

Jewish INFLUENCE in World Affairs: In Their Own Words

Simon Wolf

Jewish; attorney, freemason, and B'nai B'rith president. Chairman of the Civil and Religious Rights Committee of the Hebrew Congregations.

Wolf wrote with evident pride in 1926:

The Jews first made use of letters of credit. We all know that the first bankers of the world—Rothschilds—are Jews; we know they control not only the money market, but also the political destiny of the European world; and one thing can be truthfully said—they never mix their religion with other people's money. Even our loans were taken principally by Jews; but mercantile enterprises owe a vast debt to the Jew. You need but look at the streets of the principal cities of the world on Jewish holidays, and you will at once see that trade is in mourning; the busy hum is hushed; everything is languid; the active brain, the quick, nervous decision, the daring, yet cautious, speculator is absent. Look at Spain and Ireland, and then at England, France, Germany and the United States; and yet this very activity is made a weapon of attack.

Lenni Brenner

Jewish Marxist, involved with the Civil Rights Movement, CORE.

Today Jews are 20 percent of the nation's doctors and lawyers.

Book publishers such as Simon and Schuster, Knopf and Random House are Jewish. CBS and NBC were Jewish. Half of New York's theatrical producers were Jews, and they exert complete control over the production of movies. Half the opinion-making and taste influencing paraphernalia in America is in Jewish hands.

Media & Jews: Quotes

Neal Gabler

Jewish professor at USC, journalist, author, and political commentator. Co-host PBS review show *Sneak Previews*.

What is amazing is the extent to which they succeeded in promulgating this fiction throughout the world. By making a 'shadow' America, one which idealized every old glorifying bromide about the country, 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.

Robert C. Christopher

Gentile; Contributing editor of *Newsweek* magazine, member of the Council on Foreign Relations

First in radio and then in television the pioneering empire builders were not scions of WASPdom but Jewish Americans such as David Sarnoff, William Paley, and Leonard Goldenson.

Randall M. Miller, Ph.D.

Jewish; professor of history at Saint Joseph's University. Published more than 20 books and over 80 articles.

From the first peep shows that caught on among immigrant audiences, Jewish entrepreneurs came to control the movie business. Unique among ethnic minorities, Jews worked as producers, directors, writers, and actors dominated commercial American film production for much of its history.

Joel Stein

columnist for the Los Angeles Times and a regular contributor to Time. "Who runs Hollywood? C'mon" *Los Angeles Times* (December 19, 2008)

I have never been so upset by a poll in my life. Only 22% of Americans now believe "the movie and television industries are pretty much run by Jews," down from nearly 50% in 1964. The Anti-Defamation League, which released the poll results last month, sees in these numbers a victory against stereotyping. Actually, it just shows how dumb America has gotten. Jews totally run Hollywood.

Charles Silberman

Jewish; writer of *A Certain People: American Jews and Their Lives Today*

The motion picture industry was largely a Jewish invention, and it remains a predominantly (although not exclusively) Jewish industry. In a study of the most influential writers, producers, and executives, the political scientists Stanley Rothman and S. Robert Lichter found that more than three out of five members of the 'movie elite' are Jews.

Rob Reiner [in 1992]:

Jewish; movie director and actor. Son of comedian Carl Reiner.

It's all run by Jews, even Disney. That's funny, because Walt Disney was a terrible reactionary. If he found out that Jeffrey Katzenberg were running his company, he'd be spinning in his grave. That's a wonderful bit of poetic justice.

Stephen J. Whitfield

Jewish; professor of American Civilization, Brandeis University.

The movie business itself was primarily a Jewish invention....As early as 1908, there were seven times as many theaters in the Jewish areas than in any other community. In New York, forty-two of the 120 theaters were Jewish owned. By 1918, Adolf Zukor was distributing 29 feature films to 5000 theaters across America. The rest of the market was covered by Samuel Goldwyn (formally Goldfish), Nicholas Schenk, Louis B. Mayer (all of Metro-Goldwyn-Mayer), David O. Selznick, Irving Thalberg, Harry and Jack Cohn (Columbia) Carl Laemmle (Universal), Jesse Lasky, Joseph Schenck, William Fox (Twentieth Century Fox), B. P. Shulberg, brothers Harry, Sam, Albert and Jack Warner (Warner Brothers) and Marcus Loew.

Lester D. Friedman

Jewish; senior Scholar-in-Residence in the Media and Society Program at Hobart and William Smith Colleges.

Indeed, Jews dominated the so-called Golden Age of television whose stars were Milton Berle, Jack Benny, and Sid Caesar—all of whom had received their early training in the hotels of the Catskill Mountains, a circuit called the Borscht Belt.

