Now for the effect which this produced on the country at large:

"The effect of that offer of the copper producers was electrical," said Mr. Baruch. "*It showed that there was in this country a desire to set aside selfishness*, so far as our government was concerned in its need * * * 'Make us any price you want.' So that was practically the attitude that the producers took."

But the government did not get copper at that much-advertised patriotic price.

Mr. Graham—"They did not pay 16 2-3 cents for the 45,000,000 pounds?"

Mr. Baruch—"Oh, no; not these other large quantities of materials."

He said that the copper was furnished to the government without receiving money for it; price-fixing was yet in the future. "Then we came to the point, 'Well, what about the civilian population?' So we made a rule that became a policy, that whatever price was fixed it should be for everybody; that what was fair for the army and navy was fair for the civilian population."

There seems to have been a rapid cooling of generosity under the prospect of colossal sales. And the upshot of it was that, after all the hurrah, *the government really paid about 27 cents*.

What these figures mean, can be deduced from the fact that during the war the government bought 592,258,674 pounds of copper.

If the reader is not already staggered by the import of these facts, there remains one more for him to consider—

After the armistice the surplus copper was sold back to the copper producers. In April and May, 1919, the American Metals Selling Company received from the United States Government over 16,500,000 pounds of copper at *a fraction over 15 cents*. This was less than the boasted patriotic price of 16 2-3 cents at the beginning. Not counting what they had received from the government for the copper in the first place, their profits on the difference between the price they paid for the surplus copper and the price for which they sold it again, were beyond counting.

This is what occurred under the triple copper monarchy of the Baruchs, the Lewisohns and the Guggenheims, and their Jewish assistants and Gentile fronts. However, "Gentile fronts" were boldly dispensed with to a very large degree during the war. The real powers behind the throne themselves stood out, and did not hesitate to set their own people at every crossroads along the line of war business.

It is not to be supposed that the Baruch influence began or ceased with copper, nor with any of the multitudinous industrial powers which he possessed. A man like Baruch makes the most of such opportunities as were then his. In matters political, personal and even military, there were many openings for the use of his influence, and well-informed people about Washington did not doubt his facility in these things.

Once, however, Mr. Baruch felt he was skating on thin ice with regard to the law. He had gone ahead on his own plan, but in such a way that he would exercise the power without taking the responsibility. That seems to have been a very clear ideal with him—power without responsibility. Everything was fixed, all the conditions within which every contract would have to be made were carefully determined, but Mr. Baruch never permitted himself or his board to make a contract. After having consulted with numbers of his associates in business, an agreement was reached, and only then were the responsible officers of the government told, "Go ahead and make contracts." The officials took the responsibility, but the Baruch coterie made the conditions and then remained aloof.

Even this plan, however, had a questionable aspect which came to trouble Mr. Baruch, and the manner in which he manipulated the matter shows either a very shrewd mind or else very shrewd advice. The latter undoubtedly went with the former: there were plenty of Jewish advisors about.

To begin with, Mr. Baruch says: "The members of that committee *were picked out by myself; the industries did not pick them out.*" Which means, in fact, that Mr. Baruch picked out a group from a group that had previously been chosen by the producers, although plainly Mr. Baruch was desirous of modifying this impression. And again: "It is true that these great

copper producers were on the committee, and I selected them because they were great men * * * "

Now, these men, as members of a government committee, were to all appearances selling to themselves as members of the government committee, and, apparently, buying from themselves as owners and controllers of the great producing combinations. Not necessarily in any discreditable way, but in a very unusual way.

In the face of this condition, Mr. Baruch had the coolness to say, "So you can see that the government was as much in the saddle as it was possible to be." The producer-members of the committee, headed by Baruch, were the government, so far as this statement is concerned. Time and again it was shown that the responsible officials of the government were not even visible until this extra-government had determined all the conditions.

Mr. Garrett—"Did any troubles arise with the committees growing out of the legal situation, that you remember of?"

Mr. Baruch—"The committees of the trade, especially some of those that I had asked to serve, were very much disturbed about their standing in reference to the Sherman Anti-Trust Law. Is that what you refer to?"

Mr. Garrett—"Yes."

Mr. Baruch—"And also in regard to the Lever Act, on the point that 'no man could serve two masters.' * * * There was no basis for it * * * because these men were not serving two masters. They did not make trades with themselves, but, with the instrumentality provided, carried out the government's wishes or orders or suggestions with reference to the particular industry which they represented."

The "instrumentality" with which the copper men dealt, for example, was the American Metals Selling Company which, together with the American Smelting and Refining Company, was represented at Washington by Mr. Mosehauer. The special copper committee, composed of Guggenheim employes, did business pertaining to the "instrumentality" which carried on the business of the combined copper companies.

It was dangerous. Some of the members seem to

have felt it before Mr. Baruch did. Mr. Baruch never seems to have questioned anything that he did. Why should he? He "had more power than any other man in the war" and he had the most powerful and autocratic backing that a man ever had. But the others, the non-Jewish members, were thinking of the law.

So Mr. Baruch solved it very nicely. He took the committees, comprising the same men, and had them named as committees of the United States Chamber of Commerce for their various industries, and although the process was not changed in the least, the legal aspect of it was changed. It was rather clever. It was more, it was typical.

And after that, Mr. Baruch who had previously insisted that he himself had picked those men and that the industries had not, thus clearly encouraging the inference that these men did not represent the industries' side, but the government side of the matter, he now insists that they represented the industry.

Mr. Graham—" * * * you changed and took these advisory committees and had the National Chamber of Commerce reappoint them, so that they then were direct representatives of the Chamber of Commerce and not of the officials of the United States or connected with any governmental machinery?"

Mr. Baruch—"I never considered them officials of the government, Mr. Graham."

Mr. Graham—"They were as much officials of the government as the rest of you, were they not?"

Mr. Baruch—"I do not think so * * * (after several questions) * * * I asked them to serve so that when the government wanted anything they could go to one small, compact body, rather than to send out to I do not know how many people. You see?"

Mr. Graham—"Let us see about that. They were serving under you, were they not? You were the head?"

Mr. Baruch—"I appointed them and asked them to do this so that I could have a compact body to deal with."

Mr. Graham—"You did not think for a minute that they were representing the government, but did you not think *you* were?"

Mr. Baruch—"I was doing the best I knew how."

Mr. Graham—"But you had authority to bring these men in, Mr. Baruch, and appoint them as committeemen under you, and you did so. Surely, if they were representing anybody it was the government, was it not?"

Mr. Baruch—"I do not think so."

Mr. Graham—"Am I right in assuming that you thought they represented the industries?"

Mr. Baruch—"Yes."

A great deal, of course, can be overlooked in men who were working under stress and endeavoring to do things the best way. It does not follow that because a business man serves the government in matters pertaining to his own business, he is necessarily dishonest. But so frequent is dishonesty under such conditions, or, if not dishonesty, then a loss to the government because of a divided interest, that laws have been framed to regulate such matters. These laws were on the books at the time.

This is a fact, whatever else may be true, that "copper" made tens and hundreds of millions out of the war and it is not at all inconceivable that if "copper" had not been so completely in control of the government operations of purchase, the profits might not have been so great, and the burdens which the people bore through taxation, high prices and Liberty bonds might not have been so heavy.

Mr. Baruch is but one illustration of the clustering of Jewry about the war machinery of the United States. If the Jews were the only people left in the United States who were able enough to be put in the important places of power, well and good; but if they were not, why were they there in such uniform and systematized control? It is a definite situation that is discussed. The thing is there and is unchangeably a matter of history. How can it be explained?

Issue of December 11, 1920.

XXVIII.

Jewish Control of the American Theater

THE Theater has long been a part of the Jewish program for the guidance of public taste and the influencing of the public mind. Not only is the Theater given a special place in the program of the Protocols, but it is the instant ally night by night and week by week of any idea which the "power behind the scenes" wishes to put forth. It is not by accident that in Russia, where they now have scarcely anything else, they still have the Theater, specially revived, stimulated and supported by Jewish-Bolshevists because they believe in the Theater just as they believe in the Press; it is one of the two great means of molding popular opinion.

Everybody has assumed offhand that the Theater is Jew-controlled. Few, if put to the test, could prove it, but all believe it. The reason they believe it is not so much what they see as what they feel; the American *feel* has gone out of the Theater; a dark, Oriental atmosphere has come instead.

Not only the "legitimate" stage, so-called, but the motion picture industry—the fifth greatest of all the great industries—is also Jew-controlled, not in spots only, not 50 per cent merely, but entirely; with the natural consequence that now the world is in arms against the trivializing and demoralizing influences of that form of entertainment as at present managed. As soon as the Jew gained control of American liquor, we had a liquor problem with drastic consequences. As soon as the Jew gained control of the "movies," we had a movie problem, the consequences of which are not yet visible. It is the genius of that race to create problems of a moral character in whatever business they achieve a majority.

Every night hundreds of thousands of people give from two to three hours to the Theater, every day literal millions of people give up from 30 minutes to two hours to the Movies; and this simply means that

millions of Americans every day place themselves voluntarily within range of Jewish ideas of life, love and labor; within range of Jewish propaganda, sometimes cleverly, sometimes clumsily concealed. This gives the Jewish masseur of the public mind all the opportunity he desires; and his only protest now is that exposure may make his game a trifle difficult.

The Theater is Jewish not only on its managerial side, but also on its literary and professional side. More and more plays are appearing whose author, producer, star and cast are entirely Jewish. They are not great plays, they do not remain long. This is natural enough, since the Jewish theatrical interests are not seeking artistic triumphs, they are not seeking the glory of the American stage, nor are they striving to develop great actors to take the place of the old line of worthies. Not at all. Their interest is financial and racial—getting the Gentiles' money and Judaizing the Theater. There is a tremendous Judaizing movement on; the work is almost complete. Boastful articles are already beginning to appear in the Jewish press, which is always a sign.

Gentile attendants on the Theater are frequently insulted to their faces, and never know it. Recently one of the best known Jewish entertainers on the stage indulged in vulgar and sacrilegious references to Jesus Christ, whereat the Semitic portions of his audiences went into loud laughter, while the Gentiles sat blank-faced—because the remarks were in Yiddish asides!

Time after time the Jewish entertainer did that thing, and it was very plain to one who knew that the Jewish portion of the audience was enjoying the insult to the Gentiles much more than they were enjoying the well-worn humor of the entertainer's remarks. It was a great thing for them that in several important American cities they could see and hear being done under cover, and to American Gentiles, what is being done openly to Russian Gentiles.

In the audiences referred to there was probably $4,500 to $5,000 in gate money represented. Of this the Jews present, at the very highest estimate, could not have contributed more than $500. Yet the Jewish star several times slapped the religious sensibilities of

the major portion of his audience under cover of Yiddish. The Theater is felt by him and his ilk to be a Jewish institution.

Down to 1885 the American Theater was still in the hands of the Gentiles. From 1885 dates the first invasion of Jewish influence. It meant the parting of the ways, and the future historian of the American Stage will describe that year with the word "Ichabod." That year marks not only the beginning of the Jewish wedge of control, but something far more important.

It is not important that managers are now Jews whereas managers were formerly Gentiles. That is not important. The importance begins with the fact that with the change of managers there came also a decline in the art and morals of the stage, and that this decline has become accelerated as the Jewish control became widened. What Jewish control means is this: that everything has been deliberately and systematically squeezed out of the American Theater except its most undesirable elements, and these undesirable elements have been exalted to the highest place of all.

The Great Age of the American Theater is past. About the time that Jewish control appeared, Sheridan, Sothern, McCullough, Madame Janauschek, Mary Anderson, Frank Mayo, John T. Raymond, began to pass off the stage. It was natural that, life being brief, they should pass at last, but the appalling fact began to be apparent that they had left no successors! Why? Because a Hebrew hand was on the stage, and the natural genius of the stage was no longer welcomed. A new form of worship was to be established.

"Shakespeare spells ruin," was the utterance of a Jewish manager. "High-brow stuff" is also a Jewish expression. These two sayings, one appealing to the managerial end, the other to the public end of the Theater, have formed the epitaph of the classic era. All that remained after the Hebrew hand fell across the stage were a few artists who had received their training under the Gentile school—Julia Marlowe, Tyrone Power, R. D. McLean, and, a little later, Richard Mansfield, Robert Mantell, E. H. Sothern. Two of this group remain, and with Maude Adams

they constitute the last flashings of an era that has gone—an era that apparently leaves no great exemplars to perpetuate it.

