

THE ELEANOR ROOSEVELT PROGRAM

May 8th, 1951

Description: In the opening segment, ER and Elliott Roosevelt respond to a listener's question about whether or not trials should be televised. In the interview segment, ER's guests are actress Dorothy McGuire and her husband, photographer John Swope.

Participants: ER, Elliott Roosevelt, Dorothy McGuire (Mrs. John Swope), John Swope

[ER:] This is Eleanor Roosevelt speaking. Elliott and I are very happy to be able to bring you this program each day from my living room here in the Park Sheraton Hotel in New York City. I hope you find the program we planned for today an interesting one. Elliott, will you tell us about it please?

[Elliott Roosevelt:] Mrs. Roosevelt's guests today are Mr. and Mrs. John Swope. Mr. Swope is a well-known magazine photographer, and Mrs. Swope is a very famous moving picture star. In their discussion today they are going to cover a good deal of ground, because they expect to go from housekeeping problems encountered by Mrs. Swope in Hollywood to world-wide problems encountered by Mr. Swope in the Near Eastern Asia. You'll meet them a little later on in the program though you've met them many times before I'm sure. Now we're gonna talk about a letter that was written several weeks ago during the [Estes] Kefauver trials. It contains a question I've asked and I imagine you have too. We'll find out what Mrs. Roosevelt thinks about it as soon as we've heard from the sponsors who make this recorded program possible. (1:16 - 1:21)

[Elliott Roosevelt:] Today's letter contains a question, Mother, that has probably occurred to many of our listeners. It's from a woman here in New York City, and she writes, "Like everyone else, I dropped most of my daily activity recently to watch the Kefauver Senate Crime Investigating Committee put on their show over television. It was worth it. But forgetting about those trials for a moment, do you believe television should cover trials? Is it fair to those people who are being questioned, especially those who might turn out to be innocent? And how about this question of televising Congress? Of course, that might be a good idea, because Congressmen might then put in a more regular appearance." [Elliott Roosevelt laughs]

[ER:] Well, I don't think that you can call anything a real judicial trial uh which is carried on in the way that these Kefauver hearings were carried on. I don't think--

[Elliott Roosevelt:] They weren't a trial at all.

[ER:] They weren't a trial at all. They were hearings at which witnesses were questioned. Um but they gave me no sense of a trial. There was value in the um televising, I think, from the point of view of awakening the conscience of the public with shock. I wouldn't have it go on because I think we'd grow apathetic and indifferent, and I think the value of it would be gone. Um but I don't call them a trial in any sense of the word--a judicial trial, un--and I do not think that that is the atmosphere in which real justice can be done.

[Elliott Roosevelt:] Well, you know that in-in actual point of fact, several witnesses refused to testify uh as long as the radio and television uh coverage was in process. And uh several people, several lawyers with who--to whom I have put the question have stated that they believed that they were entirely within their constitutional rights uh to refuse to testify and answer questions carried on in such a manner, that it

was in fact using them as -- uh not uh for the true cause of the investigation but using them as performers before cameras and for the benefit of an audience. (4:06)

[ER:] Well, I-I think I would agree on that. I think I would um--though I have no sympathy for most of the people who were-were being brought up before the committee, I think I would agree that um it is not a judicial performance [Elliott Roosevelt: Mhm.] and that constitutionally, uh those who refuse to answer were standing on their constitutional rights. Um [ER clears throat] I do think it had -- uh might have-might've been done in another way, but in any case the arousing of the public to the knowledge that there is a tie between crime and local, state, and-and national government um probably was valuable. That impact of uh seeing it once like that probably had great value. I would not have carried it on so long. I would certainly not do it as a regular thing. I think it would lose its impact and lose its value. And I also think that it is no trial at all. It is purely a case [Elliott Roosevelt: I--] of arousing public opinion to something you know is wrong and you've already decided it's wrong.

[Elliott Roosevelt:] All right, well it accomplished that, and it accomplished an awakening of the public's interest. Now this question is put by this lady listener uh: "Do you believe that trials, judicial trials, should be covered by television or radio?"

