

- [Wendy] Okay, for it's two minutes past two. So Trudy, I'm going to hand over to you.

- All right, thank you very much, Wendy, and welcome to all of you. And as I was saying to Wendy, we are a group, let's all help support each other. And we decided that this week should be a week of more light relaxation. And I know how much fun we've had with Dennis, with Dennis and David, with Sandra, and now I'm coming on to, believe it or not, which is probably my favourite subject, the invention of Hollywood. Now, before I get onto that, I'm going to read you something from one of my favourite books on Jewish history, which is on the book list. It's Yuri Slezkine's, "The Jewish 20th Century."

Slides are displayed throughout the lecture.

And this is what he says, there are two phrases that I think really apply to the moguls, one is the phrase that Isaiah Berlin made actually about Benjamin Disraeli. Isaiah Berlin said of Benjamin Disraeli, he had the ability to create castles in the air, climb into them, and then the trick was, to bring the whole of England in with him. Because the characters I'm going to begin to talk about today, they're larger than life, they're mercurial, they are entrepreneurs, they are ruthless, they're cruel, but they are brilliant in their own way. And what is fascinating for me is how in the end, a bunch of central and eastern European Jews, the majority of whom were immigrants, actually created the American dream. They didn't like their dream, they were the outsiders, remember, and they created the way that America saw itself.

And before I go any further, MGM, Metro-Goldwyn-Mayer, or better known as , his favourite movies were the backyard movies, the Andy Hardy movies. Those of you who love the movies, and those of you who are 60-plus I think are going to know an awful lot of what I'm talking about. And I hope there are younger people listening, because for me, the Hollywood of the '30s and '40s and the films they churned out, and I mean churned out, over 400 a year in a bad year, some of them, some of them were rubbish, but some of them are still, I think, the best films ever made. So I hope for youngsters, I might be whetting your appetite. But please don't forget, this is the creation of a dream by a bunch of Jews who actually do create the American dream. Their tragedy was that they so desperately wanted to be American, and yet in the end, what were they? But let me, as I say, start with this comment of Yuri Slezkine, and it doesn't just apply to the moguls. There is a riddle in any course in Jewish history.

And the riddle is, why on earth do we have such a high visibility profile? Not that all Jews become rich and famous, because of course they don't, but so many of them go into what I call high visibility professions. And they also go into entrepreneurial professions and professions at the cutting edge of modernity. Remember, the old professions in the main were closed to them. So this mobile people, who had wanted the world, are now confronted with modernity. So let me read Yuri Slezkine, the modern age is the Jewish age, and the 20th century in particular is the Jewish century. And I think that also applies to the 21st. Modernization is about everyone

becoming urban, mobile, literate, articulate, intellectually intricate. and occupationally flexible. It's about learning how to cultivate people and symbols, not fields and herds.

It's about pursuing wealth for the sake of learning and learning for the sake of wealth, and both wealth and learning for their own sakes. It's about transforming peasants and princes into merchants and priests, replacing inherited privilege with acquired prestige, and the dismantling of social estates for the benefit of individuals, nuclear families, and book reading tribes, nations, modernization, in other words, is about everyone learning to be Jewish. Some peasants and princes have done better than others, but no one is better at being Jewish than Jews themselves. In the age of capital, they are the most creative entrepreneurs. In the age of alienation, they are the most experienced exiles.

Some of the oldest Jewish specialties, commerce, law, medicine, textual interpretation, and cultural mediation, and that's what the moguls did, have become the most fundamental and most Jewish of all modern pursuits. It is by being exemplary ancients that the Jews have become great moderns. I think that's an extraordinary opening to any book. So put that aside, keep in your minds also the Disraeli quote, keep in your minds the other things I've said, but let me now talk about Hollywood because let me make it quite clear, the Jews did not create Hollywood the town, and they certainly had nothing to do with the invention of the moving image, that was left to the Lumiere brothers in Paris. And in fact, those of you who live in England, the first footage ever taken was of the Derby, 1897.

That's right, so basically it's not that the Jews become so brilliant at it, it's actually taking the reins of popular taste and making the merchants of dreams, as they were called, and Tinseltown into a real dream factory. And never forget, when does Hollywood reach its zenith? The time of the Depression. Just think about it, those miserable, miserable lives that so many people had to live, and yet you could go into the movie theatre, and I don't know if you remember, but I do, the B picture, the A picture, and the news reels in the middle, for not a large amount of money you could escape from the reality for most people of what was a miserable time and really escape into a paradise of fantasy.

Be it a Fred Astaire musical, be it a musical of MGM, even the gangster films, but never forgetting the gangster films of the '30s, the good guys always won. It's going to be later that the German and Austrian immigrants, both Jew, and Communist, and lefty who come to Hollywood, they slice the soft underbelly and film noir, very much a product of German and Austrian cinema. So Jews are going to be absolutely instrumental in the creation of this dream. But let's start with the beginning of Hollywood. And in 1853, one hut stood in an apple field, it was named actually for a Mexican cactus. By 1870, that area was a flourishing agricultural community. And according to the diary of a man called HJ Whitley, may we see his photograph please, Judi. That's Mr. Hobart Johnstone Whitley. He's known as the father of Hollywood. He was a real estate man. He helped create the subdivision Hollywood in Southern California and the story is lovely. There are so many stories about Hollywood, what is true, what is false?

I'd like to believe this one is true because on his honeymoon in 1886, he stood on a hill with his new bride and looked over the whole valley and he spoke to a Chinese man who told him, he asked the man, what are you doing? He said, I'm hauling wood, I'm hauling wood. And he loved it, he loved the name. And he decided to create the new town Hollywood. He'd already started, he was an extraordinary real estate man. He'd already started over a hundred new towns in the region and he agreed to buy 480 acres of a ranch. A friend recommended the name to Harvey Wilcox, who had himself purchased 120 acres. They were all friends, they were all entrepreneurs. This is the opening up of the wild west, not the wild west of the cowboys, but the wild west of the carpetbaggers. And they decided to name the whole place Hollywood. And they actually filed it with the LA County Records Office and by 1900 they had a post office, a hotel, and I think that is the gates of the hotel, and also they had a newspaper and two markets. And nearby of course was LA with a population of 102,000, 10 miles away.