The present-day average of intelligence appealed to in the American Theater does not rise above 13 to 18 years. "The tired business man" stuff (another Jewish expression) has treated the theatergoing public as if it were composed of morons. The appeal is frankly to a juvenile type of mind which can be easily molded to the ideals of the Hebraic theatrical monopoly. Clean, wholesome plays—the few that remain—are supported mainly by the rapidly vanishing race of theatergoers who survive from an earlier day; the present generation has been educated by the narrowed compass of modern dramatic themes to support plays of an entirely different type. Tragedy is taboo; the play of character, with a deeper significance than would delight the mind of a child, is out of favor; the comic opera has degenerated into a flash of color and movement—a combination of salacious farce and jazz music, usually supplied by a Jewish song-writer (the great purveyors of jazz!) and the rage is for extravaganza and burlesque.

The bedroom farce has been exalted into the first place. With the exception of "Ben Hur," which is favored by Jewish producers apparently because it holds before the public a romantic picture of a Jew (a very un-Jewish Jew, by the way), the historical drama has given way to fleshly spectacles set off with overpowering scenic effects, the principal component of which is an army of girls (mostly Gentiles!) whose investment of drapery does not exceed five ounces in weight.

Frivolity, sensuality, indecency, appalling illiteracy and endless platitude are the marks of the American Stage as it approaches its degeneracy under Jewish control.

That, of course, is the real meaning of all the "Little Theater" movements which have begun in so many cities and towns in the United States. The art of the drama, having been driven out of the Theater by the Jews, is finding a home in thousands of study circles throughout the United States. The people cannot see the real plays; therefore they read them. The

plays that are acted could not be read at all, for the most part, any more than the words of the jazz songs can be read; they don't mean anything. The people who want to see the real plays and cannot, because Jewish producers won't produce them, are forming little dramatic clubs of their own, in barns and churches, in schools and neighborhood halls. The drama fled from its exploiters and has found a home with its friends.

The changes which the Jews have made in the theater, and which any half-observant theatergoer can verify with his own eyes, are four in number.

First, they have elaborated the mechanical side, making human talent and genius less necessary. They have made the stage "realistic" instead of interpretative. The great actors needed very little machinery; the men and women on the pay rolls of the Jewish managers are helpless without the machinery. The outstanding fact about the vast majority of present-day performances of any pretension is that the mechanical part dwarfs and obscures the acting, however good. And this is the reason: knowing that good actors are growing scarce, knowing that the Jewish policy is death to talent, knowing perhaps most keenly of all that good actors constitute a running charge on his revenue, the Jewish producer prefers to put his faith and his money in wood, canvas, paint, cloth and tinsel of which scenery and costumes are made. Wood and paint never show contempt for his sordid ideals and his betrayal of his trust.

And thus we have, when we go to the theater today, bursts of color, ruffles of lace and linen, waving lines and dazzling effects of light and motion—but no ideas, a great many stage employes, but very few actors. There are drills and dances without end, but no drama.

That is one influence on the American Theater which the Jew claims, and the credit for which can be given him in full. He has put in the iridescence, but he has taken out the profounder ideas. He has placed the American public in the position of being able to remember the names of plays without being able to recall what composed them. Like the "Floradora Girls," a Jewish creation, we remember the name

of the group, but not of any individual in it. The Jew has done this to perfection, but no one will contend that it represents a forward step; taken by and large, it is part of a very serious and harmful retrogression.

Second, the Jews may be credited also with having introduced Oriental sensuality to the American stage. Not even the most ardent Jewish defender will deny this, for the thing is there, before the eyes of all who will see. Little by little the mark of the filthy tide has risen against the walls of the American Theater until now it is all but engulfed. It is a truism that there is more unrefined indecency in the higher class theaters today than was ever permitted by the police in the burlesque houses. The lower classes must be restrained in the vicarious exercise of their lower natures, apparently, but the wealthier classes may go the limit. The price of the ticket and the "class" of the playhouse seems to make all the difference in the world between prohibited and permissible evil.

In New York, where Jewish managers are thicker than they ever will be in Jerusalem, the limit of theatrical adventuresomeness into the realm of the forbidden is being pushed further and further. Last season's spectacle of "Aphrodite" seemed to be deliberately designed as a frontal attack on the last entrenched scruple of moral conservatism. The scenes are most Oriental in their voluptuous abandonment. Men in breech-clouts, leopard skins and buckskins, women in flimsy gowns of gossamer texture, slashed to the hips, with very little besides, made a bewildering pageant whose capstone was the unveiling of a perfectly nude girl whose body had been painted to resemble marble. Save that it was all designed, and all put through on schedule, it was almost the "limit" to which such exhibitions could go in real life. Its promoter, of course, was a Jew. As an entertainment it was infantile; the splendor of its insinuations, the daring of its situations, were the fruitage of long study of the art of seducing the popular mind.

It was said when "Aphrodite" first appeared that the police had moved against it, but some held that this was a clever press-agent stunt to excite public interest in the promised pruriency. It was also said

that even had the police interference been the genuine result of outraged official minds, the fact that the Jews of New York are represented in the judiciary out of all proportion to their numbers, would have rendered the Jewish producer free from interference. In any event, the piece was not molested. The sale of narcotics is illegal, but the instilling of insidious moral poison is not.

The whole loose atmosphere of "cabaret" and "midnight frolic" entertainment is of Jewish origin and importation. Mention the best known and the worst known, they are all Jewish. The runway down which less than half-dressed girls cavort, fluttering their loose finery in the faces of the spectators, is an importation from Vienna, but a Jewish creation. The abuses of the runway will not bear description here. The Paris boulevards and Montmartre have nothing at all in the nature of lascivious entertainment that New York cannot duplicate. *BUT* neither New York nor any other American city has that *Comedie Francaise* which strives to counterbalance the evil of Paris.

Where have the writers for the Stage a single chance in this welter of sensuousness? Where have the actors of tragic or comic talent a chance in such productions? It is the age of the chorus girl, a creature whose mental caliber has nothing to do with the matter, and whose stage life cannot in the very nature of things be a career.

It is only occasionally that a great writer for the stage, a Shaw, a Masefield, a Barrie, an Ibsen, or any Gentile writer of merit, is permitted to get as far as actual production, and then only for a short period; the stream of colored electric lighting effects, of women and tinsel closes in behind them and they are washed away, to survive in printed books among those who still know what the Theater ought to be.

A third consequence of Jewish domination of the American stage has been the appearance of "the New York star" system, with its advertising appliances. The last few years of the Theater have been marked by numerous "stars" that really never rose and certainly never shone, but which were hoisted high on the advertising walls of the Jewish theatrical syndicates in order to give the public the impression that these

feeble lantern-lights were in the highest heaven of dramatic achievement.

The trick is a department store trick. It is sheer advertising strategy. The "stars" of yesterday, who did not even survive yesterday, were either the personal favorites of managers, or goods taken off the shelf and heaped into the window for the sake of giving the appearance of a new stock. In brief, whereas in normal times the public made the "star" by their acclaim, nowadays the Jewish managers determine by their advertisements who the star shall be. The "New York stamp," which frequently means nothing at all, is the one imperial sign of favor, according to the Jewish theatrical hierarchy. It is just this "New York stamp" that the rest of the country protests against; and the "little theater" movement throughout the West and Central West is a significant protest.

A Mary Anderson or a Julia Marlowe would be impossible under the Jewish system. They were disciples of art, who later became artists, and then were rightfully acclaimed as stars. But their development was a tedious process. Their fame was based on the rising approval of the people, year after year. These actresses put in season after season traveling the same circuit, learning little by little, rounding out their work. They did not have nor did they seek the "New York stamp"; they worked first for the approval of the people of "the provinces," which is the contemptuous Jewish term for the rest of the United States. There was, however, no Jewish dictatorship of the Theater when Mary Anderson and Julia Marlowe were building their art and careers; which throws a light on the reason for there being no Mary Andersons or Julia Marlowes coming up to the succession.

The Jew seeks immediate success in all but racial affairs. In this breakdown of the Gentile theater, the process cannot be too swift for him. The training of artists takes time. It is far simpler to have the advertising bills serve as a substitute and, as the itinerant faker-dentist had a brass band blare loud enough to drown the anguished cries of his victims, so the Jewish manager seeks to divert attention from the dramatic poverty of the Theater by throwing confetti, limbs,

lingerie and spangles dazzlingly into the eyes of his audience.

These three results of Jewish control in the Theater are all explainable by a fourth; the secret of the serious change which has occurred since 1885 is found in the Jewish tendency to commercialize everything it touches. The focus of attention has been shifted from the Stage to the box office. The banal policy of "give the public what they want" is the policy of the panderer, and it entered the American Theater with the first Jewish invasion.

About 1885 two alert Jews established in New York a so-called booking agency and offered to take over the somewhat cumbersome system by which managers of theaters in St. Louis, Detroit or Omaha arranged engagements of attractions for their houses for the ensuing season. The old process involved extensive correspondence with producing managers in the East and many local managers were obliged to spend several months in New York to make up a season's bookings. The advantages were that the booking agency, supplied with a list of the "open dates" of the houses they represented, were able to lay out a complete season's itinerary, or "route," for a traveling company and enabled the producer of a play to spend his vacation at the seashore instead of passing the sultry midseason in New York, while the local manager was saved the trouble of much writing or even a trip East, and was content to let the booking concern attend to all details and send him his next season's bookings when completed.

In this manner was laid the foundation of the later-day Theatrical Trust. The booking firm was that of Klaw & Erlanger, the former a young Jew from Kentucky who had studied law, but drifted into theatrical life as an agent; the latter a young Jew from Cleveland with little education but with experience as an advance agent.

The booking system was not of their devising. They borrowed the idea from Harry C. Taylor, who had established a sort of theatrical exchange where producers and local managers could meet, desks being provided them at a small rental, and who took over the booking in the smaller cities, without foreseeing—

but probably scorning—the opportunity thus placed in his hands to club the whole theatrical world into submission to his dictates.

With characteristic shrewdness Klaw & Erlanger elaborated the idea they had borrowed from Taylor, opened competition against the latter and enlisted the support of a number of young Jewish advance agents who were beginning to recognize the lucrative opportunities which the theatrical profession afforded. Prominent among their earliest supporters was Charles Frohman, employed by J. H. Haverley. His brother, Daniel, had been business manager for the Mallorys at the Madison Square Theater since 1881, and though the Frohmans stand out in relief from the background of the *Polish Jewish* influence on the theater, they found it to their advantage to co-operate with the booking firm and subsequently became prominent members of the Trust.

The establishment of the Jewish booking agency system is the key to the whole problem of the decline of the American stage. The old booking system had the enormous advantage of the personal touch in the relationship between manager and company, and made possible the development of genius in accordance with the organic laws which determine its nurture, growth and fruition. Except in its highest form, acting is not an art; but heaven-born genius is no more vocal in an Edwin Booth without long training than a Bonaparte is necessarily a world conqueror without the technique of the artillery school. These two thoughts have the utmost bearing on giving the Jews the control of the theater.

There being no "syndicate," no pooling, among the Gentile managers of the 80's, they presented their stars or other attractions at rival theaters in competition as individual offerings, and at the end of a reasonable New York run, not forced for "road consumption," took their companies on a tour of the country. The manager's whole investment was probably tied up in his enterprise. He thus became a part of his group of artists, sharing their hardships of travel, their joys and sorrows. If business was good they shared the satisfaction; if otherwise, it was sink or swim for one as well as the other. In those days much

was heard about troupes traveling "on their trunks." The stories were not exaggerated, but life had its better side, too. The manager and the actor were daily companions; there was a mutual absorption of ideas; the manager learned to know and appraise the "artistic temperament"—which is a tangible asset when not a form of artificial grouch or congenital ill-nature—and to respect the actor's point of view, while, reciprocally, the actor was able to place himself in the manager's position and to get his point of view from close personal affiliation.

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XXIX.

