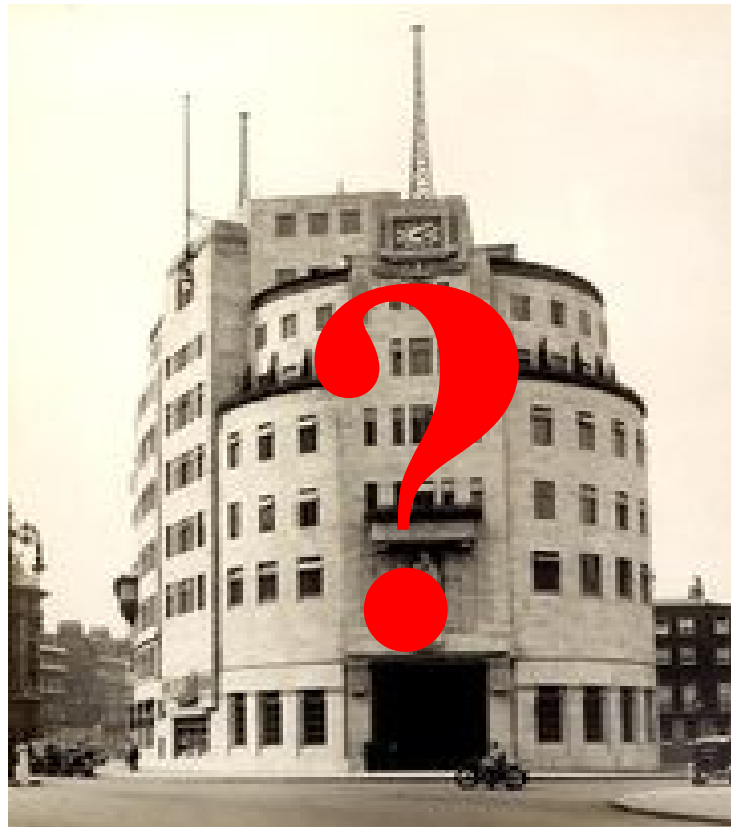


Who Are The Mind-Benders



**The People Who Rule
Britain Through
Control Of The
Mass Media**

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The mind-bending power of the masters of the media

The Jewish media-power in Great Britain

Here follows a lengthy analysis and study of the Jewish media-occupation in Great Britain. Written in 1997 and partially updated 2002, this text describes the present state of affairs when it comes to Jewish media power in Great Britain. It is crucial, in the battle against the Jewish racist totalitarianism, to have a basic knowledge about the Jewish media-dictatorship-monopoly and about the political power the Zionists possess and who are - as Jewish political actors - the leaders of this Jewish Power.

Jewish Propaganda

Jewish Media Violence and Jewish Monopoly of

Media War:

Jewish propaganda is to the "Judeocracy" what violence is

to the dictatorship

INTRODUCTION

A power greater than government?

"Today the film makers are the people who control the most powerful medium in the world, and art that can create ideals, change language or topple governments."

John Baxter in the Daily Mail (28th December 1995)

According to the theory of democracy, "the people" rule. They elect politicians by their own choice, and if and when those politicians fail to act according to their wishes they can be dismissed by the vote of the people. The pluralism of different political parties provides the people with "alternatives"; if one loses their confidence, they can support another. Thus is realised the democratic principle of: government of the people, by the people and for the people. It would be nice if it were all so simple. But in a medium-to-large modern state things are not quite like that. How do "the people" acquire the information and knowledge necessary for them to use their votes other than by blind guesswork? They cannot possibly witness everything that is happening on the national scene, still less at the level of world events. Only a tiny few of them ever see their political leaders close up and are able to watch and assess their performance of their duties. The vast majority are not students of politics. They don't really know what is happening, and even if they did they would need guidance as to how to interpret what they knew.

"The people" are doctors, lawyers, engineers, clerks, shopkeepers, factory workers, farm workers, small tradesmen, nurses, secretaries, schoolteachers and a thousand or more other things. They know, or ought to know, something about the occupations in which they are engaged. But only the minutest number can be expected to know the business of politics - one of the most complex of subjects, with its vast range of issues and the many points of view that will be brought to bear on each of these issues. To know what the issues are, and to examine and evaluate these points of view, the people need to have these issues presented to them and the points of view expounded in a form that they can understand.

This is where the "mass media" come in: newspapers; television; radio. And for those with a more studious and enquiring bent there are other media: books; magazines; the Internet. The list is growing as information technology advances.

But there is a problem here. "The people" cannot own, control and regulate the media. That can only be done by a small minority - a mere fraction of the population, in fact much fewer than one per cent. And it is this minority which is able to determine which facts the people will be allowed to know about, which events will be reported to them, which points of view they will be able to examine and evaluate, which political parties it is good to vote for and which not, which politicians are decent, upright, honourable and capable citizens and which are disreputable, incompetent, "dangerous" and "extreme".

This invests that minority who control the mass media with enormous power - perhaps even greater power than a prime minister or cabinet. It is this minority which determines the climate of "public opinion" in which politicians have to operate, the "public opinion" to which they have to defer and which they dare not offend if they are to get elected and stay elected.

Even when the mass media consisted mainly of newspapers, and only a small minority read those newspapers, this power was considerable. Today, when it embraces mass-circulation newspapers and television, it is colossal beyond imagination.

And we must not forget another fact about the media. Their political influence extends far beyond newspaper reports and articles, and television programmes, of a direct political nature - connected, that is, with current affairs that bear upon politics. In a much more subtle way, they can influence people's thought patterns by other means: newspaper stories, pages dealing with entertainment and popular culture, movies, TV "soaps", "educational" programmes: all these types of fare help form human values, concepts of good and evil, right and wrong, sense and nonsense and what is "fashionable" and "unfashionable". These human value systems, in turn, shape people's attitude to political issues, influence how they vote and therefore determine who holds political power.

Yet for some strange reason there is very little public discussion in Britain today, as an example, of who actually exercises media control. The people are encouraged to get tremendously excited about the outcome of a general election, even of local government elections, yet these contests probably have far less a bearing on the question of who wields power over us than the much more crucial one of who regulates "public opinion" and therefore determines the agenda both for the contesting of elections and for what is done in government by whoever wins.

Any study of what is happening on the national scene must therefore today include a study of the workings of the mass media: who the people are who own, control and operate those media, and to what purposes their immense power is being put.

The current affairs "discussion"

Discussion programmes on TV and radio dealing with current affairs and topical public issues are presented so as to convey the impression that they are conducted in accordance with the letter and spirit of "democracy", with various viewpoints given a hearing. However, where the discussion threatens to touch upon issues considered "sensitive" to the judaized establishment which controls TV and radio, it is carefully stage-managed so that "dangerous" viewpoints are excluded. This is particularly noticeable where discussion concerns matters of the Jewish State of Israel and its not so very glorious aspects, when relating to doubts concerning the alleged mass-slaughter of Jews during WW II and when some one tries to discuss the power wielded by the Jewish minority.

One TV programme on British TV a short time ago was devoted to the subject of "anti-Semitism", which was presented as being on the increase throughout Europe, including Britain. Various spokesmen, some Jewish and some non-Jewish, appeared on the programme to give their views. After the programme had proceeded a little while, it became quite clear that the only differences between the participants lay in their attitudes as to how "anti-Semitism" should be treated. Some maintained that it should be rigorously suppressed by the introduction of tighter laws against it; others said that this practice would play into the hands of the "anti-Semites" by making them martyrs and that, however much "anti-Semitism" was to be deplored, suppressing it by law was not the way to fight it. One member of the discussion panel launched into a lengthy analysis of the mental state of "anti-Semites", implying them to be suffering from a certain kind of insanity.

What was entirely absent from the discussion was any contribution offering an explanation of the viewpoint of the so-called "anti-Semites". Of course, "anti-Semitism" itself is a misleading term deliberately adopted by our media-controllers so as to suggest that those thus labelled want to ill-treat Jews, even kill them, for no reason than that they are Jews, whereas the vast majority of people described as "anti-Semites" simply oppose what they see as excessive Jewish power. Whether or not they are correct in their assessment of this power is beside the point; if "democracy" is to be more than just an empty phrase, they should be allowed to state their case in public then have that case seriously examined and debated. This, however, is the very last thing our media-controllers want. Therefore, when any programme discussing anti-Semitism (i.e. criticism of Jewish power) is broadcast on TV or radio, "anti-Semites" (i.e. critics of Jewish power) are deliberately excluded, so that the "discussion" is not really a discussion at all, merely an imitation of one.

Who are the manipulators?

But who is behind it all? Who are the people who determine what is watched on television and printed in the newspapers? This is not so easy a study because a great many of the people concerned operate in the shadows. And even in the case of those whose names are known, what is known about their backgrounds and their connections? Very little.

For this reason, very few people in Britain are aware of the huge influence over the mass media exercised by a certain ethnic minority, namely the Jews.

Straightaway, we can expect that mention of this minority will put many readers on the defensive. Is this "anti-Semitism"?, some will ask. That, you see, is the first example of the hypnotic effect of media power. The mass media in Britain today have managed to implant into many people's minds the idea that it is "anti-Semitic" even to acknowledge that members of the Jewish community play a large part in controlling our news and opinion and to question whether this is a good thing for Britain. In the uncomfortable feeling provoked in a number of readers of this text by the very mention of the word "Jews", there is provided the first lesson in media indoctrination and brainwashing!

This text is simply a study of who controls public opinion in Great Britain.

We believe that in this study there should be no "no-go" areas, no forbidden avenues of enquiry. We are concerned here with facts. What deductions people make from those facts is their decision. Our intention is that they should be roused from their former ignorance and apathy and persuaded to join our political struggle to achieve, through peaceable and legal means a more just, non-racist society. A society not dominated by a racist minority believing to be "Gods Chosen People".

It is the contention of this study that members of the Jewish community (whether practising or not) exercise a power and influence in Britain's mass media that are out of all proportion to their

numbers in the population. We believe that this is a fact that should not be hidden but should be known - and discussed. No great issue of concern can be properly examined unless all the facts pertaining to it are known and are faced - fairly and squarely, with nothing swept under the carpet for fear that some noisy element may object.

Some people may accept the findings of this study as authentic and accurate but then say: "So what?" Isn't it quite common for certain groups to be found in profusion in certain occupations whether for reasons of natural talent and aptitude, accidents of history, or whatever? Are there not a lot of Irish building workers and writers, Scottish doctors and engineers, Welsh singers, Black sportsmen, French and Italian restaurateurs and Indian and Pakistani textile merchants? Given that Jews are to be found in large numbers in the mass media, is this to be regarded as particularly sinister or dangerous? In other words, what's the big deal?"

We hope that we have answered these questions in the foregoing part of this introduction. None of the other occupational fields mentioned have anything like the scope for the wielding of real power - political power, power over who governs us and to what purpose power to shape our society and its values, to determine our destiny and future.

We cannot therefore say of Jews in the media as some might say of other groups in their respective occupations and lines of business: "Oh well, they're good at it - let them get on doing it." What is at stake in respect of control of an institution with such massive power as the media places that institution in a special category of its own, which justifies a very high degree of concern over the matter.

Would we, for instance, feel happy and secure in the knowledge (should such be the case) that a particular interest-group exercised control over our armed forces? We might wonder, in that case, where the loyalty of such a group would lie in the event of a war.

And if we bear in mind that power over the mass media is today as potent in the possibilities it offers as command of a hundred armoured divisions on the battlefield, that mass media power should be a matter of tremendous concern, and we would be foolish to the point of insanity to dismiss as of little importance a situation in which it lays in the hands of people who themselves proclaim to be "Jewish" in the first hand and who themselves openly proclaim loyalty to the Jewish state of Israel in the first hand.

And this is not all. As has been said, there is today a very broad consensus view, transcending parties and classes, that much of the influence of the mass media is malignant and socially destructive in its effects.

We simply take the question further: if so many believe the influence of the media to be malignant and destructive, we should be examining the nature of the media - not the least important question in which examination is: Who controls the media?

In a way, the study serves a purpose that is supposed to be served by the mass media in any democracy: The purpose of free and unfettered enquiry and of absolutely free expression of facts and opinion. Unfortunately, there is neither free enquiry nor free expression of either facts or opinion in the mass media in Britain today - and least of all on the subject of this study. Just when did you last see an article in a major newspaper examining, in proper depth, Jewish influence and control in Britain's news and information industry? Just when did you last see a programme on TV dealing with the same topic? The answer to this question proves our point.

One phrase beloved of those who exercise influence in the media is "investigative journalism". The "investigative journalist" is depicted as the crusading hero whose quest for the truth and whose dedication to the public interest leads him or her to take up the cudgels against all the forces of would-be suppression and censorship - even when, as is sometimes the case, this leads

to a particularly loathsome form of intrusion into people's private lives. But one form of investigative journalism which the media are most certainly not anxious to encourage is that which enquires into the identity of their own controllers and the underlying agenda to which they operate. In these pages we hope to remedy this glaring omission.

Naturally, we do not expect the facts which we unearth here to be taken up by the media and examined in the light of day. If there is any comment in the mass media on this study - which we think doubtful - it will that of condemnation, of dismissal out of hand, with liberal use of the term "anti-Semitism". But it will not extend to any analysis of what we say or any attempt, by presentation of facts, to prove us wrong.

From this, dear reader, we leave you to draw your own conclusions.

Need for perspective

As we have prepared the material for this study it has been brought home to us that media influence and control in the modern world of communications is an immensely complex subject, in which the dangers of over-simplification are always present. The mere presence of members of a certain group working in a section of the media does not itself prove that that group has the ultimate "say" in the section in question. In addition to this, there is the fact that "control" of an institution like the mass media can operate in more than one way. Direct control through ownership is a relatively simple thing to understand, but this understanding does not provide for indirect forms by which the media can be, if not literally "controlled", then at least massively influenced. In this study we will be examining the power of particular lobbies to regulate the content of the press, TV, books and other means of communication by various pressures, such as the picketing of studios and bookshops (in which the implicit threat of violence is always present) and, perhaps more potent still, the method of advertising boycott (in which again the implicit threat of such an action can often suffice to achieve the lobby's objective without the threat necessarily having to be put into practice).

Another factor must be borne in mind when the source of media control is being assessed. The communists in the heyday of their power were known to say: "Give us just a third of the places on any committee and we will guarantee to control that committee." This was simply a statement of the fact that a minority in any body, public or private, which knows exactly what it wants and acts together as a coordinated group, bound by a single loyalty and a single objective can quite easily get its way over a larger, but uncoordinated, mass of people with no such bonds, acting individually and in pursuit of no definite or conscious objective. It is not our claim in this booklet that Jews necessarily outnumber non-Jews in all sections of the media (though in certain important ones this is indeed the case) but only that the former's solidarity and oneness of loyalty, interest and purpose gives them an immense advantage over others in any bid for power and influence.

Students of Jewish influence in the mass media will notice a paradox: while that influence is used, in a hundred or more different ways, to weaken the national spirit and consciousness of the British people, Jews themselves, in their attitude to their Jewish state of Israel and to questions of Zionism generally, are to be found amongst the world's most militant nationalists!