So Hollywood's hotel was opened by Whitley, who was now president of the Los Pacificas Boulevard and Development Company. And of course this hotel is going to become very, very famous. He paid thousands of pounds for services to be introduced, for electric lighting. He built a bank and it's incorporated as a municipality. And this will interest you, in 1903, in a vote of 88 for and 17 against, the Hollywood voters decided to ban liquor, except for medicinal purposes. 1910, it merges with LA. And by 1912, we begin to see some of the motion pictures coming to Hollywood. Now, why did they come to Hollywood? Can we see the next man, if you don't mind. Now here you see Thomas Edison. Thomas Edison was an amazing inventor and he had patented movies. Now these are one-reelers. Why on earth do you think these one-reelers were very popular? This is a time when the working classes are beginning to have leisure.

I want you to think what entertainment was for the middle classes in New York, in Boston, in London, in Manchester, I don't know where all of you come from, in Toronto. I want you to think genteel middle class, what would be the entertainment? They would play the piano, they would have musical soirees, they would read aloud. But now you have a huge urban working class population. And this is where this new invention comes into its own. You see the technological revolution and urbanisation changed everything. Now, Thomas Edison had a patent and he made it very, very difficult for anyone else to break in. So what happens is, and it begins with Jesse Lasky, they move west. Why do they move to Hollywood?

Because there's light, you can film outside, and they're well away from Thomas Edison who was always suing them. So what we're going to do now, I'm going to look at the gallery of the famous or the infamous, I'm going to look with you at the heads of the major studios. We're not going to do this in any depth today because there's plenty of time and all these characters deserve their own story. So I'm just going to introduce you to them. So can we see, please, the creator of Universal Studios. That is Mr. Carl Laemmle. His dates are 1867 to 1939. He was born in the east of Germany. He starts, he comes to America, the dream, like everyone, just think how many eastern European, central Europeans come to America. The dream is anyone can make a fortune, anyone can become Rockefeller. In fact, the reality is much harder and much tougher. And these characters are going to be tough.

This chap was very short, he was only five foot tall. He brings all his family over and he actually creates Universal Studios in Hollywood. He creates his own kingdom. They have their own post office, they have their own stamp, they have their own police force. But he starts life as the bookkeeper to a continental clothing company in Oshkosh, in Wisconsin. Of course, OshKosh B'Gosh, today it's the jeans place. Carl Laemmle, rag trade, popular taste, he had a smell of what people wanted. Louis B. Mayer, he once said, I don't care what the sophisticated New Yorkers think about it. Will my film go down well in Peoria, Illinois?

Now let's see the most ruthless one of them all next, if you don't mind, Judi. And there you have Mr. Adolf Zukor. His dates, he lived a very long life, he lived to be over a hundred, he's born in 1873, he dies in 1976. He comes from eastern Hungary. Now he was orphaned, his mother died when he was a year old, his father, when he was seven. He was brought up by his uncle, his very religious uncle. He and his brother are brought up by his uncle. And the dream is that one of them would become a rabbi. In fact, his brother does become a rabbi. He actually comes to America when he's 14 years old and never underestimate that incredible journey they made. And later on when we look at the great immigration to America, we're going to deal with this in a lot of detail.

The ports they went to, how they came out, usually it was three weeks in steerage with herrings thrown down the hold. They often emerged from the boats with scurvy. They didn't speak the language. You had to be tough and there was none tougher than Adolf Zukor. He goes into the fur business, popular taste, he gets a little bit of capital, he builds himself a big store. He marries a German Jewish woman and creates an even bigger store. And then he goes into the movie business and then it's Paramount, his empire was Paramount. Can we see the next slide please, Judi. This is Mr. Vilmos Fuchs, better known as William Fox. And of course I don't have to tell you, his studio is 20th Century Fox. His dates were 1879 to 1952. He was also a furrier. He was brought to America when he was nine months old by his parents, they were poor Hungarian Jews. His father set up a store.

His mother went on to have another 12 children, of whom six survived, that tough role that women played in all of this. And he is going to create, of course, his great empire, 20th Century Fox. Can we see the next in our rogue gallery. Ah, here you have Mr. Sam Goldfish, better known as Sam Goldwyn, 1879 to 1975. Szmuel Gelbfisz he was born in Warsaw. He came from a Hasidic background. He went into the glove business and he was the brother-in-law of Jesse Lasky, who also is going to become an important mogul. There's a wonderful story about Sam Goldwyn. Why does so many of them go into the rag trade? Come on, think about it. In New York, 90% of the rag trade was in Jewish hands.

And I'm talking about the little sweatshops, Jewish women working in sweatshops, don't forget it was also the centre of socialism, liberalism, anarchism, but it's also the centre of the garment industry. And he goes into the gloves business. But the problem with bringing gloves in from Europe, which he wanted to do, because he wanted them to be very sophisticated, it was

expensive because you had to pay a tax. But what he did was he would import right-hand gloves one month, left-hand gloves the second month, and then employ people to pair them up. These were the characters.

This is entrepreneurship, This is chances, this is, I don't know what it is, but this is the man. He is not going to be a major studio boss because by the time NGM is created, he's no longer involved. But he's going to be very important as a producer in the film business. And I should mention they all married nice Jewish girls for their first wives. The other point I'm going to make about all the moguls, and it's fascinating, apart from Adolf Zukor, who was an orphan, and it's something that David and Dennis was talking about when they talked about the Marx brothers, the majority of these characters, they had inordinate love for their mothers, but their fathers were either absent or ineffectual. And this is going to be incredibly important, very early on they become the men of their family and also the hero worship of the mother.

And I think there's nothing stronger than that than in Louis B. Mayer films, particularly if you watch the backyard movies, which I've mentioned, where the family is perfect. The father is a judge, the mother is a homemaker, and you have the perfect two children with the white picket fence. This is the America these hard-nosed immigrants who'd had such tough lives what they want to create. And now we come to perhaps the most reprehensible of them all, there you have Mr. Harry Cohan. A womaniser, they were all womanisers actually apart from Louis B. Mayer, but Harry Cohn was probably the worst of them all. He had a terrible reputation. He actually was born in America. He was born to Austrian-German parents in New York. He, of course, his empire was Columbia.

And can we see the next slide, if you don't mind. Ah, there you have them. Hirszt, Aaron, Szmuel, and Itzhak, better known to the American public as Harry, Albert, Sam, and Jack, they are the famous Warner brothers and of course Warner Brothers. Their story, and as I said, I'm going to do all this in detail in other sessions. Their story I absolutely love. The father was a peddler. They came from just outside Warsaw. The name was Wonskolaser, they changed it to Warner or it was changed for them when they came through either Castle Garden or Ellis Island. Now the father was a peddler. He also tried to be a tailor, he just couldn't make it. And one day there was, in 1899 there was a presidential rally. The family settled in Ohio, which was the centre of Polish immigration. And he's a peddler, but he's also a tailor and his idea was to try and earn a living.