The Rise of the First Jewish Theatrical Trust

IT HAS long been known among dramatic critics that the reason for the maintenance of "Ben Hur" in the theater for nineteen years is this: it is the most successful of all the vehicles for pro-Semitism now on the stage. That will appear to be a prejudicial statement in the minds of the thousands who have seen and enjoyed "Ben Hur," but there is truth in it. The point which should not be overlooked, however, is that *if* "Ben Hur" is useful in framing the public mind favorably toward the Jews, it is not because of a pro-Semitic intention in the story. That may be the intention of the producers, Messrs. Klaw and Erlanger, but it was not the intention of General Lew Wallace.

It would seem that art and fate conspire against the propagandist play, for in no other way can the failure of avowedly pro-Semitic drama be explained. Perhaps there was never such a serious and even strenuous attempt made to force the Jewish controlled theater into the service of pro-Semitism as has been made in recent months. And the attempts, with one possible exception, have been failures. Lavishly produced, heralded by an unbroken clacque of press announcement, swathed in an initial chorus of praise, sponsored by officialdom which had been dragged out to stand godfather to the productions, they nevertheless have failed.

Be it said to the credit of the American Jew that he has been one of the causes of the failure. A most significant and hopeful sign was the reaction of the intelligent Jewish community against the attempt to utilize the stage as a hustings to boost the Jew into an unreal eminence and desirability. Certain competent Jews wrote their opinions about this with much freedom and wisdom. And they evinced a spirit, which, if it could be made to permeate all Jewish activities, would quickly dispose of the Jewish Question under whatever phase it may be considered.

It is this spirit of judging Jewish interests in the light of the whole which promises a helpful and lasting solution of all the differences which unfortunately have been permitted to arise between the people of Judah and the others.

The fact of Jewish control of the theater is not of itself a ground for complaint. If certain Jews, working separately or in groups, have succeeded in wrenching this rich business from its former Gentile control, that is purely a matter of commercial interest. It is precisely on the same footing as if one group of Gentiles won the control from another group of Gentiles. It may be regarded as a business matter. In this, as in other business matters, however, there is the ethical test of *how the control was gained* and *how it is used.* Society is usually willing to receive the fact of control with equanimity, providing the control is not used for anti-social purposes.

The fact that the old-time Gentile producing managers usually died poor—Augustin Daly being about the only exception—while Jewish producing managers wax immensely wealthy (there being on this side the exception of the late Charles Frohman), would indicate that the Gentile managers were better artists and poorer business men than the Jewish managers. At least poorer business men, perhaps; and in any case working on a system whose chief object was to produce plays and not profits.

The advent of Jewish control put the theater on a more commercialized basis than it had previously known. It really represented applying the Trust Idea to the theater before it had been largely applied to industry. As early as the year 1896 the Theatrical Trust controlled 37 theaters in strategic cities. The men composing this alliance were Klaw and Erlanger, Nixon and Zimmerman, and Hayman and Frohman. All but Zimmerman were Jews, and his racial origin was a subject of dispute. This group was later joined by Rich and Harris, of Boston, and Joseph Brookes, all known as Jews.

Controlling these theaters, the Trust was able to assure a long season to both managers and playing companies. Outside the Trust, the managers and companies were left to make arrangements between

each other, which resembled a species of barnstorming.

The effect on the independent theaters and managers was disastrous. The Trust boosted royalties on plays from $50 to $450 and eventually to $1,000 a week. This of itself cut off the material of the stock companies with which the independent managers endeavored to keep open their houses.

The running out of the stock companies by excessive charges for the use of plays that had already been used in the regular theaters of the Trust, really served Jewish interests in another way. The motion picture industry was coming to the front. It was a Jewish enterprise from the first. There never was any need to drive Gentiles out of that, because the Gentiles never had a chance to get in. Thus, the driving out of the stock companies threw the empty theaters over to the "movies," and the benefit was again confined to a particular racial group.

This will answer the question so frequently asked by people who wonder why the theaters they formerly saw offering plays at all seasons, are now devoting the larger part of the year to "movies."

It was not to be expected that this sort of thing could be put through without a struggle. There was a struggle and a severe one, but it is ended with what the public can see today.

The opposition offered by the artists was prolonged and dignified. Francis Wilson, Nat C. Goodwin, James A. Herne, James O'Neil, Richard Mansfield, Mrs. Fiske and James K. Hackett stood out for a time, all of them with the exception of Goodwin bound by a forfeit of $1,000 if they deserted the cause of a free theater.

Joseph Jefferson was always with the actors in this opposition and continued of the same mind to the end, playing in both Trust and anti-Trust houses.

It is a matter of record that Nat Goodwin was the first to give in. He was the head and front of the opposition, but he had his weaknesses which were well known to the Trust, and upon these they played. One of his weaknesses was for New York engagements, and he was offered a long engagement at the Knickerbocker Theater. He was also given the promise of

dates wherever and whenever he wanted them. Goodwin thereupon deserted the alliance of stars and became the henchman of the Trust. (The "Trust" was the name by which the new control was known in these days. The racial name was not given although the racial nature was plainly discerned.)

Nat Goodwin's star began to decline from that day. He made a final essay as Shylock, and with that he was practically ushered out as a headliner of the serious stage.

Richard Mansfield and Francis Wilson were delivering nightly curtain speeches against the Trust wherever they appeared, and although the public was sympathetic it was very much like the present state of affairs—what could the public do? What can an unorganized public ever do against a small, organized, determined minority? The public hardly ever appears as a party in any of the movements that concern itself; the public is the prize for which the parties strive.

The Trust dealt strongly with Wilson. His dates were canceled. Neither his status nor his ability was of any avail to him. One of the Trust made an open statement: "Mr. Wilson is a shining mark, and we determined to make an example of him for the benefit of the lesser offenders."

Wilson's strong spirit was finally subdued to see "reason." In 1898 the Philadelphia members of the Trust offered him $50,000 for his business, and he took it.

In due time Richard Mansfield also surrendered, and Mrs. Fiske was left alone to carry on the fight.

The Theatrical Trust, which must be described as Jewish, because it was that, was at the beginning of the new century in full control of the field. It had reduced what was essentially an art to a time-clock, cash-register system, working with the mechanical precision of a well-managed factory. It suppressed individuality and initiative, killed off competition, drove out the independent manager and star, excluded all but foreign playwrights of established reputation, fostered the popularity of inferior talent which was predominantly Jewish, sought to debase the service of the dramatic critics of the public press, foisted countless "stars" of mushroom growth upon a helpless

public while driving real stars into obscurity; it handled plays, theaters and actors like factory products, and now began a process of vulgarizing and commercializing everything connected with the theater.

If space permitted, a number of opinions could be presented here from men like William Dean Howells, Norman Hapgood and Thomas Bailey Aldrich, whose concern was for the theater, but who voiced no other observation as to the racial influences at work.

Their concern was justified. It is quite possible that many who read this article are not interested in the theater, and are, in fact, convinced that the theater is a menace. Very well. What principally makes it a menace? This—that the stage today represents the principal cultural element of 50 per cent of the people. What the average young person absorbs as to good form, proper deportment, refinement as contrasted with coarseness, correctness of speech or choice of words, customs and feelings of other nations, even fashions of clothes, as well as ideas of religion and law, are derived from what he sees and hears at the theater. The masses' sole idea of the homes and the life of the rich is derived from the stage and the movies. More wrong notions are given, more prejudices created by the Jewish controlled theater in one week, than can be charged against a serious study of the Jewish Question in a century. People sometimes wonder where the ideas of the younger generation come from. This is the answer.

As was just said, all the original opposers of this new control of the theater surrendered and left Mrs. Fiske to fight alone. She had, however, an ally in her husband, Harrison Grey Fiske, who was editor of the New York *Dramatic Mirror*.

Mrs. Fiske herself had said: "The incompetent men who have seized upon the affairs of the stage in this country have all but killed art, ambition and decency."

Her husband wrote in his paper: "What then should be expected of a band of adventurers of infamous origin, of no breeding and utterly without artistic taste? * * * Let it be kept in mind that the ruling number of these men who compose the

Theatrical Trust are absolutely unfit to serve in any but the most subordinate places in the economy of the stage and that they ought not to be tolerated even in these places except under a discipline, active, vigorous and uncompromising. Their records are disreputable and in some cases criminal, and their methods are in keeping with their records." (First printed in the *Dramatic Mirror*, December 25, 1897; reprinted March 19, 1898.)

This attack was regarded, foolishly and wrongfully of course, as an attack on the whole House of Israel and, as is always the case when one Jew is censured for wrongdoing, all the Jews in the United States came to the rescue. Pressure was brought to bear on a famous news company which handled the circulation of the most important magazines in the United States. Leading hotels were induced to withdraw the *Dramatic Mirror* from their news stands. *Mirror* correspondents were refused admittance to theaters controlled by the Trust. Any number of underground influences were set in operation to "get" Fiske and his business.

Suit was brought against Fiske for $10,000 damages for the strictures he had printed upon the personal character of certain members of the Trust. Fiske replied in his answer, setting up various facts against specific members of the Trust, their records, actions, and so on. One he accused of carrying on business under a fictitious name ("cover name," as it is known in Jewish circles). Another he accused of charging managers for advertising expenses that were never incurred. Another he accused of issuing "complimentary" tickets in which he did a private speculative business of his own, selling them and pocketing the proceeds. Another he accused of specific crime for which he had been arrested and convicted.

He charged that the Trust as a whole advertised in various cities that "the original New York company" would play, charging exorbitant admission fees on the strength of this advertisement, when in truth these were secondary companies and not the one advertised.

A strange court hearing was held in which the magistrate did not wish to hear any of Fiske's testimony, even forbidding him to enter official records of

the criminal proceedings had against a certain member of the Trust. The magistrate did not seem to want to hear what Fiske based his statements upon. There was a serious shooting scrape involving a woman, but the magistrate did not want to hear about it. There was even considerable difficulty on the part of Fiske's lawyer in procuring the attendance of Abraham L. Erlanger at court, although he was one of the complainants.

All the important questions asked of Klaw were overruled.

As to Al Hayman, the court overruled all questions relating to his real name and the circumstances under which he left Australia.

The facts were not brought out in this hearing, but the whole character of the hearing was made known to the public. Fiske was bound over to the Grand Jury, with $300 bail in every allegation of libel.

The Grand Jury lost no time in dismissing all the complaints against Fiske. The Trust members had come off badly because of their evident unwillingness to meet the case. They were revealed to be a much lower type of men than the American public had supposed was in charge of the American theater. They were shown to be a type that would not even stop at demanding the discharge of a local newspaper reporter whose critique of their plays did not please them.

The fight of the dramatic critics first against the bribery and then against the bludgeoning of the Theatrical Trust makes a story of which echoes have frequently come to the American public through the press. Conciliatory at first, with managers, actors, playwrights and critics, the Trust, as soon as it gained power, showed the claws beneath the velvet. It had the millions of dollars of the public coming its way, why should it care?

Whenever a critic opposed its methods or pointed out the inferior, coarse and degrading character of the Trust productions, he was ordered barred from the Trust's theaters, and local managers were instructed to demand his discharge from his newspaper. It is with mingled feelings that an American is compelled to relate that in many, many cases the demand was complied with, the papers being threatened with the

loss of Sunday advertising! But here and there courageous writers on the Stage held to the honor of their profession and refused to be bribed or intimidated.

Writers like James S. Metcalfe, of *Life*; Hillery Bell, of the New York *Press;* Frederick F. Schrader, of the Washington *Post;* Norman Hapgood, on the New York *Evening Globe*; James O'Donnell Bennett, of the Chicago *Record-Herald,* stood out against the Trust and made their fight. Metcalfe went so far as to bring suit against the Trust for unlawful exclusion from a place of public amusement. The courts were kind to the Trust. They decided that a theater may pick its patrons. Even in very recent years the Trust has followed blacklisted dramatic critics in an effort to prevent their employment by newspapers.

The Theatrical Trust does not exist in the form it did ten years ago. It grew arrogant and bred secret enemies among its own people. A new force arose, but it also was Jewish, as it originated in the Shubert brothers with David Belasco. Instead of one, the American people have now a dual dictatorship of the stage. The rage of the day is not plays, but playhouses. With not three plays of any character to distinguish them from the dregs of the stage, there are now building in New York alone a dozen new playhouses. The theatrical business has entered upon its real estate phase. There is money in renting chairs at the rate of $1 to $3 an hour. The renting of the chairs is a reality. The Stage is rapidly becoming an illusion.