[ER:] No. No, I don't.

[Elliott Roosevelt:] Uh there-there is a question that I'd like to uh ask you then. Uh you allow an audience in the courtroom, don't you? Why shouldn't you enlarge the audience to include all people who can turn on a radio-set or turn on a television-set?

[ER:] Because you cannot do that without a staged setting. Uh you can have people sitting in a courtroom, and if the judge keeps order um the principal parties--the jury, the judge, the witnesses--can almost forget that there are people in the courtroom. Uh personally, in certain cases I would bar audiences except of particularly [Elliott Roosevelt: As judges do.] interested people in the courtroom.

[Elliott Roosevelt:] Judges often clear [ER: Yes] the courtroom.

[ER:] But um I uh I think that should be done sometimes not-not only for reasons which are usual, which is when something might be harmful to public morals or safety or whatever. But uh I think that should sometimes be done in justice to both the um jury and the witnesses and the defendant as well as the accuser because occasionally an atmosphere in a courtroom um which is created by something that may have happened outside will change the way people feel. And I do not think that that should actually enter into a real judicial trial.

[Elliott Roosevelt:] Well I -- May I [ER: That influence.] give my reasoning which somewhat differs from yours? [ER: Yes.] Uh I feel that the radio and television are just as much a-a uh public form of information as the newspaper business or the magazine industry. Uh I do not agree that radio and television should be permitted to cover trials for the simple reason that either a magazine or a newspaper, in covering a trial, will at least cover the entire trial and boil it down to give all the pertinent facts, whereas if it is done on radio or television it is on there for a specified period of time and only presents the testimony and what takes place during that particular short period, and therefore cannot give a complete coverage. They should reserve their coverage of trials to their news periods. Now, that happens to be the way I feel about it as far as coverage of trials is concerned [ER: Well, I think--] unless they want to turn over their complete facilities and cover the whole thing 100 percent.

[ER:] Well, I think you're probably uh quite right about that. As to this question of televising Congress, I personally think that to do it now and then, when a very interesting debate is going on, would be valuable.

Um and perhaps if you wanted to use it as a little stimulus to attendance, which is suggested in the letter, you might just occasionally um put it on but when nobody knew or expected it, because I think it would be quite a shock to some of the public to realize how sometimes speeches are made to practically empty scenes [ER laughs].

[Elliott Roosevelt:] Oh, I would love to see the public of the United States witnessing a speech being made on the floor of the Senate by some gentleman that wants to extend his remarks in the congressional record to a completely empty house with the exception of the poor man who has to preside over the entire proceeding. I think that that would be a great stimulus to the people of the United States to make them do something about their representatives. (10:15)

[ER:] Well, I think-I-I think, as I said, that might be a very good idea now and then and-and might help attendance considerably. Eh--

[ER and Elliott Roosevelt overlap]

[Elliott Roosevelt:] Don't you think it would be uh a very worthwhile thing in--

[ER:] But I do think it would be worthwhile to have good debates.

[Elliott Roosevelt:] All of the important debates--all of the important legislation uh that concerns the people of the United States as a whole--if that were covered [ER and Elliott Roosevelt overlap] by television and by radio?

[ER:] Oh, I think--I think that would be a very good thing. Excellent.

[Elliott Roosevelt:] Well, uh do you suppose that you could do something with one of congressmen with whom you have some influence?

[ER:] No, I have none I have any influence with.

[Elliott Roosevelt:] Oh, you certainly do. You've got a son that's in Congress. [Elliott Roosevelt laughs]

[ER:] Oh, no influence over him! Gracious, he tells me what to think. I don't [ER and Elliott Roosevelt laugh] have anything to say about what he does or says.

[Elliott Roosevelt:] Do you happen to know what his attitude on this subject would be?

[ER:] No, I haven't any idea.

