

**EPISODE 1501**

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**FT:** So Money episode 1501, Jake Cohen, New York Times bestselling author of *Jew-Ish* and Founder of wakeandjake.com.

*“**JC:** There is not one person I know who is famous who enjoys fame. Fame is not fun. All it does is interfere with your everyday life. However, there is something quite interesting when I show my face in all of this, but it's only through the lens of a recipe. I am not walking you through my personal life, my relationship, my – all these things. You get these little, little nuggets and these anecdotes in my book. But there's still a huge amount of privacy for myself. So when I take on a project, it's what do I get to do that keeps that balance.”*

[INTRO]

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**FT:** Welcome to So Money, everybody. I'm Farnoosh Torabi. It is my pleasure to introduce to all of you our guest today, Jake Cohen. He is a self-described nice Jewish boy who loves food. He is a New York Times bestselling author of the book *Jew-Ish* and the forthcoming book, *I Could Nosh*. Jake studied at the Culinary Institute of America. He worked the line at New York City institutions Daniel and ABC Kitchen, and eventually transitioned out of restaurants and into food media.

First, it's *Saveur* Magazine where he led up recipe testing in the publication's Test Kitchen. Then he was the Food Editor of *tastingtable.com*, food critic for *Time Out New York*, and the Editorial and Test Kitchen Director of *The Feedfeed*. Now, you can find his recipes and his cooking on social media, his book, *Jew-Ish: Reinvented Recipes from a Modern Mensch*, and his brand collaborations.

Jake and I talk about all those days ago, all those years ago when he was a young boy, his inspiration for pursuing the food business, how he approaches work, the opportunities that he chooses and those he passes, and how his cookbook is so much more than that. It is a celebration of a rich and vibrant history, a love story of blending cultures, how food for Jake is a source of connection and pride, plus some breaking news about Jake's new projects. Here's Jake Cohen.

[INTERVIEW]

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**FT:** Jake Cohen, welcome to So Money. Listen, it has been years in the making to get you on this podcast. I first heard you. I first heard you on NPR, and then we have a mutual literary agent, Sarah Passick. Shout out to Sarah. I love your book, *Jew-Ish*, and I want to get into it. First, thank you so much for gracing this show. It's such an honor to have you on.

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**JC:** My pleasure.

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**FT:** All right, Jake. I mean, it's been a while since you published this book, this cookbook, which is more than just a cookbook. Let's be honest. It is a celebration of history and culture and a blending of cultures. I bought it. I'm not Jewish, but I love every single recipe, especially because it's partially inspired by your Iraqi-Iranian husband. So I'm loving like the saffron and the pomegranate infusions. We'll get to some of the recipes in a second.

But tell us a little bit about Jake, the nice Jewish boy, the nice little Jewish boy who loved food. Is it no surprise that you became the Modern Mensch, as you self-described on your book that is now everyone's favorite foodie? What was your relationship with food and cooking as a kid?

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**JC:** Yes. I would say that, really, to put it simply, this is always the plan. This was always the plan. Everything that I'm doing, I just am very lucky that I get to live out my dream. I learned very early on that I was obsessed with food as this medium for connection, for building community. I would throw these dinner parties in high school. I would like really kind of leverage cooking to get people to like me, and it works. It worked. It does tend to do that.

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**FT:** It continues to work.

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**JC:** It continues to work. So what I really leaned into is that relationship with food as a connector, as a way to gather people around your table, as a way to build deeper connections with people you know to extend love, to show how I love you by cooking your meal. Naturally, it was kind of a simple transition to start to preserve and modernize Jewish recipes for myself and then later on for my husband's family because of the fact that like that was always my definition and lens of comfort food. When you are trying to create the space around connection, comfort food is such a foundational element.

In the same way that you have a cookbook collection and on your bookshelf, you'll see southern cookbooks, even though you're not from the south, Italian cookbooks, even though you're not Italian, cookbooks representing Asian countries or Southeast Asian cuisines. It's all about finding common ground. For me, it was through these anecdotes of talking about my family, my husband's family, our histories, our dynamics, the bickering between my mother and my aunt or this person and that person, in which someone can open this book, and they can see themselves and their families in it, even if they're not Jewish because that's the goal. It's no different.

I think what makes it even more both beautiful and complicated is this idea of what is Jewish food when our food ways are so muddy due to trauma, really. It's even something as simple – it's very hard to even describe the Persian recipes in my book because of the fact that they're

through the lens of Iraqi Jews that were kicked out of Iraq in 1950 and predominantly settled in Iran.

