesh Feast*, Eric Wahlberg," noted one media report, "agreed." [MEDIA AWARENESS NETWORK, 5-29-98; BLOOM, D., 9-23-99, p. L8]

The most controversial video game for the early 1990s was *Mortal Kombat*, produced by **Acclaim Entertainment**. In an appeal to video firms, asking for restraint from excessive violence, California Attorney General Dan Lundgren noted that "*Mortal Kombat* depicts bloody decapitations as well as scenes where a still-beating heart is pulled from a body." [SAN FRANCISCO CHRONICLE, 9-9-94, p. C7] **Acclaim Entertainment** is headed by Gregory Fischbach, once hired by Elliot Goldman (the president and CEO of **RCA/ARIOLA**) to head **RCA/ARIOLA Record International**. (Fischbach represented musical acts Crosby Stills and Nash, Emmylou Harris, Boz Scaggs, among others.) In 1998, Lawrence Kassanoff, CEO of **Threshold Entertainment**, was making a weekly TV series based on *Mortal Kombat*.) [KNOEDELSEDER, W., 6-18-86, pt. 4, p. 3; O'HARE, K., 12-27-98, p. 45]

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For all the Jewish complaints that they are "marginalized" in American society and subject to Gentile-inspired self-hate, Jews have for decades been afforded mass media dominance in literally telling everyone else how to run their lives. "Dear Abby" (Pauline Esther Friedman Philips) and "Ann Landers" (Esther Pauline Friedman Lederer) -- the twin Friedman sisters from Sioux City, Iowa -- have been mentioned before. One or both of them have been listed in polls as among "the most admired women in the United States," "the most important women," and "the most influential women in America." By the late 1980s both women were in demand in the national lecture circuit, commanding \$10,000 for a half hour talk. [POTTKER/SPEZIALE, p. viii, 4]

The sisters' father, Abraham, began a successful theatre business as co-owner of a burlesque house in a seedy part of Sioux City. [POTTKER/SPEZIALE, p. 15, 312] Ann (Esther) once admitted that she "learned the facts of life from the girls in the chorus line." [P/S, p. 16] Both women are remembered by locals in Eau Claire, Wisconsin, where they later lived, for their ostentation: "their flare for making an entrance." [P/S, p. 65] Both women took separate routes to advice column stardom, although "neither twin has had formal training in social service work or journalism." [P/S, p. 4-5] A non-speaking, competitive feud between them lasted eight years.

Sister "Abigail Von Buren" eventually married Morton Phillips, Jewish heir to a Midwestern liquor fortune. In Eau Claire, the Phillips family also owned a factory, **Presto Industry**, (which gained national fame as a maker of pressure cookers) which alienated some in the town. "Many of the town's blue-collar workers, resentful of their dependence on the Jewish-owned **Presto Industry**, openly made anti-Semitic remarks ... [P/S, p. 65] ... Despite the profits **Presto** reported in 1953, including an astounding 48 percent return on net worth the year before, **Presto** managers shocked union employees with a proposal for wage cuts." [P/S, p.89]

"Dear Abby" sits on her husband's \$70 million philanthropic foundation. A millionaire many, many times over, she has also done advertising commercials for English muffins and a milk lobbying organization. Telling the world with assurance how to solve its problems, her own daughter spent five years in therapy with (the aforementioned) Judd Marmor. [P/S, p. 178-179]

Sister "Ann Landers" was married to Jules Lederer, founder of the **Budget-Rent-a-Car** company. In her columns she was "ever mindful of maintaining the facade of a happy marriage, ... presenting her readers with the image of a devoted wife and loving husband." [P/S, p. 216] In 1975, her husband of 36 years dumped her for a younger woman. "Gossip about the affair," note her biographers, "had an extra zing to it. Jules was cheating on the woman who had set herself up as America's moral conscience ... [P/S, p. 222] ... Perhaps her public statements, years before her divorce, reflected her fears and insecurities over an empty marriage." [P/S, p. 216] A friend of the Lederer family, therapist Abe Franzblau, who knew Ann Landers well, noted that "All it took was a short time in the Lederer company to realize that [Ann] exhibited the classic, textbook traits of a cold, rejecting woman." [P/S, p. 217]

Landers also lives a life of extreme ostentation:

"The ornate showplace at 209 East Lake Shore Drive is still [Ann's] home. Wall panels and sconces imported from a British castle complemented the mullioned windows and intricately sculpted ceilings.

Recasts of fifteenth-century statuary in the living room, including a covey of kneeling angels..., provide a stunning counterpoint to Louis XV sofas and mother-of-pearl inlaid chairs. Works by Picasso, Renoir, and Dali cover the walls ... [Her husband] was offended by the extraordinary amount of money [she] was lavishing on their apartment." [P/S, p. 219]

In 1995, Landers got into hot water with some comments she made in New Yorker magazine about the Pope and the Polish people. "He has a sweet sense of humor," she said, "Of course, he's a Polack. They're very anti-women." Polish-Americans responded with outrage to the slur, wondering how and why she had singled them out as being "anti-women." Landers issued a formal apology but refused to comment further. [O'CROWLEY, P., 12-1-95, p. A1]

The woman who tells the little people of the world how to handle their lives, also had a chauffeur and housekeeper. [P/S, p. 229] The values she champions also reflect her behind-the-scenes "facelift" and "extensive body surgery." Her sister, Abby, has also had cosmetic surgery. [P/S, p. 255] Both women, but especially Ann Landers, survived scandal in the 1980s when it was discovered that the two millionaires were sometimes doing nothing for their pay -- merely recycling advice columns (not identified as reprints) from two decades earlier. [P/S, p. 277-283]

Concerning Jewish identity, notes Landers' daughter Margo, "[My mother] made the rule when I went to college that I could only date Jewish boys ... Mother was simply ethnocentric. She made it a point to tell everyone she was Jewish and often mentioned it in her column." [HOWARD, p. 142-143]

(In 1987 there was a much publicized search to create a new "Ann Landers" when Esther Lederer left the Chicago Sun-Times to work at the Chicago Tribune. 12,000 people applied to become the new syndicated advice columnist. Jeffrey Zaslow, male, and also Jewish, was selected as one of two people to replace Landers. Zaslow's column was called "All That Zazz"; his wife is also in the media business, a "TV news anchor.") [ZASLOW, J., 1990; MOMENT, 12-31-96]

Another syndicated troubles columnist, Judith Miller ("Miss Manners") is Jewish as is the popular media sex therapist "Dr. Ruth" (Westheimer) whose shows include her "Sexually Speaking" radio show, "Good Sex!" cable TV program, and "Ask Dr. Ruth" TV program. She has also lent her name to a "Good Sex" board game, a "Terrific Sex" videotape, and ads for condoms, bras, and typewriters. She has been afforded acting spots in movies and was a panelist on the TV game show "Hollywood Squares." "I raised my children with an emphasis on Zionism and idealism," writes Westheimer, "... They both went to Zionist summer camps ... [When my daughter graduated from college] she announced that she was going to Israel to live. I knew it was coming -- I had *encouraged* it." [italics in original: WESTHEIMER, p. 180-181] (In 1996, the Cleveland Plain Dealer noted another Jewish sex therapist, Sherry Levine, who was making appearances throughout the national media. Levine, headlined the paper, "is the Dr. Ruth of Northwest Ohio.") [YERAK, p. 8] Dr. Joy Kuriansky is another prominent Jewish media sex-therapist.

Elsewhere, the second-most listened-to radio talk show host in America is "Dr. Laura" (Schlessinger), who has been known to have her rabbi as a guest in her studio during her

show. (Schlessinger's favorite therapist? Rhoda Markovich "is the best therapist I know of.") [SCHLESSINGER, L., 9-1-2000] "Geoff Rich [the president of Radio Today, was] one of the key people in marketing Laura." [BANE, V., 1999, p. 165] Schlessinger, whose father was Jewish and who asserts an activist Jewish identity, has even incorporated herself as **Dr. Laura Inc.** She also has a syndicated newspaper column and two books that have together sold over two million copies -- How Could You Say That? and Ten Stupid Things Women Do to Mess Up Their Lives. By 1997, 60,000 people were calling her program per day, seeking her advice on how to solve their problems; that same year she sold the rights to her radio show for \$71.5 million. [MYERS, p. B6]

In 1999, an unauthorized expose of Schlessinger's life was published by Vickie Bane, which portrayed the talk show host as an extremely unpleasant personality behind the scenes and a steady hypocrite in both her past and present, rarely following in her personal life the moral dictates she demanded for others on her talk radio show. In 1998, the news world also noted that "her conservative message had been sullied by the publication of 12 color photographs of her, either topless or nude, on the Club Love web site." [BONES, p. A21] The photos were taken over 20 years earlier by her former boss, Bill Ballance, who gave Schlessinger her start in radio; the photos were taken when she was separated from her first husband. Schlessinger unsuccessfully sued both her former lover and an Internet company.