[Elliott Roosevelt:] Well, that's a shame because uh I think I'll find out and let the audience in on it at some future time on our broadcast. But, in other words, in answer to these three questions, you felt that the televising of the Kefauver Senate Crime Investigating Committee Hearings served useful purpose. You are glad that it didn't go on indefinitely, because then apathy would follow the awakening that was caused in people's minds as to the situation that truly exists with regard to the underworld. Two, you'd be against the use of television and radio in covering of trials, and you would be for the televising an-and the use of radio for important congressional uh debates. [ER: Yes.] Ok, then I think that covers the whole question that we have before us today, and we'll go onto another part of our program now. (12:07-12:12)

[ER:] It's very nice to welcome Mr. and Mrs. John Swope from Hollywood to our program today. John Swope is a well-known magazine photographer, and Mrs. Swope is a good friend to many of our listeners

who probably think of her more often as Dorothy McGuire. I'm delighted that you could both come here today, because Hollywood and how its real residents live is always interesting to hear about.

[Dorothy McGuire:] Thank you very much, Mrs. Roosevelt. It's nice to be here, and uh it's good to have an opportunity to talk about Hollywood, who's been given this fabulous reputation of glamour. Actually it's a very hard-working community very much like any other community, and the actors and the directors and writers uh work very hard uh when they are doing a picture--up early, working all day, and home early and then generally to bed and uh-uh sometimes its pub-publicity reputation has boomeranged on it. [ER laughs]

[ER:] You think that some of this is a made glamour rather than a reality. Well, Mr. Swope, how do you feel about that?

[John Swope:] Good morning, Mrs. Roosevelt. I didn't think I was going to get a word in edgewise for a few minutes. Uh well, I agree with her uh-uh pretty much about it that everyone works hard and it's--when you're there it seems very normal. When you get outside and look back on it, sometimes it uh--the picture of Hollywood is distorted, but I don't know there are two sides to every uh [ER: Oh.] question.

[ER:] Well now, I'm going to start up this uh interview by talking with you, Mrs. Swope, and uh I'm interested in what uh you already told us, because most of us do feel that it's--Hollywood's a pretty glamorous place to live in, and uh I think that a good many of us think that it's all made up of sunshine and swimming pools and a good deal of luxury, eh particularly um what comes out of it in the way of pictures gives that opinion to people who don't ever go very near it [Dorothy McGuire: That's true.] and see the inside life. I wonder--you have a little girl, I know, and I wonder if you think it's going to be hard for her to have a normal life in Hollywood as the daughter of a movie actress. (14:36)

[Dorothy McGuire:] Well, I haven't anticipated any difficulties, but then of course one always has crises, and-and problems are presented. But at the moment we live very simply on um an ordinary street-street without a swimming pool--we borrow other people's-- [Dorothy McGuire laughs] [ER: Mhm.] and uh she plays with children her own age and tricycles and--

[ER:] And you don't--you haven't uh found that she has any sense of living in a-in a peculiar kind of world?

[Dorothy McGuire:] Well no, but then she [John Swope: Well, not yet.] is extremely young and then uh--

[ER:] How old is she?

[Dorothy McGuire:] She's just two. [Dorothy McGuire laughs]

[ER:] Oh, she's only two? [ER laughs][Dorothy McGuire: Yes.] Well, she would be rather [Dorothy McGuire laughs] young to have anything. Well now, what do mothers like yourself, who are motion picture stars, do? Do you have uh a nurse for your baby? Or do you put her in a nursery school, or what do you do?

[Dorothy McGuire:] Well, we have a madam secretary at the moment, a person who does everything and who's wonderful, and-and she's in charge of Topo, our baby, and uh our house. And she also has started to school. Uh a friend of ours Mrs. Parrera, whose husband is an architect, has uh a Swiss lady who it-it's been her ambition to have a nursery school, so they've started a nursery school. And there are about six or seven little things that arrive early in the morning and play with each other and then go home and then

they have an afternoon session and they're all very young, and they all love it, and it seems very successful.

[ER:] Yes, I think they all do love it when it's done by someone who has intents [Dorothy McGuire: Yes.] and enjoys being with children. [ER laughs][Dorothy McGuire: Yes.] Well now, if--not uh not a long while ago I remember reading an article by a Britisher who um wrote about the difficulties um of having a family and having a career and had it all settled that now women were free, but they had to make much more difficult choices because they had to make a choice between the two. How do you feel about this question?