Stanley Feldstein

Jewish; PhD, NYU; historian; author of the books *The Land that I Show You*, *Once a Slave*, *The Ordeal of Assimilation*, and *The Poisoned Tongue*

Films had always been Jewish-dominated as regards ownership, but now the new Hollywood became, in some ways, even more Jewish than before....As the structure of the movie industry crumbled before TV, the top posts at the old studios were filled with a new breed of Jew, less instinctively creative than the founding generation. Bland and cautious, they generally came from the ranks of agents, or in once-classic reprise, a 'rise' from the garment industry to films.

Quotes About Racism in Movies

Dalton Trumbo

Gentile; American screenwriter and novelist; testified before the House Un-American Activities Committee (HUAC) in 1947. Blacklisted.

[Hollywood made] tarts of the Negro's daughters, crap shooters of his sons, obsequious Uncle Toms of his fathers, superstitious and grotesque crones of his mothers, strutting peacocks of his successful men, psalm-singing mountebanks of his priests, and Barnum and Bailey side-shows of his religion.

Barry Schwartz, Robert Disch

Jewish; co-authors of the book *White Racism* (1970)

This statement should surprise no one, since Hollywood, more than any other institution, has been responsible for the glorification of the South, past and present, and for creating the image of black inferiority. It created the lying, stealing, childish, eyeballrolling, feet-shuffling, sex-obsessed, teeth-showing, dice-shooting black male, and told the world this was the real Negro in the U.S.A. It invented the Negro “mammy” whose breasts were always large enough to suckle an entire nation, and who always loved old massa’s chilluns more than she loved her own. The men of Fake-town have brainwashed America and the entire world with the brush of white supremacy.

Nathan Hurvitz

Jewish; author of the article “Blacks and Jews in American Folklore”

The stereotypes of [other minorities], except in some degree in the case of Indians, Chinese and Jews, were generally less derogatory and less comprehensive in scope than those lampooning Negroes [as] lazy, improvident, child-like, irresponsible, chicken-stealing, crap-shooting, policy-playing, razor-toting, immoral and criminal.

Lawrence Reddick

Black historian, biographer of MLK, Jr. and former curator of the Schomburg Collection.

In 1944, Reddick surveyed one hundred American films from the beginning of the silent period to the 1940s and found three-quarters of these films to be “anti-Negro.” Invariably, the Blacks in these films exhibited qualities of

ignorance, superstition, fear, servility, laziness, clumsiness, petty thievery, untruthfulness, credulity, immorality, or irresponsibility with a predilection for eating fried chicken and sliced watermelon.

Did They Know What They Were Doing?

The treatment of Blacks in movies was horrendous from the start. The very first blockbuster, *Birth of a Nation*, glorified the Ku Klux Klan and placed blame for all the nation’s problems on the Black man and woman. The effects of these images forced Blacks to the defensive at every turn. Certainly, many of the Whites who resisted Dr. Martin Luther King and the civil rights crusaders were reacting to the highly negative criminal images of Blacks they knew only through Hollywood movies. The question is not whether the images were racist—they were. The question is whether the image-makers knew the damage those images could—and did in fact—do to the Black race.

The most potent testimony to this question pre-dates the worst of the anti-Black images and comes from an unassailable source—the founding charter of the Anti-Defamation League.

Anti-Defamation League Charter (1913)

In 1908, Sigmund Livingston, a Bloomington lawyer, suggested to the B'nai B'rith the development of an anti-defamation program to counter the prevalent public ridicule of Jews. According to the ADL charter (1913):

For a number of years a tendency has manifested itself in American life toward the caricaturing and defaming of Jews on the stage, in moving pictures. **The effect of this on the unthinking public has been to create an untrue and injurious impression of an entire people and to expose the Jew to undeserved contempt, and ridicule.** The caricatures center around some idiosyncrasy of the few which, by the thoughtless public, is often taken as a pivotal characteristic of the entire people...

The League's "ultimate purpose," the charter read, "is to secure justice and fair treatment to all citizens alike and to put an end forever to unjust and unfair discrimination against, and ridicule of, any sect or body of citizens." The ADL was keenly aware of the power of images and indeed was formed with the expressed purpose of stopping them. It tasked itself to view, examine and analyze EVERY movie and staged image for its racially slanderous content and then to actively move to suppress it. From their inception in 1913, the ADL knew exactly what they were looking for.

Nathan Glazer

Jewish; sociologist, taught at UC Berkeley and Harvard.

If the Establishment acts stupidly to increase race prejudice and hatred, Jews must bear part of the responsibility. For it is not only in the mass media and as intellectuals that Jews play a significant role in shaping what this country thinks and does; they also play such a role as part of the major power centers of the nation—business, government, the universities.