"Schlessinger," notes Yvonne Crittenden, "hasn't spoken to her mother for fourteen years, and is equally estranged from her younger sister and family -- more fodder for critics who claim she's a hypocrite for espousing strong family values ... She fell in love with a married Zoology professor -- Lew Bishop (who was married with children at the time they met) ... Schlessinger converted to Judaism after watching a show on the Holocaust with her son ... [An article written by Leslie Bennetts of] Vanity Fair found her to be "cold and condescending, defensive, evasive and spiteful about those she'd worked with and hated by many former friends and colleagues, all long before she became successful." [CRITTENDEN, 10-10-99]

Schlessinger, notes Evelyn Theiss, is "particularly tough on callers who have been divorced, but she herself is a divorcee ... By the sheer numbers of documented episodes of such outrageous behaviors, [author Vickie] Bane persuades us that this is a woman with some serious problems ... There is plenty more of such behavior -- an almost stultifying amount." In 1998, "Schlessinger received Israel's 50th Anniversary Tribute Award for her contributions to humanity." [THEISS, 10-10-99] The Jewish Forward notes the brand of Judaism she practices:

"Ms. Schelssinger was born to a Jewish father and an Italian Catholic mother, but was raised without religion, she has said in interviews. Prompted by questions from her son, Derek, while they watched a Holocaust documentary, Ms. Schlessinger began to research her Jewish roots and ended up converting under the auspices of Conservative Judaism. She later joined Chabad-Lubavitch of Conejo in the Los Angeles area and underwent an Orthodox conversion two years ago. The Chabad congregation's rabbi, Moshe Bryski, said Ms. Schlessinger regularly attends." [EDEN, A., 2001]

The author, David Reuben, of the popular volume, Everything You Wanted to Know About Sex But Were Afraid to Ask, was also Jewish. And for decades, the prim know-it-all Jewish psychologist, Dr. Joyce Brothers, (real surname: Bauer) was omnipresent in the mass

media (her ride to fame began on a TV game show when she won "top prize on the first leg of the \$64,000 Question, telling twenty million TV viewers that 'cestus' was the name of the leather glove worn by ancient Roman boxers.") Brothers was "the only member of the American Psychology Association who was 'repped' by General Artists Corporation, which said [in its handout to journalists] for background: she looks like Loretta Lynn, walks like Marilyn Monroe, and talks like Dr. Freud." [KRIM, p. 139-140] "She's obviously a fraud," wrote journalist Seymour Krim, "but I can't undress her in public. It's too goddamn cruel." [KRIM, p. 140] Brothers has a syndicated column in 350 newspapers, a daily program on NBC Radio/Westwood One and "is a long-standing member of the Federation of Jewish Philanthropies." [HYMAN, p. 191]

Another Jewish psychiatrist in the talk show business was David Viscott. "At his peak in the early '90s," noted the Los Angeles Times, "he advised millions on both radio and television programs." [ZAMICHOW, p. 10] Viscott had his own greeting card line, therapy audio tapes, and he had written *two* autobiographies. His personal therapy sessions cost \$1,500 for two hours, which helped finance his ostentatious lifestyle including a Jaguar automobile and a Hancock Park mansion. Consummate hypocrite, police were often called to his home to break up family fights. "Abrasively confident on the air," says the Times, "megalomaniacal off it, Viscott was never in doubt about what other people should do with their lives. But when his own life began to crumble, he turned out to be clueless." [ZAMICHOW, p. 10]

Other prominent Jewish American radio "shrink" talk-show hosts in the last decade have included Elyse Goldstein, Harvey Ruben, Harry Sobel, and Sonya Friedman (her show was entitled, "Telling Secrets with Sonya Friedman"). The pioneer (in the early 1980s) of this radio genre, however, was Toni Grant, "the first in the growing ranks of 'media therapists' who give free advice on the airwaves." [BOSWORTH, p. 112] "While Grant is a nationally recognized advisor on love," noted the Los Angeles Times, "she almost gave up finding it for herself." "I've been single eight years," she admitted. "And I confess openly that I was starting to wonder if all I knew how to do was talk about it." [FINKE, p. VIEW, 5] It is difficult to locate any ethnic information about Grant, born and raised on Long Island. She may or may not be Jewish, but, judging by Al Goldstein, publisher of the free love, semi-porno magazine, Screw, she has travelled in some intimate Jewish circles. Goldstein told People magazine that, "she was the hottest sexual partner I ever had. But basically it was a dishonest relationship. I loved her fame. She loved my excitement." [CHAMBERS, p. 70]

In 1987, Los Angeles Times journalist Al Martinez -- intrigued by the avalanche of local telephone call-in therapy programs -- decided to randomly select one of the therapists advertising in the Hollywood Reporter. The psychologist-entrepreneur turned out to be a Jewish woman named Audrey Levy. Her ad was for call-in psychological help, offering "telephone counseling out of Beverly Hills by calling 2-RELATE, credit cards accepted." [MARTINEZ, pt. 9, p. 2]

In 1991, Larry King introduced his (Jewish) guest and "inspirational speaker" Marianne Williamson, like this:

"Who is that petit brunette standing behind the pulpit and why are some of Hollywood's hottest stars listening? ... Her detractors say she is a New Age guru more interested in self-promotion than teaching others about self help." [KING, L., 9-26-91]

Jewish mass media psychology profiteers also dominate the scene in England. "Few people," noted the London Sunday Telegraph in 1997, "have been so influential in British life in recent years as the four famous agony aunts [i.e., mass media personal problem advisers] -- Marjorie Proops, Irma Kurtz, Anna Raeburn, and Claire Rayner. They have been empresses of pelvic epics and laureates of female personal pleasure." They are also all Jewish. [MYERS, p. 26] "The role of the agony aunt is up for examination," noted the Telegraph in another piece, "What makes a good one? There is a joke among top practitioners that the key qualification is to be a Jewish mamma." "Maybe Jews have been so good at it because we have such an intense curiosity," suggested Claire Rayner. [GRICE, p. 17] "Have you noticed," Irma Kurtz once asked an interviewer, "that three-quarters of the agony aunts in the world are Jewish? We have carried common sense with us. Why are Jews violinists? You can pick it up and run." [SCOTLAND ON SUNDAY, 2-13-94]

And what of the personal background of such people who have given advice to the emotionally needy for decades? What are their qualifications -- other than mass media connections and great drive -- towards counseling millions about etiquette, ethics, and healthy emotional lives? Late in their careers, there were startling revelations about each of the famous four in Great Britain, underscoring a profound audacity and hypocrisy at base in their professional careers.

In 1995 Claire Rayner, agony aunt for the London Sun, publicly confessed that "I've been a depressive all my life ... I'm ashamed to admit that I'm still ashamed ... In America you show off if you need psychiatric help, and in this country you'd rather die than get it." [(SCOTTISH) DAILY RECORD & SUNDAY MAIL, 8-14-95, p.16] In turn, her husband "has been suffering from severe depression for ten years which at time have left him feeling suicidal. Despite his wife's career as an agony aunt, he says she hasn't been able to help." [MIDDLEHOUSE, 7-26-99, p. 41] "I was beaten to hell and back as a child," she says, "... I hardly knew my mother so I couldn't love or respect her. I did not have any self-esteem to speak of..." At the age of 15, she spent 14 months in a psychiatric hospital because of a "misdiagnosed thyroid problem." The kind of woman qualified to give advice to the psychologically and ethically troubled?

Irma Kurtz? In 1999 the London Daily Mail noted that Kurtz, for over 20 years Cosmopolitan's

"personal problem solver ... has given advice on everything from promiscuity and its consequences to abortion and the advisability of getting married too young. There would be those who argue that her own flawed emotional life is hardly conducive to dispensing considered, unbiased advice to women ... Irma admits she was a recklessly promiscuous young woman who stopped counting the number of her lovers when they exceeded 38. At the age of 30, she had an abortion when her married lover got her pregnant. And she chose a man to father her child, with no intention of ever marrying him." Kurtz notes that "when [my son] was eight or nine, I can remember getting very low and sometimes I would drink too much. There were a lot of nights in a row when I didn't go to bed sober." [MIDDLEHOUSE, 2-27-97, p. 46-47]

Marjorie Proops? In 1992 the London Daily Mirror noted that "In her Mirror column ... she has often referred lovingly to her husband, giving the impression that she was writing from the experience and security of a happy marriage." [BROOKE, 12-24-92, p. 2-3] In her biography of that same year, however, she admitted that it was a disastrous marriage. "Britain's best known agony aunt had a largely sexless marriage accompanied by a secret 30-year affair" with the Daily Mirror's chief lawyer, Philip Levy. (For his part, it was later revealed that he always met Proops at a hotel and never told her that he lived with another woman, Meli Meitner). Proops also had three abortions, a divorce, an alcoholic mother, and "chronic depression." "Every agony aunt has a murky past," she once said. "Most use the problems that they've had in the past to share with their readers." [GRANT, p.23]