[Dorothy McGuire:] Oh, I'm sure you know the answer to that, Mrs. Roosevelt [Coughing], better than anyone. Uh I don't know. I think there are difficulties when you have a career and a family. [Coughing] Your uh allegiances are split, and uh you have to make decisions for both um your profession and your home life, and it does get you uh snarled up at times. But I don't think it's something that can't be worked out and uh-uh certainly worth making a gallant stab at it. [Dorothy McGuire laughs]

[ER:] Well, the uh--this Britisher uh-uh felt that it was being worked out and that it was a very uh--being done courageously by the young people of today who had made up their minds they would have children and they would have a family, and yet they didn't see why they should give up the chance of doing something if they wanted to. And I liked his point that uh women, in winning the freedom to have careers, had also won the freedom of making choices--that men had always had that freedom, but that women hadn't had it in the old days. [Dorothy McGuire: Yes.] And that nowadays um they had uh acquired this, and they were learning what it meant to have to make the choices too! [John Swope: Mhm.]

[Dorothy McGuire:] Very dangerous privilege, isn't it? [ER and Dorothy McGuire laugh]

[ER:] I think it sometimes is, but I was-I was very much interested, because it was a sort of new angle to the whole question, which was [Dorothy McGuire: Yeah.] an amusing one. Well now, I gather that uh you think Hollywood is much the same as anywhere else to live but that the spotlight is turned on it. Um what do you think that spotlight uh doesn't usually bring out? [Dorothy McGuire: Oh,uh-uh--] It doesn't usually bring out the hard-working side, does it?

[Dorothy McGuire:] That's true. Uh for instance a lot of actors and actresses and people of the industry do a lot of uh very good charity work and they do this with n-no self--with a great selflessness, as it were, but because they have value publicity-wise, you see their pictures, you see their names, and many people think that they are using this for self-exploitation, which is very unfair, because uh publicity in show business uh is just taken for granted. It's part of your business; you have to do it. It's a job so that when you see someone's picture in the paper it isn't that he or she loves it and is mad to see herself in print. It's just part of a job. But there are so many uh organizations and peoples in Hollywood who are helping uh infantile uh cancer, heart fund, uh-uh- uh cerebral palsy, they and they work very quietly--

[ER:] Well, I remember you went on tour with the USO during war.

[Dorothy McGuire:] Well, everyone, a very great number of people, went on tour and that's being organized again--

[ER:] Is it being organized again, now?

[Dorothy McGuire:] Yes, mhm. And um I mean there are endless--so many people have done so many uh good things out in Hollywood that somehow are overlooked when an indiscretion is committed, and the big, big, big spotlight is thrown on the individual who has no way of-of saying, "Hey, you know uh," [ER:

Yes.], "I'm sorry. Uh I made a mistake," but when it-when it's in Hollywood you really are on the spot. (20:09)

[ER:] Yes, I think-I think you're quite right there. Well, I-I personally know quite a good deal about how difficult it is when people are um constantly um being watched [Dorothy McGuire: Yeah.]. I think that it's a very--I think it's diffi--more difficult, for young people, a great deal, than it is for older people. I think [Dorothy McGuire: Well--] young people um don't have a real chance for uh development. Uh they're not even allowed to make a mistake, because [Dorothy McGuire: That's true!] mistakes is what you grow by in this world [Dorothy McGuire: True.]. And so um, I've often thought that um perhaps my own experience was not very valuable because of course when my children were very small, I did nothing but just take care of my children and-and I was not much in the spotlight in those early days. But I know so well in watching my children grow up uh when their father was in high office, and I know all the difficulties. And it's just a difference [Dorothy McGuire: Yes.] in-in the area in which you happen to be functioning. [Dorothy McGuire: It's true.] It isn't any--so that um I'm uh I am really very sympathetic to the difficulties of living a normal life and uh doing all the things that you do for your job.

[Dorothy McGuire:] Yes well, I think it takes a certain number of years to learn that we have an obligation toward our profession and to define that obligation and to uh-uh give in certain personal--uh give up certain personal uh privacies that you treasure. Of course everyone will have to protect them.