Issue of January 8, 1921.

XXX.

How Jews Capitalized a Protest Against Jews

THE American stage is under the influence and control of a group of former bootblacks, newsboys, ticket speculators, prize ring habitués, and Bowery characters. At the present writing the most advertised man in the world of theatrical production is Morris Gest, a Russian Jew, who has produced the most salacious spectacles ever shown in America—"Aphrodite" and "Mecca." It is reported that the scent of nastiness has been so strongly circulated among theatergoers that tickets are sold a year ahead for the Chicago exhibition of one of these shows, the patrons being, of course, mostly Gentiles.

Now, it is a fair question, who is this Morris Gest who stalks before his fellow Jews as the most successful producer of the year? It is nothing against him to say that he came from Russia. It is nothing against him to say that he is a Jew. It is nothing against him to say that although success has favored him, his father and mother are still in Odessa, or were until recently. Yet, in a recent interview, in which the professional note of pathos was obtrusively present, he lamented that he was not able to bring his parents to America.

The story of Morris Gest is the last one in the world to use as a "success story" of the type of "the poor immigrant boy who became a great theatrical producer." He is not a great producer, of course, although he is a great panderer to the least creditable tastes of a public whose taste he has been no mean factor in debasing. Gest sold newspapers in Boston, and became property boy in a Boston theater. In 1906 he was a member of a notorious gang of ticket speculators who were the bane of the public until ticket-peddling on the sidewalks in front of theaters was suppressed by the police. There are still other stories told about him that link his name with another sort of traffic, but whether these stories are true or not, there

is nothing in Gest's career to indicate that he would ever contribute anything to the theater's best interest. He is the son-in-law of David Belasco.

Then there is Sam Harris, long the junior partner of the firm of Cohan & Harris, who began his career in the arts by managing Dixon, the colored champion featherweight pugilist, and the redoubtable Terry McGovern, champion lightweight prize fighter. With tastes formed at the ringside, he launched into theatrical ventures, allying himself with Al Woods. He catered to the lower classes and made a fortune by producing atrocious melodramas in second and third class houses.

And yet this is the Sam Harris who commands the patronage of hundreds of thousands, yes, millions of theatergoers, some of whom go on innocently believing that when they invade the theater they also enter, by some mystical process, "the realms of art."

Al H. Woods has but one good eye. It is not this personal loss that matters, but the history of the misfortune which goes back to the time when Al was a member of an East Side gang. The common report was that he used to play the piano in a downtown place, east of Fifth Avenue. Mr. Woods is also a distinguished patron of dramatic art—he presented "The Girl from Rector's" and "The Girl in the Taxi," two of the most immoral and pointless shows of recent years. Several times he has secured the rights to certain Viennese operas, which were bad enough in themselves from a moral point of view, but which were at least constructed with true artistry; but even these he marred by an inept infusion of vulgarity and blague.

The public, of course, does not see and does not know these gods before whom they pour their millions yearly, nor does the public know from what source theatric vileness comes. It is amusing to listen to the fledgling philosophers discuss the "tendencies of the stage," or expatiate learnedly on the "divine right of Art" to be as flippant and as filthy as it pleases, when all the time the "tendency" is started and the "art" is determined by men whose antecedents would make Art scream!

The American Theater is a small group of Jewish promoters and a large group of Gentile gullibles, and

it is only the latter who "kid themselves" that there is anything real about the matter.

It is perfectly natural, therefore, that the complete Judaization of the theater should result in its being transformed into "the show business," a mere matter of trade and barter. The real producers are often not culturally equipped for anything more than the baldest business. They can hire what they want, mechanicians, costumers, painters, writers, musicians. With their gauge of public taste and their models of action formed upon the race track and the prize ring; with their whole ideal modeled upon the ambition to pander to depravity, instead of serving legitimate needs, it is not surprising that the standards of the Theater should now be at their lowest mark.

As theatergoers are noticing more and more, the Jewish manager whenever possible employs Jewish actors and actresses. Gentile playwrights and actors are steadily diminishing in number for want of a market. At times the employment of Jewish actors has been so obtrusive as to endanger the success of the play. This was notably the case when the part of a young Christian girl of the early Christian Era was given to a Jewess of pronounced racial features. The selection was so glaringly inept, ethnically and historically, that it militated strongly against the impression the play was intended to produce.

The "cover-name" conceals from the theatergoing public the fact that the actors and actresses who purvey entertainment are, in large and growing proportion, Jewish.

Some of the more prominent Jewish actors, many of them prime favorites, are Al Jolson, Charlie Chaplin, Louis Mann, Sam Bernard, David Warfield, Joe Weber, Barney Bernard, "Ed Wynne, or to mention his real name, Israel Leopold," Lou Fields, Eddie Cantor, Robert Warwick.

Among the prominent Jewish actresses are: Theda Bara, Nora Bayes, Olga Nethersole, Irene Franklin, Gertrude Hoffman, Mizi Hajos, Fanny Brice (wife of Nicky Arnstein), Bertha Kalisch, Jose Collins, Ethel Levy, Belle Baker, Constance Collier. The late Anna Held was a Jewess.

In addition to these there are others whose racial

identity is not revealed by their names or any public knowledge about them.

The Jewish press claims for the Jews, aside from the commercial control of the stage, the control of the fun-making business. "The greatest entertainers, vaudevillians and fun-makers are Jews," says an article in the Chicago *Jewish Sentinel*, commenting on the extent to which Jewish actors monopolized the Chicago stage that week.

Among the composers we once beheld Victor Herbert and Gustav Kerker in honorable places; but now the Irving Berlins have forced themselves into places hewn out and established by Gentiles who had a regard for art.

There are no great Jewish playwrights. Charles Klein wrote "The Lion and the Mouse," but never repeated. There is, of course, much commonplace work turned out for the stage; a commercialized stage needs a certain amount of "product." Among those engaged in such work are Jack Lait, Montague Glass, Samuel Shipman, Jules Eckert Goodman, Aaron Hoffman, and others.

The Jewish claim to exceptional genius is not borne out by the theater, although the Jewish will to power is therein amply illustrated.

Belasco's name comes to mind, perhaps, oftener than any; and Belasco is the most consummate actor off any stage. To understand Mr. Belasco is to understand the method by which the "Independents" fought the Jewish Theater Trust, and still retained the monopoly of the Theater for the Jews.

The old Trust was bowling along merrily, smashing everything in its way, thrusting honored "stars" into obscurity, blocking the path of promising playwrights, putting out of business all actors who would not prostitute art to commercialism, and there occurred what always occurs—for even the Jews are not superior to natural law—a bad case of "big head" was developed.

Klaw, Erlanger and their immediate associates felt themselves to be kings and began to exhibit a few supposedly royal idiosyncracies.

There were some protests, of course, against the arrogance of the Czars of the Theater. The Vander-

bilts and other New York millionaires embodied their protest in a movement toward a national theater which was erected at Grand Central Park, and for which $1,000,000 was spent. One of the members of the Trust proved his birth and breeding by saying that this attempt to cleanse the theater was really only a plan to provide a place of vice for the benefit of the millionaire backers. The remark inspired deep rancor, but was more revelatory of the Jewish Trust's essential conception of the theater, than anything else. Belasco came from San Francisco, where he had done various stunts, including those of an itinerant recitationist, illusionist and actor. James E. Herne took an interest in him as a youth and discovered him to be adept in helping himself to dialogues out of printed plays. Under Herne, Belasco learned much about stage effects, and soon became very successful in touching up defective plays. Coming to New York, Belasco fell in with DeMille, a Jewish writer for the stage, who only needed Belasco's "sense of the theater" to make his qualities effective.

Belasco became a factor in enlarging the Jewish control of the stage, in this way: he was connected with the Frohmans, but was unable to persuade them that Mrs. Leslie Carter, who had been the center of a sensational divorce suit and who had placed herself under Mr. Belasco's professional direction, was a great actress. The making of a star out of Mrs. Carter, and the gaining of public recognition for her, proved a long task. The Frohmans were unsympathetic.

Then, among the managers there was dissension too. The Shuberts had been compelled to take the leavings of the other Jewish magnates, especially the leavings of Charles Frohman, and the Shuberts revolted. The Shuberts were natives of Syracuse, and their preparation for the theater was not promising of their devotion to art. They were program boys and ushers. Then the haberdashery business claimed them as possibly a speedier course to wealth. Samuel Shubert eventually became a ticket seller in the box office. In due time, having learned a few marketable secrets of the theater, he launched a frivolous burlesque and comedy show. With this he floated into New York, and continued with his musical shows of a shallow

kind, until the name Shubert has come to be descriptive of the productions. The Shuberts, of course, booked in Trust theaters.

About the year 1900, the Shuberts quarreled with the Trust and Belasco quarreled with the Frohmans, and the two hailed each other as fellow belligerents and proceeded to see what could be made of their belligerency. The public was showing signs of disgust with the Trust. That was the cue!—the Shuberts and Belasco would appeal to the public to help in the fight against the Trust. Belasco and the Shuberts would play the part of injured independents; public sympathy would be aroused, and public patronage would boost the "Independents" into the strength of a new Trust. That is exactly what occurred.

Belasco's theatricalism helped to this end. He is an actor off, as well as on the stage. He affects the pose of a benevolent priest, and dresses the part, wearing a priestly collar, with clerical vest and coat. Although of Portuguese-Hebraic origin, Belasco dresses after this manner to honor, as he says, a tutor of his early days. Anyway, the costume is very effective, especially with the ladies. He has a tremulous, shy way about him, and he sits in his sanctum with the lights so arranged that his priestly face and splendid shock of silver hair seem to rise out of an encompassing and shadowy mystery. It is very effective—very effective. One woman declared, after being admitted to the presence and gazing on the face that rose out of the shadows into the light—"I have a better understanding of the divine humility of Jesus Christ since I have been privileged to meet Mr. Belasco."

Thus, "the master," as he is called, was well equipped to appeal to public sympathy. And he did appeal. There was no end to his appeal. He told stories of personal attacks made on him. He wrung his hands in desperate grief against the Trust's menace to the stage. His own productions, however, were not all immaculate. There was one, "Naughty Anthony" which brought the police censor down upon him. But there was a very clear conception in the public mind as to what the Trust had done to the stage; Belasco said he was against the Trust, and the rest was snap judgment.

The Shuberts and Belasco thus found themselves in a very favorable combination of circumstances. Their first financial aid came, strangely enough, through ex-Congressman Reinach, a Jew, "Boss" Cox, of Ohio, and others who were interested. These supplied the first money; the Shuberts supplied the management; Belasco supplied the wonderful impersonation of a Daniel come to call the Jewish Theater Trust to judgment. The campaign succeeded and the wealth rolled in. For a time Belasco did prove to the public that he could produce better plays than the old Trust had given to the public, and to that extent he justified public confidence in him.

The end of the old Trust came in a natural way. The Shuberts became rich and powerful, and the Trust was then willing to do business with them. Some of the Trust members died, and about 1910 the old Trust ceased to exist as the dominant factor in American theatrical affairs. But the rise of the "Independents" did not bring relief; it only captured for Jewish enterprise that part of the theater which might have become the prize of a legitimate body of protesters against the old cheapness and vulgarity. The pretended protest won. The theater was saved to Jewish control.

Jewish managers had created the public disgust in the first place. They knew what the public reaction would be, so they prepared to capitalize the reaction, and thus control the theatergoing public both going and coming. This they did with admirable strategy.

During the outbreak there was some genuine feeling of independence on the part of a few non-Jewish managers. John Cort organized a western theater circuit. Colonel Henry W. Savage swung loose from Klaw and Erlanger, as did also William A. Brady. But independence of the Jewish control has never flourished. Wherever it did keep up an independent front, it stood for the theater in its best sense, and served as the only channel of expression for the remaining few stage artists. The coming of the motion picture, however, gave true independence its quietus. The motion picture "industry"—and it is rightly named an "industry"—is entirely Jewish controlled, and as it is pushing its way into the legitimate theaters and crowd-

ing out human players for long periods every year, theater managers have to bow to it more and more.