Anna Raeburn? She built her reputation on Capital Radio with a call-in advice show, the first of its kind in England. In 1998 the London Evening Standard noted that "she's the agony aunt who has suffered more than her fair share of anguish: rape, two abortions, three suicide attempts, four periods of therapy. What next?" She once told an interviewer: "I'm not a nice woman. I have never been a nice woman. I did try it once and it didn't suit awfully well." Pregnant by her husband, she told him that he couldn't "cope" with a child and secured an abortion. [BILLEN, 7-22-98, p. 23]

In 1994, Ann De Courcy, a critic in the London Daily Mail, lambasted the profound hypocrisy of this genre of "agony aunt":

"What makes these women believe that they are specially gifted to offer moral guidance? ... They have no hesitation in telling their readers how to be happy, nor in laying down moral guidelines that often smack of pure hypocrisy ... Most people seeking made a success of their emotional life, rather than one traumatized by it." [De Courcy, 2-1-94]

Other prominent Jewish agony aunts in Great Britain include:

\*Vanessa Feltz. In 1999, she signed a \$4 million deal with the BBC. Her qualifications for this career included the fact that "she was known as 'Vanessa the Undresser' and her interest in sex was such that her mother would ring up hostesses at teenage parties and tell them: 'Don't let her go upstairs [with any boys].'" Feltz wrote a book called What Are These Strawberries Doing on My Nipples? I Need Them for Fruit Salad and was a columnist for the Jewish Chronicle; she also presented "Jewish London" on Greater London Radio. Her comedy routines she described as "nice smut ... [like] 'Is sperm kosher?'" Her TV program's formula, noted one critic, "is not only moronic, but can be deeply wounding [to those participants on the program]." The London Sunday Times also noted that "Vanessa lives in some grandeur with her husband and two daughters in a Hampstead mansion with a marble hall, a ballroom, and a swimming pool. She plays the much-loved part of the Jewish princess to perfection, clothes with jewelry like a medieval knight toggled out for a tournament ... She says she cannot understand the 'non-Jewish way of dressing.'" [SUNDAY TIMES, 8-23-98]

\* Miriam Stoppard. Her 25th book was The Magic of Sex and she was by 1991 an anchor woman at BBC's morning program People Today. "Hailed ... as the vixen of permissive parenting," one critic said that "some are born to controversy, some achieve it, and some have controversy thrust upon them. She luxuriates in all three, and her latest book, Sex-Ed -- Growing Up, Relationships and Sex, has nothing to diminish that status." [GLOVER, 9-219-97, p. 7] Stoppard, noted another media observer, "married playwright Tom Stoppard when he divorced his first wife because Miriam was expecting his child." [DE COURCY, 2-1-94]

\* Suzie Hayman, mass media "sex counselor" and author of The Good Sex Guide. "The only thing my mother ever said about my father was that he was not Jewish," she says. "And yet when Dad was with my mother, he threw himself into the Israeli War of Independence ... Why had he been prepared to put himself at such risks, if he wasn't Jewish?" Hayman's husband's father was "violently anti-Semitic"; later she discovered that he was Jewish too. "And so," she resolved, "as I have found time and time again with counseling others, the subconscious drives towards 'martial fit,' keys to common ground that we are not even told is there." [HAYMAN, 12-24-97, p. 11]

In America, decadent radio commentator Howard Stern (with the third-ranked talk show radio in America), sensationally obnoxious "shock" radio agitator Michael Savage (Weiner), sports commentator Howard Cosell (William Howard Cohen), talk show host Larry King, radio personality Dennis Prager, popular Los Angeles talk show host Michael Jackson (from South Africa), talk-show physician Dean Edell, woman-beating sportscaster Merv Albert, Jerry Seinfeld, Ed Asner, and Roseanne Barr were/are Jewish. ("I remember [my mother] taking us down to the basement [at their home in Salt Lake City] if someone just came and knocked on the door," says Barr, "I really truly believed that if anyone found out we were Jewish they would kill us." [LAHR, p. 126])

Gossip queen Rona Barrett (Burstein) was Jewish, as was/is gossip columnist Sheila Graham (Lily Shiel), gossip columnist Louella Parsons (whose father was Jewish), "Let's Make a Deal" game show host Monty Hall, 50s-era television puppeteer Shari Lewis, popular media astronomer Carl Sagan, Henry Winkler (the Fonz), Gilda Radner, Goldie Hawn, and Israeli psychic Uri Geller. Prominent Jewish film critics include Pauline Kael, John Simon, Stanley Kaufmann, Judith Crist (born Klein), Gene Shalit, Leonard Maltin, Gene Siskel (of Siskel and Ebert), and Joel Siegel of "Good Morning America" (among numerous other Jewish movie commentators). Assassinated Denver talk show host Allen Berg was Jewish, as is financial columnist Sylvia Porter, and many, many others are familiar Jewish mass media "personalities" to the public. Mel Blanc was even the voice for Bugs Bunny, Porky Pig, Daffy Duck, and other cartoon characters.

In earlier years, prominent Jewish sports voice personalities included Marty Glickman, Bill Stern (Sterngold) -- "one of the best known voices on the airwaves," [LEVINE, P., p. 232] and Mel Allen (formerly Mel Israel). Even the ex-wife, Claudia Cohen, of billionaire financier and corporate raider, Ronald Perelman, was a gossip columnist for the New York Post and later a

TV reporter. [BRUCK, p. 218] Not surprisingly, her father is Robert Cohen, "the wealthy book and magazine distributor." [SPORKIN, p. 150]

Profoundly influential in shaping American popular culture, it is estimated that seminal gossip columnist Walter Winchell (original family name: Weinschel) had an audience (for his weekly radio program or his daily newspaper column) of two-thirds of all American adults. [GABLER, Winchell, p. xi] His focus was brash and sleazy. Like most who are driven towards power, he was, notes Neal Gabler, "vindictive, cruel, egocentric, paranoid, selfish, cheap and thoroughly reprehensible [GABLER, p. p. xiv] ... What made him a national phenomenon was gossip ... Winchell introduced a revolutionary column that reported who was romancing whom, who was cavorting with gangsters, who was ill or dying, who was suffering financial difficulties, which spouses were having affairs, which couples were about to divorce, and dozens of other secrets, peccadilloes and imbroglios that had previously been concealed from public view ... He suddenly and single-handedly expanded the purview of American journalism [GABLER, p. xii] ... Few lives are more instructive of the forces that shaped mass culture in America than Walter Winchell's." [GABLER, p. xv]

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In 2001, Jews gathered for a "special program for student journalists sponsored by the Jewish Agency for Israel and the World Zionist Organization at the General Assembly of the United Jewish Communities." "Do Jewish journalists have more obligations than others?" asked the *Jewish Bulletin of Northern California*, "Are they responsible first to their communities, and do they need to represent Israel in their newspapers?" [RAGOLSKY, H., 11-23-01] "On campus there is already so much anti-Israel sentiment that we have to be careful about any additional criticism against Israel," Marita Gringaus told a reporter,

"This is our responsibility as Jews, which obviously contradicts our responsibilities as journalists." [RAGOLSKY, H., 11-23-01]

"I'm a Jew before I'm a journalist," added Uzi Safanov, a reporter for Long Island University's school newspaper,

"before someone pays me to write. If I find a negative thing about Israel, I will not print it and I will sink into why did it happen and what can I do to change it." ("If he eventually wrote about negative incidents that happen to Israel," added the *Jewish Bulletin*, "he would try to find the way 'to shift the blame.'" [RAGOLSKY, H., 11-23-01]

What of the case of the New York Times' Tom Friedman, "a Jew who was raised on all the stories, all the folk songs, and all the myths of Israel." [DIAMOND, E., 1993, p. 44] Edwin Diamond notes the personal "crisis" Friedman faced when he was confronted with reporting honestly (which he eventually did) about Israel's involvement in the notorious Shatila-Sabra massacre of civilian Palestinians in Lebanon:

"Shatila-Sabra became a 'personal crisis' for Friedman, convinced as he was of Israeli knowledge -- and probably, approval -- of what happened inside the camp. Sitting at his typewriter, trying to reconstruct the massacre, he felt driven by 'two conflicting impulses,' the truth-telling role of a Times journalist

and his private Jewish sympathies. 'One part of me wanted to nail [Israeli Prime Minister Menachem] Begin and [Defense Minister Ariel] Sharon ... Yet another part of me was looking for alibis -- something that would prove Begin and Sharon innocent, something that would prove that the Israelis couldn't have known what was happening.' [DIAMOND, E., 1993, p. 45]

In a much more practical expression of this censorial world view, in 2001, the Canadian *CanWest* media conglomerate (headed by ardent Zionist Israel Asper) announced that "We do not run in our newspaper Op Ed pieces that express criticism of Israel." *CanWorld*, with media holdings in Ireland, New Zealand, and other countries, had earlier announced that it had acquired "all of the major Canadian newspaper and Internet assets of *Hollinger Inc.*, including the metropolitan daily newspapers in nearly every large city across Canada and a 50% partnership interest in the *National Post*." [ELECTRONIC INTIFADA, DECEMBER 11, 2001] CanWest also has major television interests in Canada and other countries.