There is one final consideration of which we ask you, the reader, to take account. Jewish power in the mass media is a phenomenon acknowledged in political quarters widely different from our own and sometimes even by Jews themselves - as we shall show in one or two examples. In other words, as the saying goes, "Don't just take our word for it!"

In the following text, we have highlighted individuals of Jewish origin by setting their names in bold type. Not all of the names in question will seem obviously Jewish; it has been the habit of Jews over the centuries to change their names, adopting those which best blend with the

populations of the countries in which they have settled. Where persons with non-Jewish names are designated as Jewish, the reader can rest assured that extensive research has established them.

Who controls the broadcasting?

There can be little doubt that television is the most powerful force for the presentation of the news and the formation of attitudes. Go into any workplace, pub, school, shop, or other institution and the chances are that the conversation will get around to the previous night's "soap" or something of particular note on the evening's news. And what was shown - and not shown - on the TV screen will in all probability have affected the way in which the viewers see the world.

By using such techniques, the controllers of the TV stations have enormous power to shape popular opinion. And a glance through any TV guide will reveal that, by providing us with an endless diet of pro-Zionist pro-Jewish propaganda, the masters of the TV stations are not shy of using that power. So just who are these people? Just who is responsible for the poison peddled by "our" television networks?

*** BBC ***



The most powerful man at the "British" Broadcasting Corporation is **Alan Yentob**, Director of BBC programmes. According to Broadcast magazine (14.6.96) this "*gives him control over all non-news BBC programmes including those for satellite channels and those in English for the World Service.*" Yentob is a close personal friend of the immensely powerful independent TV bosses **Michael Grade** and **Michael Green**. The three have shared holidays in the Caribbean and, together with **Charles Saatchi**, are referred to by coy insiders as the "St. John's Wood Mafia". The **Saatchi** and **Yentob** families have been closely connected since before they moved to Britain from Iraq.

BBC boss **Alan Yentob**

Behind the scenes, Jews are well represented among the Governors of the BBC, who include former president of the merchant bank S.G. Warburg **Sir David Scholey**, **Sir Kenneth Bloomfield** and **Janet Cohen**. Holders of important BBC managerial posts include **Sarah Frank**, Chief Executive of BBC Worldwide Americas; Controller of Publicity and Public Relations, **Keith Samuel**, and **David Aaronovitch**, who is Managing Editor of the BBC's weekly programmes. **Anne Sloman** is Deputy Head of BBC News Programmes; **Ruth Caleb** is the Head of Drama, and **Louis Marks** has been Producer of Drama since 1976. Another key figure in terms of the BBC's relationship with the rest of the world, Commercial Director at BBC Worldwide TV **Tony Kay**, is responsible for deals with American networks such as NBC. International Director of US cable operator TCI, **Adam Singer** - son of former BBC Director-General **Aubrey Singer** - has also been responsible for a number of recent big deals between the BBC and TCI's British subsidiary Flextech.

Head of BBC Comedy Entertainment is **Jon Plowman**. He is responsible for "alternative comedian" **Ben Elton's** *Thin Blue Line*, a person who likes being interviewed in the "respectable" *Jewish Chronicle*.

Jews in prominent positions in BBC regional TV include **Rod Natkiel**, Head of Network TV at BBC Midlands and East, and **Roy Saatchi**, Head of Local Programmes at BBC North.

The host of lower level functionaries who implement the wishes of the media masters in such stations also includes a vastly disproportionate number of Jews, such as **Geoffrey Goodman**, who broadcasts on BBC Current Affairs and LBC/IRN- BBC TV's legal correspondent **Joshua**

Rosenberg, Naomi Goldman is not only a Producer on Newsnight, but is also a member of the Jewish Socialist Group. Another militant Zionist in BBC is writer and broadcaster **Lisa Jardine**.

*** Channel 4 ***

The Chief Executive of Channel 4 is **Michael Grade**, who succeeded its creator **Jeremy Isaacs**. Grade previously controlled LWT and BBC 1 and 2. He has been a director of First Leisure Entertainment since 1991. This massive company was formerly headed by **Grade's** uncle, the late **Lord Bernard Delfont** and includes 300 cinemas, eight theatres, hotels, restaurants and record divisions. Grade's father, semi-retired TV magnate **Lew Grade** is still Chairman of The Grade Co. and a director of Euro-Disney.



Britain's "pornographer-in-chief", Channel 4 boss Michael Grade with his TV mogul uncle Lew

The endless diet of filth and perversion which Channel 4 feeds to the public has earned **Michael Grade** the sobriquet Britain's "pornographer-in-chief". In March, 1996, he was also widely criticised after his brainchild *The Girlie Show* ran an episode which clearly encouraged shoplifting. "Why do we allow this millionaire to incite theft?" asked veteran columnist Paul Johnson. Managing Director of Channel Four International Ltd and Director of Acquisitions at C 4 is **Colin Leventhal**. This busy man's acquisitions for the channel have included such American shows as *Roseanne* and *The Cosby Show* which are produced by **Caryn Mandabach's** Carsey Werner company. **Leventhal** has also developed a close relationship with Nickelodeon, the subsidiary of **Sumner Redstone's** Viacom Inc.

The next time you have the misfortune to see the disgusting pieces of decadence which so often pass as "plays" on Channel 4, you should direct your complaint to the channel's Head of Drama, **David Aukin**, or the Senior Commissioning Editor for Drama, **Peter Anson**, although the latter spoke out strongly in favour of the sympathetic depiction of incest on the soap *Brookside* at peak family viewing time. **Anson** said that he expected to be attacked for the storyline and condemned the "right-wing lobbies" which express widespread public disquiet about the way in which all the soaps in British broadcasting - with the exception as we go to press of *Coronation Street* - have been turned into promotional vehicles for sexual deviancy.

If, on the other hand, you are offended by the extreme "liberal" tone and content of Channel Four News, reflect on the fact that the News Editor since March 1996 has been **Sara Nathan**, supported by **Elinor Goodman**. While Jon Snow, the extremist liberal Channel Four newscaster is not Jewish, he has made his sympathies clear by joining Jewish journalists in addressing a *Jewish Chronicle* sponsored meeting on ethics in journalism.

Channel 4's youth programme production company, Planet 24, has, according to the *Jewish Chronicle* "an uncanny knack of fronting its popular Channel 4 programmes with blondish Jewish women." These include **Dani Behr** playing a leading role on *The Word and Surf Potatoes* and **Gabi Roslin** of the *Big Breakfast* and the *Gabi Roslin Show*.

Among the many lesser players involved in the never-ending stream of productions from Channel 4 are **Michael** and **Martin Myers**, the distributors who run the First Independent company; **Stephanie Calman**, who is the scriptwriter for the sitcom *Dressing for Breakfast*; the viciously anti-British comedian **Mark Thomas**, and **Alexi Sayle**, who says that since he is Jewish, so are all his characters.

A number of Channel 4 programmes are produced by **Philip Clarke's** Diverse Production company. These include *Diverse Reports*, *The Hello Girls* and *Dual Balls*, a "comedy" by **Dan Zeff**.

Clarke has now received funding from the BBC for a new talent project and is currently scouring the UK's universities for new pundits who could appear in a planned BBC 2 heavyweight discussion programme.

*** ITV ***

The Independent Television Commission is the regulatory body which oversees the whole of the ITV network. Its Director is **Jude Goffe** and its senior sponsorship and advertising officer is **Eve Salomon**. The Network Director of ITV is **Marcus Plantin**, who was instrumental in appointing **Claudia Rosencrantz** as ITV's Controller of Entertainment.

Media group MAI owns two ITV franchises (Anglia and Meridian); a 5 per cent stake in ITN and a 29 per cent stake in Channel Five. A driving force in the newly formed MAI/ United News and Media giant is **Lord Hollick**, a Labour peer with close links with Hambros Bank, of which he is a long-standing Director. Hollick has orchestrated MAI's rapid growth in media interests since 1990. He is a great admirer of **Michael Eisner's** Disney empire and wants to be one of the new breed of "lifestyle suppliers" - an all-encompassing media brand which gives you your TV, radio, newspapers, house, books, music, holidays, theme park thrills and films (and, as a consequence, shapes your political opinions).



Lord Hollick - plays a big role in ITV.

To this end, MAI has established close links with the second largest "American" megamedia corporation, Time Warner Inc., whose Chairman is **Gerald Levin**, and its subsidiary HBO, whose Vice President is **Charles Schreger**. One of the first deals on the agenda is a plan to build a movie theme park on the outskirts of London. A senior director of MAI's Anglia TV subsidiary is film executive **David Puttnam**, best known for his *Chariots of Fire*, which dwelt at length on the "anti-Semitism" encountered by a Cambridge athlete early this century. Such problems certainly do not seem to have held back **Mr. Puttnam**, whose many interests include being a director of the Australian feature producer Village Roadshow Pictures, which is partly owned by MAI. Anglia's Director of Programmes is **Graham Creelman**. MAI's United News section is headed by Chief Executive **Stephen Grabiner**.

The pivotal position in ITN's influential news coverage is held by **Robert Elias**, Programme Editor of *News at Ten*, while the power to decide what gets airtime at LBC rests with its Controller of Programmes, **Charles Golding**.

*** Carlton Communications ***



Carlton TV's Michael Green

Carlton is a major force in the ITN network with assets including Carlton TV and Central TV; a 20 per cent stake in ITN; Meridian TV and GMTV, and a 50 per cent stake in London News Network. It has a £ 1.6 billion turnover, recording pre-tax profits of almost £ 250 million in 1995, and has significant assets in the Asian sub-continent.

Carlton's Chairman is **Michael Green**, who is also Director of Independent Television News, Central Independent Television and GMTV. It was

Green who, with the **Saatchi** brothers, masterminded the fierce lobbying campaign which persuaded the Government to sacrifice the independence of ITV's 14 regional stations in 1993. **Green**, who is related by marriage to **Lords Wolfson and Young**, was quoted in the *Jewish Chronicle* of 17.11.95 as declaring that: "I am very aware of being Jewish."

Although his current affairs programmes enjoy prying into the lives of others, **Green** himself is very publicity-shy; when a girlfriend left him, his reported warning was: "If you ever write a word about me, I'll break every bone in your body." During **Green's** negotiations to buy Technicolor (UK), he was helped by **Jarvis Astaire**, who lives with **Green's** ex-mother-in-law, **Lady Wolfson**. **Astaire** himself is a former associate of Ladbroke pools magnate **Cyril Stein**.

Carlton's head of sponsorship is **David Prosser**, who is the co-ordinator of the ITV lobby pressing for the abolition of laws which effectively outlaw sponsors which are closely related to the editorial content of programmes. **Richard Simons** is the company's Head of Features, while the Managing Director of Carlton Select, the former Selec cable TV channel recently bought up by Carlton, is **Janet Goldsmith**. The political agenda of Carlton was summed up by the company's decision to send its documentary on one of Oskar Schindler's 'survivors' to 1,000 London secondary schools. The pro-Zionist bias of children's and youth programmes at Carlton is the responsibility of this sector's Controller **Michael Forte**.

The latest acquisition in Carlton's drive for ever-greater influence is West country Television, one of the last privately owned ITV franchises. Another strong bidder for the company was **David Asper's** CanWest broadcasting group, so it seems the vendors, which included South West Water and Brittany Ferries, had a choice of "any new owner you like, as long as he's one of us."

*** Granada Group ***

Carlton's power in "independent" television is rivaled only by the Granada Group, which is worth around £ 6.2 billion and owns two ITV franchises: Granada TV and London Weekend Television. It also has a 20 per cent stake in ITN and Yorkshire Tyne Tees TV (with Lazards merchant bank); a half-share in London News Network, and an 11 per cent stake in BSkyB, in partnership with which it has set up Granada Sky Broadcasting (GSkyB), a joint cable and satellite venture which launched seven new channels on 1st October 1996. BSkyB in turn has stakes in the "adults-only" Playboy Channel. Among Granada's satellite channels is Granada Talk TV, which includes an afternoon teen show, *F2F*, which is presented by **Sacha Baron Cohen**.

Granada was founded by **Sidney and Cecil Bernstein**. **Alexander Bernstein** was the long-standing Chairman until he went into semi-retirement in March 1996 while retaining his interest and influence. The newly created Granada Media Group (GMG) is controlled by three men. The Chairman, Granada's Chief Executive, Charles Allen, is not thought to be a Jew, but his two colleagues at the top most definitely are.

Duncan Lewis is the Chief Executive of the Granada Media Group; Chief Executive of Granada TV, and Chief Executive of London Weekend Television. **Lewis** was formerly marketing director at BT, where he initiated the nauseating Jewish grandmother adverts starring actress and sponsor of the Zionist-controlled front organisation, the Anti-Nazi League, **Maureen Lipman**. Until April 1996 **Lewis** was head of Mercury Communications and, according to the *Evening Standard* of 22.5.96, he is now heading a group of finance houses seeking to take over Mercury. He is backed by Warburg Pincus, the "American" firm which is already a key investor in the British cable and television industry (including Channel Five).

Chief Executive of the Granada Group, **Duncan Lewis**.



City sources say that Granada's keenness to link up with Mercury is based on the conviction that the communications and entertainment businesses are set for further convergence.

The third key figure at Granada is **Steve Morrison**. He is the chief Operating Officer of GMG; Deputy Chief Executive of Granada TV, Managing Director of LWT and head of Granada's sales operation Laser. On his way to the top, according to the *Jewish Chronicle* of 1.9.95, Morrison was Director of Programmes and Managing Director of Granada TV. His replacements in these last two jobs are **Peter Salmon** and **Andrea Wonfor** respectively. Commercial Director at LWT and GMTV is **Kate Stross**, and Controller of regional programmes at LWT is **Simon Shaps**.

In October 1995 Granada launched British Independent Television Enterprises (BRITE), which involved the merger of the sales arms of Granada TV, LWT and Yorkshire Tyne Tees TV. The Managing Director of this sales giant is **Nadine Nohr**.

One of Granada's leading functionaries is the scriptwriter and producer **Kay Mellor**, a self-confessed feminist responsible for the "acclaimed" ITV series *Band of Gold*. Another Granada regular is **Paul Marcus**, owner of Marlow Films and producer of Granada's *Prime Suspect*.

Controller of Arts at LWT is Melvyn Bragg.

Although he describes himself as a "Christian", Bragg is extremely pro-Jewish and told the *Jewish Chronicle* of 5.4.96 that he views Israel as his "spiritual home". Since this interview came after extensive coverage of the brutal Israeli suppression of the Palestinian Intifada, with soldiers dynamiting Arab homes if one member of the family is caught throwing stones, shooting dead unarmed schoolchildren and burying teenagers alive with bulldozers, this comment tells us a great deal about the mentality of this sickening "liberal" and the chattering classes who regard him as their arbiter of artistic good taste.