So even though this generation of people have married into Persian Jews or grew up in Tehran or like know and breathe Persian culture, it's still with an Arabic lens that you get from Iraqi traditions that makes it so uniquely different in a way that I think is so funny because the world – especially in America. Everyone wants a monolith. They want like one definition of any dish, and this is just like my unique perspective. It might look very different than your families, but that's kind of the best part of the conversation is that there's no one voice.

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**FT:** Correct. I also picked up on that too when I read about your husband being both Iranian, Persian and Iraqi. I thought, well, that's another layer of complexity and interest and like culture. But I see it and I read about it and I love it. In your book, I see how it comes through.

So one thing you talked about is connection. Another theme, I was reading an article where you were recently interviewed in where you're talking about pride, and how this project and your career, one of the big things that you're fighting for is pride in Jewish food and traditions. But along the way, also pride as an individual, as someone who is queer, someone who is Jewish. Can you talk a bit about how pride plays a role in encouraging you and inspiring you in your work, this pursuit of pride?

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**JC:** Yes. I think pride is a – it's a responsibility because it's this idea of outward celebration. When I think of my family and so much of the story of American Jewry, it's a story of kind of not hiding but assimilation after fleeing persecution about the Middle East for my husband's family and Eastern Europe for my family. One of the big conversations is like how do you rebuild? How do you find some sort of success for sustaining future generations? A lot of that came down to kind of compartmentalizing identity.

Judaism was kept at home. It was kept for the community, very much so outwardly celebrated within specific spaces. But in the workplace, no, it was something in which I saw so many parallels to the conversation as a gay man of where you lean into your gayness versus being a Jewish man and when do you lean into your Jewishness. I think as we are really as a society having a conversation around queer identity and the need to be outwardly yourself in all scenarios, I find that like the same has to come with like Jewish identity. It's just something that we don't tend to do.

In the same way that like when I think of Jewish food, so often in America It's still thought of as –

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**FT:** Gefilte fish, matzo balls, latkes.

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**JC:** Gefilte fish. Like boring, cheap, or like deli food, like things that you would just have for – like you go for lunch at the deli but nothing that could be –

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**FT:** It's what would Seinfeld eat, right.

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**JC:** Exactly.

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**FT:** Or what with Larry David eat, right.

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**JC:** But nothing that could be elevated, nothing that should be celebrated, nothing that could be on par with everything else that we know and love in the American food canon.

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**FT:** You rose through the ranks. You went to culinary school. You worked as an editor at some of the top magazines and websites. Then decided I'm going to go out on my own. I'd love to talk about that pivot. You're doing this so, so phenomenally. I mean, I love everything you create. I want to eat everything you make. Your personality comes through. I love how much you share.

How strategic was it in the beginning? Because it feels so organic. But, of course, behind the scenes as a creator, it's never. It's like a whole machine. So take us behind the scenes a little bit, and maybe indulge us or not indulge us in some of the hustle and the decision making that went into doing what you're doing now.

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**JC:** It is a really tough industry like wherever. I started in restaurants, I was getting paid. I mean, at my first job, I was making minimum wage, which was at the time \$7.25 in 2012. Then when I had like graduated and was like of a higher caliber line cook, I was making \$10 an hour. It was just – like this was not something that you can sustain yourself on. Even when I broke into media, like I was still making that same amount. Then when I finally made it onto like the masthead as a full-time employee, my first offer, which was non-negotiable, was 30k a year, which is like – and this is in New York.

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**FT:** In New York.

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**JC:** Where there's this conversation around the privilege that comes around food media really comes from a place that to break into the industry, you have to be able to sustain yourself on

peanuts. It's truly something. Again, it got better and better as I hustled and leveraged. I think one of the good things is I'm of this true millennial mindset in which the second I was not learning anymore, the second I was not, I started to stagnate. I was like, "What's next?" So about every two years, I switched my job.

That's the thing that people really don't talk about is you need to leave your company to another company if you want a substantial salary increase in some type of leverage in terms of negotiation. Within every place I've worked, negotiations for salary increase are minuscule because they just want to keep the status quo. Keep it going. Give you a little bump for inflation. But at the end of the day, they're not looking to do that because, also, they can't afford it.