In 1993, a former reporter for the *Washington Post*, Jeffrey Goldberg, addressed the issue of the "disproportionate" Jewish presence in the mass media and its implications:

"[There is a] particular perception about the Jews and the press, namely, that Jews own the presses, and not only the ones off Times Square ... There certainly is a disproportionate Jewish presence in the newsrooms of major media organizations; anyone who knows what the suffixes 'berg' and 'stein' generally indicate would agree. But there is, of course, no Jewish conspiracy to control the press, and when I am asked how I know there isn't (as I was long ago by an official of the [Lyndon] La Rouche organization), I offered two forms of proof: 1) No one has ever asked me to join such a conspiracy, even though my credentials for membership are impeccable; 2) If 'the Jews' really did control the media, coverage of the Jewish community and the issues that interest it would be far superior to what we see today." [GOLDBERG, JEFFREY, 1993]

Are Goldberg's "proofs" convincing? Are there any legitimate signs of a "conspiracy" (whatever the semantic nuances of that word) in the American mass media about expressly *Jewish and Israeli* themes? By what reasoning should we ignore, in the mass media context, incessant in-house ethnocentric Jewish discourse about their collective superiority, international solidarity with other Jews, the sacredness of the Holocaust, and special attention to Jewish welfare? Need pan-Jewish activism express itself today in "conspiratorial" form, in the sense of a secret spy ring? How can the everywhere *celebrated* and *distinct* Jewish world view -- religious or secular -- be completely discarded in any reasoned analysis of Jewish dominance in the mass media? (Many Jews declare this in their in-house writings. As Eric Kahler observes, for example, about highly assimilated Jews of Europe, "Such distinguished personalities as [Heinrich] Heine, who was a skeptic, an intellectual adventurer, as [Baruch] Spinoza, as [Franz] Kafka, whose devotion was entirely unorthodox, unfixed, exploratory, a Bernard-Lazare who was a freethinker, and as Werfel, who was almost a Catholic -- all of them show attitudes and proclivities, clearly deriving from the Jewish religion.") [KAHLER, E., 1967, p. 7] And is not transnational Jewish solidarity (so much highlighted and heralded

by modern Jewish observers) manifest in a purely "naturalized" manner the virtual *norm* in today's media workplace?

And what of Goldberg's own case? Here's an American-born reporter who, as we learn in his own writings about the lack of a "conspiracy" among Jews in the media, volunteered for service in the Israeli army. Is this of no consequence in speculating upon this man's objective journalism as a former Washington Post reporter? Perhaps Goldberg will run across fellow journalist Bruno Schlumberger in Israel. Schlumberger is a staff photographer for the Ottawa Citizen who was sent on assignment to the Jewish state in 1998 to cover its fiftieth anniversary celebration. "I couldn't sleep, so thrilled was I to be in Israel," wrote Schlumberger in the paper, "... When I was in high school I joined Habonim, the Labour-Zionist youth movement." [SCHLUMBERGER] (Although soured on religious Orthodoxy in Israel, former Cleveland Plain Dealer editor Stephen Esrati was once even a member of the Zionist terrorist *Irgun Zvai Leumi* organization. [GUTH, D., 12-8-00] Hank Greenspun, publisher of the Las Vegas Sun, as noted earlier, even broke American laws in delivering weapons to Israel.)

And what of the following observations by Israeli Ze'ev Chafets?

"In a study undertaken in the winter of 1979-80, Professor S. Robert Lichter found that fully ninety-one percent of the Jewish journalists he surveyed agreed with the statement "The United States has a moral obligation to prevent the destruction of Israel ... [CHAFETS, 1985, p. 279]

Can we expect that these Jewish journalists have the same noble "moral" obligations about El Salvador, Argentina, Afghanistan, Poland, Russia, Kenya, France, Iran, the Philippines, or anywhere else? How about the "destruction" of the Palestinians by Israel?

Here's Max Frankel (for years the Executive Editor of the *New York Times*) and his thoughts about Israel in his work:

"I was much more deeply devoted to Israel than I dared to assert. I had yearned for a Jewish homeland ever since learning as child in Germany that in Palestine even the policemen were Jews! Like most American Jews, however, I settled on a remote brand of Zionism, which rejected all importuning to move to Israel to share its hardships and dangers ... I did indeed have many close Israeli friends, not only relatives and journalists but high officials, ranging from Yitzhak Rabin to Lova Eliav. That is why I well understood the full range of Israeli opinion on all of the country's vital security concerns ... Fortified by my knowledge of Israel and my friendships there, I myself wrote most of our Middle East commentaries. As more Arab than Jewish readers recognized, I wrote them from a pro-Israel perspective. And I wrote in confidence that The Times no longer suffered from| any secret desire to deny or overcome its ethnic roots." [FRANKEL, M., 1999, p. 401, 402, 403]

When push comes to shove in the world of patriotic allegiance, or merely objective journalism, where do such men (particularly a Jeffrey Goldberg or Bruno Schlumberger) stand? And what about an American-born Israeli soldier who scoffs at the "conspiratorial" view of Jewry, asserting that no fellow Jews came around in the newsrooms of America,

asking him to join a special underground organization? As Goldberg well knows, no one needs to ask him to join anything: by religious or secular perspective, the "organization" is *a birthright*. The modern state of Israel codifies this fact: *any* Jew can emigrate to Israel by virtue of his genetic identity. And pan-Jewish solidarity and its collectivist perspective is so widely ensconced in the American mass media (and American culture as a whole) that there is in fact nothing at all "conspiratorial" about it whatsoever, since it is, after all, the prevalent, naturalized norm of operation for all. And yet few recognize -- and no one dares risk a challenge to -- it.

And the charge of Jewish "conspiracy?" What does that mean? What are the word's nuances? Do the "behind the scenes" unified wheelings and dealings of hundreds of Jewish organizations that seek to maintain the unpopular "separation of Church and state" fit the bill? Is a lack of public honesty and candor about Jewish belief, purpose, and identity part of the same paradigm? As Jewish sociologist Arnold Eisen notes about a veritable Jewish American cultural trait:

"Many [Jewish] informants [in one academic study] demanded assurance of the interviewer's Jewish background before volunteering certain responses (especially those reflecting their less public attitudes about dominant [Gentile] groups) ... [EISEN, p. 144] ... [The Jew in public] represents his people before another, and knows that if his behavior is found wanting, his people as a whole will suffer. He must manipulate the opinion which others have of him and, as the sociologists observe, such manipulation is acceptable in secondary relations but not in friendships requiring candor and trust." [EISEN, p. 144]

In this regard of Jewish protective self-censorship, Lesley Hazeleton notes the case of an Israeli journalist:

"One of Israel's top journalists had been asked by an American magazine to write an article called 'Has Israel Lost Its Soul?' He turned down the assignment. 'Why?' someone asked. 'You've been saying it often enough in the Hebrew press.' He gave a despairing shrug: 'I can't. It's read differently in the States. Knowing that, I'd only end up writing an apologia.'" [HAZELETON, L., 1984, p. 26]

In other words, the man felt that he couldn't write the truth about Israel in English (perhaps in part because American Jews/media powers were biased towards apologia), but, more importantly, his critical thoughts would be revealed in a language that could also be read *by a non-Jewish audience*. As Peter Novick notes about journalists in the ethnic Jewish press: "They are 'less Jewish' in that their public role, the fact that they know what they say is being listened to by a gentile audience, may make their utterances less frank, less expressive of spontaneous feelings, more 'correct,' than conversation around the kitchen table." [NOVICK, P., 1999, p. 38]

And the formal, institutionalized Jewish apologia for the subject of Jewish dominance in the mass media? After conceding the obvious in the year 2000 (that even a Jewish scholar, Steven G. Kellman, noted that "most" of the "100 most powerful people" in Hollywood were Jewish, and that "boosters and anti-Semites agree: Jews have been prominent and predominant in all phases of the [motion picture] business: production, distribution and

exhibition"), the Anti-Defamation League was still taking the only apologetic spin on these facts available to it:

"Though individual Jews control Hollywood, Jewishness does not ... The ADL believes that the recitation of numbers and percentages is not the answer to the false charges of Jewish 'control' of the motion picture industry, or, indeed, of similar accusations involving the media, banking, finance and other businesses. Reliance on statistics alone plays into the hands of anti-Semites." [ADL ONLINE, SEPT 1999]

Indeed it does. This is a profound concession in formally admitting the *obvious*. What else can the ADL say, lest it be caught as a public liar in refuting the notion of Jewish "predominance" in the mass media? Yet the key, however untenable, to the ADL's *Jews dominate the media, so what?* argument, is that Jews don't "in any field act in concert with other Jews similarly situated simply because they happen to be Jewish." [ADL ONLINE, SEPT 1999]