The older brothers go to see, go to Youngstown itself, went to see the presidential candidate. And as they're passing through, they see a one-reeler. What was becoming very popular, and all the moguls are going to buy them as they start, are the nickelodeons and theatres, which are partly vaudeville, but also show the one-reelers. They saw the opportunity, they came home, they had a sister, she's not obviously, the women, as I said, write them back into history, please. What they do is they sell the father's delivery horse without telling him, they buy a one-reeler, they set it up in their backyard and they start. They charge a dime per go and they start making a lot, an awful lot of money. Now can we please see the next picture.

There you have Marcus Loew. Now Marcus Loew was not, Marcus Loew was a theatre impresario. And he's going to be very important because he's going to be the actual boss of MGM. Like many, he came from a German Jewish background, they had more money, and what they did, they went into the theatre business. Many of the moguls did that, as well. And up until 1948, one of the reasons they were so successful is they didn't just control the production they controlled the distribution. So if you have colleagues, and friends, and partners controlling the theatres which show the movies, and as the movie industry develops they turn into picture palaces, no longer the mix of vaudeville and film, then you're in business. So that is a picture of the very dapper, very elegant Marcus Loew.

And I should also mention that many of the families intermarry, it's fascinating. And it's almost like the creation of royal families. They're going to create their own dynasties. Can we see the next slide, please. There you have him, Louis B. Mayer, the giant Louis B. Mayer. He didn't know when his birthday was, so he said. Louis B. Mayer came from Minsk in the Pale of Settlement. Minsk, which is today in Belarus. I used to work in Minsk, and even then, so just after communism collapsed, even then it was one of the most depressing regions in the world. How these characters survived that, I don't know. But the strength and the tenacity, there's nothing to go back to.

So Louis B. Mayer from Minsk, we're not quite sure because the trouble was both his granddaughters wrote stories, wrote the life stories, and they're not completely coinciding. But certainly the family came to London and they stayed in London for a while and then they went, did they go straight to America or did they go first to Canada? It's quite complicated. Did they go straight to America, then to Canada, or just straight to Canada? But they finished up in New Brunswick and the father was a peddler in the scrap metal business. And that's the business that Louis B. Mayer went into. He becomes the biggest entrepreneur of them all. And with money that he borrows, he sees the whole business, the whole theatre business.

I think the best quote on that is from actually Barney Balaban, who was another great impresario. His wife comes home, they lived in Chicago, and she comes home very excited and she said, Barney, Barney, you've got to come and see this. This is a business, and I can't do the accent, I've seen her granddaughter on film perform the accent. Barney, I can't tell you, people actually pay before they touch the goods. It's a wonderful business to be in. So basically this was the future. Now can we go on, please. Ha ha, because what I'm going to concentrate on now is in fact the extraordinary Lewis, Myron, and David Selznick. And the reason I've decided to concentrate on them today is that as one film wag once said, there are two films in Hollywood, "Gone with the Wind" and all the rest.

David Selznick was one of the most extraordinary entrepreneurs the world has ever known. And his father was very similar. Myron Selznick is going to become the most important agent in Hollywood. So that's why you're seeing their pictures. And then if you could just show before we, what I'd like you to do, if you don't mind, Judi, can you show the next two pictures and then go

back to that picture so that we can look at it while I'm telling the Selznick story. Here you have the beautiful Irene Mayer and she's going to become Mrs. David Selznick. And of course she is the daughter of Louis B Mayer. He had two daughters, Edith and Irene. And it's a miracle, 'cause he hardly ever let them out the house, but she marries David Selznick and it was said in Hollywood, the son-in-law also rises. There is the beautiful Irene Mayer, who can you imagine what it must have been like having a father like Louis and a husband like David, but the genes will out and she became one of the most successful theatre producers in New York.

And it was she who brought Tennessee Williams's "Streetcar Named Desire" to the American public as a play starring an upcoming young actor called Marlon Brando. So that is the beautiful Irene. And the other man who is coming into the story, there you have the great Ben Hecht. Ben Hecht is going to come into modern Jewish history so often. Ben Hecht won the Oscar twice for screenplays. Ben Hecht was a rough newspaper man from Chicago. It's often said that the scripts, I would defy any of you to give me a hundred scripts written post-1980 that can touch the scripts of the '30s and the '40s, be a lovely debate for us because if you listen to some of the scripts of these films, they are witty, they are clever, they are funny, and they're quickfire. And Ben Ben Hecht was an incredible exponent.

So of course where the Mankiewicz brothers and I know there's a film out at the moment called "Mank," which isn't bad, but my goodness, it's not as great as they could have made about themselves. That's the point I'm making. And Ben Hecht becomes one of David's Selznick's most close friends and he's going to be involved in the story of "Gone with the Wind." But more important, I wanted you to see his face because he's going to be involved in very important political events. He is going to become the Irgun's publicist in America in the war years. And he's going to become very important in the fight for the creation of the state of Israel. Okay, now, so, let me give you a few more quotes before we get onto the actual story of the moguls.

Because what I've decided to do, because I love stories and because these people are larger than life and in many ways I think more fantastic than any of the films they made, I want to deal with their personalities and bring the film business into their personalities. Now, Will Hayes was president of the Motion Picture Producer and Distributors of America. He called the film industry the quintessence of what we mean by America. He was actually brought in for censorship, but don't forget it's founded, and this is the extraordinary story, they didn't create the moving image, they didn't create Hollywood, but what they do is they set up the studio system. Now they have been rubbished as being merely money men. That is not true, they loved the movie business. They were in it for money, but I think they were in it because they loved it. They loved being at the centre of it. And in their own way they could become their own kings.

I mean, Louis B. Mayer in the '30s is the highest salaried employer anywhere in the world. It was also said of the moguls, a lovely quote, from Poland to polo in two generations. Scott Fitzgerald said, quote, Hollywood is a Jewish holiday and a gentile tragedy. But that wasn't the reality at all. In many ways, the Jews themselves, the Hollywood Jews, they were so desperate to rid themselves of their Jewish identity, which they saw in the main as negative. Although they

were, as I said, they had Jewish first wives, they did, there was a big synagogue in LA, but they really felt that if they proved how American they were by giving America the films that, if you like, created American identity, what is American identity, do you see it through Hollywood? And however, this is a quote from a right wing women's group in California, we demand the liberation from the hands of the devil and 500 un-Christian Jews, our America.