I was there at the very end of print media's kind of huge moment. Then it's the beginning of digital before social. You start to actually look around and be like, "They're not making a ton of money because it's so expensive to produce this content and pay these people." I get it. It doesn't mean that the labor – our labor is not valuable of a living wage. But I also get the fact of these businesses are also not self-sufficient in its current form. I don't know what food media – I'm a big believer that food media is pretty much dead right now, and we're waiting for its next iteration of what way that will look.

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**FT:** Yes. I was thinking about – as I watch you and some of the other food creators or -- because they're not all chefs. They're not all restaurant owners. Some of them are just really good at creating food content online. My point is that I watched them. I don't watch any food channel or Food Network stuff. I wonder, is that to your, point going away, and now it's about these independent – even in the comedy world, people who have millions of followers on Instagram. Then they get the Netflix special. I think it's just going to be more of that, you think.

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**JC:** You're the money expert. But at the end of the day, it comes down to return on investment and what is the safest investment to make. So if you can see that this creator, whether a comedian, a chef, whatever, has an audience that is willing to spend money because at the end

of the day, whether good or bad, we live in a capitalist society that is dependent on that. So I think one of the funniest things, which I've been having a lot of conversations about, that a lot of people don't understand, is the book market.

We, obviously, have the same literary agents. So there's this whole conversation of how that works. You get this book deal. To get a book deal from a publisher, you get this advance. Then that's held against your sales until you pay it off. Then you start to get royalties. So there's a big conversation on how big of an advance you want, can't negotiate, should negotiate.

Because even I know one person, and this is like under wraps, I won't name names, but this person got a cookbook advance that is so big. Now, they're a little worried about selling enough books. On top of that, if they can't pay this off, they're not going to get another book deal, even though they got a fat check coming in, and it seems all nice and fun. But it's this balance of what am I getting paid for and what can I deliver.

I think that everything I do is with that mindset. I'm not looking to build an empire overnight. I'm very strategic about everything I take on. I'm a one-man show, and that's a very purposeful decision. I don't have tons of assistants and people working for me and all this stuff, where I'm delegating. Because at the end of the day, then it loses the touch that I put into a project, and I want my whole body in every project I do.

When I went off on my own, it was actually – there was originally actually going to be another company I was joining that was – it was so random. It was going to be this like culinary hype house with a bunch of like huge names and food, like all of the people that you follow on Instagram and love. I'm just saying right now, like if you name the name, we were talking and we were all going to be creating this like culinary hype house.

At the end of the day, it fell apart because from the beginning of us all signing on to when we got the contracts in our email, this was during the pandemic, very beginning in 2020. Our social followings and brand partnerships were accelerating to a degree in which an editorial position couldn't afford us anymore, and they wanted exclusivity. There's no world in which we were going to sign exclusivity if you can't meet market, if you can't meet market rate, because that's what it comes down to. It comes down to the market rate.



Which is another conversation as we're slowly go – like as we're entering this recession, and we're going to start to see brand deals in terms of social sponsorships dry up a little of what is that next move, and what is that kind of that way you – it's a diversified portfolio. It's how I think about everything I'm doing. It's why I focus on my books.

Then like my bread and butter is never going to be social media because everything could disappear tomorrow. I think it's about figuring out what makes you the happiest, and what is the most sustainable. Then on the other side, what is the easiest and like most productive in terms of revenue making and then finding that balance at the table.

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**FT:** I want to rewind and re-listen to that. That is the Venn diagram, and I love hearing that you don't surround yourself with like 12 interns and 13 staffers because I'm the same way, Jake. I'm a solo operation. I've had maybe one full-time employee over the 20 years of this industry because I know myself. I don't want to delegate. I don't want to be anyone's boss, except my own boss. Maybe that means that my top revenue is going to be less than somebody else. But I take home a lot more, and I'm more involved.

People get really – they romanticize this like, “Oh, I'm going to make eight figures, seven figures.” It's like yes. But at the end of the day, you're making a teacher salary because you have not been keeping the costs down. So, yes, you can flag. You can waive this like, “I'm this millionaire.” But you're not really. Your bank account is not showing that. So thank you for pointing that out because I think that's a huge misleading thing in the creator space. Then we go for this sort of superficial goal of just trying to make more money. But that means maybe more ads. That means more assistance. It's, at the end of the day, not a profit.

So your book comes out in 2021, in a pandemic, *Jew-Ish*. How does that – you started writing it before the pandemic.