Maybe not in whether they root for the Los Angeles Dodgers or New York Yankees, but what reasoned analysis of Jewish identity and politics can possibly assert that they have no *collective* agenda in the mass media? [See also, for example, later discussed Jewish collective efforts in American government towards molding American foreign policy in support of Israel]. A recurrent subject on entertainment television, for example, as noted by Jewish researchers Jonathan and Judith Pearl, is anti-Semitism, a subject that -- as we have earlier seen -- is virtually non-existent in modern America. But it is a crucial *antithetical* foundation (against non-Jews) of Jewish identity and socio-economic advantage/advancement. As the Pearls note about their fifteen years of television research:

"The various manifestations of anti-Semitism that popular television has portrayed have been almost unlimited ... The continued existence of modern anti-Semitism is reflected in the numerous programs that dramatize its many manifestations ... [TV] invariably depicts anti-Semitism as an ugly, abhorrent trait that must be fought at every turn ... Non-Jews often have a strong and prominent role in the battle against anti-Semitism ... For the vast majority of Americans who are not Jewish, watching their favorite TV character do battle with religious bigots can be an important influence. And often, non-Jewish characters can make inroads against anti-Semitism on their own turf in ways that Jews cannot ... [PEARL/PEARL p. 103-104] ... Anti-Semitism is clearly presented in the television dramatic programs as an injustice that should be constantly fought. In virtually no program is the derogation of Jews or Judaism left unchallenged either by inference, word, or action ... This kind of portrayal projects the important message that fighting anti-Semitism is not solely a Jewish concern but the responsibility of all people." [PEARL/PEARL p. 130]

In 1980, Patricia Erens, noted Jewish dominance throughout the mass media and its self-protection:

"Although anti-Semitic literature [in America] has appeared in every decade, anti-Semitism has not been a dominant or even prevalent

aspect of the mass media (newspapers, radio, film, television) or the fine arts (painting, literature, drama). Therefore, it is not surprising to discover that although negative portrayals of Jews exist in film, little overt anti-Semitism occurs. The large number of Jews who hold the reins of Hollywood's power prevented this." [ERENS, P., 1980, p. 117]

And what about the *ceaseless* avalanche of Holocaust-related material throughout the mass media, (as noted in detail elsewhere) including, for example, the front page 1999 article in a Los Angeles Times by Jewish author Josh Geitlin? Again and again, *special* sympathy is demanded by the public for "Jewish survivors" (and Jews in general), now in their old age. In this case, readers are informed that "as they get older, a lot of these people feel like they're facing extinction for a second time." [GEITLIN, p. 1] This "extinction," as the article notes, is death itself, something -- apparently lost to the author of the piece -- no Jewish suffering, of "survivor" quality or not, has a corner on.

As Jewish scholar Peter Novick notes why Jewish victimology themes -- especially the Holocaust -- of the Jewish power elite is so omnipresent in popular culture:

"There are many reasons why concern with the Holocaust among the 2 or 3 percent of the American population that is Jewish came to pervade American society. I will mention one important reason here, if only because it is often nervously avoided. We are not just 'the people of the book,' but the people of the Hollywood film and television mini-series, of the magazine article and the newspaper column, of the comic book and academic symposium. When a high level of concern with the Holocaust became widespread in American Jewry, it was, given the important role that Jews play in American media and opinion-making elites, not only natural, but virtually inevitable that it would spread throughout the culture at large." [NOVICK, P., 1999, p. 12]

Let us also turn to other specific Jewish/Israeli issues in the mass media and widespread Jewish-enforced censorship against addressing, let alone scrutinizing, the dominant Jewish presence at the upper echelons of the mass media and its influence in shaping American popular culture. The taboo against this subject is itself institutionalized, usually by dismissing any queries about the subject as both groundless and nakedly anti-Semitic. At a New York Times-sponsored question-and-answer session for the foreign press in 1987, for example, Mato Sato, a press officer at the Japanese mission to the United Nations, made waves for daring to ask Jewish New York Times Foreign Editor (later Executive Editor) Joseph Lelyveld why the Times covers "so many Jewish stories" and "how many Jewish editors are employed at the New York Times?" Sato apparently did not realize that asking such questions are forbidden and considered "bizarre" (to use Lelyveld's description of them) in American society. Lelyveld responded, said the Jewish Week, by saying "that he was unaware of employees' religious backgrounds." (This is a curious response for someone whose own father is a rabbi). [ATLAS, J., 6-7-2000] (Lelyveld was appointed to be Executive Editor by the Times' Jewish owner Arthur Ochs Sulzberger in 1994, following in that position fellow Jews Max Frankel -- 1986-1994 -- and A. M. Rosenthal -- 1970-1986). Mina Joffe, the wife of an Israeli press officer, followed up Sato's query with her own sarcastic remark in an attempt to trivialize Sato's question: "How many blue-eyed people are employed at the New York Times?" The Jewish Week reported that the New York Times had not yet gotten "an apology"

from the Japanese United Nations mission for Sato's unseemly curiosity. [LIPMAN, S, 5-22-87]

Jewish scholar David Grossman (who coauthored a book with a Japanese scholar about Japanese "cultural stereotypes" about Jews) noted the Sato incident, saying that the inquirer's "questions were tactless and displayed astonishing naiveté, but they were probably not malicious and the intense reaction he received bewildered Japanese observers, who failed to understand what he had done wrong." [GOODMAN, p. 10] (Meanwhile, while Jews and Israel are institutionally protected from examination of their collective power in the mass media, economic, social, and political worlds, it is apparently no problem for anyone that Marvin Wolf wrote a book in recent years entitled The Japanese Conspiracy, that Daniel Burstein wrote Yen! Japan's New Financial Empire and Its Threat to America, or that Pat Choate called his own work Agents of Influence: How Japan Manipulates the American Political and Economic System. At least two of these three authors are Jewish: all three surnames can be found in Jewish surname databases. In Burstein's case, he links Japanese self-identity to Hitler's Master Race concept and even mentions the Japanese reporter's inquiry [about how many Jews work at the New York Times and why there were so many articles about Jews] to be an example of Japanese anti-Semitism). [BURSTEIN, D., 1988, p. 72-73]

Sato might well have asked the same questions about the Jewish stories in the Washington Post. A Jewish scholar, Barry Rubin, notes that

"Three of four main articles in the July 22, 1990 Washington Post features section were about assimilating Jews who had made widely different choices -- Andrew Dice Clay [Silverman], Sandra Bernhard, and Allen Ginsberg. That newspaper's October 18, 1992 reviews section is full of books by or about Jews: on sports and the American Jewish experience; a biography of Bill Graham, a Holocaust survivor and leading rock and roll impresario; the story of a upper-class New York family infected by anti-Semitism; a South African woman's group portrait of her set of Jewish friends; a Jewish couple's volume on foreign investments in America, analyzing problems of multiple loyalties and foreign influence paralleling issues in assimilation; and a Jewish author's book on politics in higher education, discussing multiculturalism in terms drawn from the integration of Jews into American society." [RUBIN, p. xiii]

Earlier, Rubin (whose specific interest is declared to be Jewish assimilation into American society), notes that

"An author knows a subject is compelling when it seems omnipresent. For example, the April 1991 Vanity Fair contains four relevant articles concerning Alfred Stieglitz, scion of a rich German Jewish family who founded art photography in America and wed Georgia O'Keeffe; Lady Mary Fairfax, whose family migrated from Poland in the 1920s and who became a powerful press lord and doyenne of Australian society; Charles Feldman, head of Famous Artists Agency and the great love of Jean Harlow; and the actress Ali McGraw, whose Hungarian mother would never admit to being Jewish." [RUBIN, p. xii]

Of course the American mass media is regularly flooded with stories about Israel. As Doug Bloomfield, "former chief lobbyist for AIPAC, the pro-Israel lobby on Capitol Hill", remarked:

"If E.T. had stayed in the U.S. and read the New York Times, the Washington Post, or the Christian Science Monitor, or had watched the network news instead of riding around in bicycle baskets, when he finally returned home and they asked him, 'What is it like on earth?' -- the first thing he would have said is, "There are three superpowers. There is Israel and two others." [STARR, J., 1990, p. 33]

The Judeo-centric world view of film director Mel Brooks suggests, increasingly, a useful paradigm in analyzing the Jewish entertainment world. As Andrea Most observes,

"The humor in Brooks' movies originate in the idea that everything and everyone is Jewish -- and it is his job to reveal it as such. So the oldest man in the world is Jewish (*The Two Thousand Year Old Man*), the Indians are Jewish (*Blazing Saddles*), Sherwood Forest's Merry Band is Jewish (*Robin Hood: Men in Tights*), the past is Jewish (*History of the World*), and the future is Jewish (*Spaceballs*)." [MOST, A., 1999, p. 337]

In the Arab-Jewish political field, in 1985 American media reports were swamped with stories about the horrible death of wheelchair-bound Leon Klinghoffer, an American Jew murdered by Palestinian ship hijackers of the Achillo Lauro. Yet, notes Israeli Amnon Rubenstein, "In the aftermath of the hijacking, the United States media covered his death in great detail ... The same week, Alex Odeh, a United States citizen of Palestinian descent who was the West Coast Director of the American-Arab Anti-Discrimination Committee, was murdered by a bomb explosion [later attributed by the FBI to an act of terrorism by the Jewish Defense League]... Odeh's death was virtually ignored by the national media." [RUBENSTEIN, A., p. 157]

"The truth of the matter," said novelist Truman Capote on the Johnny Carson Show in 1973, "... is the entire cultural press, publishing ... television ... theatre ... film industry ... is almost 90% Jewish-oriented. I mean, I can't even count on one hand five people of any importance -- of real importance -- in the media who aren't Jewish. Here's this God-damned Jewish mafia working tooth and tongue on the New York Review of Books, the New York Times, whether they're doing it consciously or not. And mostly they're doing it consciously." [FORSTER, p. 108-109] Needless to say, Capote's public comments are mainstays in Jewish-written books about Anti-Semitism.