Rabbi Jonathan Pearl

Jewish; author of *The Chosen Image: Television's Portrayal of Jewish Themes and Characters*

According to George Gerbner, a leading authority on the social impact of television, "today, television tells most of the stories to most of the people most of the time." John E. O'Conner, an historian and a pioneering television scholar, has stated that "For the vast majority of viewers, television is actuality." Most Americans, including those who have had little personal contact with Jews, gain a large portion of their "knowledge" about Jews and Judaism from the small screen, particularly from the shows presented during prime-time hours, from eight to eleven in the evening. These television programs are watched by an estimated 90 million viewers nightly; what they see undoubtedly influences their thoughts, attitudes and behavior."

Such television depictions, whether accurate or not, are often accepted by the viewer as presenting a true picture of the Jew, of his ways, and his concerns.

Political uses of Racist Movies

Robert C. Christopher

Gentile, Contributing editor of *Newsweek* magazine and a member of the Council on Foreign Relations

Louis B. Mayer, for one, was so anxious to keep his films playing in German theaters that even after the Nazis had come to power in Berlin, he gave a German diplomat a special preview of *Three Comrades* in an effort to insure its acceptability to the Hitler regime. Indeed, among the movie tycoons of that era in general, overt hostility to Nazism and Fascism was remarkably slow to appear: In the 1930's Harry Cohn of Columbia Pictures kept an autographed portrait of Mussolini on his office wall, and as late as 1940 it was still a violation of the Hollywood Production Code to make a film urging U.S. intervention in World War II.

The movies involving blacks that Hollywood made in the 1950s and 1960s were virtually all "problem" films in which blacks were accorded key roles only because they were black. Not until the 1970s did films begin to appear that showed blacks as a diversified and unremarkable element of the American population."

M. Ethan Katsh

Jewish law professor at the University of Massachusetts. Katsh discusses the role of television as an ally of Israel.

The state of Israel and television are contemporaries. 1948 was both the year of the establishment of the Jewish state and the year in which the great expansion of television began. In 1948, the number of television sets in the United States increased from 100,000 to 1,000,000. By 1958, the number had risen to 50,000,000.

Television

Charles Silberman

Jewish; writer of *A Certain People: American Jews and Their Lives Today*

Not surprisingly, since television entertainment is in good measure an outgrowth of film production and is still closely connected with it, Jews make up almost as large a proportion of the "TV elite."

It is the network correspondents, of course, who have become household names, among them Jews such as Mike Wallace, Morley Safer, Bernard Goldberg, and Morton Dean of CBS; Marvin Kalb and Irving R. Levine of NBC; and Herbert Kaplow, Barbara Walters, and Ted Koppel of ABC. The greatest concentration of Jews, however, 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 Lawrence Grossman, who left the presidency of PBS to take the position."

Stephen Birmingham

Gentile; best known for a controversial study of the Black upper class, *Certain People*; and for a trilogy of books on American Jews: *Our Crowd*; *The Grandees*; and *The Rest of Us: The Rise of America's Eastern European Jews*.

Though the boardrooms of the three major networks had become largely populated by descendants of Russian Jews, the out-front faces that the public saw would be the Christian ones of Walter Cronkite, John Chancellor, David Brinkley, Chet Huntley, Dan Rather, Roger Mudd, Harry Reasoner, and Howard K. Smith. As a result, the general public would not think of television as a Jewish enterprise--simply as a rich one.

Robert C. Christopher

Gentile, Contributing editor of *Newsweek* magazine and a member of the Council on Foreign Relations

But whatever the reason, it is undeniably the case that the three companies that ultimately became the titans of radio and television broadcasting were all effectively controlled in their formative stages by Jewish Americans—RCA by David Sarnoff, CBS by William Paley, and ABC by Leonard Goldenson.

Racism in Television

The entertainment business is one of the few in which the United States still retains unquestioned worldwide preeminence and manages to export substantially more than it imports. According to *Forbes* magazine, in fact, entertainment exports earned a bigger net profit for the U.S. in 1986 than the exports of any other industry except the defense-aerospace complex.

Television was simply an extension of movie racism. Until the mid-1960s, only about one character in 200 was Black. Urban settings sometimes featured an occasional Black deliveryman, porter, or waiter, but Black professionals and businessmen were virtually nonexistent. The TV stereotypes were familiar to moviegoers and strengthened the conclusion that Blacks are inferior, lazy, dumb and dishonest. The most famous was the 1950s show *Amos & Andy*:

Every character in this one and only show with an all-Black cast is either a clown or a crook.

Black doctors are shown as quacks and thieves.

Black lawyers are shown as slippery cowards, ignorant of their profession and without ethics.

Black women are shown as cackling, screaming shrews, in big-mouth close-ups using street slang, just short of vulgarity.

All Blacks are shown as dodging work of any kind.