[ER:] Well, I've always felt a great deal had to be uh ironed out between um the two partners who were undertaking to do this. And uh even sometimes with the children as time goes on and they grow old enough to understand the problems I-I think perhaps it's very good for them to um have a uh problem uh put before them and feel that um they're a part of the problem. They're doing part of the working out of it, which um is worthwhile too [Dorothy McGuire: Mhm]. I wonder--this doesn't seem to have let the gentleman in on much of this [Dorothy McGuire laughs], but he's coming in for a major share uh when we uh come back to--after our announcer has a word to say. But just beforehand, um I want to uh say that I think that perhaps for men it's almost harder than for women to come in and adjust to the kind of life. What do you think of that? Do you think it's harder for men?

[John Swope:] Well, [John Swope clears his throat] that's a very difficult question to answer. I don't um-- I don't think it's uh any harder, no.

[ER:] You don't?

[John Swope:] No, I think it's something they have to work out eh sort of uh in association with each other.

[ER:] Well, that's-that's a good thing, a cooperative working out. Well, now I'm sorry, but we have to give our announcer a chance to say a word. (23:32 to 23:37)

[ER:] Now we come back to the interview with Mr. and Mrs. John Swope and uh the first thing I want to ask is of Mrs. Swope. I've heard about the La Jolla [Pronounced as "La Hollah"] players, and that you belong to that group. Who are they, Mrs. Swope?

[Dorothy McGuire:] Uh, not correct. [ER: Yes.] It's La Jolla [Pronounced as "La Hoyah"]. [ER: La Hoya?] Yes. [ER: Oh!] Yes uh, and uh it's a group of um actors, uh principally Greg Peck and Mel Ferrer uh the directors of the Playhouse at La Jolla, and it's a summer theater, and uh this is our fourth season--will be our fifth. And it's been successful. It does the same thing as your summer theater does here: tries to bring [ER: Yes.] good theater in the summer quickly and with good casts, and it's uh been very successful. It's expanded into a group now called the Actors Company, which is quite a separate group,

but it also includes Greg and Mel Ferrer and me. And they-they uh they--it's their intention to build a theater, but I don't know when or how. [Dorothy McGuire Laughs] (24:43)

[ER:] Do you enjoy it?

[Dorothy McGuire:] Yes, I love it!

[ER:] Do you have any specific motion picture work planned for the near future?

[Dorothy McGuire:] Yes, I'm-I'm going back to do a picture at MGM called quote *Callaway Went Thataway*.

[ER:] *Callaway Went Thataway* That's eh [ER and Dorothy McGuire laugh] that's an amusing one.

[Dorothy McGuire: Yeah.] Well now, have you done any television work? And what do you think is the effect of television on Hollywood production?

[Dorothy McGuire:] Oh, well um I uh was on a program the other night, first one, and I liked it. It's very hard work, and there really isn't enough rehearsal time to really give good performances. And I think it's too bad that someone can't buy hour and half time instead of hour time for television to tell a play. It's just too short plus commercials, et cetera. But I think it's just a wonderful thing uh. I think it's developing good young actors who haven't had a chance to develop eh a-as much as they should in proportion to what their talent uh--

[ER:] So you think there's a good uh good side to it?

[Dorothy McGuire:] Oh, I think it's wonderful, and I also think it will have a good effect on Hollywood. It has already. It's uh-uh sort of scraped off the um shall we say the bad habit that the industry might have fallen into: uh overproduction. And now they are making pictures much more rapidly, uh and they are rehearsing before they shoot, which actors never could understand why they didn't do it [ER: Why they didn't do that.], and working out their problems, all the bugs in the production, before. [ER: Oh, well I think--] This is not done all--this is not done in all the studios or in all productions, but it's certainly a trend, and I think television has precipitated this.

[ER:] Well, I-I think that's uh very interesting to hear. I know John Golden's always told me he felt that the theater would be helped by television, and now I'm interested to hear you say that uh you think the um [Dorothy McGuire: The motion picture.] movies will be helped by television.