*** Pearson TV ***

Pearson TV is another significant part of the ITV network, owning as it does Thames Television. Pearson TV Chairman Greg Dyke is a Gentile, but he is another TV mogul who looks to Disney Chairman **Michael Eisner** as a role model. Pearson TV is partly-owned by Lazard's Bank and has a long-term production relationship with the third largest "American" megamedia group, **Sumner Redstone's** Viacom Inc.

In any case, the day-to-day running of Pearson Broadcasting is more the preserve of its Managing Director, **Tony Cohen**, who has been tipped as a future successor to Dyke as Chairman. His fellow directors include **Sir Paul Fox**, a past controller of BBC 1 and Chairman of ITN from 1986 to 1988, who is also a director of Satellite Information Services. With Scimitar Films Ltd.'s Chairman, **Michael Winner**, and **Jeremy Isaacs**, Fox was part of the 1988 Committee which was formed to fight proposals included in the Obscene Publications Bill in response to public concern over the ever-declining standards on display in the mass media. Other directors at Thames include **Harold Mourgue** and **Sir Claus Moser**, who is also a former Vice Chairman of N. M. Rothschild merchant bank.

Pearson TV has a quarter-share in Channel Five and a 15 per cent stake in UK Gold, whose Chief Executive is **Bruce Steinberg**. The global reach of the Pearson operation extends as far as TV India, in which the company has a joint share in partnership with its superficial rivals Carlton Communications and the investment bank Schroders.

It is only fair to point out that the parent Pearson conglomerate is owned mainly by the aristocratic Cowdray family. Chairman Lord Blakenham is seen in the City as having a board dominated by Old Etonians, although **Reuben Mark** is not a member of that particular minority group. Since their interest in broadcasting is in the money rather than the message, Pearson has recently sold off stakes in BSSkyB and Yorkshire Tyne Tees.

Financial journalists are speculating that the company may sell off its TV division altogether, in which case it wouldn't require a crystal ball to predict the kind of people who would be favourites to take it over!

*** Channel Five ***

The winning syndicate for the licence for this new channel includes several of the supposed "rivals" whose Jewish links have already been noted. These include MAI, Pearson and the US-based Warburg Pincus. Their successful application promised "presenters whose faces, voices, ages and regional and ethnic backgrounds reflect the diversity of Britain in 1996." We won't be able to say we weren't warned! Former BBC 1 Scheduler **David Berg** is now Controller of Planning and Organisation at C 5, while the Controller of news, current affairs and documentaries is **Tim Gardam**.

The real power at Channel 5, in any case, is its Chief Executive, **David Elstein**. According to the *Jewish Chronicle* of January 3rd, 1997, Elstein has a "vast executive and programme-making background with most of Britain's major networks."



Discussing the kind of programmes which the new channel would carry, Elstein told the *Jewish Chronicle* that:

"There are a lot of very vocal Jewish thinkers and writers around, not necessarily representing Jewish religious belief.

David Elstein, Chief Executive of Channel 5.

"You don't expect an awful lot of Yom Kippur services to turn up in the work of people like Howard Jacobson and Harold Pinter. But you are aware that they are coming from a background which is influenced by Jewish life."

*** Cable and Satellite Channels ***

In addition to the Jewish presence in the rapidly expanding fields of cable and satellite TV as already noted, **James Ackerman** works as the newly appointed Director of multi-channel covetures. As well as his already noted position as head of Britain's second biggest satellite channel UK Gold, former MTV high-flier **Bruce Steinberg** is also Chief Executive of the women's channel UK Living, with an audience fast approaching three million every week.

Julian Aston is Managing Director of Channel One, which at present supplies cable TV to around 300,000 homes in London. He is assisted by his friend **Michael Rosenblum**, who has been described by the *Jewish Chronicle* as "the American video journalism guru".

The General Manager of Flextech TV's The Children's Channel (TCC) cable/satellite operation is **Franklin Getchell**. TCC's Chief Executive is **Richard Wolfe** and its Senior Series Producer is leading US teenshow producer **Mitchell Kriegman**, whose work includes the programme *Sesame Street*. Flextech owns the satellite channel Bravo, whose General Manager **Yonni Cohen** moved to Polygram last year, with *Broadcast* magazine suggesting that his temporarily vacant post would be filled by **Getchell**. The new Head of Programming at Bravo is **Mark Deitch**, formerly BBC 1's Editor of Acquired Output. Flextech TV also owns the Family Channel and manages TLC and the Discovery Channel.

Of all the new channels aimed at children and young people, the most subversive has to be MTV Europe. This is a subsidiary of **Sumner Redstone's** Viacom UK, as are VH-I; the Paramount Channel; the Sci-Fi Channel; the Blockbuster video chain and, as we have already seen, Nickleodeon TV. Paramount Pictures UK is headed by **Danton Rissner**, while the Managing Director of the Sci-Fi Channel is **David Woodman**. The President and Business Director of MTV Europe

is **Peter Einstein**, backed up by Senior Vice Presidents **Gil Aronow** and **Boris Katz**. Through his MTV empire, **Redstone** and his Chief Operating Officer **Mark Rosenthal** offer *Beavis and Butthead* as teenage role models and pump their narrow views and music-clad propaganda into 210 million homes in 71 countries. MTV has been accurately described as the dominant cultural (sic!) influence on teenagers around the world.

In September 1995 MTV Europe was fined a total of £ 60,000 for two programmes dealing with under-age sex which even the ITC described as "smutty". **Einstein** protested that he had not seen any difference in the levels of taste and decency in the eight years that the channel had been on the air. Indeed!

Another satellite and cable channel aimed at youngsters is The Box-Music TV, whose Programme Director is **Liz Laskowski**. The UK satellite Warner Channel is the work of **Jeffrey Schlesinger**, President of Warner Bros International Television. **Raymond Jaffe** is the Director of Publicity and Promotion at Sky TV.

The satellite news services are also firmly in the usual hands. Reuters TV Executive Editor is **David Feingold** and its Managing Director is **David Kogan** (who also oversees London Radio), while head of its news gathering operation at Sky News is **Malcolm Switzer**. Meanwhile **David Feingold** is chief of the London bureau of Cable News International (CNN)-now part of **Gerald Levin's** Time Warner Corporation-and as such is answerable only to the Managing Director of CNN International, **Randy Freedman**.

UKTV was one of the companies which submitted unsuccessful bids for Channel 5. In spite of this rebuff its owner, Canadian Jewish media mogul **David Asper** is still very keen to increase his control within the British media. His stated aim is to see the UK move towards Canada and the US in terms of an increase in commercial TV stations and cable TV penetration. UKTV is at present just a small part of the **Asper** family's Can West Global Communications, which also has interests in Canada, Australia, New Zealand and Chile. While his father sits on the governing board of Jerusalem's Hebrew University, **Asper** describes himself as a "cultural rather than religious Jew".

Another big company seeking to extend its grip to this side of the Atlantic is Polygram Filmed Entertainment. **Yoni Cohen** was appointed Vice President of Television and Broadcasting at PFI in July 1996 to oversee the launch of Polygram's new international TV network.

*** Radio ***

The single most powerful man in British radio is acting Manager of BBC Network Radio, **Michael (John) Green**. His permanent replacement is tipped to be **Jenny Abramsky**, the former editor of *The World at One* and *Today*, who is at present Controller not only of Radio Five Live, but also 24-hour UK news, BBC World, Ceefax, and Multimedia Services. As head of Drama at BBC Network Radio is **Caroline Raphael**. She was also editor of Drama, Features and Youth Programmes on Radio 5. According to the *Jewish Chronicle*, **Miss Raphael** admits to having a strong Jewish identity.

The millions of listeners who are now resigned to hearing ludicrous outbursts of "political correctness" every time they tune in to a BBC radio station should listen carefully to the names of producers and similar high level functionaries listed at the end of such offerings. It cannot be denied that a disproportionate number are Jews. These include senior BBC producers **Daniel Snowman** and **Suzanne Levy**, who was, for example, responsible for Radio 4's hysterical "Holocaust" propaganda piece *20/20-a view of the century*.

46 per cent of Talk Radio UK is controlled by **Peter Clark**, owner of Media Ventures International. **Clark**, who has strong links with the Labour Party, was until recently acting Head of Talk Radio, whose other shareholders are Hambros Bank, Luxembourg-based media group CLT and

Can West boss **David Asper**, who owns 24.5 per cent of the company. Many of this cheap, tacky and sleazy station's presenters are Jewish, including **Nancy Roberts, Garry Jacobs, Jonny Gould, Janet Gershlick** and **Vanessa Feltz**. **Clark's** other interests include a 10 per cent stake in Teletext, ownership of Circle Communications and a 40 per cent stake in **Brian Eastman's** drama production operation Carnival Films.

The strongly pro-Jewish Associated Newspapers group owns large chunks of the "independent" radio group GWR and Classic FM, where it has installed **John Spearman** as Chief Executive. Noteworthy in independent radio are such luminaries as the Chief Executive of EMAO Radio **Tim Schoonmaker**, who controls commercial radio in the North-east, and **Roberta Aarons**, who is Head of Production at SSVC, which provides TV and radio services for the MOD.

Lynne Franks is the founder of Radio Viva, the UK's first "wimmin's" radio station. She told the *Jewish Chronicle*: "I enjoy being Jewish in a cultural sense and love being with other Jewish women."

As is the case with TV and films, Jews are in prominent and powerful positions in the regulatory institutions of independent radio. **Tony Stoller** is Chief Executive of the Radio Authority, while **Yvonne Kintoff** is Managing Director of the Radio Advertising Clearing Centre.

Who controls the entertainment?

While TV and radio dominate our perception of current affairs, the cinema and pop music also play a very strong role in changing cultural values. A film in which a heart-throb actor portrays a character with a traditionally frowned upon behavioural or character defect - will help to persuade large numbers of viewers that such behaviour is, after all, acceptable, even fashionable. Such a message put out in a political debate or by a campaigning group, would be rejected by all normal people; but conveyed as a subtle message in a host of films or pop songs, it is accepted at a subliminal level by many viewers.

*** Cinema, Music & Entertainment ***

As with the broadcasting media, the "British" film industry includes a vastly disproportionate number of Jews, both among the major producers and in its regulatory bodies. The creator and head of the British Film Commission is **Sidney Samuelson**, who is also a trustee of BAFTA (British Film and Television Arts) and Chairman of its management committee. Knighted by John Major in June 1995, he is a great admirer of **Steven Spielberg** and his mendacious propaganda film *Schindler's List*. **Sir Sidney** is also the President of the Samuelson Group plc, which, according to the *Jewish Chronicle* of 23.6.95, is the world's largest film, TV and audio-visual equipment organisation.

As Chief Executive and Director of the British Board of Film Classification, **James Ferman** holds the key regulatory position in the British film industry. As such he has been widely criticised for the board's ultra-liberal judgements. In 1995, for example, only two of the 364 films considered by the BBFC were cut to reduce sexual violence. Elected local councillors and members of the public, who accused Ferman and his board of being irresponsible, were attacked as culturally illiterate and "provincial".

Meanwhile, former Channel Four boss **Jeremy Isaacs** has been very influential as a Governor of the British Film Institute since 1979. Keeping an eye out for rising stars and potential dissidents in the next generation of production staff is the Chairman of the National Film and TV School, **David Puttnam**.

Also in a position to give a helping hand to deserving would-be movie moguls is **Baron Joel Barnett**, the former Labour Cabinet minister who has been the Chairman of British Screen

Finance Ltd since 1980, as well as having served as Vice Chairman of the BBC Board of Governors from 1986 to 1993.

*** Chrysalis Group ***

The Chief Executive of Chrysalis Visual Entertainment is **Michael Pilsworth**. CVE' s portfolio of "independent" film producers includes Red Rooster Film & TV, and Watchmaker Productions. Chrysalis is close to overtaking Thames TV as the top UK independent producer.

In addition to his other powerful positions noted earlier, **David Puttnam** is a Chrysalis director. He is also Chairman of the Enigma film company, which has close ties with **Gerald Levin's** Time Warner conglomerate and BSkyB. **Puttnam** is a close friend of **Edgar Bronfman Jr.** - owner of the massive MCA entertainment group and Universal Studios - and spent three years as Chairman and Chief Executive at Columbia Pictures. In addition to all this, **Puttnam** is Chairman of International Television Enterprises Ltd. He produced the Labour Party's 1992 election broadcast and is a regular at Labour fundraising events, as well as being at the forefront of Labour's thinking on the information superhighway.

*** Polygram ***

The President and Chief Executive of the £ 5.5 billion Polygram global entertainment group is **Alain Levy**, former head of CBS France.

In January 1995, Polygram paid 100 million pounds for **Lord Grade's** old company ITC Entertainment. The expanded Polygram Films entertainment subsidiary is headed by **Michael Kuhn** under whose guidance it produced the highly successful but *Four Weddings and a Funeral* and *Priscilla - Queen of the Desert*.



Alain Levy:
Polygram boss.

Polygram International Music is also expanding, with its boss **David Hockman** recently snapping up leading rap label Def Jam.

*** Rank Organisation plc. ***

Chairman of the Rank Organisation, with major worldwide interests in leisure and entertainment and UK assets including the Odeon cinema chain, Mecca Leisure, the Hard Rock Cafe chain and Pinewood Studios, is **Sir Leslie Fletcher**. Managing Director of Rank Amusements Ltd. is **J. Cohen**.

Rank has close ties with MCA, with which it jointly owns Universal Studios. MCA is in turn part of **Edgar J. Bronfman Jr's** Seagram empire. **Bronfman**, President of the World Jewish Congress, is one of the world's most powerful Zionists and backs a number of shadowy, but influential, organisations which are constantly on the lookout for possible threats to Jewish identity and cohesion.

The London-based MCA Records is managed by **Steve Wolfe and** MCA Music Entertainment International has **Meir Malinsky** as Senior Executive.

*** RCA Records ***

The same phenomenon may be seen at RCA Records, whose artists include the much hyped "super group" *Take That*. RCA's Managing Director is **Hugh Goldsmith**; the company's Head of Artistic Development is **David Joseph**, and the International Director is **Nancy Farbman**.

*** Sony Corporation ***

While Sony would no doubt be regarded by most people as a Japanese company, the truth is that the decisions - which acts it signs or doesn't sign, who is to be hyped to the top of the charts and what messages they should put across to the owners of their Japanese-made electrical goods - are made by Jews. **Paul Burger** is the Chairman and Chief Executive of Sony Entertainment (UK), which includes the Sony record label. **Burger**, whose major artists include Michael Jackson, is also Chairman of "The Brit Awards" which is produced by **Michael Gerrie**. Senior Vice Presidents and Executives at Sony UK include **Jonathan Sternberg**, **Gerhard Blum** and **Sara Silver**.

*** Thorn-EMI ***

This is another one of the interlocked global media corporations with heavy Jewish involvement. Its Directors include **Sir Graham Day** and **H. Einsmann**. The Senior Vice President of EMI Music Worldwide is **Charles Diamont** and the Managing Director is **Michelle Burger**. Vice President of EMI's International Media Division is **Jeremy Silver**.