So the belief in many right wing circles that the Jews were actually undermining American values. They were thought to be outside the sphere of modern WASP values. If you think about America, America might well be the land of opportunity, the land of immigration, and certainly if you look at the millions that teemed in between 1800 and 1914, I've got to check it, but I believe it's at least 70 million people, all you have to do is to look at what's happening in Europe to work out when there's trouble and when they come. I mean obviously the huge Irish immigration after the potato famine and then of course the Italian laws of unification or the troubles in France, the Jews, mainly the large numbers after 1881. But by 1900, things were changing.

What is the nature of America? Is it white Anglo-Saxon Protestant? Who are the real hierarchy of America? Of course, they are the British, the Scottish, these are the ones who were really, that's the kind of patrimony that was really revered in America. And you begin to see a change in writing in serious books, in the newspapers, in the magazines that America is somehow becoming corrupted by these aliens. And it culminates of course after the first World War, when this terrible fear of communism, which is seen in right wing circles as being a Jewish fear. Consequently you begin to have repatriation. 40,000 were repatriated. And not only that, you begin to see quota systems. America begins to tighten up. So that is the story.

They are the ideas I want to put into your heads. I have to admit that before we go any further, they are all ruthless, they're all ruthless men. They are really, really ambitious. The real corridors of power, where are the corridors of power in any society? I often have this debate with students, where does power really rest in any country, in government, in the army, in the upper classes? These men had huge impact, but did they ever really have power? And I think we're going to see how little power they really had when the demise of the studio system, it's not just about that 1948 act, it's also about McCarthyism and they just cave in. They are desperate to be loyal Americans. But in those heydays of the '20s and '30s, they do, to quote the brilliant Neil Gabler in his book "Empire of Their Own," they really do create the empire of their own.

And I think also it's important to remember that as immigrants they did understand people's aspirations. And because they come mainly from the world of fashion and retail, they had a grasp of what people wanted. I mean, Adolf Zukor was very serious in the fur industry. He made those fox fur heads. I remember my mother had one and she was so furious because my brother who saw the Davy Crockett movies at the cinema and he wanted to be Davy Crockett and he chopped off the tail to stick it onto a hat which he'd made out of a beautiful fur muff of hers. So they in many ways were alienated from class-conscious America. But in Hollywood they were kings. So let's start with the story of Lewis Selznick. And we're not even sure where he's born because there are two stories. His dates are 1870 to 1933.

One story came coming down from his, remember Lewis Selznick was the , I don't know if there's an English word for it, of Louis B. Mayer, they're going to hate each other, they are enemies. But there's his son and Louis B. Mayer's daughter marry, so they are related and it's their grandchildren, their two granddaughters who write the story. And according to one, they come from Kovno in Lithuania, of course it's all parts of the Pale of Settlement. What is certainly true, we know the names of the family, his mother was called Ida Ringer and his father was Joseph, and I'm not even sure if I can pronounce this Zelesznik. They came from a very poor family. But the other version is he was born in Kiev in the Ukraine, which is also in the Pale of Settlement. Now he was one of 18 children. He goes off on his own. He has only got enough money to get to England, where he works in a factory.

He was quite young, he was about 15 years old when he works in a factory in the east end of London. He earns enough money and in 1888 he makes it to the shores of America. A man of huge get up and go, he does all sorts of jobs to accumulate a little bit of capital. He's naturalised In 1894, he settles in Pittsburgh, the centre of the mining industry. There's a lot of working class people who are earning a wage. And what's he go into? He goes into costume jewellery. He opens up a very important costume jewellery emporium. He makes an awful lot of money. He marries above himself. He marries a woman called Florence Sachs. Her dates are 1897 to 1980. She evidently was an extraordinary woman, absolutely adored by her sons, she's going to have three sons. Howard the eldest wasn't very well mentally.

And the boys later on, the two incredibly successful boys later on buy him a flower shop. But they adore their mother and even more they adore their father And Lewis Selznick, and in fact, when Lewis falls, his sons never forgive the other moguls. And remember David Selznick is going to be the man who created the most famous film ever. And not only the most famous film ever, the film that made the most money in its time and it still holds for today if you take into account the rising power of the dollar and the pound, "Gone with the Wind" made more money than any other film in the history of cinema. So that's his legacy, but not only that, when I go through his films, I'm hoping, certainly with my generation, it's going to evoke a lot of very positive imagery.

Anyway, Howard, the eldest, was born in 1879, Myron 1898, and the baby David is born in 1898. And of course he takes on the name David O. Selznick. There was no O, he just added the O to distinguish himself. Now his story's very, very successful and he moves his family to Brooklyn where he opens, he keeps the Pittsburgh store, he opens another store called the Knickerbocker in Manhattan. But he gets bored with the business. He meets a man called Mark Dintenfass, the translation is Inkwell. His father was in the herring business. He was in the salt herring salesman. He'd quarrelled with his father, with his family. And he had used his little bit of capital to become the proprietor of a vaudeville theatre, which showed these one-reelers and they are becoming incredibly popular. You've got to take on, this is the working classes with a little bit of money, so they have vaudeville, and remember these one-reelers, there's no sound.

Sound isn't going to come into being until "The Jazz Singer," the Warner Brothers Jazz Singer, and never forget, and it's interesting 'cause one of the issues I will discuss with you is the image of the Jew in film, the majority of the moguls never touched the Jewish issue, even when after Hitler came to power. And I'm going to spend a whole session on that later on. But what is fascinating is the first talkie is "The Jazz Singer." "The Jazz Singer" is of course what? It's the story of assimilation, it's the story, and there are so many versions of "The Jazz Singer," I'm talking about the Al Jolson version, the Jewish Al Jolson, whose father really was a cantor. It's the story of a cantor's son who wants to become a jazz singer.

But the date of the big break coincides with Yom Kippur and it's resolved Hollywood style. His father's dying and he sings "Kol Nidre" but then you see him in the theatre, blackface, waving, and his very pretty gentile girlfriend is sitting in the audience with his mother. And he's waving and she's waving the diamond ring. He has fulfilled the American dream, he's assimilated. So basically the motion picture industry, it's really beginning. And it's Mark Dintenfass who says to him, why don't you become involved? You've got capital, I've got capital. And so basically by this time they've changed their name to Selznick, which makes it much easier. They've moved to Manhattan. He's also in the electrical supply business. He's sold some of his jewellery businesses. He's amassed a lot of capital.