In 1988 John Hohn, a Black official at the Mississippi film commission, was assailed by the Anti-Defamation League and other Jewish groups for the following comment:

"You hear people say, 'Well, that's civil rights -- that story's been told already.' But no one has questioned the right of the Jewish community, which controls the media, to retell the story of the Holocaust." [JEWISH WEEK, 1-15-88]

ADL attorney Betsy Ross denounced Hohn's clause about Jews to be "obnoxious ... This person needs an education. His comments about Jews controlling the media is completely inaccurate. It's an age-old anti-Semitic canard." [JEWISH WEEK, 1-15-88, p. 33]

This "anti-Semitic canard" of Jewish media dominance has held credence, albeit discretely, in some pretty high places. According to the memoirs of H. R. Haldeman, President Richard Nixon's Chief of Staff, during one closed door session with his boss, "there was a considerable discussion of the terrible problem arising from the total Jewish domination of the media and agreement that this is something that would have to be dealt with." [NEW YORK TIMES, 5-18-94, p. A19] Nixon's vice-president, Spiro Agnew, even spoke publicly about Jews and the mass media, complaining that the American media "was unduly influenced by Zionist opinion ... All you have to do is look around and see who owns the networks, who owns the Washington Post ... the New York Times ... As you look around in ... the big news business you see a heavy concentration of Jewish people." [VOLKMAN, p. 104] Even when Richard Nixon signed with **Warners** to write his memoirs, the people (including his press secretary) who arranged the deal were almost all Jewish:

"The price, according to the agent, Irving 'Swiftly' Lazar, would be \$2 million. Lazar met with William Sarnoff and Howard Kaminsky of **Warners Communications** and Nixon's former press secretary, Ron Ziegler, and sealed the deal with handshakes." [BAGDIKIAN, p. 34]

In the entertainment world, country singer Dolly Parton was forced to apologize to the Jewish community for telling Vogue magazine that "everybody's afraid to touch anything that's religious because most of the people out here [in Hollywood] are Jewish and it's a frightening thing for them to promote Christianity." TV personality Kathy Lee Gifford (whose own father -- Epstein -- was Jewish) also publicly apologized for complaining that "they're changing who crucified Jesus," during a TV show that discussed recent New Testament changes. [ROSENFELD, p. 61] "When the NRA [National Rifle Association] exercises political power," noted Jewish journalist Philip Weiss, "it's a hot-button issue. When Jewish money plays a part [in politics], discussing it is anti-Semitic. If you say anything about [Jewish power in] Hollywood, you are shouted down." [WEISS, p. 32]

In 1990, Giancarlo Parretti, an Italian financier (with alleged links to the criminal underworld) complained to an Italian newspaper that "the Jews have ganged up on me ... The fact is that the Jews don't like the idea that I represent the first Catholic communications network ... There isn't a single [media] holding company in the world that isn't in the hands of the Jews." [TUGEND, T, p. 37]

Parretti was widely attacked for anti-Semitism for this statement. The Los Angeles Times quoted a "veteran Hollywood leader" as saying that "it's one thing to note that many prominent figures in all aspects of Hollywood are Jewish and always have been. It's quite another, however, to make hostile statements on that fact." "As an anti-Semite," said another movie executive, "I don't see how he could ever function in this town." Rushing to Parretti's defense was Yoram Globus, a Jewish co-President of Parretti's **Pathe Communications Corporation** (which had earlier taken over the **Canon Group**, owned by the Israeli-born Globus and his cousin Menahem Golan). "There is not even an inch," proclaimed Globus, "of anti-Semitism in him." [TUGEND, T, Hollywood, p. 37]

In 1994, William Cash's aforementioned comments in Great Britain's the Spectator about Jews controlling Hollywood drew widespread attack and publicity. Both the New York Times and Chicago Tribune featured prominent articles about Cash's speaking the unspeakable in a distant overseas publication. The Toronto Star even joined in with a headline proclaiming, "Anti-Semitic Article Shakes Hollywood." [TORONTO, p. C4] A group of Hollywood actors wrote a [letter](#) to the Spectator accusing Cash's piece of "racist cant" and "anti-Semitic stereotypes." Jewish author Neal Gabler, in condemning Cash's ideas of excessive Jewish power in Hollywood, told a Jewish newspaper that Cash was "only contrite to the extent that he feels he has damaged his career -- which of course he has. [Cash was a Hollywood-based reporter for London's Daily Telegraph.] I can't imagine anyone [in Hollywood] wanting to meet with him after that article." [CENTURY, p. 1] This danger of Cash losing his entire journalistic career, of course, is the paradigm for the reason that those who know well Jewish dominance in the mass media cannot give public voice to the fact.

Among those formally complaining directly to Cash's regular employer -- the aforementioned Conrad Black, owner of the Daily Telegraph -- was Britain's powerful Jewish Board of Deputies lobbying body. Not only does Black own the Telegraph, he also owns the Spectator, the journal in which Cash's offending article appeared. Jewish omnipresence in the mass media is so great that even the editor of the Spectator itself, Dominic Lawson, was Jewish -- the son of former British chancellor Nigel Lawson. [WOOLF, p. 1] For Cash's simple telling of the truth, Rabbis Marvin Hier and Abraham Cooper of the Los Angeles Simon Wiesenthal Center charged the sensationally absurd libel that the British author "has actually plagiarized a page from the playbook of [Nazi theorists] Julius Streicher and Joseph Goebbels ... fanning the flames of bigotry and genocide." [RICHLER, p. 32]

Referring to the Vanity Fair article addressing 16 Hollywood media moguls that Cash used as reference in his own piece, apologist Gabler -- author of a book on (in his own words) the "Jewish invention of Hollywood" -- complained that those 16 "are not predominantly Jewish at all. Only nine of the 16 are Jewish." When the (Jewish) Forward pointed out that Gabler's own books focused predominantly on Jews, he responded, "What I'm interested in are the figures who shaped popular culture in the 20th century, and because such a disproportionate number are Jewish, the subject inevitably arises." [CENTURY, p. 1]

Richard Neuhaus in the National Review pointed out the craziness, and even sinister intent, of the Jewish Cash crucifixion:

"Some Jews have ratcheted up to an almost painful degree their antennae for the detection of anti-Semitism. A few months ago, the New York Times went ballistic when the London Spectator ran a little article on the self-described dominance of Jews in Hollywood. The somewhat naive Spectator author thought he was doing nothing more than reporting on interesting circumstances; as it turned out, he was in large part relying on what Jewish writers had said about Jews in Hollywood. The young man did not understand that non-Jews are not supposed to notice when Jews publicly celebrate Jewish influence and success. As anyone familiar with the large role of Jews in American history knows, the large role of Jews in American popular entertainment goes back to the nineteenth century and, far from being a secret, has been frequently extolled in film and song. With weeks of letters and commentary in the Spectator, our British cousins had great fun with this little squall,

chalking it up as yet another instance of American hypocrisy about our professed devotion to free speech." [NEUHAUS, p. 52]

British journalist Charles Cummings noted that

"It's a delicate subject. Mention the relationship between Hollywood and Jews and you can land in some very hot water. Journalist William Cash discovered this in 1991 when he wrote an article for the Spectator about the increasing influence of Jews in the American entertainment industry. More than a dozen movie luminaries -- including Charlton Heston, Barbara Streisand, and Steven Spielberg -- sent an impassioned letter of complaint to the magazine, chastising Cash as a latter-day Nazi and complaining about the trite and vulgar stereotypes in which he had couched his argument. Yet the thrust of the piece was accurate." [CUMMINGS, p., 15]

As James Atlas noted in 2000:

"The Jewish dominance in the media, in newspapers and magazines and Hollywood and the publishing industry, is an old story (not that its implications have been very arduously explored); I continue to find myself baffled -- and not a little amazed -- by the popularity of an insipid narcissist like Jerry Seinfeld, but he has certainly achieved market penetration as a representative Jew." [ATLAS, J., 6-2000]

In 1997, British author John Le Carre (David Cornwell) also found himself in hot water with the Jewish Thought Police. In the best interests of his writing career, he had to grovel before England's Anglo-Israel Association "to lecture them on his reasons for detesting anti-Semitism, and to defend himself against charges which had been made against him on another continent." Years earlier, his third novel, The Spy Who Came In from the Cold, had stirred "Jewish American organizations," noted the London Sunday Telegraph, "to know whether he equated Jew with communist." Le Carre recounted worse charges against his last novel, The Tailor of Panama:

"We sat head in hand in my American editor's office, the New York Times review of The Tailor of Panama before us, telling us that consciously or not I had been listening to the internal voices of my English anti-Semitism as I wrote my novel. What could I possibly say in reply? ... I wanted to tell the New York Times that to publish a smear of anti-Semitism on such arbitrary grounds was a serious act of editorial irresponsibility. But a tumult of alarm broke out among my well wishers. 'If you write that, your career in the United States will be ruined.'" [WAUGH, A., p. 39]

In a rare case of justice against Jewish-directed persecution, in 2000 William Quigley was awarded \$10.5 million in a suit against the Denver, Colorado, regional Anti-Defamation League. A jury trial found the ADL to be itself guilty of *defamation* for publicly accusing Quigley and his wife of anti-Semitism. As the Cleveland Jewish News observed:

"William Quigley, an executive in the film industry, claimed that as a

result of the public anti-Semitism charged against him, his career was severely damaged. After the charges he was shunned by colleagues, most of whom were Jewish, he said." [KARFELD, M., 5-19-2000, p. 24]

This man, surrounded by Jews in the film industry, lives in Denver, not Los Angeles or New York.

Jewish censorship of free speech about them in the mass media has taken an even more sinister form in Canada. In 1994, Doug Collins, a veteran journalist for Vancouver's North Shore News, (with a circulation of only 60,000) wrote a review of Stephen Spielberg's Holocaust movie, Schindler's List, thereby launching into a critique of the Jewish Holocaust mythology as a political and economic weapon, and a lambaste of Jewish power in Hollywood. His article was entitled, "Hollywood Propaganda."

"I think [Collins] made some valid points," said his editor, Tim Renshaw. "I wouldn't have approved the column if it was over the top." [BROOK p. 58] "I've published Doug Collins for fifteen years," added Peter Speck, the publisher of the North Shore News. "He has written 1,500 columns for me, and he's a fine man, a fine journalist, he's a pro, he's the recipient of a military medal, he served with distinction in the Second World War, and he was captured by the Germans and he escaped ten times. Ten times!" [BROOK, p. 58]

In response to Collins' article, the Canadian Jewish Congress solicited a handful of other organizations to join it in pressing criminal charges against Collins under a 1993 British Columbia "anti-hate" law which the B.C. Press Council and B.C. Civil Liberties Union decried as a suppression of free speech in a democratic society. The law, for the first time tested, prohibited the publication of material "that is likely to expose a person or group or class of persons to hatred or contempt because of race, color, ancestry, place of origin, religion, martial status..." etc., etc. etc. [BROOK, p. 58]

In 1997 Collins went to trial.

The lawyer for the Canadian Jewish Congress, Gregory Walsh, "argued [that] the column exposed Jewish people to hatred." [TODD, JEWS, p. A4] Collins' crime, declared Walsh, was saying that "Jews are responsible for false Holocaust propaganda, which is itself hateful; they are master manipulators who use their extensive ownership of the media to widely disseminate Holocaust 'nonsense' for profit, to the great harm of innocent people and society generally." [TODD, JEWS, p. A4]

A University of Toronto professor, Bart Testa, noted the Ottawa Citizen, testified that Collins' article "portrayed Jewish people as powerful, manipulative and dedicated to keeping alternative views of the Nazi Holocaust of Jews, the subject of Schindler's List, out of public view." [TODD, p. F11] Another Jewish professor, Leonidas Hill, "a specialist in the history of anti-Semitism," testified that Collins' column infers that "Jews are deceitful and conspire to swindle the non-Jewish world for their own gains ... Mr. Collins poses as a dauntless civil libertarian and a champion of free speech. This pose made it possible for him to continue publishing his anti-Semitic diatribes." [TODD, p. F11]

In reply, the British Columbia Press Council lawyer, Roger McConchie, denounced the B.C. Human Rights Code under which Collins was tried, calling it "the most significant

legislative infringement of press freedom in the history of British Columbia." [TODD, JEWS, p. A4]

In 1997, the B.C. Human Rights Commission decreed that Collins' Schindler's List column was "likely to make it more acceptable for others to express hatred or contempt against Jewish people," but that it did not have enough "calumny, detestation or vilification" to punish him. [BOLAN, p. A1] Nonetheless, a Jewish Victorian businessman, Harry Abrams, filed another complaint against Collins. (Abrams' tact was to file as an individual, although he is the British Columbia's representative for B'nai B'rith Canada. The earlier complaint was filed by another Jewish organization, the Canadian Jewish Congress). This complaint focused on the cumulative impact of four Collins columns that had critical commentary about Jews. This time, Collins lost.

"The columns," decided the Commission's next tribunal report, "repeatedly reinforced some of the most virulent forms of anti-Semitism, and perpetuate the most damaging stereotypes of Jews: that they are selfish, greedy, and manipulative." [MOORE, D., p. A8] ... "Mr. Collins perpetuates the stereotype against Jews, especially those which allege widespread power and influence ... The ideas and statements in these four articles reflect and, in fact, reinforce common anti-Semitic stereotypes. Mr. Collins not only expresses discriminating attitudes, but also exposes Jewish people to hatred and contempt." [VANCOUVER SUN, p. A19]

The Commission's final report was even ordered to be published in the North Shore News. Managing editor Tim Renshaw responded with amazement that his paper would be forced to publish "government-dictated content." "Basically," said Renshaw, "we have been tried on the same thing [and] they got the desired result the second time around. I guess if it wasn't the second time, then there would have been a third time." The B.C. Press Council declared that the tribunal dictate was "an unjustified violation of the principle of the freedom of the press." [MOORE, D., p. A8]

Author Doug Collins (whose trial costs were \$200,000) was ordered by the Commission to apologize and pay Abrams \$2000 "as compensation for the injury [Collins' words] have caused to his dignity and ... self-respect." [VANCOUVER SUN, p. A19] The North Shore News was also ordered not to publish anything more "contemptuous" of Jews. The Commission "ordered Collins and the paper to stop publishing statements that expose or are likely to expose Jewish persons to hatred or contempt in violation of section 7 (1) (b) of the human rights code." [BOLAN, K., 12-3-99, p. 5]

"What is particularly odious in its ruling," noted journalist Claire Hoy, "is that although the tribunal found Collins had not explicitly violated hate laws (and one could argue hate laws themselves are an outrageous violation of free speech, incidentally), the collective wisdom of his columns is enough to give the impression of hate-mongering." [HOY, p. 5]

After the decision in his favor, Mr. Abrams said that the Collins columns "soften the ground" for another Holocaust. "They want to complete the job Hitler didn't finish," he said. In response to this wild charge, the 78-year old Collins -- a prisoner of war at the May 31, 1940 battle of Dunkirk -- asserted that "I was fighting Hitler when that louse bag was in diapers." [DE CLOET, p. 27; Sinoski, p. B3]

Collins sought to appeal the Commission's ruling. But the North Shore News could not join in the appeal. By 1999 the paper was itself owned by **Hollinger International**, the ardently pro-Israel media giant discussed earlier. Its Jewish CEO, David Radler, noted the reason why **Hollinger's** North Shore News was abandoning its fight for free speech: "We support Collins' right to write whatever he wants. Where we break with Collins is I don't want Collins' view in our newspaper. Basically, I find them inaccurate and offensive." [TORRANCE, K., p. 24-25]

In the midst of the Doug Collins episodes, in 1998 Jewish journalist Paula Brook of the Vancouver Sun wrote an editorial about yet another successful Jewish censorial effort in the Vancouver area. After complaints by the Canadian Jewish Congress, journalist Greg Felton at the Vancouver Courier was forbidden by the paper's owner, Sam Grippo, to write about Israel again. "I have received a directive not to publish any anti-Israel commentary in the newspaper," Felton said in an interview. Noting this case, editor Tim Renshaw of the North Shore News (of Doug Collins notoriety), wrote that "the forces of censorship headed by the Canadian Jewish Congress continue to steamroll over any criticism of Israel or other things Jewish." [BROOK, p. A17]