*** Warner Chappel Music Ltd. ***

The London-based music subsidiary of the Time-Warner Corporation, this operation too has a Jewish Managing Director - **R. Godfrey-Kess**.

*** Less well-known companies ***

Many smaller companies with less well-known names also play an important part in determining the flavour of popular music and film entertainment. The Managing Directors of the One World Entertainment music company, of Vision Music Entertainment and of record distributor Entertainment UK are, respectively, **Alan Bellman**, **Dan Reedman** and **Richard Cowan**.

Robert Earl is founder of President Entertainments and owner of the movie-theme restaurant Planet Hollywood. For five years, **Earl** was President of Hard Rock Cafe International, and he also helped produce the semi-pornographic film *Dirty Weekend* with his close friend film producer **Michael Winner** and authoress **Helen Zahavi**.



Marshall's Communications Group is chaired by **Mike Isaacson**, who is also Executive Producer of its subsidiary company, Film Crest. Mentorn Films is run by **Tom Gutteridge**; Blue Heaven Productions is headed by **Neil Zeiger**, and the very English sounding Stonehenge Productions is in fact controlled by **Peter Kosminsky**, who has close ties with MAI Productions.

Robert Earl - junk food, junk films.

Media Productions was launched in 1993 as the first film and television financing and sales outfit to be created under the Business Expansion Scheme, and quickly achieved success with its low-budget hit, *Leon the Pig Farmer* - Leon being an orthodox Jew. Its Directors are **Stephen Margolis** and **David Altschuler**, who is also Director of feature film production company Cavalier Features, and co-founder of National Leasing and Finance, a company which arranges finance for deals involving past film titles.

The power to decide which films are bought or put back into circulation has a very significant behind-the-scenes influence on the kind of films which get made in the first place. The UK's largest privately-owned media buying concern, TMB, is headed by Chairman and Chief Executive **Alan Rich**, and has four Jewish directors.

M&G Records boss, **Michael Levy**. Tony Blair's chief fundraiser.



The Ministry of Sound "rave" nightclub empire is run by **James Palumbo**. His Managing Director is **Mark Rodol**. In the months before the 1997 general election, **James Palumbo** helped to organise the Labour Party's appeal to young people, and ran a well-financed campaign. He also gave the unlimited free use of a chauffeur-driven silver Rover to Labour's media staff at Millbank Tower. It was promptly commandeered by **Peter Mandelson**, the party's chief election planner and Tony Blair's *eminence grise*, although the disco-dancing bachelor's "aide", **Benjamin Wegg-Prosser**, maintained that "*Peter is not the only person who uses it*".

James Palumbo - junk music, junk politics.

Who controls the advertising?

The power of the purse is nowhere more apparent than in the field of advertising, whose magnates not only decide what images are used to promote particular products and ideas, but also have a great deal of influence over where vast corporate advertising budgets are spent. Their ability to determine which channels, magazines and newspapers are used - or not used - for major advertising campaigns gives such individuals an immense amount of influence over the producers and editors of supposedly independent media operations.

Companies placing advertisements also have a great deal of "clout" over the media. There have been a number of instances when the big High Street retail chains - another area dominated by Jews, but outside the scope of this survey - has been used to persuade Gentile newspaper owners and editors to toe the line. As far back as the 1930s, for example, the threat of a Jewish advertising boycott forced Lord Rothermere to stop articles in support of Sir Oswald Mosley appearing in his *Daily Mail*. More recently, similar threats have been brought to bear against a medical magazine for carrying articles critical of Israeli treatment of Palestinians, and against the *Sunday Times*, which was persuaded to break its contract with historian David Irving to translate its Goebbels Diaries extracts.

And one shouldn't forget that in Japan the popular Japanese magazine *Marco Polo* was forced to close down by an international advertising boycott organised by Zionists, after carrying an article pointing out many of the glaring flaws in the "Six Million Gassed Jews" propagandist story.

*** Charles and Maurice Saatchi. ***



The world's largest advertising and marketing group, WPP, is based in London and headed by its multi-millionaire Chief Executive **Martin Sorell**, formerly Advertising Director with 1980s advertising giant **Saatchi and Saatchi**. **Maurice Saatchi** now runs the Megalomania Group, whose non-advertising interests include a 10 per cent stake in The Multimedia Corporation, the producer of CD Roms such as 3d Atlas, cybercafes and computer software. Other shareholders include the boss's wife, novelist **Josephine Hart**, his brother **Charles Saatchi** and **Lord (Jacob) Rothschild's** RIT Capital Partners. Megalomania owns the digital film and

television studio FrameStore, which produces film titles and special effects. Says Chairman **Saatchi**: "*We believe that digitalisation and computer technology will continue to play an increasingly fundamental role in media. We are now well placed to capitalise on the commercial potential offered by such a dynamic sector.*"

A bizarre feature in the *Evening Standard* early in January 1995 describes **Tony Kaye** as "one of Britain's, and America's, leading directors of television adverts and a man whose eye-catchingly unorthodox style has made him a legend in his business". The story arose from a classified advertisement which **Kaye** had placed in the Cars for Sale section of the paper two days before Christmas. The full text of the advert read: "JEWISH CAR FOR SALE. Four telephones and one fax machine. £ 1.3 Million. Ring Tony Kaye on 0101-310-720-3613." He also placed the advert in the *Sunday Times*, but within a few days was shocked to be on the receiving end of a "deluge" of abusive and threatening telephone calls from Jews who thought it was anti-Semitic. "There were some horrible messages on my answering machine", including death threats, he told the *Standard*. As a matter of fact he did have a nearly new Lincoln executive-series limousine for sale at the price mentioned, and it did come complete with four phone lines and a fax, and its American registration plate did read "Jewish" because, as Mr. Kaye was at pains to point out, he is Jewish "and very proud of it".

Tony Kaye got his first big break working with **Saatchi & Saatchi** and went on to win 13 "Pencils" (the ad world's equivalent of Oscars) in six years. His television adverts included British Rail's chess-playing rabbi and the penguin, the children dancing around Lionel Bart for Abbey National and the sadomasochistic and nightmarish images used in Dunlop commercials.

Who controls what we read?

Although the printed word is no longer as powerful as it once was, and although the broadcasting media are now the most important factor in shaping general popular attitudes, the owners, editors and journalists of national newspapers still have immense power. In particular, it is the national newspapers which decide the issues on which elections will, and will not, be fought. Press coverage is still the key factor which makes or breaks politicians, and which sets the parameters of "acceptable" political thought. The national newspapers have long been termed the "Fourth Estate", but this even this phrase under-estimates their power. It is in truth no exaggeration to say that whoever controls the press controls the political direction of the nation.

The Jewish presence in the press is not as all-pervading as it is in the broadcast media. But such is the cowardice of the vast majority of the intellectual prostitutes known as journalists, that it seems that Organised Jewry is able to impose its line on the British press by rather more remote control than in the case of television. Having said which, the number of Jews in key positions in the tangled web of newspaper ownership and production is still out of all proportion to their numbers in the British population as a whole.

The same can be said of publishing generally, with the additional factor that many publishing houses are owned by Jewish-owned companies based in the USA.

*** The Press ***

Associated Newspapers

As well as owning the *Daily Mail* and *London Evening Standard*, Associated Newspapers has a one-fifth stake in the TV news company ITN, owns 20 per cent of the ITV company Westcountry TV, 14 per cent of Selec TV and nearly half of Teletext.

**Stewart Steven of
Associated Newspapers.**

One of Associated Newspapers' major players is **Stewart Steven** - real name **Stefan Gustaf Cohen**. Having come to Britain in 1941 as a six-year-old refugee, **Steven** was appointed Assistant Editor of the *Daily Mail* in 1972, going on to edit the *Mail on Sunday* in 1981, before becoming editor of the *Evening Standard*. He is a Director of Associated Newspapers Holdings Ltd, Mail Newspapers plc., and



The Mail on Sunday. **Steven** boasts of his influence on the British Government that "every member of the Government knows me by my Christian (sic) name".

The Managing Director and Managing Editor of the *Daily Mail* are **Guy Zitter** and **Lawrence Sear**, while the editor of the *Mail on Sunday* is **Jonathan Holborrow**. A study of a randomly chosen day's issue of the *Mail* suggests that Jews make up nearly a third of its journalists (excluding writers for the politically irrelevant sports pages, who are invariably Gentiles) - including Middle East specialist **Paul Harris**, **Geoffrey Levy**, **Richard Kay**, **Jonathan Margolis**, **Sam Harris**, **Sarah Ebner** and **Gaby Hinsiff**.

Anne Applebaum is Associate Editor of the *London Evening Standard*, as well as writing regularly for the *Daily Mail* and *Sunday Telegraph*. When Evening Standard columnist **Matthew Norman** criticised Tory Home Secretary **Michael Howard** for agreeing to legislation "that would have deprived his father of sanctuary in Britain", he did so in such extreme terms that **Gerald Jacobs** was moved to write a piece in the *Jewish Chronicle* criticising Jewish hypersensitivity and the "psychological condition" which "sees any public criticism of Jews by Jews as fuel for gentile scorn and anti-Semitism. That way real madness lies".

Another *Evening Standard* reporter, **Mark Honigsbaum**, penned a remarkably indiscreet article for the paper's "London Life" feature on 21st January, 1992. Headlined "The TV Clique", its sub-heading told readers that:

"David was at school with Michael who plays snooker with Charles who knows Alan who is a friend of Michael. Together these five men form a powerful group who have a massive influence on what you will be watching on television today."

The five referred to are, of course, **David Elstein**, **Michael Grade**, **Charles Saatchi**, **Alan Yentob** and **Michael Green**.

Another Associated bigwig is **Clive Wolman**, founder and editor-in-chief of the weekly magazine *London Financial News* and formerly editor of the *Mail on Sunday* City edition. **Wolman** cut his journalistic teeth editing the Oxford University magazine *Isis*, before spending two years in Israel working on the *Jerusalem Post*. Among the backers of **Wolman's** venture are his longstanding friend **Anthony Julius** - the Princess of Wales's lawyer and author of a vicious attack on the great poet T.S. Eliot, whom he regards as "anti-Semitic"- and **Lawrence Lever**, financial columnist at the *Mail on Sunday*. At a *Jewish Chronicle*-sponsored meeting in March 1996, Lever spoke of the personal unease with which he sometimes approached reporting on Jewish businessmen who had acted illegally or unethically.



Clive Wolman.
Former City Editor
of the *Mail on Sunday*,
now runs
the *London Financial News*.

The new magazine - aimed at stockbrokers, fund managers, corporate financiers and traders - is distributed on the Internet by the on-line business information company, MAID, whose Chief Executive is **Dan Wagner**. A £ 500,000 launch campaign was conducted by publishing director **Gary Stern** - a Young Jewish Care leader - who also invested his own capital in the venture.

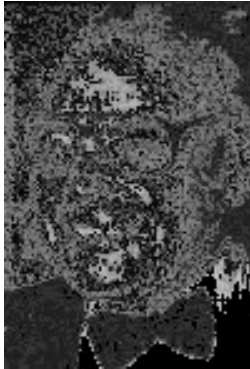
***** News Group International *****

NGI's assets include the lion's share of BSkyB; Twentieth Century Fox, and major British newspapers such as The Sun, News of the World; The Times; The Sunday Times, and the Times Literary and Educational Supplements. Its Chief Executive, **Rupert Murdoch**, is usually regarded as a "Gentile", although he has been described as a "mamzer Jew". His father, Keith, although only a low paid reporter, made a fortuitous marriage to the daughter of a wealthy Jewish family,

Elisabeth Joy Greene. The family fortune enabled Murdoch Senior to buy himself a knighthood, a radio station and two Adelaide newspapers, as well as to educate his son at the fashionable Geelong private school and then to send him to Oxford.

When his father died and the young Murdoch returned to Australia to take over the two newspapers. Over the next three years Murdoch plonked down millions to buy newspapers and radio and TV stations all over Australia. By 1968 Murdoch's media empire was worth £ 46 million. His buying spree continued throughout the 1970s, as he set up in Britain and then the United States. With his move into satellite TV and film studios, the last few years have seen Murdoch establish his influence on a truly global scale, with assets of £ 14.3 billion.

Harry Oppenheimer.



This remorseless rise owes something to Murdoch's undoubted knack of identifying and pandering to the lowest tastes of the public, but far more important has been the backing of four multi-national mega-money moguls. Murdoch first started to move in these circles when his father asked Lord Beaverbrook to train young Rupert in the newspaper business. Beaverbrook introduced Murdoch to **Harry Oppenheimer**, head of the massive Anglo-American Corporation and the deBeers diamond and gold cartel, and **Edgar Bronfman**. Impressed by the young Murdoch, they told him to call on them if he ever needed help.

Harry Oppenheimer
One of Murdoch's fan-
tastically rich financial
backers.

Within a few years Murdoch was acting as the front-man for media buy-ups financed by Oppenheimer and Bronfman, as well as being helped by the con man **Armand Hammer** and the **Rothschild** empire. This almost limitless financial backing is the real force behind Murdoch's mercurial rise to control, among his other media interests, a yearly newspaper circulation of 3.5 billion copies.

Nor is Murdoch shy of using this enormous power to further his, and his backers' own political agenda. As far back as 1972, after Australian Labour Party leader Whitlam had agreed to pursue a 100 per-cent pro-Israeli policy and to protect Murdoch's media monopoly, the power of that monopoly was used to run a block-busting campaign which steamrollered Whitlam into power. When Whitlam promptly reneged on the deal, making overtures to the Arabs and refusing to grant mining leases to **Oppenheimer**, Murdoch's media turned on him as part of the successful campaign to have Whitlam removed from office and replaced by the fervently pro-Zionist Bob Hawke.

More recently, American media mogul Ted Turner was forced to apologise to the Anti-Defamation League after likening his rival to the "late Fuehrer", alleging that, like Hitler, Murdoch uses the media outlets over which he has control to further his political agenda. Included on that agenda are attacks on Murdoch's enemies, among which he includes the Germans, the Irish, the Arabs and anti-Zionists, "the supreme traitors".

In addition to his shadowy backers, a number of the key positions around the "Dirty Digger" are held by Jews. These include **Peter Chernin**, who heads Murdoch's film studio and oversees his TV production, and **David Elstein**, Head of Programming at BSkyB until his recent promotion to the still more powerful post of Chief Executive of C 5. Chief Executive of BSkyB is **Sam Chisholm**, while **Raymond Jaffe** is the Director of Publicity and Promotion at Sky TV.

The Managing Director of The Sun and News of the World scandal sheets is **A. A. Fischer**, while their Managing Editors are **William Newman** and **Stuart Kuttner** respectively. Since becoming Editor of the News of the World, **Wendy Henry** has presided over a further degeneration of her paper, which has to be acknowledged as a remarkable achievement. Her boss **Kuttner** has spoken

at meetings of the Board of Deputies of British Jews on the question of sensitivity in the portrayal of Jews and Israel in the media. The City Editor of the Times is **Melvyn Marckus**.