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**JC:** Yes. We shot it the week before lockdown, and then we didn't know what was going on. Then all of a sudden, the last day of the shoot is when New York went on pause, and we just made it.

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**FT:** Were you terrified?

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**JC:** Ah, yes. But it was also – it was kind of a blessing. It allowed us to really throw ourselves. We ended up cutting all assistants was just the core team of myself, my photographer, my food stylist, and my prop stylist in a remote space that was just us. At the end of the day, it was really important because they didn't want to – these were all freelance people that did not know, with everything going on, when their next job was coming. So I also felt this responsibility to make sure that this project finished. It was a good push that I then got to then go into hibernation right after.

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**FT:** What do you think initially was the excitement around the book, you think? I heard you on a lot of media, a lot of interesting conversations. This was a widely embraced book, as you hope. Why? Why do you think people love this so much?

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**JC:** A lot of it was calculated. I'll be totally just like real –

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**FT:** You gave me all your calculations because I have a book coming out in October.

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**JC:** Yes, yes. So really, I got a tiny advance for my first book. They thought it was going to be a very niche book for a Jewish audience. That would do fine, and it would just be a little thing. I was like, “No, no, no. This is going to be a hit. This is going to make the Times list. This is going to be a success.” I’m like, “Okay,” and they gave me that kind of support. I luckily had like –

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**FT:** A hat on the head.

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**JC:** I did not hire a publicist. I just used the publicist part that was part of my publisher. She was amazing and believed in me. But at the same time, it’s like you also have to remember. She has every book that’s coming out in the season to also represent. So it’s not like you’re getting so much time. So I started –

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**FT:** Undivided attention, right.

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**JC:** I knew from the beginning. I was like, “All right, I’m going to divide and conquer. I’m going to –” I have this background in traditional media, so I’m going to use all of those connections. So they’re all reaching out to cover the book. Great. I had built up this social presence. How do I tell a story through social to really tug on people’s emotional heartstrings that this is something more than just a couple of recipes? This is a reflection of myself. This is a deeper project.

Then there’s what’s referred to as the big mouth list, which is how do you create buzz. That’s really like leveraging this network to give advanced copies to everyone in your life that’s important. So what happens is when you think about even an ad that you see on the subway, X, Y, Z. I see something the first time. Unless it speaks to me on the deepest level, I ignore it. Then

the second time, I ignore it again because it's like, "Oh, yes, yes. I saw that but whatever." By the seventh time you see something, you're like, "Okay, what's going on?"

When all of a sudden 20, 30, 40, 70 people you follow that are, I don't know, both in the food world or just celebrities or whatever are posting about this book, people start to be like, "All right, there must be something to this." At the end of the day, the biggest difference between that, which is very much the celebrity response to any type of project in which they just leverage their network to get eyes, the important thing is you then need to deliver a product. The book itself resonated with people, which brought into the second part of this, which is word of mouth. It doesn't matter how much money you throw into advertising. All that stuff is great for variability. But if you would like a sustained burn for any product, people have to love it and talk about it. That's the only way.

Still to this day, people will be like, "Oh yes, I loved it. So I bought it for my mother," or I bought it for my sister-in-law or I bought it for this person and that person. People need to have that kind of emotional reaction which I focus on so much in my writing, in my books, in the photography that people feel like this is a celebration, something you want to get. The best thing I hear is that like people, they got it for themselves, and then they bought one for everyone in their family.

That is the second part of the conversation of how you calculate both initial success which is great because you want to – I wanted to hit a couple of accolades because that was important for me in my overall mission. My overall mission is a sustained ability to write cookbooks that focus on Jewish food and really give a platform for Jewish cuisine that does not exist. With that, you do need to play the game of what traditional media and publishers are looking for. Then pass that, once I check that box off, all of a sudden, it becomes how do I serve the community?

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**FT:** When you are selecting projects, which so many projects have now come about in the aftermath of this book, *Jew-Ish*, being published, how do you choose the projects? I see you and your mom celebrating your challah bread opening from –

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**JC:** Yes, Goldbelly.

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**FT:** Goldbelly. That seemed very perfect. It's a centerpiece recipe in your book. But how else do you go about – how does the strategy play in the decisions you make around the projects you pursue? I can see this as it plays out on your social and in your storytelling and your narrative. How about when you want to make money?