[Dorothy McGuire:] Well, it's really uh it's an inseparable medium, they are. We are all part of entertainment and show business--

[ER:] You're all part of entertainment, yes. Well, now I want to come from you to your husband. Mr. Swope, um I'd like to hear a little bit about your work and particularly your recent trip to the Near East and Asia. What were the countries you visited?

[John Swope:] Well, Mrs. Roosevelt, uh-uh I first went directly to Israel and uh and then to Pakistan and to India and Ceylon and uh Indonesia--that's uh Java and Bali, beautiful place--and uh then to uh-uh Manilla and to Japan.

[ER:] Why, that is [John Swope: And um--] quite a trip. Well, let's uh--

[John Swope:] Yes a wonderful-wonderful trip.

[ER:] Let's begin with Israel. What is your um--

[John Swope:] Oh they're doing a-- [ER: Impression?] the people there are doing a uh um wonderful-wonderful uh construction job of building up people, a lot of people who uh whose uh values of life had sunk to a very uh low ebb because they'd come from countries which had been so terribly oppressed. And uh they're trying to eh as quickly as possible, build homes and a life for these people and give them a uh feeling of uh um standing and uh-uh self-respect in not only for their people, their country, but also a place in the world. And uh the--there's a tremendous problem, I mean the country hasn't really got enough resources to support a lot of people. They have to import most of their foods, and they're--they're trying desperately to build up industry so they'll be able to have a-a, you know, a proper balance of base.

[ER:] A more balanced [John Swope: Yes.] economy.

[John Swope:] And uh they do now send out a lot of medical supplies and uh pills and uh I don't know but you know the the medicines and things and new supplies.

[ER:] Yes I know the new medical supplies. But now--

[John Swope:] And the citrus uh-uh-uh growth is very large, and they send most of that to England. (28:44)

[ER:] Um what uh country, what--among the countries you visited, which ones were to you the most interested in?

[John Swope:] Well, that's very difficult. They're all very interesting, and they all have different problems. Probably uh the most complex and the most uh insurmountable problems are uh--you'll find in India.

[ER:] Pakistan and India?

[John Swope:] Pakistan and India, yes. And the uh-uh in India, for instance--I mean, with so many millions of people and such a um uh lack of um literacy and--which, of course, you don't find in Israel. I mean, there they [ER and John Swope overlap] have the highest education.

[ER:] There it's the highest standard, except in the newcomers.

[John Swope:] That's right, the newcomers and that's their big problem, is to assimilate the new uh comers and uh educate 'em uh along about the same--in the same proportion that they give them opportunities. [ER: Yes.] If they uh have them all educated and then no jobs for 'em, that's not very good either. [ER: No.] They have to do it in um sort of um hand-in-hand. Well, in India the uh-- every time you turn around you see a big problem, but you cannot approach that problem directly, you always have to-- always have to go back at the beginning to uh getting to uh-uh read and write and to learn things, and then you have to have better roads, and you have to have better conditions. And of course uh there it has a lot to do with their re-religion, which uh prohibits the uh Hindu people from doing a lot of things that uh we consider would be uh either from a sanitation standpoint or an agricultural standpoint. They aren't allowed to do certain things to their fields because it's uh against their uh-uh [ER: Religion.] religious tradition and um--but they're trying. All the time they're making little inroads into the uh bad conditions there. Although in a period of a lifetime it's hard to notice 'em. Because I was in India about twenty years ago, and to all intents and purposes, just uh sort of looking around, there's no difference at all [ER: No

change?] in India now and then. That's uh--in a way it's a terrible thing to say, because there are changes, and they are for the better, but-but to the casual eye there's very little uh difference. (31:01)

[ER:] That's terrible. Well, you-you feel that one of the great problems, I suppose, at present, is to give the people a little more adequate food, isn't it?