In October 1996 seventy Israeli tax inspectors raided the Jerusalem offices of Murdoch's News Datacom computer software subsidiary. The operation took place after the issue of a warrant alleging "tax transgressions, tax evasion and helping others to evade taxes between the years 1989 and 1996 of an amount of about \$ 150 million." Also raided were a factory in Haifa and New Datacom's lawyers, the eminent firm of Herzog, Fox and Neeman, whose founder was the former Israeli president, **Chaim Herzog**. Murdoch's company protested its innocence and blamed "defamatory" comments in the Israeli media on "a continuing campaign against the company by former employees who have been sued in the UK... for defrauding (us) of millions of dollars." Whatever the truth of this affair, it provides a tantalising glimpse of the behind-the-scenes connections of the Murdoch empire.

*** The Telegraph Group ***

The Chairman of The Telegraph plc is **Conrad Black**. Although supposedly a Canadian Gentile, Black, who is a member of the steering committee of the Bilderberg Group, is also a Director of Jerusalem Post Publications Ltd. Furthermore, not only was his first wife Jewish, but so is his second, **Barbara Amiel**. She makes no attempt to hide her extreme pro-Zionist views, using the columns of the *Daily Telegraph* to berate other sections of the media and politicians for what she believes is hostility to Israel. A particularly outstanding example of **Mrs. Black's** paranoia is an article which appeared in the *Daily Telegraph* of 3.10.96 under the hysterical heading: "This hatred of Israel is close to fascism." Most absurdly of all, she referred bitterly to "some *Guardian* and *Independent* commentators who, to put it bluntly, come close to a genteel fascism akin to the Thirties." Presumably she wasn't thinking of the *Independent's* main columnists **Neal Ascherson** or **David Aaronovitch**. Kindly souls of a more rational disposition can only hope that she doesn't ever see a copy of this publication!

The Telegraph plc is in turn 82 per cent owned by the Hollinger Group, on whose board sits international power-broker **Henry Kissinger**. Hollinger also own the *Spectator* and no fewer than 230 major magazines and newspapers in the United States.

Managing Director of Telegraph Newspapers is **Stephen Grabiner**, while Directors of the *Telegraph* include **Rupert Hambro**, Group Managing Director of J.O. Hambro Investment Management and a Director of **Harry Oppenheimer's** Anglo-American Corporation; **Sir Martin Jacomb**, and **Sir Evelyn de Rothschild**.

The *Sunday Telegraph* is edited by **Dominic Lawson**. The *Young Telegraph*, the distinctly children's supplement, is edited by **Damian Kelleher**, whose deputy is **Kitty Melrose**.

*** Mirror Group ***



**Robert Maxwell -
Jewish media mogul.**

The *Daily Mirror* and *Sunday Mirror* were, of course, the mouth-pieces of the utterly corrupt "refugee" from Czechoslovakia, **Bob Maxwell** (real name, **Hoch**). Having looted his employees' pension fund in a failed effort to stave off the collapse of his house-of-cards financial empire, Maxwell finally met a well-deserved and watery end off the side of his personal yacht. This prominent Zionist activist was honoured with a burial ceremony in occupied Palestine, the so-called "Israel"- a ceremony attended by leading Israeli government officials.



**Telegraph boss
Stephen Grabiner.**

The Mirror Group, which is also a major shareholder in the *Independent*, was sold off after his death, and is now in the hands of a shadowy business conglomerate.

*** Other Publications ***

A long-term key-player in the Observer Trust was the financial journalist, publisher, and investment wheeler-dealer **Sir Stephen (Harry) Waley-Cohen**, who was involved with the upper echelons of this heavyweight left-of-centre Sunday newspaper, between 1976 and 1981. Nowadays, however, **Sir Stephen** is only Chairman of the Jewish Chronicle Trust, and the *Observer* is in the more discreet hands of the Guardian Group. This holding company has directoral links with Hambros merchant bank, whose own Directors include **Lord Hollick**, whose United News and Media Group owns 30 regional newspapers in South East England alone, as well as periodicals such as Exchange & Mart. **Hollick** is reported as considering selling off his UPN South East operation in order to concentrate on his regional newspapers in Yorkshire and the North West.

The Observer certainly presents no alternative to the prevailing bias of the rest of the media. Its "expert" on "anti-Semitism" is **Nick Cohen**, who describes as "admirable" the work of the extreme Zionist-infiltrated magazine *Searchlight*, which specialises in encouraging violent mobs to attack the peaceful and legal meetings of its opponents. Searchlight, whose sloppy research cost the BBC huge libel action payouts, a few years ago, is edited by **Gerry Gable**.



1996 saw the launch of the UK's first all-financial Sunday paper, the *Sunday Business*. This was backed by American-based newswire owner **Michael Bloomberg**, with **Tony Rubython** as Editor. **The Observer's Nick Cohen.**



Anita Roddick:
founded the *Big Issue*

At the opposite end of the social scale of special interest groups is the *Big Issue*, founded on the initiative of Bodyshop owner **Anita Roddick**. Speaking to the *Jewish Chronicle* at the start of 1996, the *Big Issue's* Director **Lucie Russell**, confided that at least ten of its staff are Jews:

"Jews are attracted to this sort of work - they like to be active in changing the world."

Many of the glossy magazines which adorn our newsstands do not reveal the identities of their staff, and detailed research into which holding companies and publishers own which publications is beyond the scope of this study. Even a cursory glance, however, reveals a vastly disproportionate number of Jews involved.

Opinion-makers on *The Spectator* include **Milton Shulman** and **Mark Steyn**. **Samantha Weinberg** is Features Editor at *Harpers & Queen*. *Vogue* Editor **Alexandra Shulman** also writes a column in the *Daily Telegraph*, which she has used to promote clothes designers such as **Tommy Hilfilger**. Also busy at *Vogue* are Picture Editor **Isabella Kullman**, Account Manager **Rachel Raelevy**, Assistant to the Publishing Director **Emma Halpin**, and Chairman **Daniel Salem**. Contributors include **Rhoda Koenig** and **Nigella Lawson**. **Deirdre Vine** is Editor of *Woman's Journal*, **Sarah Bravo** is Managing Editor of *Ideal Home*. *Just 17* and *More* - both widely criticised for publishing



Alexandra Shulman. *Vogue* Editor and *Daily Telegraph* columnist.

explicit and liberal sex advice for their young readers - have on their respective staff lists Jews like **Piers Wenger** and **Deborah Selner**, and **Tony Cross** and **Trish Halpin**. Deborah Selner is Promotion Arts Editor on both magazines.

Felix Dennis - one of the three defendants in the infamous 1971 *Oz* obscenity trial - now publishes many magazines, including the world's most successful CD-ROM magazine, *Blender*.

The "up-market" men's *G.Q.* has among its Contributing Editors **James Bloom**, **Peter Koenig**, **David Cohen**, **Chris Peachment** and **Christopher Silvester**, while **Jo Levin** is Fashion Director. A glance at virtually any newsstand magazine will reveal a similar situation, with significant Jewish input on publications ranging from *Empire* movie magazine to *New Woman*, *Cosmopolitan* to *Vanity Fair*.

PUBLISHING

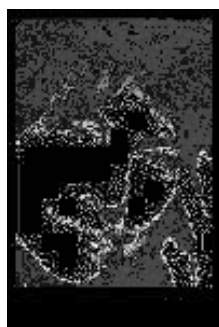
A detailed examination of the question of who controls the book publishing houses is another area beyond the scope of this slim study, but a brief overview reveals much the same situation as with the rest of the mass media. In addition to its interests noted above, the Pearson Group owns not only the Financial Times Group and, in partnership with **N. M. Rothschild** merchant bank, the rabidly internationalist prophet of the global economy *The Economist* magazine. Pearson also owns the major publishing companies Penguin and Longman. The editor of the *Financial Times*, **Michael Lambert**, addressed a Jewish Care business group meeting in November 1995. His Assistant Editor is **Samuel Brittan**.

The Chief Executive Chairman of the Longman Group is **Paula Kahn**. Simon & Schuster is only part of the publishing division of **Sumner Redstone's** Viacom empire, which also owns US publishers Prentice Hall and Pocket Books. Random House, the largest publisher in the USA and a major player in the UK industry, is owned by **Samuel** and **Donald Newhouse**. Their Advance Publications holding company is worth an estimated \$ 8 billion, and includes 26 daily newspapers, 87 cable TV stations and some two dozen major magazines, including up-market titles such as *Vogue*, *Vanity Fair* and *Mademoiselle*.

Hamlyns was founded by 1940s refugee **Paul Hamlyn**, who sold the company before setting up Octopus, which he in turn sold to Reed for £ 535 million and 22.1 million Reed shares. His close friend **Bob Gavron** is another publishing millionaire, having sold his St. Ives printing company in 1993. He then bought The Folio, the up-market book club which specialises in reprinting classics, and provided the money to set up the Virago press. **Gavron** is one of the small band of Jewish millionaires who have financed Tony Blair's redesigning of the Labour Party. Apart from his own half-million pound donation, Gavron was also appointed as a member of the party's key fund-raising committee for the general election. Paul Hamlyn alone has kicked in £ 600,000.



Bob Gavron - a "proud" but non-religious Jew, and bank-roller of Tony Blair.



The Managing Director of Andre Deutsch is **T. G. Rosenthal**, who is also prominent at *The Bookseller*. It is worth noting the familiar pattern of Jewish predominance in influential institutions at the top of the industry. **Louis Baum** is Editor of *The Bookseller*, and that *British Journalism Review* is edited by **Geoffrey Goodman** and has Jewish Care's 1990 Woman of Distinction **Jenny Abramsky** on its Editorial Board. Longman hotshot **Paula Kahn** is the President of the Publishers' Association, and Chief Executive of the English Teaching Advisory Committee.

Feminist Jenny Abramsky, Radio 5 supremo, also works with the *British Journalism Review*.

Who controls Hollywood?

Since the vast majority of the films shown on British cinema and TV screens are imported from America, it is impossible to comment on the power of the mass media to mould and direct public opinion in Britain without looking at the ownership of the US movie industry, centred in Hollywood.

In his acclaimed book, *An Empire of Their Own, How the Jews Invented Hollywood*, **Neal Gabler** pointed to the Jewish origins of Hollywood, under movie pioneers such as **Louis B. Mayer** and **Irving Thalberg**. "Of 85 names engaged in production", a 1936 survey noted, "53 are Jews. And the Jewish advantage holds in prestige as well as numbers." Little has changed since then; in a recent *Premiere* magazine "Special Power Issue" - ranking the 100 most powerful people in the "Industry" - the top 12 were Jewish. No black or British industry executives were even ranked. Every so often, a Gentile journalist or actor comments on this, and is invariably forced to make a grovelling apology within a matter of hours.

Marlon Brando, for example, hit the headlines in April 1996, when he denounced the Jewish-run movie establishment for exploiting racial stereotypes, telling the *Lany King Show* that:

"We have seen the nigger, we have seen the greaseball, we have seen the chink, the slit-eyed dangerous Jap. ... but we never saw the kike because they know perfectly well that's where you draw the wagons around... Hollywood is run by Jews, owned by Jews and they should have greater sensitivity."

*** Disney ***

The largest media conglomerate is the Walt Disney Company, whose Chairman and CEO is **Michael Eisner**. The Disney empire, headed by a man described by one media analyst as "a control freak", includes several television production companies (Walt Disney Television, Touchstone Television and Buena Vista Television), its own cable network, and two video production companies.

As for feature films, the Walt Disney Picture Group, headed by **Joe Roth**, includes Touchstone Pictures, Hollywood Pictures and Caravan Pictures. Disney also owns Miramax Films, run by the **Weinstein** brothers.

When the Disney Company was run by the Gentile Disney family prior to its takeover by **Eisner** in 1984, it epitomised wholesome family entertainment. While it still holds the rights to various classic children's favourites, under **Eisner** - whose personal fortune is estimated at \$ 405 million - the company has expanded into the production of graphic sex and gratuitous violence. And Disney's recent productions aimed at children have developed an extremely unhealthy "politically correct" message. It is even rumoured that **Eisner** et al are planning to make a new production with a "Holocaust"- theme!

On the back of its film production, Disney has built a worldwide entertainment empire, owning Disneyland, Disney World, Epcot Center, Tokyo Disneyland and Euro Disney. The company sells well over a billion dollars worth of consumer products every year, principally books, toys and clothing. Some of the profits from this enormous operation funded **Eisner's** 1995 takeover of Capital Cities/ABC Inc., to create a media conglomerate with annual sales of \$ 16.5 billion. Capital Cities/ABC not only controls 235 TV stations in the United States, but also has extensive interests in European TV companies.

*** TimesWarner ***

Probably even more influential than Disney is the international media leviathan Times Warner, Inc. Chairman of the Board and CEO is **Gerald Levin**. Warner Music is by far the world's largest record company, with 50 labels, the biggest of which is Warner Brothers Records, headed by **Danny Goldberg**. Another Jew, **Stuart Hersch**, is the President of the company's video production operation, Warnervision.

In addition to music and huge interests in US cable TV, Time Warner is heavily involved in the production of feature films through Warner Brothers Studio. Its publishing division, dominated by Editor-in-Chief **Norman Pearlstine**, is the largest magazine publisher in the world.

Time Warner and Disney were among the most generous backers of Bill Clinton's 1996 re-election campaign, a victory which, according to the *Jewish Chronicle* of 1st November, 1996, took "Jewish influence in Washington" to "historic heights".

Time Warner's **Gerald Levin** gained an enormous amount of extra power with his takeover of Turner Broadcasting System in 1996. Founded by self-made media tycoon Ted Turner, TBS included the highly influential TV news network CNN, an operation which for a few years provided a potential alternative to the otherwise completely Jewish-controlled American news network. Although Turner is a Gentile, his career - and the reaction of the rival media bosses to it - provide an important insight into the monopolistic attitude of the people who have developed a stranglehold on the electronic news and entertainment industry.

Having made a fortune in advertising and cable TV, in 1985 Turner made a bid to buy CBS - an acquisition which would have given him control of an enormous slice of the influential news broadcasting industry. Although Turner had employed a number of Jews in key executive positions in CNN and had never taken a public position contrary to Jewish interests, he is a man with a large ego and a strong personality, and was regarded by CBS Chairman William Paley and his fellow executives as uncontrollable: a loose cannon who might at some stage in the future give them problems. Furthermore, newsman **Daniel Schorr**, who had worked for Turner, publicly charged that his former boss held a personal dislike for Jews.

To block Turner's bid, CBS executives invited billionaire theatre, hotel, insurance and cigarette magnate **Laurence Tisch** to launch a "friendly" takeover of the company. This went ahead, with **Tisch** becoming the Chairman and CEO of CBS, removing any threat of non-Jewish influence there.

Turner now appears to have adopted the line "if you can't beat 'em, join 'em." His sale of CNN to Time Warner means that the only rival to the network news operations is now also in the hands of the usual people.