It remained for the Shuberts, however, to give the theatrical business a most original twist. They made it a real estate speculation. Readers of this article may recall that recently they have read that in their own or a neighboring city the Shuberts are going to build one or two theaters. In one city, the announcement was made that two theaters were to be built. That particular city happens to need almost everything else but theaters. However it cannot get anything else that it needs, and there is no doubt it will get the theaters.

The Shuberts learned this trick when they were supposed to be "bucking the Trust." They went after any building they could get, and because of the public enmity to the Trust, they got better terms than otherwise could have been possible. An old riding school in New York became the Winter Garden. The great Hippodrome, the materialized dream of a non-Jew, Frederick Thompson, was taken over by the Shuberts. It soon dawned on the Shuberts that there was more money in theatrical real estate than in theatrical art.

Today, the Shuberts, while nominally theatrical managers, are really dealers in theatrical leases and buildings where theatrical productions are made. A theater, as a real estate proposition, pays amazingly well. Figure up the amount of space you occupy at a show, the length of time you occupy it, and the price you pay for it. It is rent raised to the *nth* degree; then the offices which make the bulk of the structure, and the stores in front. Really, "the show business" is the minor consideration.

What does it cost the Shuberts? Very little but the use of their name. When it is the matter of a new theater, outside capital supplies three-fourths of the money, but the lease and the control are vested in the Shuberts. That is a rather handsome arrangement.

In the matter of producing plays, the same arrangement is often followed—the author, the star, or their backers supplying the larger part, sometimes all of the capital, while the Shuberts lend their name to the management and take their share of the booking fees and the rental of the theaters where the show is produced.

In October of last year (1920) a serious slump hit the theatrical business. Even in New York the theaters were experiencing the worst depression of years. More than 3,000 actors were idle and managers were compelled to resort to the cut-rate ticket agents to sell their seats. And yet, in the midst of it, Shubert announced six new theaters for New York alone. At the same time they announced the production of forty plays.

Forty plays! If a man announced that he was going to build six new art museums in one city and fit them up with the requisite number of oil paintings produced under his own direction, he would be considered crazy, especially if it were a matter of common repute that he knew nothing of art and was having the pictures painted merely to give value to his real estate!

It indicates how thoroughly accustomed the public has become to "the show business" and the "motion picture industry," that the announcement of these former haberdashers is taken so complacently. Forty plays!—when anyone can count on the fingers of both hands all the present-day American and English playwrights even remotely deserving of notice!

It is said that the Shuberts do not expect more than three out of forty plays to succeed. The success of a play, in the artistic sense, is not their business. To maintain enough plays on the road to keep alive their real estate investments is really the thing.

Thus it is now not strange where theatrical slang comes from. An actor who wins success is said to have "delivered the goods." An approved actress is "all wool and a yard wide." An author "puts it over" his audience. A girl of no particular class is a "skirt." A young chorus girl is a "broiler" or a "chicken." An actress who plays the part of an adventuress is a "vamp." A very successful play is a "knockout." Taken all together, it is "the show business." This is the effect of Jewish control of any profession—as any American lawyer will tell you.

The only protest now being offered is by the small dramatic clubs which, whether or not they know it, are the strongest "anti-Semitic" influence on the theatrical horizon.

Issue of January 22, 1921.

XXXI.

The Jewish Aspect of the "Movie" Problem

THERE was once a man named Anthony Comstock who was the enemy of public lewdness. Of course he was never popular. No newspaper ever spoke of him without a jeer. He became the stock joke of his time—and it was not very long ago. He died in 1915. It is very noticeable that the men who mocked his life with banal jesting were non-Jews. It is also worth recording that the men who profited from the commercializing of much of the vice which he fought, were Jews. It was a very familiar triangle—the morally indignant non-Jew fighting against public lechery, and the Jewish instigators of it hiding behind ribald Gentiles and Gentile newspapers.

Well, the fight is still going on. If you will subscribe to a clipping bureau, or if you will look over the press of the country, you will see that the problem of the immoral show has been neither settled nor silenced. In every part of the country it is intensely alive just now. In almost every state there are movie censorship bills pending, with the old "wet" and gambling elements against them, and the awakened part of the decent population in favor of them; always, the Jewish producing firms constituting the silent pressure behind the opposition.

This is a grave fact. Standing alone it would seem to charge a certain Jewish element with intentional gross immorality. But that hardly states the condition. There are two standards in the United States, one ruling very largely in the production of plays, the other reigning, when it does reign, in the general public. One is an Oriental ideal—"If you can't go as far as you like, go as far as you can." It gravitates naturally to the flesh and its exposure, its natural psychic habitat is among the more sensual emotions.

This Oriental view is essentially different from the Anglo-Saxon, the American view. And it knows this. Thus is the opposition to censorship accounted for.

It is not that producers of Semitic origin have deliberately set out to be bad according to their own standards, but they know that their whole taste and temper are different from the prevailing standards of the American people; and if censorship were established, there would be danger of American standards being officially recognized, and that is what they would prevent. Many of these producers don't know how filthy their stuff is—it is so natural to them.

Scarcely an American home has not voiced its complaint against the movies. Perhaps no single method of entertainment has ever received such widespread and unanimous criticism as the movies, for the reason that everywhere their lure and their lasciviousness have been felt. There *are* good pictures, of course; it were a pity if that much could not be said; we cling to that statement as if it might prove a ladder to lift us above the cesspool which the most popular form of public entertainment has become.

The case has been stated so often that repetition is needless. Responsible men and organizations have made their protests, without results. The moral appeal meets no response in those to whom it is made, because they are able to understand only appeals that touch their material interests. As the matter now stands, the American Public is as helpless against the films as it is against any other exaggerated exprèssion of Jewish power. And the American Public will continue helpless until it receives such an impression of its helplessness as to shock it into protective action.

In a powerful indictment of the movie tendency and the National Board of Review of Motion Pictures, Frederick Boyd Stevenson writes in the Brooklyn *Eagle:*

"On the other hand the reels are reeking with filth. They are slimy with sex plays. They are overlapping one another with crime.

"From bad to worse these conditions have been growing. The plea is set up that the motion picture industry is the fourth or fifth in the United States, and we must be careful not to disrupt it. A decent photoplay, it is argued, brings gross returns of, say, $100,000, while a successful sex play brings from $250,000 to $2,500,000."

Dr. James Empringham was recently quoted in the New York *World* as saying; "I attended a meeting of motion picture owners in New York, and I was the only Christian present. The remainder of the company consisted of 500 un-Christian Jews."

Now, there is little wisdom in discoursing against evil in the movies and deliberately closing our eyes to the forces behind the evil.

The method of reform must change. In earlier years, when the United States presented a more general Aryan complexion of mind and conscience, it was only necessary to expose the evil to cure it. The evils we suffered from were lapses, they were the fruits of moral inertia or drifting; the sharp word of recall stiffened the moral fiber of the guilty parties and cleared up the untoward condition. That is, evil doers of our own general racial type could be shamed into decency, or at least respectability.

That method is no longer possible. The basic conscience is no longer present to touch. The men now mostly concerned with the production of scenic and dramatic filth are not to be reached that way. They do not believe, in the first place, that it is filth. They cannot understand, in the second place, that they are really pandering to and increasing human depravity. When there does reach their mentalities the force of protest, it strikes them as being very funny; they cannot understand it; they explain it as due to morbidity, jealousy or—as we hear now—anti-Semitism.

Reader, beware! if you so much as resent the filth of the mass of the movies, you will fall under the judgment of anti-Semitism. The movies are of Jewish production. If you fight filth, the fight carries you straight into the Jewish camp because the majority of the producers are there. And then you are "attacking the Jews."

If the Jews would throw out of their camp the men and methods that so continuously bring shame upon the Jewish name, this fight for decency could be conducted without so much racial reference.

An analysis of the motion picture industry in the United States will show:

That 90 per cent of the production of pictures is in the hands of 10 large concerns located in New York City and Los Angeles.

That each of these has under it a number of complete units, making up the large aggregate of companies seen in photoplays all over the world.

That these parent concerns control the market.

That 85 per cent of these parent concerns are in the hands of Jews.

That they constitute an invincible centralized organization which distributes its products to tens of thousands of exhibitors, the majority of whom are Jews of an inferior type.

That the independent motion pictures have no distributing center but sell in the open market.

It may come as a surprise to many people that there is no dearth of good pictures. The trouble is that there is no means by which good pictures can reach the public. One of the notable libraries of beautiful pictures, containing the cream of dramatic and educational films, has been rendered absolutely useless because of the impossibility of getting them before the public. The owners of these pictures achieved a little advance by engaging Jewish salesmen to push the pictures, but against them has always been the huge and silent force of that concentrated opposition which is apparently against the introduction of decency and delight into the screen world.

Once in a while an independent producer like David Wark Griffith or Charles Ray gives the world a screen production that is not only without offense or propaganda, but is a veritable delight and joy. These pictures, with their attendant success, are the strongest answers that can be made to the cry of some producers that the only profitable plays are the nasty ones.

That cry, of course, is based on fact. Without doubt, as things now go, the nasty pictures are the more profitable, because they are the most elaborately made and the most gorgeously advertised. The very lewdest of them have secured their patronage by advertising that they deal with "moral problems."

But all public taste is cultivated. Every city which can boast of public spirit has citizens who

spend tens of thousands of dollars annually in an attempt to create a community taste for good music. They succeed to a certain extent, but very rarely do they make it pay. It appears that the work of demoralizing the public taste is far more profitable. And as our whole range of public entertainment, outside of the higher musical field, has fallen into the hands of groups who do not know what the term "art" means, it is evident how overwhelming the appeal of the dollar must be.

If the public taste is now so fixedly demoralized that the moving picture producers can confidently claim that "the public demands what we are giving it," the case is more damning than otherwise. For it is recognized by all detached observers that such a public taste is a most urgent reason why immediate and heroic remedies should be adopted.

Cocaine peddlers can easily establish a "public demand" for their drugs, and they do. But that demand is never considered to be an extenuation for the peddling of "coke." So with the psychic poison and visual filth of the ordinary movie—the demand it has created is morally lawless, and the further satisfaction of the demand is morally lawless too.

Carl Laemmle, one of the leading producers in America and head of the Universal Film Company, testified before a congressional committee that he had sent a circular entitled "What Do You Want?" to the exhibitors who bought his pictures. At that time his company was in communication with about 22,000 exhibitors. Mr. Laemmle says that he expected about 95 per cent of the answers to favor clean, wholesome pictures, but "instead of finding 95 per cent favoring clean pictures, I discovered that at least one-half, or possibly 60 per cent, want pictures to be risque, the French for smutty."

Laemmle himself is a German-born Jew, and did not state what percentage of the replies were from people of what is euphemistically termed his "faith."

It is a very noticeable fact that whenever any attempt is made to control the tumultuous indecency and triviality which the movies ceaselessly pour out day and night upon the American public, the opposition thereto is Jewish. Take, for example, the attempt

to arouse the sober spirit of America to a proper appreciation of what is happening to Sunday, the Day of Rest. The opponents of the whole movement —a movement for the awakening of conscience, not for the passage of laws—are Jews, and they justify their opposition on Jewish grounds.

Whenever the movies are before the bar of public opinion, their defenders as they are, are Jews. In the Congressional hearing before referred to, the lawyers who appeared for the companies were all Jews, distinguished by the names Meyers, Ludvigh, Kolm, Friend and Rosenthal.

There was even a Jewish rabbi involved, who gave a most ingenuous explanation both of Jewish control of the movies and also of Jewish opposition to control of the character of the movies.

"I am a Jew," he said. "You know as well as I do that we have been the unfortunate victims of the nasty, biting tongue, and you know as well as I do that the movie first held us up to ridicule, and we have not only been disgraced in these movies, but we have had our religion traduced, and disgracefully traduced."

If this is true, it is chargeable to the Jews themselves, for Jews have always controlled the business. That it is true is probable, for the most zealous lampooners of the Jews have been Jewish comedians. Non-Jews fail abjectly in endeavoring to portray the character.