James Edwards

Black; actor, writer

...for the sake of 142 jobs which Negroes hold down with the *Amos 'n' Andy* show, 15 million more Negroes are being pushed back 25 years by perpetuating this stereotype on television. The money involved (and there's a great deal) can't hope to undo the harm the continuation of *Amos 'n' Andy* will effect. We don't have to take it, not today.

S. Robert Lichter, Linda S. Lichter, Stanley Rothman, Daniel Amundson

Jewish; television and media scholars

TV's blacks are only about half as likely as whites to have high school diplomas and middle-class incomes. Hispanics hold upper-status occupations less than half as often as whites, and they are half again as likely to portray unskilled laborers....During the past three decades, whites have portrayed 94 percent of the educated professionals and business executives, blacks have played 5 percent, and Hispanics only 1 percent.

Hispanics did little better in this monochromatic world, accounting for fewer than 2 percent of all roles between 1955 and 1965. For most Hispanic characters, life consisted of lounging in the dusty square of a sleepy Latin town, waiting for the stars to come on stage. Occasionally they would show up as outlaws in the Old West, but mostly as extras in the bad guy's gang.

Hispanic characters are twice as likely as whites and three times as likely as blacks to commit a crime. Over one out of every five Hispanic characters has been a criminal, compared to one out of nine whites and only one out of fourteen blacks. And despite being outnumbered by three to one, Hispanic characters have committed more murders and other violent crimes than blacks. Once TV's roster of Hispanic stereotypes included the grinning bandito criss-crossed with ammunition belts. These days, "any time a Cuban or Colombian crosses the tube, he leaves a good thick trail of cocaine behind," as Ben Stein observed about "Miami Vice."

Leonard Steinhorn

Jewish; professor of communications, American University, Washington, D.C

...only one of the top twenty shows for black households, *Monday Night Football*, ranked among the top twenty for whites....Black Entertainment Television and sitcoms such as *Living Single* and *Martin* are watched by almost 40 percent of all black adults but only about three percent of white adults. Seventeen percent of blacks but only about three percent of white adults. Seventeen percent of blacks but only one percent of whites watched *The Wayans Bros.*

Literature

Stanley Feldstein on Truman Capote

Jewish; PhD, NYU; historian; author of *The Land that I Show You, Once a Slave, The Ordeal of Assimilation, and The Poisoned Tongue*

So encompassing is the Jewish presence in literature, there was the inevitable backlash. Gore Vidal and Truman Capote, certifiable Wasp writers, objected to the Jewish domination. Capote was especially bitter, speaking of “the rise of what I call the Jewish Mafia in American letters,” which controls “much of the literary scene through the influence of the quarterlies and intellectual magazines...I don’t think there is any conspiracy on their part, just a determination to see that members of their particular group rise to the top....It is fine to write about specifically Jewish problems, and it often makes valid and exciting literature—but the people who have other messages to convey should also be given a chance. Today, because of the Jewish Mafia, they’re not being given that opportunity. This is something everyone in the literary world knows but never writes about.”

Academia

Jonathan Kaufman

Jewish; journalist and writer of the book *Broken Alliance*

...Jews by 1975 made up 10 percent of all college professors—but 20 percent of professors at top-rated universities. At one time or another in the 1980s, the deans of the law schools at Harvard, Yale, Stanford and Columbia were all Jews, as were the presidents of Princeton, Dartmouth, and Columbia. Members of the white elite, Jews could not escape criticism for the underrepresentation of blacks in corporate suites, college faculties, newsrooms, Hollywood.”

Newspapers, Broadcast News

Robert C. Christopher

Gentile, Contributing editor of *Newsweek* magazine and a member of the Council on Foreign Relations

The two individual *papers* generally regarded as the nation’s most influential—The *New York Times* and the *Washington Post*—are controlled by Jewish or partly Jewish families, and the third-largest American newspaper chain is owned by the Newhouse clan, whose forebears were part of the turn-of-the-century Jewish immigration from Eastern Europe.

“That the underlying cause for the relative dearth of successful blacks in the mainstream press is white racism cannot be questioned.”

Jews, Blacks and the News Media

In May 1998, the Katz Radio Group that sells national advertising to radio stations, advised its representatives to discourage clients from placing commercials on Black and Hispanic stations.

When it comes to delivering prospects, not suspects, the urbans deliver the largest amount of listeners who turn out to be the least likely to purchase...

Journalism: Disproportionate influence

Stephen J. Whitfield

Jewish; professor of American Civilization, Brandeis University.

...Jews have exerted a disproportionate influence on the ways that a modern democracy enlightens itself, and they have formulated perhaps the most effective critique of that process of enlightenment. The roles that Jews have played as publishers, editors, and writers cannot be ignored in any full chronicle of the American press.