*** Viacom ***

Viacom, Inc, headed and 76 per cent owned by **Sumner Redstone** (born **Murray Rothstein**) is the third largest mega-media corporation in the US, with revenues of over \$ 10 billion a year. As well as owning a major network of TV and radio stations, Viacom produces and distributes TV programmes, while feature films are handled by its subsidiary Paramount Pictures, headed by **Sherry Lansing**. Viacom is also involved in satellite broadcasting, theme parks and video games, and its 4,000-store Blockbuster video rental chain is now spreading rapidly through Britain.

*** MCA-Universal ***

Another major Hollywood power is MCA-Universal Pictures. For a while this was owned by the Japanese electronics firm Matsushita. Even though MCA's former owner **Lew Wasserman** and his sidekick **Sidney Sheinberg** were kept on as the top executives, there was clearly concern in certain circles at the risk involved in not having such a studio under complete control. This unsatisfactory situation was, however, resolved early in 1996 when Canadian-based alcohol giant Seagram brought a controlling interest in MCA.

The Seagram empire was founded by **Samuel Bronfman**, who made his fortune shipping liquor to bootleggers during Prohibition. The Chief Executive today is his grandson, president of the World Jewish Congress, **Edgar Bronfman Jr.** Seagram has long been a financial and organisational mainstay of the massively powerful Zionist lobby in North America, and its boss is well known for his

Michael Ovitz: "The most powerful man in Hollywood".



belief in the financial and opinion-forming power of "multi-media" and related elements of the information superhighway. He is a close friend of Hollywood deal-broker **Michael Ovitz**. According to the *Daily Telegraph* of 6th January, 1997, **Ovitz** is often described as "Hollywood's most powerful man." On his recent resignation as president of Walt Disney, he received a severance package of \$ 69.5 million.

*** Sony - Columbia ***

Another Japanese company which put some noses out of joint by buying a chunk of Hollywood was Sony, which took over **Victor Kaufman's** Columbia Pictures in 1989 for \$ 3.4 billion and \$ 1.2 billion in assumed debt. It is clear that the Japanese were only interested in the profits from successful movies and were quite happy to leave the everyday running to the "experts", but this did not stop a concerted media campaign against the perils of allowing the American entertainment industry to fall into the hands of outsiders! Headlines about "Pearl Harbour - the Sequel" were followed by the filming of *Rising Sun*, the thriller dealing with the relentless ambition of Japan and its threat to the US. Directed by **Philip Kaufman** - who managed to work into the script a scene of a Japanese playboy using a naked American girl as a dining table - this was the kind of crude incitement to racial hatred usually reserved for the wicked Germans.

Under attack from outside, Sony were also stung by the reckless and inexplicably incompetent management of **Peter Guber**, who had been recommended to run the show by **Walter Yetkinoff**, the Chairman of CBS Records. After a series of shattering flops, Sony were rumoured to be thinking of selling up. Discussing the fiasco, **David Puttnam**, who ran Columbia during the mid-eighties, gave an interesting insight into the mentality of their rivals: "The Japanese are probably congenitally incapable of managing a movie studio. That's not to insult them, it's simply a result of the very ordered way their minds work. I think the Germans are likely to also prove incapable of managing a movie studio."

Puttnam went on to suggest that since all Sony needed was access to Columbia's back catalogue and future best-sellers, the situation could be resolved by a clever lawyer who could "unbundle" the company: "The unbundling will involve Sony hanging on to the core rights they require, with future production and investment taken over by someone else, someone probably more competent or more naive."

In the meantime, things now seem to be pretty much in order, with **Alan Levine** heading the Sony Pictures Division, and the financial management of the Sony Corporation of America having been placed in the hands first of **Michael Schulhof**, and then of Sony's US Executive Vice President, **Jeff Sagansky**. **Lucy Fisher** recently took over as acting Chairman of Columbia TriStar itself, following the removal of **Mark Canton** after a further series of box-office flops.

*** Dreamworks and others ***

Most of the smaller film production companies are also controlled by Jews. For example, New World Entertainment, described as "the premier independent TV program producer in the United States," is owned by **Ronald Perelman**, and chaired by **Brandon Tartikoff** (formerly the Head of Entertainment Programming at NBC).

Dreamworks SKG was formed in 1994 by recording industry mogul **David Geffen** (who lists his interests as "AIDS, Israel and other causes"), former Disney Pictures Chairman **Jeffrey Katzenberg**, and film director **Steven Spielberg**. With the connections and wealth of these three, Dreamworks looks set to become a major force in the entertainment world.

A similar picture of massively disproportionate Jewish influence pertains throughout the US television, radio and newspaper industries, but these fall outside the scope of this study. An

exception to this has to be the career of **Aaron Spelling**, since so many of his television programmes are shown on British TV - indeed all around the world. *The Guinness Book of Records* credits **Spelling** with having produced more hours of programming than anyone else on earth. The recipe for this remarkable success was described in the *Sunday Telegraph* magazine of 29th September 1996 as "lush tales of sex, greed and venality, and thickened with handpicked casts of raffish swindlers and siliconeboosted ubervixens." Spelling is responsible for such cultural masterpieces as *Charlie 's Angels*, *Fantasy Island*, *Beverly Hills 90210* and *Dynasty*.

In answer to criticism that such programmes are lightweight pap, **Spelling** draws attention to productions such as *And The Band Played On*, which dealt with AIDS and explains the rationale behind his "softly-softly" approach to social issues:

"Put out a documentary about teenage drug use and kids don't watch it. But if you introduce the same subject in one of our programmes they will be talking about it the next day at school. We can make these topics relevant and approachable, and that is one of the things we are simply never given credit for."

This is certainly true, but - with many of the subjects - what is deserved is not credit.

Spelling is known both as a compulsive liar and a recluse. His only party at his \$ 45 million home in California was thrown in honour of the Prince of Wales as a personal favour for **Spelling's** old friend **Lew Wasserman**, head of the giant MCA entertainment combine.

Updates on Jewish Control of the British Media

Updated version published in June 2002

The Jewish population in UK is only 0.5%

(Source: "*A Profile of British Jewry*": *Patterns and Trends at the Turn of a Marlena Schmool and Frances*, published by BoD in 1998 gives a population of **285,000** which is roughly the 0.5%)

Abstract

Even though the Jews are only 0.5% of the population in Britain, they have an almost total grip on the media here, systematically, constantly and intensely feeding their propaganda and example to almost everyone in Britain, which is nothing new. With this media, they are uniformly, deliberately, systematically, constantly and intensely promoting both the transformation and permanent destruction of Britain into a Jew run state of *Shabbez goyim* and also the interests of the so-called "state of Israel", against the wishes and interests of the British people. BBC television under the Jew **Alan Yentob** broadcasts into almost every home home in Britain all day, every day. Likewise ITV, which is controlled by Carlton Communications plc under the Jew **Michael Green** and by Granada plc under the Jew **Steve Morrison**, each of which broadcasts to regions of 26 million, half of the population, or more, all day, every day. Daytime television across the ITV network, which is broadcasted to the whole of Britain, every day, is mainly provided by Granada's Anglia Television under the Jew **Graham Creelman**, while the rest of the time it is controlled by the other regions controlled by Carlton Communications plc and Granada plc. Likewise ITN, which provides the news for the ITV network every day, is controlled by the Jew **Michael Green** and its programmes are broadcast to the whole of Britain, while Carlton and Granada jointly own the London News Network. Channel 4 under the Jew **Giovanni Treves** accounts for 10% of all television viewing in Britain. Further, BSkyB controlled by the Jew and obsessively Zionist **Rupert Murdoch** broadcasts to over 10 million subscribers and their families every day. Meanwhile, the main two production studios in Britain, including the

largest one in Europe, are controlled by Pinewood-Shepperton Limited, controlled by the Jew **Michael Grade**. The situation is similar in radio, with all BBC radio stations controlled by the Jewess **Jenny Abramsky**, alone accounting for 49% of all radio listening in Britain, every day. Further, in total, over 85 million copies of Jewish controlled newspapers are sold in Britain every week, controlled by the Jewish pornographer, **Richard Desmond**, the Jew **Rupert Murdoch**, the Jew **Guy Zitter**, the openly *Shabbez Goy* and rabidly Zionist **Conrad Black** and “Mrs Black”, who is the Jewess **Barbara Amiel**. They deliberately, constantly, systematically and intensely use this media to promote their Zionist agenda against the wishes of the British people. That is treachery, treason, of a terrific magnitude.

We shall first consider their control of television and of radio, and then of the press; finally we shall give a summary of our findings. All data contained in the study are accurate as of June 2002.

Television and Radio

ITV – Jewish Controlled

It had always supposedly been a principle of ITV, since its foundation in 1955, that unlike the BBC, each company involved could only hold a franchise to broadcast to a single region and that these franchises were to be reviewed every couple of years. But in 1993, the Jew **Michael Green**, who is the founder and Chairman of Carlton Communications plc, along with the Jewish **Saatchi** brothers of the advertising giants Saatchi and Saatchi, aggressively campaigned to have the independence of the ITV regions abolished, with the Government agreeing. At present, the ITV network is divided into fourteen regions, all of which are controlled by two Jewish controlled companies, Carlton Communications plc and Granada plc, except for the less populous regions of Scotland, Ulster and the Channel Islands. Carlton controls Central, London, West Country and HTV Wales and West: while Granada controls Anglia, Border, Granada, London Weekend, Meridian, Tyne Tees and Yorkshire.

In April 2001, Carlton Communications plc and Granada plc announced proposals for partnership in a new ITV company, which will put the entire ITV network under the control of a single Jewish controlled ITV company. New Labour have announced, May 2002, that present laws which would prohibit such a merger are to be changed in their Communications Bill. The new company will simply have control of ITV, ITV2, and a new ITV Sport Channel. **Michael Green**, the Jewish Chairman of Carlton Communications plc, boasted of the new monopoly that: *“ITV will now leapfrog the BBC and Sky with this new partnership. A combined free-to-air and pay television audience of 50 million viewers a week offering entertainment, the Internet and e-commerce is a world first.”* **Steve Morrison**, the Jewish Chief Executive of Granada plc, commented: *“This agreement will fuel the growth and evolution of ITV and unlock the full potential of our assets in the digital age. ITV’s strong content brands, like Coronation Street, Pop stars, Survivor and Who Wants to be a Millionaire? will be exploited across all channels, making ITV the home of entertainment for everyone, everywhere.”* As things are, each of the companies broadcasts to 26 million people, half of the country, or more. Kosher TV.

Carlton Communications plc – Jewish Controlled

The Jew **Michael Philip Green** is the founder and Chairman of Carlton Communications plc, floated on the London Stock Exchange in February 1983. He has a personal “salary” of £892,000, a personal fortune of £124 million and a staff of 3000.

Carlton has a turnover of £2.1 billion, and in A. D. 2000 reported pre-tax profits of £342m. Carlton is a media company, dealing in free and pay television, the making and distribution of

programmes, as well as in interactive television and the Internet. It owns over 40 per cent of the ITV network, which is by far the UK's largest commercial broadcaster, and thereby presently broadcasts to 26 million people in the United Kingdom. Its ITV channels are: Central, London, West Country and HTV Wales and HTV West. Its Carlton Channels division also includes 50% of London News Network, 25% of GMTV and 20% of ITN. Carlton Productions is a major producer for ITV, producing drama, entertainment, factual, factual entertainment, comedy and children's titles, investing over £200m a year in producing new television programmes for ITV, BBC, Channel 4, Channel 5 and digital channels. It includes the producer Planet 24, responsible for the sick and perverse Gay Time TV, and the supplier of game show formats Action Time. Carlton International controls and sells a library of 2,000 films and 18, 000 hours of television programmes to over 100 countries. Carlton America produces seventeen films for television each year. According to the Media Guardian, July 16, 2001: "[Green's] *future power is inextricably linked to the future of ITV, which will become a single company in the not too distant future.*" He was quoted in the Jewish Chronicle as declaring that: "*I am very aware of being Jewish.*" Koshers TV.

ITN – Jewish Controlled

The Jew **Green** is also Director of ITN, which provides the news for the ITV network, of GMTV Limited and of Thomson multimedia in France. He is also Chairman of the Media Trust. Koshers TV.

Granada plc – Jewish Controlled

The Jew **Steve Morrison** is Chief Executive of Granada plc. He joined Granada Television in 1974, was made Director of Programmes in 1987, and was appointed Managing Director of Granada in 1993, Managing Director of LWT in 1994, Chairman of the ITV Marketing Group and of Laser Sales in 1995, and Chief Operating Officer of Granada Media Group in 1996. He is also Governor of the National Film and Television School. He is set on permanent joint domination of the entire ITV network with his fellow Jew **Michael Green**. Koshers TV.

In the year ending 30th September 2000, Granada plc had a turnover of £5,447 million and made operating profits of £123 million. Like its partner Carlton Communications plc, Granada is a media company, dealing in television broadcasting and production, pay and digital TV. The company owns seven of the ITV stations: Anglia, Border, Granada, London Weekend, Meridian, Tyne Tees and Yorkshire. It broadcasts to 60% of Britain's homes. Its other ITV investments are ITN (20%), GMTV (25%), London News Network (50%), and the Scottish Media Group (18.1%), which controls Grampian, and Scottish. Granada Creative produces nearly 9000 hours of original television programmes and films per year, which it sells to more than 120 countries and makes in five countries worldwide. It made 60 % of the ITV Network's original programmes, in A. D. 2000, and 83 % of its best-rating ones.

Anglia Television – Jewish Controlled

Also worthy of mention within the ITV network is Anglia Television, now part of the Granada Media Group. Broadcasting to the East of England, covering nine counties from the Wash to the Thames and westwards to Northamptonshire, Hertfordshire and Buckinghamshire, of which it is the most watched television channel, it has its own audience of over four million. However, as a producer, Anglia is the major provider of daytime and religious programmes for the entire ITV Network and also produces documentaries.

The Jew **Graham Creelman** has been Managing Director of Anglia Television since 1996. He is also Chairman of Anglia Multimedia, Chair of Eastern Screen, and Chair of East of England Cultural Consortium. Before joining Anglia, he was a current affairs producer for BBC Television, and specialised in politics. Koshers TV.

Channel 4 – Jewish Controlled

The “Italian” Jew **Giovanni Treves** was appointed Chairman of Channel 4 Television Corporation in January 1998 and presently has a term of appointment extending to the end of 2003. He was Chairman in the late 1980s of the world leading advertising agency, Saatchi & Saatchi, founded by the Jews **Charles** and **Maurice Saatchi**. Kosher TV.