"We felt very much hurt," he continued, "and we felt there was a remedy, and that remedy was public opinion; and what did we do? We did not come to Congress. We organized a society—the Independent Order of B'nai B'rith which is the largest Jewish fraternal order in the world. It organized what is called the Anti-Defamation League with headquarters in Chicago; and the league for the defense of the Jewish name united with other people—in the Catholic Church, the Truth Society and Holy Name Society —and it wrote to all the movie manufacturers of the country asking them that they do not traduce the Jewish character and the Jewish religion, and that they do not hold us up to ridicule; that we did not object to the depiction of Jewish character, but we did

object to the caricature of Jewish character and the caricature of our name and religion; and after thus having explained to the manufacturers our position, we appointed a committee of men in every city in the country, asking them that they appeal to the municipal authorities that they permit not the presentation of pictures that were calculated to offend the Jewish character and the Jewish sensitiveness.

"What has been the result? There has been necessary not a protest, because movies in this country are not producing that class of movies any longer."

Of course! there are excellent reasons why the Jewish protests, if any really were necessary, should be instantly obeyed.

But why has not the continued and clamorous protest of decent America been equally heeded? Why not? Because the protest has come largely from non-Jews.

If the Jews can control the movies to the extent the rabbi claimed, why *cannot they control them for decency*—why *do not they control them for decency?*

The one weakness of the rabbi's statement is the charge that the Jewish religion was traduced. It would be most interesting to learn how this was done, and by whom. It is a religion which does not easily lend itself to that sort of treatment, picturesque as some of its forms may appear to alien eyes.

There is, however, a meaning hidden in this statement of the rabbi. The Jew considers any public expression of Christian character as being derogatory to his religion. For example: if the President of the United States or the governor of your state should make a specifically Christian allusion in his Thanksgiving Proclamation, or mention the name of Christ, that act would be protested as offensive to Jewish sensitiveness. Not only would be done, but has been done.

In the same hearing referred to, quotation was made from a letter written by Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, to the executive secretary of the Motion Picture Board of Trade, in which the following statement appeared:

"You and I have seen boards turn down such plays as the 'Life of the Savior' because they thought it might offend the Hebrews."

It is apparent that "Jewish sensitiveness" is a spoiled child which has been unduly coddled and that it has interfered to such an extent that the real question becomes one of non-Jewish rights.

The Jewish defenders have been asking, Why should a nation of 110,000,000 people be considered in danger from 3,000,000 Jews? And "Gentile fronts," with all the zest of a new idea, have shouted the same challenging question.

It might be advantageous to answer thus: Why should a country of 110,000,000 people, mostly of Christian faith and practice, be prevented from seeing the "Life of the Savior" portrayed on the screen because it is feared to offend the Jews?

The answer in both cases is not a comparison of numbers, but a recognition of the fact that, as in the motion picture world the Jews are at the neck of the bottle where they can absolutely control what goes to the public, so they are in other fields at corresponding places of control.

But whether the Jewish producer is qualified to do better than he is doing is a question. When you consider the conditions from which many of them sprang, you will be rendered rather hopeless of voluntary reform.

Why were not "Way Down East" and "The Shepherd of the Hills" put on the screen by Jews? Because the Jews in control of the movies have no knowledge of American rural life, and therefore no feeling for it. The Jew is a product of city life, and that peculiar phase of city life which is found in the ghetto. He sees in a farmer only a "hick" and a "rube." You may rest entirely assured that it was not the Yankee, himself a product of the farms, who turned the agriculturist into a joke, until today the joke has emptied our farms of men. The theatrical "hick" and "rube" of the gold-brick story and the hayseed play, were of Jewish origin. The Jew is a product of city life, and of that phase of city life where the "wits" play a large part. The America of the average Jew who caters to the entertainment of Americans

is comprehended in a beaten path from the box-office, to back-stage, and thence to an eating place. He doesn't know America as yet, except as a huge aphis which he may milk.

It follows, therefore, that in all probability he is equally ignorant of American home life. He has not as yet been able to understand what American domesticity means. The American home is an almost unknown quantity to foreigners of the Eastern races. An Armenian woman who has lived in America for five years says that she knows nothing of an American home save what she can see through the windows as she passes. This, of course, is a lack not easily to be bridged over. It may not be strictly true that the majority of movie producers do not know the interiors of American homes, but there is certainly every indication that they have not caught its spirit, and that their misrepresentation of it is more than a false picture, it is also a most dangerous influence.

It is dangerous to foreigners who gain their most impressive ideas of American life from the stage. It is dangerous to Americans who fancy that the life of the screen is the life that is lived by "the better classes." If we could map the community mind of whole sections of our cities, and trace the impressions of American people, American habits and American standards which those mind-groups hold, we should then see the dangerous misrepresentation which movie producers have given to things American. Falsity, artificiality, criminality and jazz are the keynotes of the mass of screen productions.

American life is bare and meager to the Eastern mind. It is not sensuous enough. It is devoid of intrigue. Its women of the homes do not play continuously and hysterically on the sex motif. It is a life made good and durable by interior qualities of faith and quietness—and these, of course, are ennui and death to the Orientally minded.

There lies the whole secret of the movies' moral failure: they are not American and their producers are racially unqualified to reproduce the American atmosphere. An influence which is racially, morally and idealistically foreign to America, has been given the

powerful projecting force of the motion picture business, and the consequences are what we see.

The purpose of this and succeeding articles is not to lift hands in horror and point out how rotten the movies are. Everybody is doing that. The case against the movies is not contested at all. It is unanimous. Women's clubs, teachers, newspaper editors, police officers, judges of the courts, ministers of religion, physicians, mothers and fathers—everybody knows just what the movies are.

What all these disgusted groups evidently do not know is this: their protests will be entirely useless until they realize that behind the movies there is another group of definite moral and racial complexion to whom the protest of non-Jews amounts to next to nothing at all, if they can possibly circumvent it.

As the rabbi previously quoted showed, the Jews got what they wanted from the producers as soon as they made their request.

What have the non-Jewish teachers, women's clubs, newspaper editors, police officers and judges, ministers of religion, physicians, and just plain parents of the rising generation—what have *they* obtained for all their complaints and protests?

Nothing!

And they can go on beating the air for a lifetime and still obtain no improvement, unless they face the unpleasant racial fact that the movies are Jewish. It is not a question of morals—that question has been settled; it is a question of management.

When the people know *who* and *what* is this intangible influence we call the "movies," the problem may not appear so baffling.

Issue of February 12, 1921.

XXXII.

Jewish Supremacy in Motion Picture World

A LITTLE "Who's Who in the Motion Picture Industry" would make a valuable department in the movie theaters' printed programs, but it is not pleasant to think of what would happen to the manager who should print one. There is a strange confusion in the Jewish mind, a struggle between a desire to remain unidentified and a desire to be known. Sometimes they measure friendship by the depth of the silence about their being Jews; sometimes by the amount of open laudation. To say a man is a Jew is sometimes to be vilified as an "anti-Semite," and sometimes to be honored as "a friend of our nation."

In what is said now, the only purpose is to inform "movie fans" of the source of the entertainment which they crave and the destination of the millions of dollars which they spend. When you see millions of people crowding through the doors of the movie houses at all hours of the day and night, literally an unending line of human beings in every habitable corner of the land, it is worth knowing who draws them there, who acts upon their minds while they quiescently wait in the darkened theater, and who really controls this massive bulk of human force and ideas generated and directed by the suggestions of the screen.

Who stands at the apex of this mountain of control? It is stated in the sentence: The motion picture influence of the United States—and Canada—is exclusively under the control, moral and financial, of the Jewish manipulators of the public mind.

Jews did not invent the art of motion photography; they have contributed next to nothing to its mechanical or technical improvement; they have not produced any of the great artists, either writers or actors, which have furnished the screen with its material. Motion photography, like most other useful things in the world, is of non-Jewish origin. But by the singular destiny which has made the Jews the great cream-

skimmers of the world, the benefit of it has gone not to the originators, but to the usurpers, the exploiters.

Who is who in the motion picture world? The names of the leading producing companies are widely known: The Famous Players; Selznick; Selwyn; Goldwyn; Fox Film Company; The Jesse L. Lasky Feature Play Company; United Artists' Corporation; The Universal Film Company; The Metro; Vitagraph; Seligs; Thomas H. Ince Studios; Artcraft; Paramount, and so on.

The Famous Players is headed by Adolph Zukor. Mr. Zukor is a Hungarian Jew. He was a fur dealer in Hester street, and is said to have gone from house to house selling his goods. With his first savings he went into the "nickel" theater business with Marcus Loew. He is still in his forties and immensely wealthy. He is conceded to be the leader of the fifth largest industry in the world—an industry which is really the greatest educational and propagandist device ever discovered.

The reader will not be deceived by the use of the word "educational" in this connection. Movies are educational, but so are schools of crime. It is just because the movies are educational in a menacing way that they come in for scrutiny.

Zukor's control extends over such well-known names as Famous Players-Lasky Corporation, The Oliver Morosco Photoplay Company, Paramount Pictures Corporation, Artcraft Pictures, all of which have been absorbed within the past five years.

It is commonly supposed that the United Artists' Corporation is a non-Jewish concern, but according to an article in the *American Hebrew*, the head of this photoplay aggregation is Hiram Abrams. The United Artists' Corporation was formed several years ago by the Big Four among the actors—Mary Pickford, Douglas Fairbanks, Charlie Chaplin and David Wark Griffith, and notwithstanding the fact that Charlie Chaplin is a Jew, the company was regarded by the public as being non-Jewish. Hiram Abrams is a former Portland, Oregon, newsboy, and graduated from that wholesome occupation into the position of manager of a "penny arcade." He was one of the

founders of the Paramount Pictures Corporation, and became its president.

The Fox Film Corporation and the Fox circuit of theaters are under control of another Hungarian Jew who is known to the American public as William Fox. His original name is said to have been Fuchs. He also began his artistic and managerial career by running a "penny arcade." The penny arcade of 15 and 20 years ago, as most city-bred men will remember, was a "peep show" whose lure was lithographed lewdness but which never yielded quite as much pornography as it promised.

Fifteen years ago William Fox was in the clothes sponging business. He also is still in his early forties, is immensely wealthy, and one of the men who can pretty nearly determine what millions of movie fans shall think about certain fundamental things, what ideas and visions they shall entertain.

Marcus Loew also reached fame via the penny arcade and cheap variety vaudeville routes. He went into pictures and is now said to be the active head of 68 companies in various parts of the world. He is in the neighborhood of 50 years old. Loew controls the Metro Pictures Corporation.

The names of Marcus Loew and Adolph Zukor are closely linked in the history of the movies. Both were in the fur business, and both were partners in the first penny arcade venture. Zukor went the way of pictures exclusively, although he later made investments in Loew's enterprises, but Loew went into variety and vaudeville of the type which is now to be found in the less desirable burlesque houses. From this he developed great entertainment enterprises which have made him a name and a fortune. The theaters he personally controls now number 105.

At the head of the Goldwyn Film Corporation is Samuel Goldwyn who is described as having been engaged "along mercantile lines" until motion pictures won his attention. In company with Jesse Lasky and Cecil DeMille he organized a $20,000 corporation in 1912. In 1916 he had prospered so greatly that he organized a $20,000,000 corporation with the Shuberts, A. H. Woods and the Selwyns, the purpose of this latter company being to screen the works of prominent

non-Jewish writers—a matter of which more will be said presently.

The Universal Film Company, known everywhere through the name of Universal City, its studio headquarters, is under the control of Carl Laemmle. It would seem, from a reading of Who's Who, that Laemmle was his mother's name. His father's name is given as Julius Baruch. He is a Jew of German birth. He was manager of the Continental Clothing Company of Oshkosh until 1906, in which year he branched out into pictures, taking his first stand in a small Chicago motion picture theater. Laemmle conceived the idea of fighting the "trust." He bought an enormous tract of land near Los Angeles and built Universal City as the headquarters of his production work.

The Select Pictures Corporation is headed by Lewis J. Selznick, who is also head of Selznick Pictures, Incorporated. He was at one time vice-president of the World Film Corporation. With him are associated a number of members of his race.

This is but to name a few. These are the official heads. Penetrate down through the entire organizations, until you come to the last exhibition of the cracked and faded film in some cut-price theater in an obscure part of a great city, and you will find that the picture business, on its commercial side, is Jewish through and through.