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**JC:** Yes. It is funny because, still, my biggest goal is to just be able to sustain a lifestyle in which I can invite people over and throw dinner parties. That has not changed since I was a teenager. That is still what I – that is my pride and joy. That's what I try to do the most. Obviously, that would be nice if I was just a housewife, but I am not. At the end of the day, the real kind of takeaway that I got was I love something that I can put my heart and soul into, release to the world, and still have the balance of on and off-season.

Where the big issue of social is you're always on. That's more so for these creators that are sharing their lives. They might have millions of followers and all these brand deals. But I have nothing but pity for them. There is not one person I know who is famous who enjoys fame. Fame is not fun. All it does is interfere with your everyday life. However, there is something quite interesting when I show my face in all of this, but it's only through the lens of a recipe. I am not walking you through my personal life, my relationship, my all these things. You get these little nuggets and these anecdotes in my book, but there's still a huge amount of privacy for myself.

When I take on a project, it's what do I get to do that keeps that balance. So I am very cognizant of what gets more attention and what level of fame I'm looking to maintain and not either swoop down or exceed, which is something that a lot of people I see, especially with like TikTok, they lose control, and they become these overnight sensations in a way that they are no longer in control of their own narratives, of their lives, and what they get to do. To me, I think that is – it's really –

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**FT:** Something to pity.

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**JC:** It's really something to pity. So, for me, when I think of projects, it's like great, books. I'm going to come out with a book probably every two years for as long as I can. My next book comes out September. It's called *I Could Nosh*. My – I mean, I haven't really talked about this that much. But I do have a third book already in the works.

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**FT:** Exclusive.

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**JC:** Exclusive.

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**FT:** It's a So Money exclusive. Okay.

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**JC:** I do have a third book already in the works, and it's really just – these are the things that I really love. I love writing books. Then pass that, the Goldbelly line was a very simple thing to take on because I knew that I didn't want to open a restaurant. I knew that I couldn't handle actual production. When they approached me, and they managed this relationship of taking my recipes, and now I get to work with this bakery that produces, and they kind of checked all the boxes.

I'm not kosher. I wanted it to be certified kosher, so every Jew gets to enjoy it. I didn't want it to take it – I don't take myself very seriously. I consider myself a clown. I think anyone that you are enjoying on your phone when you're scrolling on the Internet is a clown. If they don't see themselves as a clown, then they're not in on the joke. They are –

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**FT:** They're not doing it right.

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**JC:** They're not like – it's – that's it. So it's like I wanted it to be something that would celebrate Jewish food and continue to push the mission of normalizing Jewish cuisine in mainstream culture and do it in a fun way. So it's birthday cake babka and challah and sprinkle black and white cookies. We're doing rainbow matzah crunch right now for Passover. That literally sold out because, I mean, that was just like that blew my mind to kind of have a success around this and create it be like a celebration in the same way that you would send my book to someone. Now, you can send something sweet to someone because it's always about ways to deepen connection. So even if I can't do that personally, I can help be the liaison to make that happen for you.

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**FT:** Well, speaking of food, okay, challah [inaudible 00:30:17]. Okay, sign me up. I was happy to see a familiar recipe in your book, Persian cucumber yogurt sauce, Mast-o-Khiar.

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**JC:** The best.

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**FT:** Can I come over to your next dinner party Jew?

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**JC:** Yes. I do –

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**FT:** I'm having some FOMO here.

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**JC:** I think it's so funny because there are things that veer – like break from tradition, in the same way that my husband's able to help me open my eyes for so many Ashkenazi classics, where you'd be like, “Oh, it's kind of like this.” Then as soon as I think about it, I was like, “Oh, you're right.”

The same way with Persian food where, for example, one of the best tahdigs there are is potato tahdig. Everyone like goes crazy for it. I started doing sweet potato tahdig, which is like – it's neat. I switched the potato with a sweet potato. It's nothing crazy, and yet –

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**FT:** Mind-blown.

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**JC:** Exactly because you've never thought of it that way. Because it's always we do what we do because that's what is done. There was something really nice about breaking from tradition in that way. I do this like – I'll give you this year another exclusive. So my next book, one of the things that I started doing is I make so many khoresh, so many of the Persian stews. But as you know, you got to do them. You got to – it's low and slow, and it's best if you make them days in advance. I was like, “How do I –”



So much of this book, the book is called *I Could Nosh*, and it's all about like everyday hospitality. The idea was what happens when you find out in two hours someone's coming over for dinner? What are you whipping up? At the same time, my husband's sister, and this is a very common thing in this new world where you have vegetarian Persians, what do you serve when the cuisine is so meat-heavy? I wanted to create a vegetarian ghormeh sabzi, which is my favorite stew. So I was like –