The Channel 4 Television Corporation was created in 1982 by the Jew **Jeremy Isaacs** as a government owned, but privately funded, public broadcasting company with the terms of reference to dominate the fourth channel, except in Wales. Its share of total television viewing in Britain rose to 10.5% in 2000, while turnover rose to a record £716m, falling back with a loss of £21 million after tax in 2001. Channel Four continues to be at the cutting edge of sickness amongst the terrestrial broadcasters. Its endless flow of filth and perversion earned its former boss, the Jew **Michael Grade**, who took over from the Jew **Jeremy Isaacs**, the title of Britain's “pornographer-in-chief”, from the Daily Mail. The 2001 Annual Report explains the values and intentions of the Corporation: “*Channel 4 reflects the social, cultural and political realities of Britain. But it does more. It also challenges and shapes those realities. Its role is to be innovative and experimental, to represent the rich diversity of contemporary society. Making waves is a central part of its purpose as a broadcaster.*” The Annual Report further explains: “*Maximising Channel 4’s impact on British society cannot come from chasing ratings any more than it can come from a rigid adherence to particular formulaic obligations. It can only come from an uncompromising commitment to creative excellence and diversity, underpinned and made possible by commercial strength.*” They want to “*maximise Channel 4’s impact on British society*” through “*an uncompromising commitment to [...] diversity*” backed up by their money and influence, so as to “*shape*” the “*social, cultural and political realities*” of Britain. Sounds like the rest of the Jewish controlled media in Britain.

BBC TV – Jewish Controlled

The present Director General of the BBC is Greg Dyke, who is thought to be a Shabbats Goy. He was appointed by the fanatically pro-Zionist New Labour Government, to which Party he had donated over £50, 000 in the preceding five years. He was previously Chairman of Pearson Broadcasting plc, who then owned Thames Television, and while there he left its day-to-day running to the Managing Director, the Jew **Tony Cohen**.

The Jew **Alan Yentob** is Director of Drama, Entertainment and Children’s Programmes for all of BBC television, and has a personal staff of 1392 and a salary of £213,000. He formerly had the title of Director of Television from 1997 to 2000 and before that, Director of Programmes. According to Broadcast magazine in 1996, his former title gave him “*control over all non-news BBC programmes*”. Judging by his new title, one does not suppose much has changed. He is a close personal friend of the Jew **Michael Green** who owns Carlton plc and of the Jew **Michael Grade**, Chairman of Pinewood-Shepperton Limited, whom we shall meet soon. They holidayed together in the Caribbean and, together with the Jew **Charles Saatchi**, are referred to by insiders as the “St. John's Wood Mafia”. A Jewish reporter mentioned in the Evening Standard of 21st January 1992 with astonishing indiscretion that, “*David was at school with Michael who plays snooker with Charles who knows Alan who is a friend of Michael. Together these five men form a powerful group who have a massive influence on what you will be watching on television today.*” The five referred to are the Jews **David Elstein**, **Michael Grade**, **Charles Saatchi**, **Alan Yentob** and **Michael Green**. Kosher TV.

For good measure the atheist Jew, Alan Bookbinder was appointed the BBC's new Head of Religion and Ethics in July 2001. The Jew **Peter Salmon** is their Director of Sport.

BBC Radio – Jewish Controlled

The Jewess **Jenny Abramsky** is Director of BBC Radio and Music and has control of all of BBC Radios 1, 2, 3, 4, 5 Live, and of the BBC's digital radio operation. She took over from the Jew **Michael (John) Green**. Abramsky is the most powerful executive in radio in the UK, public service or commercial: with control of the five national radio stations she oversees 49% of all radio listening in Britain. She has an annual programming budget of £290 million, a staff of 600 and takes home £258, 000. She has spent over 30 years in BBC Radio, only taking a two-year break as Director of the BBC Continuous News Services. Abramsky has also been a Governor of the British Film Industry since February 2000. She received the accolade of “Woman of Distinction” from Jewish Care in 1990. Kosher Radio.

BSkyB – Jewish/ Zionist Controlled

British Sky Broadcasting is also a significant television broadcaster in the United Kingdom, and a part of the global media empire, News Corporation, of the suspected Jew **Rupert Murdoch**. Murdoch is the son of Elisabeth Joy Green who is said to be the daughter of a wealthy Jewish family (Candour, volume 35, no 6, June 1984). Rupert Murdoch is an openly scheming Zionist of obsessive proportions. His rise in the media business has been due to the financial support of the Jews **Oppenheimer**, **Bronfman**, **Armand Hammer** and the Jewish **Rothschild** empire, for whom he has been acting as a front, buying up media, thereby obscuring the real interests behind it. British Sky Broadcasting is Britain's leading pay-TV provider and one of the world's top 250 companies. It broadcasts news, entertainment and sports programmes to over 10 million subscribers and their families in Britain and Ireland, which includes five and half million subscribers to its digital satellite service, which was launched in 1998 with 140 channels. By 1999, satellite and cable television channels accounted for over 15% of total UK viewing. Kosher TV.

Murdoch has spoken of “*my faith and News Corporation's faith in the integrity and worthiness of the Zionist undertaking*” (Kissing The Boots Of A Media Goliath by Norman Solomon, Creators Syndicate), which shows how he uses his media influence to promote the interests of the Jews. He explained at a Museum of Jewish Heritage dinner at the Waldorf-Astoria that, “*I have always believed in the future of Israel and the goals of the international Jewish community*” (15 Minutes, Issue 26, July 2001), from which we may see that he is promoting not only the Zionist occupation of Palestine, but the general interests, schemes and goals of what he calls, “the international Jewish community”, i.e., organised international Jewry. He is the man who introduced open pornography into Britain's newspapers.

We may see his obsessive Judaeo-centric perspective and how he uses his influence to further the political schemes of international Jewry by the following remarks openly made by him and the billionaire Jew **Mike Bloomberg** (elected Mayor of New York in April 2002) at a dinner of the Jewish Community Relations Council, in which it was even publicly hinted at that he is a secret Jew who is known as one by those with whom he works:

“This is how Mike Bloomberg decided to go for the gold at City Hall. Last spring, he asked [“Polish-”Jewish] Ed Koch what it was like to be mayor of New York. [...] Mayor Mike related the story at the 25th anniversary dinner of the Jewish Community Relations Council at the Plaza Hotel, where JCRC president introduced him as Mayor Mordechai. And how did Koch become mayor? He said that in 1977 the editors of the New York Post interviewed the seven candidates. Koch stood sixth in the polls. A week later his phone rang. “Is Congressman Koch home?” “Who’s calling,” Koch asked. “Rupert.” “Rupert...Rupert...doesn’t sound Jewish to me.” Murdoch proceeded to inform the candidate that the next day’s New York Post would endorse him on the front page. “Rupert,” Koch replied, “you just elected me mayor of New York.” [...]

“Murdoch told of the time he took a group of editors from New York and London for a weekend at Ariel Sharon’s ranch. Sharon took them on a bird’s-eye tour of Israel aboard a helicopter gunship, flying over the Golan Heights, West Bank and settlements. “We saw the vulnerability of the country,” Murdoch said. “Not all New York newspapers feel the cause of Israel is all the news that’s fit to print,” he added. Gov. George Pataki praised the publisher: “There is no newspaper in the U.S. more supportive of Israel than [Murdoch’s] the New York Post.”” (15 minutes, Issue 35, April, 2002)

Here is a photo of Murdoch having dinner with his buddy, Ariel Sharon, “The Butcher”, with whom he holidayed on a helicopter gunship, flying over the “Occupied Territories” (according to the UN, all of Palestine is illegally occupied):

http://www.15minutesmagazine.com/images/This%20Week/week_0801-05-01.jpg

‘American’ Satellite Broadcasters – Jewish Controlled

The other leading media bosses in the world all broadcast some channels into Britain via satellite: the Jew **Gerald Levin**, the Chief Executive Officer of AOL-Time Warner, the leading media conglomerate in the world with sales of £18 billion in the first two quarters of 2001, and 133 million subscribers; the Jew **Michael Eisner**, Chairmen and Chief Executive Officer of Disney, another world leading media conglomerate, with a turnover of \$25 billion; and the Jew **Sumner Rothstein** (“**Redstone**”), Chairman and Chief Executive of Viacom, also a world leading media conglomerate with a turnover of \$20 billion. The Jew **Sumner Redstone** remarks of the suspected Jew **Murdoch** that, *“he basically wants to conquer the world.”* Takes one to know one? Something to bear in mind. For their part, Jewish-controlled AOL-Time Warner boast that, *“We touch consumers worldwide more than 2.5 billion times each month.”* Kosher TV.

Pinewood-Shepperton Limited – Jewish Controlled

Pinewood-Shepperton is controlled by the Jew **Michael Grade**. Grade is the nephew of the Jew **Lew Grade**, also a film producer and one of the founders of the ITV network. Michael Grade was formerly Controller of BBC 1 in 1984, Director of BBC Programmes in 1986, and he is the one who, as Chief Executive of Channel 4 from 1988 to 1997, was dubbed “pornographer-in-chief” by the Daily Mail. He is now Executive Chairman of Pinewood and Shepperton Studios, Chairman of Hemscott plc, Chairman of the Octopus Publishing Group and in October 2001 was made Chairman of Camelot. The Jew **Grade** purchased Pinewood Studios from the Rank Group plc for £62 million in February 2000 A. D. He was backed by the investment trust “3i”, paying £55.5 million in cash and £6.5 million in a loan note, repayable in 2007. In February 2001 he paid £35 million for the rival Shepperton Studios, again backed by “3i”, and while the studios continue to operate under their old names, they are now merged into a single company as Pinewood-Shepperton, valued at over \$144 million. Kosher TV.

Pinewood was built in the 1930s by J. Arthur Rank and was the home of many “classic” British films. It is Europe's leading production facility and has been at the front of international production for over 60 years, presently providing studio facilities for producers of feature films and of commercial and television programmes. Shepperton has also been in operation since the 1930s and over 600 films have been made here, including many British “classics”. It is the second largest production studio in Britain, hosting high profile television programmes and providing facilities and stages for hundreds of commercials a year.

The Cultural Diversity Network

The so-called Cultural Diversity Network was launched on October 12, 2000. Its membership comprises the ITV Network Centre, Carlton Communications plc, the Granada plc, the BBC,

Channels 4 and 5, BSkyB, ITN, the Independent Television Commission, the Royal Television Society, BAFTA, the Film Council and the Broadcasting Standards Commission. United News and Media and Pearson plc were also members before they were absorbed by Carlton and Granada. In other words, all the Jewish controlled broadcasters in Britain and their associate bodies are aligned to the CDN.

Newspapers

Express Newspapers – Jewish Controlled

Express Newspapers owns the Daily Express, the Sunday Express and the Daily Star, all of which have a national circulation. The Daily Express had an average daily circulation of 927, 785 in the six months to April 2002, being Britain's second leading mid-market paper, after the Daily Mail. The Sunday Express had an average circulation of 842, 003 in the same period, and the Daily Star 828, 823. All together Express Newspapers distributes an average 13 million newspapers in Britain per week.

Express Newspapers was bought in November 2000 by Northern and Shell, all owned by the Jew **Richard Desmond**. Desmond is a "Porno King" who made his personal fortune of £150 million selling pornography, which shows the sort of filth who are allowed to control the media in Britain. He also owns the porno magazines "Big Ones" and "Asian Babes", as well as the porno satellite stations "Television X" and "The Fantasy Channel" and perverted "sex" sites on the internet. Such filth are quite celebrities in Zionist Occupied Britain: he has been to tea with the Queen, and the Duke of Edinburgh officially opened the Docklands HQ of his porno company. He donated £100,000 to Blair's Jew Labour in return for them not opposing his acquisition of Express Newspapers, which is small fry compared to the £30 million "raised" for Jew Labour by the Jew "Lord" **Levi** "Moneybags", as he is known, their chief fundraiser who effectively owns the Party - and the £9 million given them over the last five years by the Jew "Lord" **David Sainsbury**, who left his family's supermarket chain in 1998, taking £1.3 billion of shares with him and who was Jew Labour's largest donor in 2001. Why do the Jews so like New Labour? As the Jew **Peter Mandelson** explained in 1998, the Party "*is intensely relaxed about people getting filthy rich*", and indeed, Blair phoned Desmond to invite him over to tea at Downing St. the day the pornographer's acquisition of Express Newspapers went through. Desmond has attempted to stave off somewhat criticism regarding his connection to the porn business by threatening to expose irregularities involving members of the family who own Associated Newspapers, who were exposing him, no doubt for their own financial profit, as they own the Daily Mail which is similar in type and readership to the Express. They have now agreed never to mention his porn company and all of their writers are gagged. So, the Jew **Desmond**, owner of Express Newspapers has founded his "media" enterprise on moral corruption (porn), bribery (Blair) and blackmail (Associated Newspapers). Koshers News.

The Jew **Desmond** has for instance used his Express Group to undermine the anti-Zionist British National Party's election campaign in the recent Local Elections.

News International – Jewish/ Zionist Controlled

The Jew and obsessively Zionist **Rupert Murdoch**'s News Corporation owns News International, which owns the Sun, the Times, the Sunday Times and the News of the World, all of which have a national circulation. In the six months to October 2001, News of the World had an average daily circulation of 4,042,714 and the Sun of 3,507,176, being the two best selling daily papers in Britain with a joint average daily circulation of over 7.5 million copies, with perhaps twice that many people actually reading them. The Sunday Times had an average weekly circulation of 1,383,683, being the best selling Sunday broadsheet, and the Times a daily circulation of 717,657, being the second best selling daily broadsheet. Altogether, News International distributes over 50 million newspapers a week in Britain. Koshers News.

The Telegraph Group – Zionist Controlled

Another major newspaper group in Britain is Telegraph Group Limited, which is owned by Hollinger International Inc. In 2000, Hollinger sold its major Canadian newspapers for US\$2.1 billion to CanWest Global Communications Corporation, which is owned by the Jew **Israel Asper**, who alone owns over 60% of Canada's newspapers and other media outlets, including 14 metropolitan dailies and 128 local newspapers across that country. However, Hollinger still has dozens of papers in the US. The Chicago Sun Times and the Telegraph newspapers are its main assets. It also owns the Jerusalem Post, the Jerusalem Report, Shaar Lamatchil (Israel), This Week in Israel, the Student Post (Israel), and the "Christian Jerusalem Post". Its Telegraph Group owns the Daily Telegraph, the Sunday Telegraph, the Weekly Telegraph, the Spectator magazine as well as other, lesser media interests, including the Saturday Telegraph, all of which named newspapers have a national circulation. In the six months to October 2001, the Daily Telegraph had a daily circulation of 1,023,510, being the best selling broadsheet in Britain, ahead of the Jew **Murdoch's** Times; and the Sunday Telegraph had weekly circulation of 812,613, being the second best selling Sunday broadsheet, after the Jew **Murdoch's** Sunday Times. The Spectator magazine had an average weekly sale in the six months to 30-Jun-2001 of 60,776. Altogether, the Telegraph Group distributes about 7 million papers a week. Hollinger International lost £99 million in the third quarter of 2001.

The Telegraph Group and Hollinger International belong to the openly Shabbat Goy, the Canadian **Conrad Black**, Chief Executive Officer of Hollinger. "Mrs Black" is the Jewess **Barbara Amiel**. Conrad Black is a raving Zionist; he is also "*still the third biggest newspaper magnate in the world*" according to the Media Guardian. Black referred to the Palestinians in his Jerusalem Post in 1993 as "*vile and primitive*", while "Mrs. Black", the Jewess **Barbara Amiel** likened them to "*animals*" in the November 7, 2000 edition of their Telegraph. Koshers News.