Jews have shaped the journals of opinion and were midwives to the birth of the syndicated column.

And beginning in the 1960s, some of the journalists most critical of the ideal of objectivity—and most resistant to it in their own work—have been Jews....It is interesting that in the upper reaches of the wire services, which stress the conventions of balanced reporting, Jews are as rare as snail darters.

Jonathan Kaufman

Jewish; journalist and writer of the book *Broken Alliance*

In 1982, for example, Jews made up less than 6 percent of the national press corps. But they made up 25 to 30 percent of what author Charles Silberman correctly dubbed the 'media elite'-people working for *The New York Times*, the *Washington Post*, the *Wall Street Journal*, *Time*, *Newsweek*, *U.S. News & World Report*, and the news divisions of NBC, CBS, ABC, and public television.

Charles Silberman

Jewish writer of *A Certain People: American Jews and Their Lives Today*

At *The New York Times*, the country's "newspaper of record" and probably its most influential, Jews now hold all seven of the top editorial positions listed on the paper's masthead.

Jews are equally prominent outside the academy. The thinking of the educated public is strongly affected, for example, by a relatively small number of literary and intellectual magazines and journals. Although there are some notable exceptions, such as William F.

Buckley of the *National Review* and William Whitworth of the *Atlantic*, most of these publications are edited by Jews—William Shawn of *The New Yorker*, Robert Silvers and Barbara Epstein of *The New York Review of Books*, Irving Kristol and Nathan Glazer of *The Public Interest*, Stephen Graubard of *Daedalus*, Mitchell Levitas of *The New York Times Book Review*, Martin Peretz of the *New Republic*, Norman Podhoretz of *Commentary*, and Irving Howe and Michael Walzer of *Dissent*, to name just a few.

Jewish Management of Black Talent

Jewish businessmen have had a strong role in Black entertainment culture and have even outright owned institutions Blacks have always believed to be Black-owned and -controlled. Chandler Owen (from the *National Jewish Monthly*, 1942-1943):

Nearly all prominent Negro actors and musicians have, or had, Jewish sponsors and managers. Florence Mills, Ethel Waters, Paul Roberson, Duke Ellington, Cab Calloway, Adelaid Hall, Valaida Snow, Bojangles, Hattie McDaniels, Step'n Fetchit, Rochester, Chilton and Thomas, and the Mills Brothers are prominent beneficiaries of Jewish interest.

Jewish singer **Sammy Cahn** admits to hearing two Black singers in Harlem singing a Yiddish song. He takes it back to the studio and makes \$3,000,000. The **Apollo Theater** was owned by **Bill Minsky**. **Sidney S. Cohen** purchased the Apollo in 1932, and it finally opened its doors to Black patrons in 1934, 20 years after the building's original opening. After Cohen's death, **Morris Sussman** and **Frank Schiffman** merged the Apollo with the **Harlem Opera House**. Schiffman featured black talent "because black entertainers were cheaper to hire, and Schiffman could offer quality shows for reasonable rates." For many years Apollo was the only theater in New York City to hire black talent. It was bought by the State of New York in 1991.

The **Harlem Globetrotters** were not even from Harlem—they were based in Chicago and their owner was Jewish promoter **Abe Saperstein** who founded the team in 1927 and owned it until he died in 1966. He and his family made millions while the Black players were often never paid at all. According to one historian:

Discrimination actually worked in the Globetrotters' favor. At the time, blacks were barred from playing in the major pro sports leagues, and Saperstein could contact any black player and be certain of having first crack at signing him. The Globetrotters ended up with only the best players and overwhelmed the competition.

Jews in Hip Hop

One of the prevailing assumptions around hip hop is that it was solely Black created, owned, controlled, and consumed. The evidence just isn't there to support it.

Nelson George

Black; entertainment, culture writer

Nelson George, in his book *Hip Hop America* (pp. 57-59), names the following individuals as some of the many whites who now control the Black rap artists and their images and messages: Tom Silverman, Monica Lynch, Dave Klein, Bill Adler, Michael Berrin, Dante Ross, Barry Weiss, Ann Carli, Fred

Munao, Aaron Fuchs, Brian Turner, Charles Stettler, Lyor Cohen, Rick Rubin, Cara Lewis, Ed Chaplin, and Ron Skuller.

Interestingly, the majority of these men and women were Jews who carried on a long tradition of black and white collaboration in grassroots music that stretches back, at least, to the '40s when Jewish record men like Leonard and Phil Chess in Chicago and Jerry Wexler in New York led the pioneers who put electrified blues and R&B on vinyl. All of these people poured a great deal of time and passion into hip hop and, of course, many were handsomely rewarded. And, I say, why not? They believed when so many others didn't.