The title of Paul Brook's article in reply to accusations of repeated Jewish censorship was "Business Rights Versus Free Speech." She concluded her editorial, saying: "If those offended people [to articles like Felton's] have the numbers behind them, and are represented by an advocacy group, more power to them. And if the owner [of the paper] responds by saying, you're right -- reprehensible speech is no longer free around here -- then decisions are taken and life carries on, and as long as the government stays out of it we do not call this censorship. We call it business." [BROOK, p. A17]

In response, Rafeh Hulays, Director of External Affairs for the Arab Community of British Columbia, wrote that "the bottom line of Ms. Brook's argument is that instead of entering a debate, a special interest group with powerful friends has the right to silence the views of journalists with whom it disagrees, no matter how legitimate these views are." [HULAYS, p. A15]

By 2001, the aforementioned Doug Collins, in his own independent Internet column, noted the state of Canadian "freedom of the press." Jewish media mogul Izzy Asper had bought out "Hollinger/Southam's 13 daily newspapers, 126 community newspapers, Canadian Internet operations, and fifty per cent of National Post." The North Shore News was now an Asper paper, and both its publisher, Peter Speck, and Executive Editor, Tim Renshaw -- supporters of Collins right to free speech about Jews and Israel -- were fired. Likewise, the aforementioned Greg Felton, critic of Israel, was dumped from the Vancouver Courier (even before that paper became part of the Asper chain). [COLLINS, D., 2001] [[Click here](#) to read Collins' explanation of the matter]

Jewish censorial efforts to squelch free speech, as noted in an earlier chapter, are manifest in many ways across the world. Even in western democracies, citizens can face *criminal conviction* merely for expressing negative opinions about Jews. Take the case of Robert Holzach, the honorary chairman of Switzerland's largest bank, who made the mistake of speaking too freely to a reporter from New Yorker magazine. In 1997 Holzach faced *prosecution* by Swiss courts for remarks he made to Jane Kramer that there was "a Jewish conspiracy" to take over the world's most important banks. Formal, legal charges against

Holzach for this comment was made by Marcel Hess, a Jewish politician in Basel. Holzach denied he ever made the remarks.

Conservative syndicated columnist Joseph Sobran, (charged often to be an anti-Semite), formerly of the National Review, notes in overview the problem at stake in all these cases:

"Not only persecution of Jews but any critical mention of Jewish power in the media and politics is roundly condemned as 'anti-Semitism' ... It's permissible to discuss the power of every other group, from the Black Muslims to the Christian Right, but the much greater power of the Jewish Establishment is off-limits. That, in fact, is the chief measure of its power: its ability to impose its own taboos while tearing down the taboos of others ... Power openly acquired, openly exercised, is one thing. You may think organized labor or the Social Security lobby abuses power, but you don't jeopardize your career by saying so. But a kind of power that forbids its own public mention, like the Holy Name in the Old Testament, is another matter entirely ... Journalists are as afraid of Jewish power as politicians are. This means that public discussion is cramped and warped by unspoken fear -- a fear journalists won't acknowledge, because it embarrasses their premises of being fearless critics of power." [SOBRAN]

Another conservative critical commentator, Wilmot Robertson, noted the same thing in 1973:

"Any critical discussion of Jewish wealth -- or for that matter any critical discussion of any aspect of Jewish power -- immediately exposes the author or speaker to charges of anti-Semitism ... [ROBERTSON, p. 179] ... Instead of submitting anti-Semitism to the free play of ideas, instead of making it a topic for debate in which all can join, Jews and their liberal supporters have managed to organize an inquisition in which all acts, writings, and even thoughts critical of Jewry are treated as threats to the moral order of mankind." [ROBERTSON, W., p. 180]

One has to look long and far to find any observer willing to stick his (or her) neck out in the mass media to raise the Jewish issue. A rare example occurred way back in the 1970s, when the directors of the Anti-Defamation League noted (as a severe example of irrational anti-Semitism) an article that appeared in a little Gentile-owned newspaper in Vermont:

"In May 1972, the Bennington Banner of Vermont, a liberal newspaper, carried a column headlined 'Decline and Fall' by Samuel Ogden who wrote about 'WASP' decline resulting from the fact that 'the news media, the recent books, the books reviewed, all speak the viewpoints of the Jews,' that the doctorates and professorships are principally held by Jews, that as a result 'the American culture is rapidly becoming Jewish in character,' which may be its 'manifest destiny' but which has contributed to a society that is 'taking on the aspects of a dreadful nightmare.'" [FORSTER/EPSTEIN, p. 111]

All in all, the mass media itself and Jewish lobbying efforts have been astoundingly successful in cloaking Jewish mass media dominance, and framing Jews in America as relatively meek, oppressed, disenfranchised, and invisible. *And victims*. No mainstream media venue dares to address the dominating Jewish mass media presence. But generic "whites," however unjustly, and incorrectly, are fair game. In 2001, for example, the Los Angeles Times, in an article about the lack of minorities in Hollywood, blamed "whites" for this discrepancy, condemning the Hollywood power structure, specifically that "90% of each major [Hollywood] guild (Screen Actors, Directors, Writers and Producers) is white, the majority of them male." [MUNOZ, L, 3-24-01]

In 1945 a national poll found that 67% of the American population felt that Jews "had too much power" in America. As Jewish power actually grew dramatically over the following decades, it was veiled, and the perception of it was socialized away. By 1962, the perception of "too much Jewish power" was down to 17%. [GOLDBERG, JJ, p. 117] In 1945, according to one survey, 19% of Americans believed that Jews were a "threat to America." By 1950, this percentage was only 5 percent. "This short term shift," noted Jewish psychoanalysts Bruno Bettelheim and Morris Janowitz, "may well have been influenced by the exposure of Nazi genocidal practices." [BETTELHEIM/JANOWITZ, p. 6-7] These authors were especially troubled, however, by the results of a 1952 survey question that found that college-educated people were more nearly twice as likely (17 to 10 percent) than grammar school-educated Americans to believe that "Jews were more likely to be Communists than others." [BETTELHEIM/JANOWITZ, p. 19] [See evidence elsewhere in this volume that points to this as an obvious fact]

Always monitoring their fellow citizens, in a 1986 Anti-Defamation League national survey of 1,000 Christian conservatives, "Jews ranked far down the list of those thought to have too much power [in America]. Big business was too powerful for 67% of the group, organized labor for 55%, Arabs for 38%, Catholics for 23%, and 11% for blacks, compared to only 7% who thought Jews were too powerful." [LIPSET, p. 157]

Such beliefs bear repeating, that we might ponder their implications: In 1945 67% of Americans felt that Jews had "too much power" in the United States and by 1986 only 7% of a religious section of them felt that way. In the more recent survey, five and a half times as many people thought that Arabs have more power in America than Jews. Over 50% more of these people understand the "power" of the largely impoverished Black community to be more than that of Jews. What evidence, one must wonder, has been disseminated to (or been withheld from) such people, and through what channels, to create, maintain, and enforce such preposterously skewed opinions? ("Jewish defense agencies," notes Ronald Bayor, "helped create a climate in which Jew-baiting was no longer respectable. The assault upon anti-Semitism found in movies, the press, and general and politically oriented magazines by 1947 all contributed to its decline as a reputable movement." [BAYOR, 1986, p. 187] )

Such recent perceptions about Jews from the likes of "Christian conservatives" are not unusual to Americans in general. A 1986 Roper Poll of the American public at-large revealed that only 8% thought that Jews had "too much power" in the United States. [PENKOWER, p. 321] In 1998, the Anti-Defamation League conducted a survey of Americans about the fact that the "presidents of the three national television networks, ABC, CBS, and NBC, are Jewish" (not mentioning the far deeper cultural hegemony of Jews in the Hollywood world). 80% of respondents didn't think Jewish executives "tend to allow more sex and violence

programming than non-Jewish executives" and 80% opined that there was "no connection between the amount of Christian-oriented programming on TV and the fact that the executives of the major networks are Jewish." [ADL, NOV 1998]

But we are still very far from finished with the story of Jewish influence, and "power," in popular culture.

One last word here, however, about polls and public opinions of "Jewish power" within America. While American awareness of Jewish economic and mass media influence in America is miniscule and considered -- when it is rarely evidenced -- as an "anti-Semitic" view, across the world, in 1983, the Hanoch Smith Research Center conducted a national poll of the Jews of Israel. Colin Shindler notes that

"When Hanoch Smith asked his Israeli respondents whether the Jews of America have control of important branches of the American economy, 73 per cent replied in the affirmative ... In a non-Jewish society, this would have aroused suspicion of anti-Semitism, but emanating from a Jewish society, it seemed both a matter of pride and bewilderment." [SHINDLER, p. 94-95]

Likewise, a 2001 survey of Israelis by the World Jewish Congress found that

"the most admired characteristic of U.S. Jews is 'their cultural and political influence' -- 34 percent -- followed by 'Jewish pride' -- 22 percent -- and their 'sense of unity and community' -- 21 percent." [AXELROD, T., 10-29-01]

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**The jews are our misfortune!**

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