In the above notes, reference has been made to the occupations out of which the present arbiters of photo-dramatic art have come to their present eminence. They are former newsboys, peddlers, clerks, variety hall managers and ghetto products. It is not urged against any successful business man that he formerly sold newspapers on the streets, or peddled goods from door to door, or stood in front of a clothing store hailing passers-by to inspect his stock. That is not the point at all. The point is here: men who come from such employments, with no gradations between, with nothing but a commercial vision of "the show business," can hardly be expected to understand, or, if they understand, to be sympathetic with a view of the picture drama which includes both art and morality.

Mr. Laemmle, it will be remembered from a former article, said of his company, "The Universal does not pose as a guardian of public morals or of public taste." This is probably the attitude of other producers, too. But though they avoid any responsibility for taste or morals, they consistently fight all attempts of the state to set up a public guardianship in those regions. A business that frankly brutalizes taste and demoralizes morals should not be permitted to be a law unto itself.

It is very difficult to see how the Jewish leaders of the United States can evade the point that Motion Pictures are Jewish. And with this being true, there is the question of responsibility upon which they cannot very well be either impersonal or silent.

The moral side of the movies' influence need not be discussed here because it is being discussed everywhere else. Everybody who has an active moral sense is convinced as to what is being done and as to what ought to be done.

But the propaganda side of the movies does not so directly declare itself to the public. That the movies are recognized as a tremendous propagandist institution is proved by the eagerness of all sorts of causes to enlist them. It is also proved by the recent threat of a New York "Gentile front," that the movies themselves could prevent any progress being made in the attempt to save Sunday to the American people.

But who is the propagandist? Not the individual motion picture exhibitor on your street. He doesn't make the films. He buys his stuff as your grocer buys his canned goods—and has a far narrower margin of choice. He has hardly any choice in the *kind* of pictures he shall show. In order to get any good pictures that may be distributed, he must take all of the other kind that may be distributed. He is the "market" of the film producers and he must take the good with the bad, or be cut off from getting any.

As a matter of fact, with the "movie bug" so rampant in the country, it is next to impossible to supply enough good pictures for the stimulated and artificial demand. Some people's appetite calls for two or more pictures a day. If working people, they see a show at noon, and several at night. If shallow-pated wives, they see several in the afternoon and several at night.

With all the brains and the skill of the country engaged on the task it would be impossible to supply a fresh drama of quality, hot out of the studios every hour, like bread.

Where the Jewish controllers have overstepped themselves is here: they have overstimulated a demand which they are not able to supply, except with such material as is bound to destroy the demand. Nothing is more dangerous to the motion picture business than the exaggerated appetite for them, and this appetite is whetted and encouraged until it becomes a mania.

Like the saloon business, the movie business is killing itself by killing that quality in its customers on which it was built.

Now, as to propaganda, there is evidence that the Jewish promoters have not overlooked that end of it. This propaganda as at present observed may be described under the following heads:

It consists in silence about the Jew as an ordinary human being. Jews are not shown upon the stage except in unusually favorable situations. Among the scenes offered the public you never see Hester Street or lower Fifth Avenue at noontime. Recall if you have ever seen a large Jewish group scene on general exhibition. After a terrible fire in a clothing factory, the mayor of New York asked a certain motion picture company to prepare a film to be entitled, "The Locked Door," to show how buildings are turned into firetraps by ignorance and greed. The scenario was written by a fire official who knew the circumstances of many holocausts. As most of the fire victims had been sweatshop girls, the scenario included a sweatshop. The picture was made as true to life as possible, so the head of the sweatshop was depicted as a Hebrew. The gentleman who told this incident to a committee of Congress said: "It was no discredit to the Hebrew race. We all know they have been the fathers of the clothing industry; in fact, they made the first clothes." But all the same, the picture was declared taboo by Jewish leaders. It broke the cardinal rule of silence about the Jew except when he can be depicted under exceptionally favorable circumstances.

This ill-concealed propaganda of the Jewish movie picture control is also directed against non-Jewish religions. You never saw a Jewish rabbi depicted on the screen in any but a most honorable attitude. He is clothed with all the dignity of his office and he is made as impressive as can be. Christian clergymen, as any movie fan will readily recall, were subjected to all sorts of misrepresentation, from the comic to the criminal. Now, this attitude is distinctly Jewish. Like many unlabeled influences in our life, whose sources lead back to Jewish groups, the object is to break down as far as possible all respectful or considerate thought about the clergy.

The Catholic clergy very soon made themselves felt in opposition to this abuse of their priestly dignity. You never see a priest made light of on the screen. But the Protestant clergyman is still the elongated, sniveling, bilious hypocrite of anti-Christian caricature. More and more the "free love" clergyman is appearing on the screen. He is made to justify his deeds by appeals to "broad" principles—which really kills two birds with one stone: it degrades the representative of religion in the eyes of the audience, and at the same time it insidiously inoculates the audience with the same dangerous ideas.

In the February *Pictorial Review*, Benjamin B. Hampton, a successful picture producer, throws a sidelight on this. He quotes a poster outside a movie show. The text says:

> " 'I refuse to live with you any longer. I denounce you as my wife—I will go to HER—my free-lover.' Thus speaks the Rev. Frank Gordon in the greatest of all Free-Love dramas."

You may not depict a Hebrew as owner of a sweatshop—though all sweatshop owners are Hebrews; but you may make a Christian clergyman everything from a seducer to a safe-cracker and get away with it.

There may be no connection whatever, but beholding what is done, and remembering what is written in the Protocols, a question arises. It is written:

> "We have misled, stupefied and demoralized the youth of the Gentiles by means of education in principles and theories, patently false to us, but which we have inspired."—Protocol 9.

"We have taken good care long ago to discredit the Gentile clergy."—Protocol 17.

"It is for this reason that we must undermine faith, eradicate from the minds of the Gentiles the very principles of God and Soul, and replace these conceptions by mathematical calculations and material desires."—Protocol 4.

Two possible views are open to choice: one, that this constant caricature of representatives of religion is simply the natural expression of a worldly state of mind; the other, that it is part of a traditional campaign of subversion. The former is the natural view among uninformed people. It would be the preferable view, if peace of mind were the object sought. But there are far too many indications that the second view is justified, to permit of its being cast aside.

The screen, whether consciously or just carelessly, is serving as a rehearsal stage for scenes of anti-social menace. There are no uprisings of revolutions except those that are planned and rehearsed. That is the most modern fruit of the study of history: that revolutions are not spontaneous uprisings, but carefully planned minority actions. Revolution is not natural to the people, and is always a failure. There have been no popular revolutions. Civilization and liberty have been set back by those revolutions which subversive elements have succeeded in starting.

But if you are to have your revolution, you must have a rehearsal. In England, the whole process of sovietizing the country has been set forth on the stage, as in vivid object lessons. In this country they have rehearsals by parades, by starting marches through factories and up to the offices, by importing lecturers who tell just how it was done in Russia, Hungary and elsewhere. But it can be done better in the motion pictures than anywhere else: this is "visual education" such as even the lowest brow can understand, and the lower the better.

Indeed, there is a distinct disadvantage in being "high-brow" in such matters. Normal people shake their heads and pucker their brows and wring their hands and say "we cannot understand it; we simply cannot understand it!" Of course they cannot. But if they understood the low-brow, they would under-

stand it, and very clearly. There are two families in this world, and on one the darkness dwells.

Reformers, of course, heartily agree with this as far as criminal portrayals are concerned. Police protest against the technique of killing a policeman being shown with careful detail on the screen. Business men object to daily object lessons in safe-cracking being given in the pictures. Moralists object to the art of seduction being made the stock motif no matter what the subject. They object because they recognize it as evil schooling which bears bitter fruits in society.

Well, this other kind of education is going on too. There is now nothing connected with violent outbreaks which has not been put into the minds of millions by the agency of the motion picture. It may, of course, be a mere coincidence. But coincidences also are realities.

There are several developments proceeding in screendom which are worthy of notice. One is the increasing use of non-Jewish authors to produce Jewish propaganda. Without using names, it will be easy for each reader to recall for himself the more popular non-Jewish authors whose books have been screened by the Jewish producers, and who are soon after announced to have a new photoplay in preparation. In several cases these new photoplays have been sheer Jewish propaganda. They are the more effective because they are backed by non-Jewish names famous in the literary world. Just how this state of affairs comes about it is not possible now to say. How much of it is due to the authors' desire to enter the field of pro-Semitic propaganda, and how much of it is due to their reluctance to refuse amiable suggestions from movie magnates who have already paid them liberal sums and are likely to pay them more is a question. It is not difficult to bring oneself to believe that "anti-Semitism" is wrong. Everybody knows it is. It is not difficult to bring oneself to an admiration of Israel. Every writer is happy in idealizing an individual or a nation; it is a pleasure to write about an altogether admirable Jewish hero or heroine. And so the non-Jews are writing Jewish propaganda ere they are aware.

The flaw, of course, is here: in avoiding anti-

Semitism, they fall into the snare of pro-Semitism. And one is as inconclusive as the other.

Another development is one which movie fans have doubtless noticed: it is the abolition of the "star" system. Readers of this series will recall that it was this same sort of thing which marked Jewish ascendancy in the control of the legitimate stage. Not long ago the full glare of movie publicity was thrown upon names and personalities—the Marys and Charlies and Lulus and Fatties of screen fame. The name was headlined; the star was featured; it did not matter what the theme of the play was—suffice it that it was "a Chaplin film." or a "Pickford film," or whatever it might be.

The motion picture "industry" has reached its present importance because of the exaltation of the "star." But this has its inconveniences, too. Educate the public to demand a star, and that demand will eventually rule the business. Jewish control will not permit that. The way to break the control which the public may exercise through such a demand, is to eliminate the stars. Then all pictures will be on the same plane.

This is occurring now in filmdom. Some of the stars have taken the hint and have set up their own studios. But steadily the doctrine is preached throughout fandom that "the play's the thing," not the star. You don't see so many star names before the theaters; you see more and more the lurid names of plays. The star is being sidetracked.

There is a triple advantage in this. The bloated salaries of the stars can be eliminated. The public can be deprived of a point on which to focus a demand. Exhibitors can no longer say, "I want this or that," even within the narrow margin they recently had; they will have no choice because there will be no choice; the business will be a standardized "industry."

These, then, are some of the facts of the American motion picture world. They are not all the facts, but each of them is important. Not one can be overlooked by students of the influence of the theater. Many a perplexed observer of everyday affairs will find in these facts a key which explains many things.

Issue of February 19, 1921.

XXXIII.

Rule of the Jewish Kehillah Grips New York

ARE the Jews organized? Do they consciously pursue a program which on one side is pro-Semitic and on the other anti-Gentile? How can a group so numerically inferior wield so large an influence upon the majority of the world?

These are questions which have been asked and which can be answered. The clan solidarity of the Jew, the ramifications of his organizations, the specific purpose which he has in view, are themes upon which there is any amount of "say so," but very little authoritative statement. It may therefore be useful and informing to study one or two of the more important Jewish organizations in the United States.

There are Jewish lodges, unions and societies whose names are well known to the public, and which seem to be the counterpart of similar groups among the non-Jewish population, but these are not the groups upon which to focus attention. Within and behind them is the central group, the inner government, whose ruling is law and whose act is the official expression of Jewish purpose.

Two organizations, both of which are as notable for their concealment as for their power, are the New York Kehillah and the American Jewish Committee. By concealment is meant the fact that they exist in such important numbers and touch vitally so many points of American life, without their presence being suspected.

If a vote of New York could be taken today it is doubtful if one per cent of the non-Jewish population could say that it had ever heard of the New York Kehillah, yet the Kehillah is the most potent factor in the political life of New York today. It has managed to exist and mold and remold the life of New York, and very few people are the wiser. If the Kehillah is mentioned in the press, it is most vaguely, and the im-

pression is, when there is any impression at all, that it is a Jewish social organization like all the rest.

The Kehillah of New York is of importance to Americans everywhere because of two facts: it not only offers a real and complete instance of a government within a government in the midst of America's largest city, but it also constitutes through its executive committee District XII of the American Jewish Committee, through which pro-Jewish and anti-Gentile propaganda is operated and Jewish pressure brought to bear against certain American ideas. That is to say, the Jewish government of New York constitutes the essential part of the Jewish government of the United States.