And this is when he becomes involved in the film manufacturing company. He goes in with Carl Laemmle. They loathe each, they have a huge fight including a fight with Joseph Schenck, who is Laemmle's number two, more about him. The majority of these characters, the heads of production, they're all born Jewish, fascinating. And he also gets involved. He's dismissed by Carl Laemmle. He's a man of hugechutzpah. And I think the other word, all of them have alarming energy. And they're all gamblers. Both of his sons, Myron and David, are also going to become huge gamblers. He's also a womaniser. His wife was so long suffering, she put up with it all. Sometimes when he was very rich, they lived in mansions, when he loses it all and she loses all her servants, nevertheless she goes back to making the chicken soup and trying to keep the family together. So he also meets up with a mail order magnate.

Where do they meet? They meet gambling, they meet in bars, they meet with women, and they organise the World Film Corporation. And this is an independent distribution organisation, but with offices in New York City. And within a year they come together and they are distributing films through their theatre corporation. And it's becoming very, very profitable. And he then himself, he gets the bug and he begins dabbling in theatrical production. And his company, he puts popular plays on film. The first is "Wildfire" with Lillian Russell and Lionel Barrymore, great stars of the silent movie. He then moves, there's dozens of these young Jewish entrepreneurs all trying to make it into the movies because they have a smell that movies are the future and you can make an awful lot of money at it. And besides it's fun and it's exciting.

He merges then with Peerless Productions and the Shubert Brothers. Now the Shubert brothers, I'll come onto them at another time, they're also very interesting. Their family were responsible, they're German, they've already been here, they had money, and their family were

responsible for the establishment of the Broadway district as the hub of the theatre industry in America. They dominated vaudeville in the first half of the 20th century. Anyway, he's very, very successful. But from 1916, he has so many personality conflicts with the other moguls that gradually they oust him. And he's ousted from his company, his name is no longer in lights, and his reputation becomes so bad that Adolf Zukor purportedly offered him \$5,000 a week for life if he would go and live in China.

However, Marcus Loew didn't desert him and he loaned him money and he had the kind of personality that he could still attract the stars. And in 1917, though, Zukor, who is so wily, he acquired an interest in Selznick's Select Pictures, his latest picture company. And as a result, he gradually begins to oust Selznick. Selznick manages first to buy out Zukor. He moves to Hollywood in 1920, but then he has to team up again with Zukor and Jesse Lasky. But within a few years, Selznick Productions begins to lose its stars. He's in terrible financial difficulty. And he goes bankrupt in 1925. He goes back into the industry in 1926, managing something called Associated Exhibitors. But this is when he realises it's over for him and he actually dies in 1933 from a heart attack. His sons believed he died from a broken heart and they never forgave the other moguls.

And much of Myron, and to a lesser extent, David's career is going to be revenge. There's one incredible story, this is purported to be, and I've read this in many, many books, so maybe it is true, this gives you a notion of the chutzpah of the man. This is a cable Lewis Selznick in 1917 sent to Nicholas II of Russia, when I was a boy in Russia, your police treated my people very badly. However, no hard feelings. Here you are out of work now. If you will come to New York, can give you a fine position acting in pictures, salary no object. Please reply at my expense. Regards you and your family. Of course, there was no response. So Lewis Selznick, he finishes up living in an ordinary apartment with his very, very devoted wife. But I should mention, he always had spoiled his sons.

For example, David, they were both very clever, Myron and David were incredibly bright. Never ever underestimate when I say that they're producers, the moguls, and when I say David is a producer, David in particular was concerned with every aspect of the movie industry. When he made his films, every, every detail, he was famous for his memorandum, every detail, he was producer, he was director, he was co-writer, he was totally obsessed. Now, he had a very, both the boys had a very eclectic education. Never forget that at certain stages in his life, Lewis Selznick was incredibly rich. He gave Myron, the older boy, a thousand dollars a week pocket money when he was a teenager and he gave David \$750. In fact, when the boys went on a tour, when David went on a tour to London, he went to visit a family friend and he took them for, he was 16 at the time, and he took the family for tea at the Ritz.

And the mother couldn't get over it when David, in a completely sophisticated manner, took the bill himself. They were used to the very, very good life. When the father had money, they ate in the best restaurants. When the father had money, the world was theirs. And later on when he met up with Irene Selznick, who he later married and she was being a real princess, he said to

her, lady, you have no idea. You might think you're a princess, but I was a real prince. But one thing he did have going for him, he was always in trouble at school. He goes to private schools, different schools, all the rest of it. His father had a very good library. And David in particular was an avid reader. And he read the classics and later on he's going to bring so many of those classics to the screen. Never underestimate the brains of those three men. Anyway, so going on with the story of David Selznick. He doesn't go to Harvard.

So what's he going to do, what he's going to do? What's the only thing he can possibly do? And that's go into the movie business. And he starts, he actually, he'd seen his father make millions, lose millions, gamble millions, not just in business but at cards. They were all incredible gamblers. David is going to inherit the disease. And evidently Irene, who's written a very good autobiography, and it's not a kiss and tell biography, actually, it's very interesting. She loved, although they're going to be divorced and David's going to become obsessed with Jennifer Jones, the very beautiful movie star, it's going to be his last great obsession 'cause David was a very incredibly obsessive individual. What we're going to see is that in one week he lost nearly a million dollars in the cards and Irene had to live with it. So anyway, I think I'm going to stop there. This is really a kind of trailer. So I'm sure there's questions.

And the next time we talk about it, I think I will go on with David Selznick and the making of "Gone With the Wind." But perhaps before I do that, I should give you, I think, I believe, Judi, have we got a slide of the great films he made? I think we've got some of them, haven't we? Judi? Have we got a slide of, yes, this is some of his films. "Dinner at Eight," he made it for mgm. There you have "Bill of Divorcement." And then you have Joan Crawford and Clark Gable in "Dancing Lady." Can we go on, "Tale of Two Cities," "The Prisoner of Zenda," Anna Karenina with Garbo. I hope you've seen all these films, "Little Lord Fauntleroy," "The Garden of Allah," Look, that's Marlene Dietrich and Charles Boyer. "Reckless," that's Jean Harlow, who tragically died when she was 26. "A Star is Born," wonderful film with Janet Gaynor and Fredric March. "The Third Man," now that was the last really good film he made and he didn't actually make it, he was involved in it. And "The third Man" is certainly in my top five. And then of course, the film he won the second Oscar for, "Rebecca." And can we go on please, Judi.