Much of Russell [Simmon]'s business growth has come from bonding with prominent Jewish business figures in the entertainment industry. Ex-CBS executive Walter Yetnikoff, powerful entertainment attorney Paul Shindler, business manager Bert Podell, the billionaire Ron Perelman are just a few of the members of the permanent business who have aided Russell over the years. The rap mogul has also been mentored by Quincy Jones (the two almost partnered in publishing *Vibe*), Tommy Hilfiger (who advised him during the start-up of Phat Farm), and Brian Grazer (with whom he co-produced Eddie Murphy's *The Nutty Professor*).

Seth Gitell, (in *Forward*, May 9, 1997)

Jewish; columnist and contributing editor of *The New York Sun*.

[T]he Jewish relationship with hip-hop, which was mostly a love affair....[A] whole contingent of young Jewish males—and some notable females—began working in the industry as producers, marketers and even a few attorneys. [As rap “focused more and more on violence...Jews remained involved.”]

Public Enemy & Anti-Semitism

In 1989 Public Enemy was widely accused of anti-Semitism because of public statements given by its Minister of Information **Professor Griff** (William Griffen), and resulted in Griff's removal from the group. The great irony was how many Jews were working for and with the band at the time. Public Enemy were signed to Def Jam by the Jewish **Rick Rubin**. Their tours were organized by the Jewish **Lyor Cohen** at Rush Management in conjunction with agent **Cara Lewis**. Much of their spin doctoring at the time was done by the Jewish **Bill Adler** at Rush Management. And Chuck D and Hank Shocklee were partners in Rhythm Method Productions with two Jews, **Ed Chalpin** and **Ron Skuller**.

Sports & Jews

Michael Jordan (in *New Yorker*, June 1, 1998, p. 50.)

On **Jerry Krause**, the general manager of the Chicago Bulls:

“I was a piece of meat to him,” Jordan says, recounting one of their many disputes. “He felt he could control me, because I had so much value to him. But he didn't realize that I had value to myself: I was independent, and I understood what I was.”

On Chicago real-estate developer **Jerry Reinsdorf**.

“We shook hands. But one comment stuck with me as we left, and I lost total respect for him when he said it: ‘At some point in time, I know I’m going to regret what we just did.’...And I’m saying, All these years where you knew I was underpaid and you been making money and **your organization’s moved from a fifteen-million-dollar business when you bought it to a two-hundred-million-dollar business**—all those years have just gone down the drain because you have for once paid me my value. And you regretted that! That hit me so deep inside—that sense of greed, of disrespect for me.”

On **David Falk**...

He’s “an asshole.”

According to **David Falk** in the *New Yorker* article:

“Celebrities aren’t black,” he tells me patiently, in the way one might make an observation about heat regulation in reptiles. “People don’t look at Michael as being black. They accept that he’s different because he’s a celebrity. I’m not saying it to be derogatory. People who are exclusive and discriminatory don’t look at those people as being black.”

Businesses and Industries Controlled by Jews ²

Maurice J. Karpf

Jewish; official of the Jewish Agency for Palestine

Jews have a large share in merchandising, a number of important department stores being owned or managed by Jews.

It is generally assumed that they are represented in commerce in much larger numbers than their proportion of the population....Until comparatively recently they dominated the clothing industry, both among employers and employees....While accurate information is not available, the clothing industry, which was at one time almost wholly Jewish, now consists of between 40% and 50% Jewish workers and much larger percentage of Jewish owners.

Oscar I. Janowsky

Jewish; director of graduate studies in liberal arts and science at City College in the 1950's and a professor of history.

A breakdown of the trade group (1972), in which Jews form 41 percent, shows that they constitute

80 percent of the apparel group,

59 percent of the furniture and household group,

58 percent of the food group

63 percent of the retail drug group;

21 percent of the public drink-dispensing group
18 percent of the general merchandise group,
12 percent of the automotive group.
35 percent of the manufacturing category,
82 percent of the fur industry
56 percent of the clothing industry
39 percent of the leather goods industry
38 percent of the glass industry;
18 percent of the metal and metal products group,
5 percent of the transportation equipment industry,
4 percent of the machine and machine shop industry.

These percentage figures refer to both employers and employees. In terms of Jewish participation as owners and employers, the percentages are uniformly higher. But they too follow the same pattern of concentration, ranging from 94 percent in the fur and 87 percent in the clothing industries, to the lows of 13 percent and 11 percent in the machine shop and transportation equipment groups, respectively."

In agriculture, Jews constitute but a fraction of 1 percent. They figure hardly at all in the capital goods industries, such as steel (except in the scrap iron division), coal, chemicals, transportation and transportation equipment, electrical goods, oil, rubber, and automobiles (except in the second-hand car market). Jewish ownership amounts to only 5-19 percent of wool textiles, 5 percent of cotton textiles, and about 15 percent of silk and 16 percent of the rayon yarn industries. Their share in the distribution of textile products is several times higher.