Both of these societies began at about the same time. The records of the Kehillah state that the immediate occasion of its organization was to make a protest against the statement by General Bingham, then police commissioner of the City of New York, that 50 per cent of the crime of the metropolis was committed by Jews. There had been a government investigation into the "White Slave Traffic," the result of which was a direct set of public opinion into channels uncomplimentary to the Jewish name, and a defensive movement was begun. There is no intention to rake up past scandals, unless it shall become necessary; it is enough to say here that, very soon afterward, General Bingham disappeared from public life, and a national magazine of power and influence which had embarked on a series of articles setting forth the government's findings in the White Slave investigation was forced to discontinue after the printing of the first article. This was in the year 1908. The American Jewish Committee, to whose influence the Kehillah really owes its existence, came into being in 1906.

The word "Kehillah" has the same meaning as "Kahal," which signifies "community," "assembly" or government. It represents the Jewish form of government in the dispersion. That is to say, since destiny has made the Jews wanderers of the earth, they have organized their own government so that it might function regardless of the governments which the so-called "Gentiles" have set up. In the Babylonian captivity, in Eastern Europe today, the Kahal is the power and

protectorate to which the faithful Jew looks for government and justice. The Peace Conference established the Kahal in Poland and Rumania. The Kahal itself is establishing its courts in the city of New York. The Kahal issues laws, judges legal cases, issues divorces—the Jews who appeal thereto preferring Jewish justice to the justice of the courts of the land. It is, of course, an agreement among themselves to be so governed; just as citizenship in the United States assumes an agreement to be governed by institutions provided for that purpose.

The New York Kehillah is the largest and most powerful union of Jews in the world. The center of Jewish world power has been transferred to that city. That is the meaning of the heavy migration of Jews all over the world toward New York. It is to them what Rome is to the devout Catholic and what Mecca is to the Mohammedan. And by that same token, immigrant Jews are more freely admitted to the United States than they are to Palestine.

The Kehillah is a perfect answer to the statement that the Jews are so divided among themselves as to render a concert of action impossible. That is one of the statements made for Gentile consumption, that the Jews are hopelessly divided among themselves. Hundreds of thousands of Americans have had opportunity during recent weeks to see and hear for themselves that when an anti-Genti e purpose is in view, Jews of all classes make the same threats and the same boasts. They are either going to "get" somebody, or they have "got" somebody.

A recent Jewish writer attempted to raise a laugh about the very idea of the members of the Jewish needle-workers' unions of New York having anything in common with the needle-work bosses. He made his attempt in confidence that the public knew little or nothing about the Kehillah. But the public can find all groups and all interests in that body, for there they meet as Jews. The capitalist and the Bolshevik, the rabbi and the union leader, the strikers and the employers struck against, are all united under the flag of Judah. Touch the conservative capitalist who is a Jew, and the red anarchist who is also a Jew will spring to his defense. It may be that sometimes they

love each other less, but altogether they hate the non-Jew more, and that is their common bond.

The Kehillah is an alliance, more offensive than defensive, against the "Gentiles." The majority of the membership of the New York Kehillah is of an extremely radical character, those seething hundreds of thousands who carefully organized on the East Side the government which was to take over the Russian Empire, even choosing in the Jewish Quarter of New York the Jew who was to succeed the Czar—and yet, in spite of this character of membership, it is officered by Jews whose names stand high in government, judiciary, the law and banking.

It is a strange and really magnificent spectacle which the Kehillah presents, of a people of one racial origin, with a vivid belief in itself and its future, disregarding its open differences, to combine privately in a powerful organization for the racial, material and religious advancement of its own race to the exclusion of all others.

The Kehillah has mapped New York just as the American Jewish Committee has mapped the United States. The city of New York is divided into 18 Kehillah districts which comprise a total of 100 Kehillah neighborhoods, in accordance with the population. The Kehillah District Boards administer Kehillah affairs in their respective districts in accordance with the policy and rules laid down by the central governing body.

Practically every Jew in New York belongs to one or more lodges, secret societies, unions, orders, committees or federations. The list is a prodigious one. The purposes interlace and the methods dovetail in such a manner as to bring every phase of New York life not only under the watchful eye, but under the swift and powerful action of experienced compulsion upon public affairs.

At the meeting which organized the Kehillah a number of sentiments were expressed which are worthy of consideration today. Judah L. Magnes, then rabbi of Temple Emanu-El, chairman of the meeting, set forth the plan.

"A central organization like that of the Jewish

Community of New York City is necessary to create a Jewish public opinion," he said.

Rabbi Asher was loudly applauded when he said: "American interests are one, Jewish interests are another thing."

The delegates at this meeting represented 222 Jewish societies, as follows: 74 synagogues, 18 charitable societies, 42 mutual benefit societies, 40 lodges, 12 educational societies, 9 communal federations, 9 literary and musical societies, 9 Zionist societies and 9 religious societies.

At a meeting somewhat more than a year later the number of organizations under the jurisdiction of the Kehillah aggregated 688. These included 238 constituent organizations, 133 congregations, 58 lodges, 44 educational and benevolent societies, and 3 federations. These three federations were made up of 450 societies.

The affiliation now numbers more than 1,000 organizations.

The Kehillah has produced a map of New York City on which the varying densities of the Jewish population are represented by varying densities of shade. In order to comprehend the power of the Kehillah, the Jewish population of New York must be considered. Three years ago, according to Jewish figures (there are no others) there were 1,500,000 Jews in the city alone. Since that time the number has considerably increased—even the Government of the United States cannot say how much.

In 1917-18 the Jews resident in the five boroughs of New York City were estimated—again by Jewish officials—as follows:

Manhattan, 696,000; Brooklyn, 568,000; Bronx, 211,000; Queens, 23,000; Richmond, 5,000; making a total of 1,503,000.

The Kehillah districts form distinct and segregated parts of the City's population, and are 18 in number. These 18 in turn comprise 100 neighborhoods, or little ghettos. The districts, with the number of neighborhoods in each, are represented in the following table:

	Neighborhoods
No. 1. North Bronx District	7
No. 2. South Bronx District	7
No. 3. West Side and Harlem District	7
No. 4. East Harlem District	7
No. 5. Yorkville District	5
No. 6. Central Manhattan District	4
No. 7. Tompkins Square District	6
No. 8. Delancey District	8
No. 9. East Broadway District	8
No. 10. Williamsburg District	7
No. 11. Bushwick District	6
No. 12. Central Brooklyn District	6
No. 13. Brownsville District	6
No. 14. East New York District	7
No. 15. Borough Park District	6
No. 16. West Queens District	1
No. 17. East Queens District	1
No. 18. Richmond District	1

Districts such as the Delancey Street and East Broadway sections cover the Great Ghetto of the East Side, while the West Side and Harlem Districts represent the neighborhoods which are the residential goals of the prosperous Jews of New York.

It has been stated that there are districts in which the density of Jewish population is more than 300,000 per square mile, which is more than 2,150 to the usual square city block. There are 19 neighborhoods in which the density is more than 200,000 to the square mile (1,430 to the square block); and 36 neighborhoods in which the density is more than 100,000 to the square mile (715 to the square block).

The average density of the general population for New York City both Jewish and non-Jewish, in 1915, was about 16,000 to the square mile, or 107 to the square block. More than one-third of the Jews, about 38 per cent, that is, 570,000 Jews, live on one per cent of the area of New York. If all New York's population were as dense as is the Jewish population of the congested districts, the City would have almost as many inhabitants as the whole United States, or about 95,000,000.

These figures dimly portray the overcrowding which has resulted from the terrific influx of Russian-Polish

Jews of the ghetto type, who have settled in the Metropolis and steadfastly refused to go any farther, resulting in problems which are probably unparalleled in the history of civilization.

Yet it is out of such conditions that the far-reaching power of the Kehillah is derived.

When the aggressive program of the Kehillah to make New York a Jewish city, and through New York the United States a Jewish country, was announced, some of the more conservative Jews of New York were timorous. They did not expect that the American people would stand for it. They thought the American people would immediately understand what was afoot and oppose it. There were others who doubted whether the same Kehillah authority could here be wielded over the Jews as was wielded in the old country ghettos. As an official of the Kehillah wrote:

"There were those who doubted the ultimate success of this new venture in Jewish organization. They based their lack of belief on the fact that no governmental authority could possibly be secured; in other words, that the Kehillah of New York could not hope to wield the same power, based on governmental coercion, as the Kehillahs of the Old World."

There is much in that paragraph to indicate the status of the Kehillah in Jewish life. Add to this the fact that the vast majority of adult Jews in New York lived under the Kehillahs of the Old World, whose power was based on coercion, and you have an interesting situation.

What the doubt consisted in, however, is not as stated there. No doubt existed as to what it would be possible to do with the Jews. The entire doubt consisted in how far the Americans would let the thing go on. The program of the Kehillah was ostensibly "to assert Jewish rights." No Jewish rights have ever been interfered with in America. The expression is a euphemism for a campaign to interfere with non-Jewish rights.

Just how the free exercise of American rights by an American may be construed and is construed by the Jew to be an interference with his rights, will be shown in a separate article.

The doubters felt that when the Jews began to make such demands as that Christmas carols should be suppressed in the schools, as "offensive to the Jews"; and that Christmas trees should be banished from police stations in poor neighborhoods as "offensive to the Jews"; and that the Easter holidays should be abolished, as "offensive to the Jews"; and that the phrase, "a Christian gentleman" should be protested everywhere, as "offensive to the Jews";—the business class of Jews felt that the American would not stand for it.

The American has never interfered with any man's religious observances; would he stand to have his own prohibited in his own institutions and in his own country?

However, the Jews' misgivings were not justified. The Americans made no protest. The Kehillah went ahead with its campaign, and the native population submitted. New York is Jewish. From the City Hall to the Bowery, from Fifth Avenue to Hester street, in board of education, newspaper row, and courts of justice, New York is Jewish. It is actually an offense, an offense speedily though unofficially punished, to intimate in any public way that New York may possibly be other than Jewish. New York is the answer to those who ask, "How can a numerically inferior group dictate the terms of life for all the rest?" Go into a New York school, and see. Go into a New York court, and see. Go into a New York newspaper office, and see. Stand anywhere in New York, and see.

But with it all one gets a sense of the insecurity of this usurpation of power. It doesn't belong to those who have seized it; it doesn't belong either by right of numbers, or by right of superior ability, or yet by right of a better use made of the power thus taken. They have taken it by audacity; they have taken it in such a way as to make resentment of it seem like an anti-racial movement—and that is why they have held it as long as they have.

That is the only way to explain the meekness of the American in this matter, and it also accounts for the sense of insecurity which even the Jews feel in the position they hold. The American is the slowest person in the world to act on any line that savors of

racial or religious prejudice. Even when his justifiable act is taken without the slightest prejudice, he is extremely sensitive even to the charge that he is prejudiced. This makes for a seeming aloofness from matters like the Jewish Question. This also leads men to sign protests against "anti-Semitism" which are really designed to be protests against the publication of Jewish facts.

But it would be a serious mistake to believe that the Americans have accepted within their minds the fact of Jewish supremacy in any field, for they have not. And the Jews know that they have not. Present Jewish importance in American affairs threatens to become as precarious as Bolshevik rule in Russia; it may fall at any time. The Jews have overplayed their hand. They have threatened too wildly and boasted too loudly. The very weight of the importance of the Kehillah and the American Jewish Committee is to be one of the factors in the fall. The Jews may live among us, but they may not live upon us.

These things are better known to the Jew than to the non-Jew, for the Jew knows the Jewish Question better than anyone else, and he knows better than any Gentile when a statement hits the bull's-eye of the truth. The American Jews are not now protesting against lies; they would welcome lies against themselves; they are roused to protest by the power of the truth, and they are the best judges of the truth with reference to themselves.

The situation is not one that calls for expulsion, or resistance, but simply exposure to the light—for to vanquish darkness, what is better than light?

The Jews had a great opportunity in the New York Kehillah. They had an opportunity to say to the world, "This is what the Jew can do for a city when he is given freedom to work." They have the city government, the police department, the health department, the school board, the newspapers, the judiciary, financiers—every element of power.

And what have they to show for all this? The answer is,—New York.

New York is an object lesson set in the sight of the whole world, as to what the Jew can do and will do