Here you have two of my favourite films. This is post-war. This is much more sharp-edged. Here you have "Spellbound," he brings Hitchcock to America. Myron Selznick was Hitchcock's agent. And here you have "Spellbound" and it's an incredible film. It's really about, it's about a terribly psychologically troubled person. And he uses Salvador Dali for the dream sequence. And there you also see Cary Grant and Ingrid Bergman in "Notorious" with the wonderful Claude Rains. And that's about a Nazi ring in America. And then of course, I suppose there you have a couple of the films after his obsession with Jennifer Jones, "Portrait of Jennie," she won the Oscar actually for Bernadette of Lourdes. And then his attempt to recreate "Gone With the Wind" for her, "Duel in the Sun." It was better known as Lust in the Dust. It's worth seeing, but I'd love your, but look at these stars, Jennifer Jones, Gregory Peck, Joseph Cotten, who of course was the major player with Orson Welles, Lionel Barrymore, Herbert Marshall.

Can we see the last one? I think we've got one more, haven't we? Have we got one, there it is, the most magnificent motion picture ever, David O. Selznick's production of "Gone with the Wind," Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland. And let me just finish before we go to questions and comments. Leslie Howard, who plays the quintessential southern gentleman who everyone thought from the kind of films and plays he was in that he was an English aristocrat. He, in fact, was the son of a Hungarian Jew and a woman of Jewish origin. T

hey lived in England, they actually lived in South London. He went to Alleyn's public school and he was an extraordinary man. And he's going to die in a tragic plane crash in 1943 when he is shot down after leaving Portugal. What was he up to? And another man on that plane Wilfrid Israel, the Anglo German who ran department stores in Germany and was so instrumental in getting Jews out of Germany. So there are many tales to be told. So Judi, thank you so much for that. And can we now please, if you've got questions, let me look at the chat line.

Q&A and Comments:

And I will remember, Wendy to, oh, this is from Vinga. This isn't your topic tonight, Trudy, but after the last lecture, I thought another commonality between Trotsky and Jabotinsky was self-hate. Jabotinsky said he didn't like Jews, but their lot was his lot. I'm afraid I don't agree with you. I don't think either Trotsky or Jabotinsky suffered from Jewish self-hatred. But I will be answering that again, I promise you.

And this is from Valerie Bieber who is telling this. This is so wonderful because out of my window I can see the famous Hollywood sign a stone's way from your home, thank you, and she's saying she loves it. Let me see. There's a lot of, somebody's saying the audio reception was very uneven. And this is from Sonya, great idea to keep this weak light.

Thanks a million to Wendy for enlightening. My light contribution, The Yiddish word of the year is , I love it. Oh, this is from Marilyn. Ava Gardner asked Harry Cohn to give her husband Frank Sinatra the role of Maggio "From Here to Eternity." Cohn agreed but only on condition that Gardner spend an intimate weekend with him. Marilyn, there are so many stories about that. The other story about him becoming Maggio in "From here to Eternity" is that Frank Sinatra was reputedly very close to the mafia and they made him an offer he can't refuse.

You see, this is one of the problems we're dealing with, because it's a legendary place, there are lots of stories. Irving Thalberg, Irving Thalberg, of course he's going to be part of the story. I'm just giving you a taste. Irving Thalberg was the brilliant young German Jew who was Louis B. Mayer's right hand man at MGM. He and David Selznick are going to be incredible rivals. He marries Norma Shearer, brilliant producer, and tragically dies very, very young.

This is from Elie Strauss, and he's talking about Ben Hecht. He wrote a book that decried Kastner, right Elie. We have spent so much time on the Kastner Affair, and I know Tommy Kamoley is probably listening. I will be referring it to again when we look at the Shoah.

Q: Is it true that Mayer became a Catholic towards the end of his life?

A: No, but his second wife, her daughter became a nun. No, he never became a Catholic. He was, when he died, there were so many people who came to the funeral, which was conducted by a rabbi, that they had to move it from the synagogue hall to the church next door. And that led to a couple of incredible, that came to an incredible story because evidently a young studio executive came up to Harry Cohn and said, there are so many people here, he must have been very loved. And Cohn said, no, you give the people what they want and they come. And this is from Anna.

Will I discuss the lack of fightback against Nazi Germany by these powerful Jewish filmmakers? Yes, of course I will.

Anna Palakov, is to tell us that Carl Laemmle did rescue hundreds of Jews from Nazi Germany. Yes, he was the one who really did stick his neck out, but by that time he'd retired. There will be a lot on that, Anna, I promise you. Oh yes, this is from Rachelle Marks asking whether anyone remembers Mickey Katz and the Yiddish version of Davy Crockett, thank you.

- [Wendy] Trudy, you have your hand in front of the camera.

- Oh, sorry, sorry. I'm just, what is the name of Irene Selznick's book? Sorry, it's in the other room. And I will bring it, I'll bring it in next time, so I don't want to. When did Selznick die? Selznick died when he was 59. He didn't die of a broken heart. He died of an excess of living. He worked, I'm going to tell you stories about his workload and he actually, he died of a heart attack. He had two heart attacks earlier, and then he died of a heart attack. He took far too much Benzedrine. He was a hard drinker. He was a hard liver. Did he die of a, no, towards the end of his life, he goes back, not romantically, but he spends far more time with Irene than he does with Jennifer Jones. I'll talk about Jennifer Jones later on.

She goes off, after he dies she marries one of the richest Jews in America. Any comment on "Mank," Michael Mandel? Yes, I said, look, a lot of people thought it was wonderful. I quite enjoyed it. I would suggest you all see it. My problem is that I'm so immersed in the '30s and '40s films. From Tony, what influence did the brothers Grimm have on Hollywood? Well, they made films about it. The fact that the brothers Grimm were very antisemitic is another story.

Sharon, can we have a list of movies to see? Let me recommend you go on your net. Look up the hundred greatest movies. My particular favourites would be, I've got to say "Casablanca," "The Third Man," "Some Like It Hot," 'Singin' in the Rain.'" Whenever I feel I need a lift, I watch these kind of films. And of course, "Citizen Kane," which is far more of an intellectual feast. But if you want just a belly laugh, well, we saw some of that last night with the Marx Brothers. Watch "Some Like It Hot," the sophisticated comedies. There are so many films I like, but you could look up the hundred greatest movies. There are lots of different lists.

I mean, there are some modern films. I call "The Godfather" a modern film, and I think that's a wonderful film. I'm not saying they didn't make any good films after 1980 or really after 1960. It's just most of them I prefer come earlier. Yes, Victoria, about the gloves, she's asking about The gloves. Yes, you didn't pay the tax if you imported them singly. This is from Elie, I've seen "Gone with the Wind" five to six times. They want to catch up on the classics. Judi, have we got time to, look, I will prepare a short list for you, but honestly, I'm sure there's so many of you online who love all the movies I love.