In the insurance field, Jewish participation is limited almost entirely to selling personnel; in New York City, about one-half of the agents are Jews. Jews own three of the four leading cigar manufacturing establishments, and they practically control the tobacco buying business, but they are a decided minority in cigarette manufacturing. They control probably 50 percent of the distilleries, and 30-40 percent of the boot and shoe industries. The only industries in which Jews have attained dominant ownership on a national scale are, of course, the garment industries. In this group, Jews operate about 95 percent of women's dress factories, 85 percent of the men's garment and 95 percent of the fur industries, and a large proportion of the millinery industry. Jews also loom large in the moving picture industry.

Of the 1375 members of the New York Stock Exchange, 252 or 18 percent were Jews; of the 637 brokerage firms, 55 were Jewish, and Jews held part ownership in 63 firms.

Lenni Brenner

Jewish Marxist, involved with the Civil Rights Movement, CORE.

Jewish-owned firms produced 29 percent of the country's shoes, half its hard liquor, and they were the clothing industry."

Criminals

Robert A. Rockaway

Jewish; Department of Jewish History at Tel Aviv University: Wrote a pamphlet attacking the NOI and *The Secret Relationship*

After the first World War, Jewish Gangsters became major figures in the American underworld and **played prominent roles in the creation and extension of organized crime in the United States**. During Prohibition fifty percent of the leading bootleggers were Jews, and Jewish criminals financed and directed much of the nations narcotics traffic. Jews also dominated illicit activities in a number of America's largest cities, including Boston, Cleveland, Detroit, Minneapolis, New York, and Philadelphia.

Starting in the 1870s, Jews played an **increasingly conspicuous role in commercial prostitution**. By the twentieth century, Yiddish-speaking Jews *dominated* the international white slavery traffic, especially in Jewish women, out of Eastern Europe...

Jewish Income, Education, & Occupational Placement

C. Bezalel Sherman

Jewish; author of *The Jew Within American Society* (1965)

As a community, American Jews have achieved an economic status that is probably without parallel in the history of the Jewish people.

David Sidorsky, Ph.D.

Jewish; taught philosophy at Columbia University since 1959.

Basing his conclusions on a number of local Jewish community surveys conducted between 1948 and 1953, he noted that the proportion of Jews in the non-manual occupations ranged from 75 to 96 percent, compared to 38 percent for the American population as a whole.

On the national level, the 1957 census survey data permit the best comparisons between the educational achievement of the Jewish and the general population. The results of that survey show that for the number of school years completed by Jews was 12.3, compared to 10.6 for the general population.

As of 1957, 17 percent of adult Jews were college graduates, compared to only 7 percent of the general population. If those who attended college without graduating are included, the percentage of Jews was 30, or exactly twice the 15 percent of the general population. At the other extreme of the educational hierarchy, 29 percent of all adult Jews had received only an elementary school education; this was considerably below the 40 percent of the total population so classified.

Charles Silberman

Jewish; writer of *A Certain People: American Jews and Their Lives Today*

Thus the Jewish representation among successful entrepreneurs is considerably higher than among corporate chief executives: some 23 percent of the people on the Forbes 1984 list of the four hundred richest American were Jews. (If the Forbes 400 included only those who had built their own fortunes, the Jewish proportion would be closer to one third; Jewish mass immigration to the United States is so recent that there are no Jewish counterparts to the Du Pont family, 20 of whom (out of 1700 descendants) were worth enough in their own right (\$150 million or more) to make the 1984 *Forbes* list, or the Rockefellers and Mellons (13 and 7 descendants, respectively).

Whos who?

According to a study of the ethnic and racial backgrounds of people listed in the 1974-75 edition of *Who's Who in America*, Jews were two and a half times more likely to be included than members of the population at large.

Nor is Jewish influence limited to the older of "the two cultures," to use the late C. P. Snow's terms; 30 percent of American Nobel laureates in science have been Jews, and in the last fifteen or twenty years the proportion has been about 40 percent. Jews also account for a comparable proportion of the winners of other prizes and of the membership of the National Academy of Sciences. (In Great Britain, where Jews total 1 percent of the population, they make up 7 percent of the membership of the Royal Academy of Science.)

Few Jews were attracted to astronomy, for example, until about twenty years ago, when the field suddenly exploded; now perhaps half the leading figures are Jewish.

[S]ociologist Charles Kadushin of the City University of New York...defined the American intellectual elite as a group of 200 academicians, journalists, editors, novelists, and poets; half were Jews....Nor was this purely a function of New York City's preponderant role in American literary and intellectual life; the Jewish proportion was equally high among intellectuals living elsewhere. As a further refinement, Kadushin asked those he interviewed to rank the 200 in order of prestige and influence; of the 21 most eminent intellectuals, 15 were Jews.