[John Swope] Yes, it is. They aren't uh they aren't well fed, and uh--but then, unless you supply them with food, which is not uh--which-which probably is what uh is going to be done now to uh meet this immediate shortage. Uh but then the uh big problem is to get them to grow enough food for themselves, uh and that takes, to begin with, [ER: Education, [Unclear term], and modern tools.] tremendous education before you can even do that -- modern tools -- and for instance uh their lands are broken up into very small uh pieces, and so you just couldn't get a tractor into 'em. I mean, it uh--they uh--it's not uh feasible. And you can't even think of tractors until you have mechanics, and you can't even think of anything until you have roads so you can get gasoline to 'em, and you know problems like that.

[ER:] And then these horrible floods which mean um uh of course the destruction [John Swope: That's correct.] of so much very often. [John Swope: And--] They really have to have great engineering schemes carried out. But you-you enjoyed Bali?

[John Swope:] Well, that's uh that's uh just a very delightful, beautiful country, where you don't find, uh after being in India and Java and-and uh Pakistan, the others countries, you don't find the oppressive uh quality. Uh the people live very simply, but they have uh, because of their uh geographical location, and have plenty of rain and wonderful sloping mountains where they--

[ER:] They have enough to eat then?

[John Swope:] Oh, they have plenty to eat and wonderful harvests and they live a very uh, in their terms, a very highly civilized life. And you don't find uh-uh beggars. They have a lot of illnesses. They haven't got great advancement in-in medicine, but they somehow don't seem to require it the way uh India does and some other countries do.

[ER:] Now, did you get into the small villages and really see the people?

[John Swope:] Yes, uh I did. And in-in India particularly, where uh as I've just said the conditions are very bad, I had uh several wonderful opportunities-opportunities to see uh small village life. And one particular one, which is just outside of New Delhi--well about fifteen to twenty miles I guess, and uh where two uh young college students used to come out, are still coming out, from Delhi every day and have started a school. And uh it's uh an outdoor school, and uh they are trying to get all the um--well, there is compulsory education in India now [ER: Yes, I know that.], but of course it's not really carried out every place, because they haven't got uh enough people to teach 'em. But near Delhi, where you have a center of education, why, this village has a um uh has a-a uh place uh-uh--these two young fellows have come out to teach 'em. Now, there's only one girl in the class, because the mothers, of course, are against the girls uh being educated. They want them to stay home and take care of their uh-- [ER: It's an old-it's an old thing.] Yes and the babies.

[ER:] Did you meet many of the leaders?

[John Swope:] Well, in each country I met um some of the uh leaders. I had the great pleasure and privilege of meeting Mr. [Jawaharlal] Nehru uh for whom I have tremendous respect as a-a great, really great, moral leader. And uh-uh there also is a very fine administrative leader in India who unfortunately

has died, Mr. [Vallabhbhai] Patel, and uh-uh I'm not sure--I don't know who his successor is or what his qualities are.

[ER:] I think everyone who has the chance of meeting Mr. Nehru has a high opinion of him. I'm sorry to say that our time has come to an end, and I would love to go on and hear more, but I want to thank both of you, Mr. and Mrs. Swope--I should, I suppose, have said Dorothy McGuire--[ER laughs]

[Dorothy McGuire:] No, no, Mrs. Swope is all right. [Dorothy McGuire laughs]

[ER:] And tell you how much I've enjoyed having you this chance to talk with you.

[John Swope:] It was a great pleasure. A great pleasure.

[Dorothy McGuire:] Thank you, Mrs. Roosevelt. (35:11-35:28)

[ER:] In England today, money literally can't buy more than about five ounces of meat a week. That's the new ration, and no one gets more. But your eleven dollars and fifty cents buys a care meat package with more than fifteen pounds of hearty nourishing beef and pork--that's nearly half a year's ration--with lots of extra bacon as well. Furthermore, like all care packages, the English meat package is ration-free. Help a hungry friend in England now. Send a meat package today through Care, 20 Broad Street, New York, or your local Care office.

[Elliott Roosevelt:] And now it's time to close the program and to remind you that you've been listening to the Eleanor Roosevelt Program, which comes to you each Monday through Friday at this same time, and this is Elliott Roosevelt speaking and wishing you all good day.

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File(s): 72-30(150)

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