- [Wendy] Trudy, I asked David, you know what, when we meet with David and with Dennis next time, we can draw, I said that we will draw up a list of movies and we'll send them out.

- Okay, lovely, because what's your favourite?

- [Wendy] I've got David's favourites and Dennis's favourites and your favourites.

- Yeah, all of us have got favourites, what's your favourite?

- [Wendy] Mine, oh, I've got so many.

- Yeah, this the point, isn't it? I think it's also mood.

- I love "Some Like It Hot," as well, fabulous.

- You love?

- "Some Like It Hot."

- "Some Like It Hot," yeah. You know, that was written by Billy Wilder in his fourth language. Billy Wilder came from Vienna. I'm going to do sessions on Otto Preminger, Billy Wilder, and Fred Zimmerman. You see, the moguls may have set up Hollywood, but come the late '30s and the '40s, you have all these amazing European filmmakers coming over. Because once the Nazis take power in Germany, all those guys worked for Max Reinhardt, there's so many interesting stories.

- [Wendy] We have so many participants, I'm sure that somebody, a movie boss could also send us their suggestions.

- Yes, I think that's an excellent idea. There's a question, will I be doing a lecture on "Gone with the Wind?" How can I not give a lecture on "Gone with the Wind?" Of course I will. Oh, this is from Joanna. Jews hate having a boss over them. This fuels entrepreneurship and independence. Yes, that's a very interesting point, Joanna. I was looking at Jewish employment patterns in Germany in the 1880s, because I'm a very sad case. Do you know, 70% of them

were self-employed, be it a market, store, or a bank.

Yes, Leslie, Jennifer Jones was married to David Selznick. She was his second wife, yes. Irene in the end had had enough. He was a terrible womaniser, but towards the end of his life, he spent more time with Irene and with the sons. He had two sons by Irene. He had a daughter by Jennifer Jones, who tragically committed suicide when she was 21. Who were the major non-Jews in Hollywood? Yes, of course there were major non-Jews. I suppose Walt Disney Studios a very important one. A lot of the the great, I will, I'm not saying that every producer in Hollywood was Jewish, what I'm saying is the majority of them were. When you consider the percentage of the Jews in the population, that is what is so extraordinary.

Are there any offspring of the original founders still involved in the companies? Elie, I don't know, because frankly, when they became businesses after the moguls died off and the McCarthy witch hunts broke them, the studio system was broken down and then they became businesses and that didn't interest me anymore. And this is about Joseph Kennedy in Hollywood. Yes, of course, I'll be talking about Joseph Kennedy in Hollywood. Joseph Kennedy, who had been the, don't forget, he was the American ambassador to Britain. When England came into the war, he actually went to Hollywood and he warned the moguls not to try and do British anti-German publicity. He warned them and they were cowed.

Yes, somebody else loves Billy Wilder, "Some Like It Hot." Yes, Karen, I will be doing a session on Billy Wilder. What do I think of "The Women?" I think "The Women" is a wonderful film with Norma Shearer. It's a wonderful film made by David Selznick. Will I talk about Darryl Zanuck? Yes, he was a non-Jew, he was Hungarian. Yep, we can talk about him. What was the Disraeli quote? This is not Disraeli, it's Isaiah Berlin on Disraeli. And he said Disraeli had this incredible ability. He created castles in the air and he made everyone crawl in with him. And that's what you could say about the moguls. This is from Maureen. Oh, Maureen Rose, this is very interesting. I was in "The Front Page" by Ben Hecht and Charles MacArthur in 1970, it was the best script I ever worked on, wow.

The director showed us "42nd Street" to show us how rapidly the script was spoken, at the speed of a typewriter, fascinating to hear about Hecht's connection. Right, that's lovely. Oh, that's Maureen Lipman, wow. You'd have a lot to tell us, Maureen. I didn't know that you were listening. Oh, that's fantastic. Hecht was extraordinary. No, it's not his connection with McCarthyism. He hated it. He was a real, he was a man of freedom, but he got involved with the Irgun, that's what's interesting. You know who was very involved against McCarthyism? Some of the great Hollywood stars like Lauren Bacall, James Cagney, Humphrey Bogart. Of course, when we get to it, we will talk about McCarthyism, "The Frisco Kid," Brian Cooper is talking about. Yes, there's another genre and which would, Wendy, that could be another section if we wanted to do it. The image of the Jew in Hollywood. "The Frisco Kid," if you can get hold of it, I'm sure you can get hold of it.

Please don't forget Prime Television, Prime in London, or Netflix Prime, I know there are

hundreds of Jewish movies, including "The Frisco Kid." "The Frisco Kid" was Harrison Ford's first film and it stars Gene Wilder. Okay, let me go on. Okay, right. Yes, listen, chorus Line, a lot of people. NBC Orchestra, this is from Keith, was set up by Selznick in 1935 with Toscanini as conductor, who created one of the main anti-fascist factions in the US. Thank you for that, Keith. There were many rich men in America that weren't Jewish. Yes, of course there were. No, of course the Jews didn't have a monopoly amongst actors. What's fascinating about the Hollywood actors is whether they're Italian descent, or Irish descent, or Jewish descent, they all changed their names. So of course, and there were many rich men in America.

I hope I wasn't trying to give you the impression that all Jews became rich, of course they didn't. Out of proportion to their numbers, they became successful. But of course there were many, many people who made fortunes. Just think, the Rockefeller fortune. There are so many of the, and don't forget also New York high society. The Jews didn't get into that society at all. But America was the land of opportunity for all sorts of entrepreneurs. But the point was, popular taste industry becomes a very Jewish business, so does American popular music. Cole Porter once remarked that he had to learn how to become Jewish in order to deal with it. This is from Carol Dorskey. I sat in a restaurant in Beverly Hills and Billy Wilder and Walter Matthau were speaking Yiddish to one another.

Oh, wonderful, I know a fantastic Walter Matthau story. I was reading an article in a newspaper about Walter Matthau, and this chap had actually written down Walter Matthau said that his mother was Jewish and his father was a Ukrainian priest, and the guy believed him. Betty Lowenstein, Walt Disney had a reputation for being anti-Semitic. I think it is true, I can check that for you.

Q: What is your view on the fact that most people of colour find "Gone with the Wind" an insulting film?