In 1975, for example, Jews constituted 10 percent of all faculty members but 20 percent of those teaching at elite universities; nearly half of the Jewish professors--compared to 24 percent of Episcopal and 17 percent of Catholic professors--were teaching at the top-ranked institutions. Jewish professors are also far more likely to publish articles in scholarly journals than their non-Jewish peers; thus Jews make up 24 percent of the academic elite--those who have published twenty or more articles.

Arcadius Kahan

Jewish; economic historian and professor at the University of Chicago

Proportion Denominational Groups Attending College (in Percent)

	Jews	All
1900-1909	17	17
1910-1919	29	18
1920-1929	42	18
1930-1939	47	23
1940-1949	69	29
1950-1959	64	32
1960-1969	88	43

Not only did the Jews in his sample lead all other groups in the level of many years of education—fourteen years, a national average 11.5 years during 1973 and 1974—but they also clearly overcame the disadvantage of having less-educated parents than Episcopalians or Presbyterians.

Oscar I. Janowsky

Jewish; director of graduate studies in liberal arts and science at City College in the 1950's and a professor of history.

While the Jews form less than 4 percent of the total population of the United States, the proportion of Jewish students in the total college enrollment was estimated at over 9 percent in 1935....Jews formed 26 percent of all dental students, 25 percent of those preparing for law, 23.3 percent of all aspiring pharmacists, 16.6 percent of all commerce students, 16.1 percent of all medical students and down the professional roster to 2.5 percent of all prospective farm experts.

Arcadius Kahan

Jewish; economic historian and professor at the University of Chicago

Jewish Income (Civil Rights Era) "...a 1956 study indicated that the median income of the Jewish urban labor force, both male and female, was higher than the median for the total U.S. population. The median income for Jewish males reported \$4,773 compared to \$4,472 for the total population and Jewish females earned \$2,352 as opposed to \$2,255 for the total female population. During the subsequent period the differential tended to increase, and A. M. Greeley in his survey sample of 1974 finds the family income for his Jewish respondents to be \$13,340 and \$13,512 for men only compared to a national

average of \$9,953. Greeley estimates Jewish incomes outside the South to be \$12,918 whereas they were \$10,623 for the total population, and \$11,204 for Jews in metropolitan regions of over 2 million inhabitants, all in 1974 dollars.

Rabbi Marc Lee Raphael

editor of *American Jewish History*, the journal of the **American Jewish Historical Society** at Brandeis University

And by the latter period more than half of all gainfully employed Jews (vs. 23 percent of non-Jews) had professional, technical, managerial, executive, or proprietary positions. During the 1960's, no study uncovered an American Jewish community in which fewer than 20 percent of the Jewish adult males were professionals (in Boston one of every three Jews was a professional), while proprietors--the largest single occupational group in nearly every city studied--ranged from 27 percent (Boston) to 54 percent (Trenton and Detroit). Thus, well over half, and usually two-thirds to three-fourths, of adult American Jewish males in the 1960's were either professionals or proprietors!

Stephen Steinberg

Jewish; Professor in Sociology at the Graduate Center of the City University of New York

In addition, Jews are heavily represented among faculty in institutions of higher learning. According to recent surveys conducted by the Carnegie Commission on Higher Education, Jews, who comprise 3 per cent of the national population, are 9 per cent of the faculty in the nation's colleges and universities. In the seventeen ranking universities, the proportion of Jews is 17 per cent, and among faculty in such fields of traditional Jewish concentration as medicine, law, and social science, the proportion of Jews runs as high as one-third. In certain institutions near Jewish population centers, the figures are even higher.

In 1969, 18 percent of Jewish women trained as elementary school teachers, with another 12 percent planning high school careers. Ten percent of all U.S. professors are Jews, and the number is increasing. At least 20 percent of the faculty at America's leading universities are Jews, with over 25 percent in the prestige medical schools, 38 percent for similar law schools, rising even higher at Harvard, where half the law faculty is Jewish.

Mark Rosentraub and Delbert Taebel

Mark S. Rosentraub, Jewish; Indiana University. Delbert A. Taebel, Ph.D. Jewish; University of Texas

Levy and Kramer's demographic analysis of Jews in the 1960s indicate "The number of Jews in white-collar jobs is two or three times the national average."¹¹

¹¹ Mark Rosentraub and Delbert Taebel, "Jewish Enterprise in Transition: From Collective Self-Help to Orthodox Capitalism," *Self-Help in Urban America*, editor, Scott Cummings (Port Washington, NY: Kennikat Press, 1980), 192.