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**FT:** With tofu or what are you –

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**JC:** So I first tried it with tofu, and it was good. But the texture wasn't there, and the funny thing was as we're eating it, all we could think about is the reminiscence of saag paneer in terms of texture-wise. Then it made perfect sense because Iraqi Jews did so much of the spice trade with India. So there's such a heavy influence of Indian cuisine in Iraqi food. So it just makes sense, even historically, to make ghormeh sabzi with paneer. It comes together in 30 minutes. It is so delicious. You just use the ground, dried limes instead of the whole ones. It's something that's like completely non-traditional and yet also makes perfect sense. To me –

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**FT:** Yes. It's familiar. It's familiar. It's comforting. You made a meal or two or many for Katie Couric. She's – I'm BFFs with Katie. I write about Katie in my next book and how I aspired to – she was like the North Star, right, for any aspiring, young, woman, female journalist. I had the privilege of like going on her talk show. She continues to support my work. I haven't ever been invited over to cook for here. That is a privilege reserved for the few. What was it like? What's her house like? What's she like?

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**JC:** She's everything. She truly is everything, and she is like – it's just so familiar, so friendly. Like when we hang out, it's – I was like – she's a boomer. She's like that aunt. She's like your favorite aunt in a way that I just had a lot of fun with her. She is a perfect example of someone who has lived a life that is so rooted in both trials and tribulations, while at the same time this hustle to create a path for herself. Throughout that entire time, she's never taken herself too seriously.

To me, I think that's really – when you say she's your North Star, she's my North Star when it comes to how to navigate fame with a sense of grace and humor. I think that's probably the biggest takeaway is that she just has fun with it.

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**FT:** You figured it out, Jake and you – I mean, as you said, we started this conversation. You said, “I always knew.” I just – your wisdom is – I wish I could just capture it in a bottle.

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**JC:** Yes, yes. But I think the biggest takeaway is I always knew. I never knew how. I still don't know how. The most – I was just at this incredible Seder and this prolific poet, Alok, spoke. They were talking about this idea that as a society, we're always looking from this perspective of certainty. That's such a flawed view. You have to be looking always from a place of uncertainty.

I know nothing. I don't know what's going to come. I do not know what's going to happen. I think it's important to have goals. But if you think for one way that you can map out your life, life's got something else coming for you. It's all about – and I love the other one – the other – I'm like a huge fan of Ryan Holiday. I think his books on stoicism.

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**FT:** Yes. He's been on this show. He's been on this show.

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**JC:** When I tell you.

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**FT:** Yes.

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**JC:** The Obstacle Is the Way is – I have it like right here. It's the most important book on my shelf. I think everyone needs to read it. It's that perfect idea that like you just have to go. As obstacles come about, you make it the way. You adjust. You move forward because that's always going to happen. There is no like beautiful thing. I think because I get to live this dream that I had that people assume like, “Oh, great. Everything just played out.” No, there were obstacles at every single step of the way. You have to turn it into what you live and breathe.

[00:36:18]

**FT:** I mean, it's a simple mindset switch to see obstacles as a necessity. When you experience them, maybe you even get excited because you say, “Oh, my gosh. I'm actually living. This is life.” When an obstacle arises, it means that there is momentum. There is – I mean, maybe I'm going to fail. But I'm going to fail forward, and I'm going to learn. I'm going to come out on the other side of this obstacle better than where I started.

Jake Cohen, thank you so much. I will see you in the real world, hopefully, soon. In the meantime, I'm going to be sprucing up some recipes from *Jew-Ish* for my fam. Thank you.

[00:36:53]

**JC:** My pleasure, anytime.

[END OF INTERVIEW]

[00:36:56]

**FT:** Thanks so much to Jake for joining us. His book again is called *Jew-Ish: A Cookbook: Reinvented Recipes from a Modern Mensch*. You can preorder his next book, *I Could Nosh: Classic Jew-Ish Recipes Revamped for Every Day*, all at [wakeandjake.com](http://wakeandjake.com). You can also follow Jake on Instagram @jakecohen.

I'll see you back here on Wednesday. We'll be talking to Samira Bay who's the author of *Permission to Speak*. Have you ever been told that you need to change your voice to gain authority, to be taken seriously? Samara's here to talk about the new sound of power. Until then, I hope your day is So Money.

[END]