A: Now, it's a very, very good and important question. When we get to "Gone With the Wind," there is a real tragedy because the first woman of colour to win an Oscar was Hattie McDaniel. She, David Selznick insisted that she be there, but she was actually put at the corner of the room at the Oscar night and they couldn't have a hotel in Atlanta. Look, when you're dealing with this kind of issue, I have an interesting question for you all. Yes, it's pro-confederate. It even talks about the Ku Klux Klan. Do we stop watching films because our notions now are more mature and more caring than they were then? When I sometimes watch Channel 81, at the bottom they say this film will reflect opinions and views that is not the opinion and view of this channel or of the people watching it.

Would I really like to get rid of "Gone with the Wind?" You know, if we're going to be really politically correct on everything, you know the business of statues, can I end, because I'm Jewish, I've got to end with humour. There is a statue of Richard the Lionheart in Parliament Square. During his reign, one of the worst massacres of the Jews in England ever took place. Are we going to go into every church where there's an offensive stained glass window depicting

Jews and ask it be removed? Look, there are so many peoples who've had a terrible history. I'm not for a minute in any way diminishing that. But what I'm saying is we have to be careful. I believe more than anything else in freedom of thought. And one of the debates that Wendy and I have been discussing is, I'm going to give you a quotation. I do not believe in what you say, but I will defend to the death your right to say it. There are certain areas, of course, that have to be governed by censorship laws, for example, like incitement to race hatred. That actually is a criminal offence in Britain, that I totally agree with. But it's that line, and I think ideology is shifting the line and that's all I'd like to think about.

Q: What is the best book on Hollywood's founders?

A: Neil Gabler's "An Empire of Their Own," oh, and let me give you a treat. If you go onto Prime and you look up "Hollywoodisms," it is a wonderful two hours of the story of the movies. You will love it. Yes, Neil Gabler I think is the best book. "The Treasure of the Sierra Madre," Martin's putting up for Consideration.

And this is from Elie, my sophisticated aunt from Vienna knew Billy Wilder, don't remember what his name was, but she thought he was brilliant. Yes, he was. Is Mel Brooks to be discussed? I believe that David has already covered Mel Brooks. Now, this is from Joe. Can you say something about British producers Sidney Bernstein and the Hollywood studios? Of course I can. Sidney Bernstein was absolutely extraordinary and I might be able to do better than that because his nephew is still around in London, so maybe, his nephew in-law, who knows.

And now that we know Maureen's online, I hope I'm not putting you on the spot, Maureen, but it'd be wonderful if you'd do something for it. This is from Leanne. I always love the musicals, Gene Kelly and Fred Astaire Who doesn't love Gene Kelly and Fred Astaire, wonderful. Laureen DeCosta, as outsiders, did they not see America through rose-tinted glasses and sell that to the people, they sold the American dream? Sure, America was not white picket fences with the perfect families, Of course it wasn't. Of course it wasn't.

If you think of the Depression in America, the poverty, the horror, just as Depression in Europe, if you went to the movies for three hours, you could forget. Just think of the MGM musicals, watching Fred Astaire dance and Ginger Rogers, watching the sophisticated comedies where actors really could, and they could act because the studio system was so tough. They made them act, they made them dance, but they were also monsters. I mean, what Louis B. Mayer Ma did to Judi Garland, he put her on drugs to keep her slim when she was more or less a child. I'm trying not to give a rosy-tinted picture. I'm trying to give you an interesting story of ruthless, incredibly talented men who in the end understood popular taste.

They did it for the money, though, and the gambling. I mean, I'm sure we all know people like that in our lives. They do it for . Oh, this is from Julie Garfield, this is from Cynthia Krauss talking about Julie Garfield, daughter of the great John Garfield. Still upset when she remembers HUAC destroying his career. John Garfield was a marvellous man, and he really fought fascism

in America. He did so much to try and bring the world's attention to what was going on in Europe. Cecil B. DeMille was another giant filmmaker. I don't think he was Jewish, actually.

And there's that wonderful quote when, I think it's a Mel Brooks movie when he turns around and says, gee, you've killed more men than Cecil B. DeMille. Another way to put it, agree to disagree. Yes, like it. How do I rate pro-Zionist Israel movies like "Exodus," that's from Teddy. Teddy, I think what the best thing to do is that Wendy and I should discuss a whole presentation on the image of the Jews in movies, the image of Zionism. It's not just "Exodus." Look, in the '60s, Hollywood went crazy. You know that Leon Uris, when he wrote "Exodus," he won the tourism medal in Israel. Evidently, "Exodus" was responsible for more Americans going to Israel than any other event. Look, you had "Exodus" and who couldn't forget Paul Newman on the screen as Ari Ben Canaan.

I remember I was in interview with Mark Regev, who was at the time the British Ambassador, the Israeli ambassador to Britain, and he said, I became a Zionist 'cause I wanted to be Ari Ben Canaan. Now, it wasn't just "Exodus," there was "Cast a Giant shadow," where all the Hollywood moguls were, I mean it's unbelievable, all the Hollywood stars wanted to be in it. There was a very bad movie called "Judith," where you had Sophia Loren as a Holocaust survivor. That was a very weird movie. In the '60s, Zionism and the movies really did coincide. How do I rate them? They're interesting, they're period pieces. Look, I can remember as a, I was 13 when I first went to see "Exodus," and I was absolutely enthralled, but you know what Mort Sahl said at the end of the premiere, let My people go because it lasted three and a half hours.

So, Oh, Maureen has said, right on, Trudy, wish I had a Hollywood story, but I never quite got employed there. And she says that Jack had a few good ones. Hopefully, Maureen, you'll share that with us. And people are saying, what was the first song and the first film they ever saw? Am I going to talk about the Coen Brothers? No, Rosalind, as I said, there are much better people on modern film than me. I stop when the moguls finished actually. I'm an old-fashioned girl. So people are saying, Joan has a copy of "Exodus" signed by Leon Uris. And this is I heard that DeMille's mother was a Jewess from the East end. I better check that. Edward G. Robinson, Janet, Edward G. Robertson kept the G to remind himself he was a Jew.

He was an extraordinary man. A film for you to watch, which is on Prime, is "The Stranger," and it's about Nazis. It's quite crude in some ways, but it's beautifully acted by Orson Welles and by Edward G. Robinson. Yes, of course, Golan and Globus, yeah, it's not my expertise. There will be people who it is, though. I think that's it actually, Wendy and Judi, yes.

- Yeah, it is.

- Okay.

- [Wendy] Thank you. Trudy, that was a brilliant presentation, thank you so much.

- Thank you. And I hope you feel a bit lighter after it, all of you, because I feel lighter talking about the movies. Anyway, lots of love to you all, and just keep safe. Bye.

- [Wendy] Thank you, night night, everyone.

- God bless.

- Thank you, Judi.

- Judi, your--