Associated Newspapers – Jewish Controlled

The "flag ship", national circulation newspaper of Associated Newspapers is the Daily Mail, which had an average daily circulation of 2,477,416 in the six months to October 2001, while the company claims an actual daily readership of 5 million during the week and 6 million on Saturdays. It has a weekly circulation of around 15 million and is Britain's leading mid-market paper. The Managing Director of the Daily Mail is the Jew **Guy Zitter**. Koshers News.

End June 2002 Updates

Uses of media control

An American patriotic writer, Dr. William L. Pierce, speaking of the mass media in his own country, has said:-

"Their power is not distant and impersonal; it reaches into every home in America, and it works its will during nearly every waking hour. It is the power which shapes and moulds the mind of virtually every citizen, young or old, rich or poor, simple or sophisticated.

"The mass media form for us our image of the world and then tell us what to think about that image. Essentially everything we know — or think we know — about events outside our own neighbourhood or circle of acquaintances comes to us via our daily newspaper, our weekly news magazine, our radio or our television.

"It is not just the heavy-handed suppression of certain news stories from our newspapers or the blatant propagandising of history-distorting TV 'docudramas'

which characterise the opinion-manipulating techniques of the media masters. They exercise both subtlety and thoroughness in their management of both the news and the entertainment which they present to us.

"For example, the way in which the news is covered: which items are emphasised and which are played down, the reporter's choice of words, tone of voice and facial expressions — all of these things subliminally and yet profoundly affect the way in which we interpret what we see or hear."

Manipulation of news

Dr. Pierce has mentioned the presentation of news. The first thing we have to understand about our news is that it is very far from being a factual, accurate and balanced series of reports on the most important national and international events of the day. News broadcasters select those events that they wish to report and ignore those that they wish to conceal. This practice is particularly blatant in the case of events which bear upon the question of race. During the past few years, for instance, the news media have deliberately given prominent coverage to cases of murder where the victims are members of ethnic minorities and the culprits are Whites, accompanying this by heart-rending commentaries and follow-up stories emphasising the evils of 'racism' — even where there is only the flimsiest evidence, if any, of the killings having a racial motive. On the other hand, the same news media have regularly failed to report, at least with any degree of prominence, vicious murders of white people by members of the ethnic minorities, even where clear evidence of racial motive is present. At the same time, racial disturbances all over Britain have often not been reported outside the local press and broadcasting networks of the areas where they have occurred — with the result that as national news they have been non-events!



David Haywood and Leatitia Chambers. Just two of the white children attacked in Peterborough in 1996 by gangs of Pakistanis screaming racial abuse. They were beaten with cricket bats and sticks. Yet, apart from the local paper, the media ignored the incidents. If Asian children had been attacked by white mobs, the media would have gone berserk

A recent example was a vicious attack in East London by a gang of Asians upon a bus containing mainly white people, some elderly and many school-children as young as 11. Both the old folk and the small school kids were assaulted. Some had their heads stamped on. One small boy was forced out

of the bus and then thrown through the window of a nearby laundrette, while another was hit on the head by a brick thrown by one of the Asians through the window of the bus. An honest and factual report of the incident was printed on the front page of a local paper, the East London Advertiser (24.10.96) but news of the outrage was otherwise almost completely hushed up. There were no reports either on national or London TV news. National radio news broadcasts ignored the affair, though a brief report of it was given on one London radio news bulletin. Little or nothing of the attack was printed in the national newspapers.

It needs little imagination to guess what would have been the mass media reaction to this outrage had the attackers been Whites and the occupants of the bus mainly Asians or Blacks. Not only would it have been a major news item on all national TV and radio networks but it would have hit the front pages of several of the newspapers the following morning — followed by in-depth investigatory stories and articles about the evils of white 'racism'!

This treating of news on racial issues is intended to send out a clear message: in the first place that the multi-racial experiment is working well; and secondly that whenever something happens to disrupt its workings this is the fault of white 'racists', not of the experiment itself.

In another case a short time ago, blaring TV and press reports announced the setting fire to a mosque in Lubeck, Germany. This, the reports almost unanimously screamed, was the work of white 'racists' — 'neo-Nazis' in fact. Just a little time later it was ascertained that a Lebanese man had been arrested and charged in connection with the incident. This received only the tiniest media coverage where it was mentioned at all. It did not suit the media for the public to connect the fire to the Lebanese man, whereas it was 'thoroughly convenient for it to be attributed to white 'racists' and 'Nazis'.

Other instances of news reporting being slanted to fit in with the ideological agenda of our media controllers are so numerous that space barely permits mention of them here. In sports reports the achievements of coloured sportsmen and women are invariably given disproportionate coverage. If winning goals are scored in ten important football matches on any Saturday and black players are responsible for two of them, the odds are on one or both of the black goal scorers being featured on evening TV reports. The same is true of winning tries in rugby games. No opportunity is lost to portray Blacks and Asians in favourable situations, whereas the reverse is true of any incident in which the same people are unsympathetically cast.

The activities of patriotic organisations in Britain almost never receive news coverage except where they can be connected, truly or falsely, with incidents of violence. Patriotic meetings such as those held by the British National Party are scarcely ever reported unless some major riot staged by the party's opponents forces them into the headlines. In this case it is the riot that is given prominence, not the meeting. There are no reports of what is said from the platform, only of the fisticuffs or bottle-throwing that accompanies it; and even here most reports are extremely ambiguous in their attribution of responsibility for the trouble, so that the TV viewer or newspaper reader might be forgiven for thinking that it was the BNP who had attacked its opponents rather than the other way round! A common news trick here is to report that "the police kept the two factions apart." Thus the impression is given of a situation that is "six of one, half a dozen of the other," with the BNP and its opponents equally anxious to tear each other limb from limb, whereas the reality is that the BNP has endeavoured to hold a peaceful and lawful meeting while its adversaries' purpose was to use unlawful violence to smash it.

Case Study

"Bring The Whole Down About Our Ears"

Malcolm McLaren — the man who poisoned the music of a generation.

TOWARDS the end of the 1970s, pop music in Britain had largely ceased to be the socially subversive force which it had been a decade before. The glorification of drugs and international revolution which – under men like Beatles manager **Brian Epstein** – had dominated the hippy era had largely given way to a twin-track commercialism. On the one hand, clean-cut 'boy-next-door' types made a harmless appeal to the tastes of pubescent teenaged girls; on the other, an increasing number of bands were moving steadily towards a synthesis of traditional European melodies with modern Western musical technology. Then, in a flash of crude headline-grabbing and media hype, punk rock burst onto the scene. The managers of the major record shop chains were ordered to clear out best-selling albums in the European tradition by artists such as Mike Oldfield, and the shelves and the music press were suddenly filled by a cleverly-hyped group of musical illiterates known as the Sex Pistols. Almost overnight, total lack of talent became the main criterion for success in the pop music industry, and rock music was turned once again into a crude club with which to beat Western cultural values.

Utterly discordant noise, dirt, degradation and half-baked anarchism were suddenly the height of fashion.

Daily Telegraph columnist Martyn Harris summed up with whole sorry tale thus:-

"... it is obvious that punk was the worst thing that ever happened to British pop. "Far from being the grassroots, authentic movement it proclaimed itself, and for all its *epater les bourgeois* manifesto, punk was essentially a metropolitan, art-college blag...



Malcolm McLaren "I had this aggressive instinct to dismantle and mismanage

"Punk prematurely declared that pop's cupboard was bare and the space could only be occupied by a series of narcissistic and increasingly uninteresting provocations, egged on by a pseudo intellectual 'rock press' which was actively hostile to genuine popular taste."

Harris went on, correctly, to lay responsibility for this grotesque distortion of popular culture at the door of one man – **Malcolm McLaren**. Rarely has one man single-handedly done so much damage to the cultural life of an entire generation.

In an interview with *Company* magazine in September 1981, **McLaren** revealed that he was "brought up on the *Jewish Chronicle*." His mother came from a rich Jewish family in Highbury, North London and the 'god-father of punk' remembered that: "My parents were very religious people, sending me to Hebrew classes and Avigdor Jewish primary school, but it was my grandmother who had the strongest influence on my studies, and later my attitude towards life and people."

According to another interview, in the *Daily Telegraph* of 10th August, 1994: "His grandmother, who brought him up, used to read *Oliver Twist* to him in bed and explain that Fagin was the real hero of the book, and Malcolm grew up always wanting a gang like Fagin's."

Leaving school without qualifications at the age of 16, the young **Malcolm** went to Harrow College of Art to study design, changing his surname from Edwards "so my parents wouldn't have to pay my grant." There he met aspiring fashion designer **Vivienne Westwood**, whose wealthy parents later lent the couple the money they needed to set up their pretentious but profitable clothes shop in the Kings Road, Chelsea. **McLaren** continues his tale: "I was in and out of various art schools for seven years, constantly changing my name and address, and diving into a different local authority. My parents were too wealthy, so I continually re-invented myself just to keep getting a grant."

Among the customers at the trendy shop were a group of aspiring, but talentless, young men who, according to **McLaren** "couldn't play any instruments", but wanted to form a band. Although he can neither read nor write music, **McLaren** was fascinated by the idea of creating a new anti-musical trend in the industry: "I had this aggressive instinct to dismantle and mismanage and be as irresponsible as possible." With the help of the pseudo-intellectuals of the 'rock press' – a disproportionate number of whom shared a similar background to the new promoter – **McLaren** launched the Sex Pistols in 1977.

"I thought of the Sex Pistols as my young assassins... These disenfranchised hooligans I sent out to commit murder against the pop establishment."

"Everyone thought I was a publicity seeker, but it was for my own excitement. I revelled in the chaos. It wasn't cold music, there was a lot of soul behind it, a lot of lokshen soup."

Once the band had done his destructive work, and drummer Sid Vicious had stabbed his girlfriend to death before dying himself from a heroin overdose, **McLaren** decamped to Paris for a while. On his return he formed and managed several bands. His avowed aim this time was slightly different, but none the less destructive: The idea of the pirate look isn't concerned with destroying things and demolishing the old star myth, but with demolishing the work ethic." Hence the lyrics of one of the songs by his band BowWowWow: "What's the matter with not having a job? There's no need to work ever, ever, ever. Work is not the golden rule... demolition of the work ethic takes us to the age of the primitive."

McLaren attempted to launch a magazine to promote these ideas, centred on the band's school-girl lead singer, but his venture flopped amid allegations of exploitation and pornography. Critics said that what was supposed to be a magazine for kids ended up as a magazine for adults that treated kids as sex objects. **McLaren's** position on such matters does indeed seem to be somewhat unhealthy. Talking about the phase when his Kings Road shop was a sadomasochists bondage boutique, he told the Jewish Chronicle on 25th August, 1995 that "the thought that you could sell it (rubber wear) to the young and uninitiated, the virgins of the street, excited me no end."

Another unpleasant contribution by **McLaren** to popular culture came when he put an exhibitionist homosexual named George O'Dowd on stage as a singer for the first time at the Lyceum, then transformed him into Boy George – one of the most hyped 'gay' role-models in the persistent mass media drive to 'normalise' homosexuality.

McLaren's underlying contempt for the traditions and culture of our country was revealed in comments he made to *Company* about his hit album 'Duck Rock', which, he claimed, "shows the roots of music and how different cultures use it. In Africa, where I did most of the recording, you hear music morning, noon and night. Good music doesn't have its roots in England, it always has some ethnic background like Jewish folk music, because the people who compose it have so much feeling."

McLaren and **Westwood**, although happy with the label 'anarchist', have also described themselves as 'modern primitives' who "aim to bring the whole thing down around our ears." There is more than a hint of a messianic urge in some of **McLaren's** comments: "My ultimate aim is to be associated with, or create myself, ideas that I think can genuinely make for a better place, can change a few things. I mean, we want to create new laws. That's not particularly what it's about, but those laws have to be ones which can knock down a lot of old ones."

In T. S. Eliot, Anti-Semitism, and Literary Form, lawyer and critic **Anthony Julius** launched a virulent attack on the late Anglo-American literary giant as an 'anti-Semite'. Among the evidence produced for this heinous crime was Eliot's alleged "hostility towards a type largely of anti-Semitism's own invention, the anarchic, intellectually subversive Jew."

It is hard to think of a better description of **Malcolm McLaren**.

Anthony Julius. Princess Diana's divorce lawyer and author of a ferocious attack on T. S. Eliot. To Julius, and others like him, any criticism of Jews by Gentiles – even when justified by experience and facts – is 'anti-Semitism'. In reality, such paranoid over-sensitivity often creates hostility to innocent Jews where none existed before.



CULTURE DISTORTION

Profit is no excuse

THE career of **Malcolm McLaren** is by no means the only evidence that the pop industry, is deliberately and cynically used to disrupt traditional cultural values. Over the decades, totally alien — sometimes even consciously anti-white — 'musical' styles such as jazz, soul, punk, rap and gangster have been hyped and presented as the height of popularity and fashion. The charts are notoriously rigged, while decisions over the allocation of airtime are on the grounds of what music it is desired to promote, rather than in accordance with popular demand.

If the masters of the music industry were merely following public demand in order to maximise profits, a people with such low tastes really couldn't complain about their diet of musical poison and pap, but this is not the case. As soon as **McLaren** launched the Sex Pistols, staff in the shops of the big record chains were ordered to remove albums such as Mike Oldfield's 'Tubular Bells' and replace them with 'Never Mind the Bollocks'. This was not a matter of following popular taste, but manipulating it.

Although Country and Western music outsells commercial pop in Britain, the main radio stations and TV music programmes never play C&W material, whose popularity is solely based on grassroots mass support for a musical genre which is of entirely European (largely British) origin, albeit via rural America. Similarly, the few thoroughly folk music-based records which do, once in a blue moon, manage to break through the artificial blackout invariably do very well. Two of the best-selling singles in British musical history, for example, remain 'Mull of Kintyre' and a track by the Brigstock Colliery Brass Band.

In the same way, the Irish folk-based *Riverdance* video quickly became the most popular home video ever, while the sequel, the even more Euro-centric Lord of the Dance shot straight to the top of the sales league and stayed there for months. Also on the subject of dancing, it is notable that, while traditional, sociable forms such as line dancing and skilled and intimate ballroom styles have seen a huge increase in popularity among young people in recent years, the 'dancing' still promoted by the mainstream mass media remains the utterly primitive and fundamentally non-white gyrations of the disco. To the extent that this does remain popular in clubs and parties, it is largely because most people are denied the opportunity to see anything more challenging and attractive. Certainly music programmes on all the TV channels invariably portray 'dancing' as a matter of half-naked Negroes caressing scantily-clad blondes.

None of this makes sense in purely economic terms, as there are clearly bigger profits to be made by selling music, videos and dances which come from the depths of a people's soul, than by forcing them to adopt a low-grade alien culture. So why is it done? Ask **Malcolm McLaren** or **Sumner Redstone**.

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Word of the Lord from Jerusalem"
(Isaiah 2:3)."**

