

## THE ELEANOR ROOSEVELT PROGRAM

October 30, 1950

Description: This file has the segments in reverse order. First is the interview then the question and answer segment. In the interview segment, ER interviews actor Robert Montgomery. In the second segment, ER and Elliott Roosevelt discuss how ER is able to manage her busy schedule.

Participants: ER, Elliott Roosevelt, Robert Montgomery

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[ER:] Mr. Robert Montgomery.

[Robert Montgomery:] Thank you, Mrs. Roosevelt.

[ER:] Now Mr. Montgomery, I understand that you've been an actor in moving pictures. In fact, I remember some occasions when uh we would occasionally meet for a brief moment as we made tours in Washington [Robert Montgomery laughs] of various places on my husband's birthday--

[Robert Montgomery:] I remember very well.

[ER:]--For the March of Dimes. Well, you have produced um moving pictures, you've been active in politics and now you have a commentary program on the radio and are directing television programs in addition to acting in them. Certainly a pretty varied career. I would be interested in hearing how you got into so many things and I think our audience would also like to hear something of your early background.

[Robert Montgomery:] Well, Mrs. Roosevelt it-it's eh getting into so many things, as you only too well know, is not much of a problem, it's getting out of them. [Robert Montgomery, ER, and Elliott Roosevelt laugh]

[ER:] That's true. [laughs]

[Robert Montgomery:] I uh um far as early background is concerned, uh ah I was born in a county in New York State called Dutchess County.

[ER:] Oh really! Well then we, we should still be neighbors. [Robert Montgomery laughs] Are you- are you still a neighbor?

[Robert Montgomery:] I'm-I'm-uh-no I haven't any uh-uh-I haven't a home in Dutchess County now, but I have a home in Putnam County which is the nearest thing to Dutchess County.

[ER:] Yes, it certainly is.

[Robert Montgomery:] Uh--I was born in Beacon, New York, which is just a--

[ER:] Oh, were you really? I know Beacon very well.

[Robert Montgomery:] So the Hudson River is of uh-uh-is more or less in my blood. [ER: Mhm] I love that section of the country and as a matter of fact for the past uh twenty years since I've been in

California, the fall of each year I've always managed to take a holiday and come back and see the Hudson Valley in the fall of the year.

[ER and Robert Montgomery overlap slightly]

[ER:] It's beautiful in the fall of the year.

[Robert Montgomery:] The most beautiful spot in the world, I think.

[ER:] And of course, I don't know, uh I don't know whether it's because uh it's Dutchess County and the Hudson Valley that's in my blood but every time I go to California my boys out there say, "why don't you come live in California, it's so much nicer climate!" And I always say, "no, I'm sorry. I'm going to stay where I grew up. I like the change of seasons."

[Robert Montgomery:] I couldn't agree with you more. As a matter of fact I got a reputation for being a little truculent about the California climate because they said the only time I was really happy was when it rained out there. [Robert Montgomery, ER and Elliott Roosevelt laugh]

[ER:] Well then I understand much better since I know you're Dutchess County, [ER laughs] and Dutchess County must have given you the energy which has catapulted you into so many things because I understand that uh in 1940 you were vitally interested in politics. You deserted the Democrats, whom you had been supporting [Elliott Roosevelt and Robert Montgomery chuckle] to support Mr. Willkie. I assume that this great interest in politics is what led to your now being a commentator.

[Robert Montgomery:] I think that was probably it. Uh actually I had three opportunities to do a commentating job on the air uh four to be exact. I turned down three of them because in three different instances the sponsor wanted editorial control of what I was going to say on the air and when finally uh, the Lee Hat account came along um you don't mind my mentioning my sponsor do you? [Robert Montgomery laughs]

[Elliott Roosevelt:] [Elliott Roosevelt laughs] No.

[Elliott Roosevelt and ER overlap here]

[ER:] [ER laughs] No, no.

[Robert Montgomery:] When the Lee Hat account came along uh they were kind enough to say that they felt that I could be of, of some use as a commentator and that they wanted to exercise no editorial control what-so-ever. That whatever the opinions expressed would be would be my own opinions. (3:41)

[ER:] Oh that was wonderful. Well in planning your commentaries, how do you decide what issues to discuss and how to approach them?

[Robert Montgomery:] We take the um it's a weekly commentary, [ER: Mhm.] as you know, and we take the uh the most newsworthy stories of the week--the most newsworthy events of the week and we comment on them uh not on what I call the expert or platform level. [Elliott Roosevelt: Mhm.] Uh we comment on them on the level of- of the uh of the average citizen, such as myself, who has been bombarded with a news story or hit over the head with a radio flash during the course of the week and wonders what it's all about. And then we go about a tremendous amount of research work in trying to dig out facts and figures and uh-uh various statements in relationship to those problems. Uh our-our real

effort in-in this program in the-in the Lee Hat program, is to try and stimulate thinking on the part of people, not make their decisions for them uh not--

[ER:] Try to challenge them.

[Robert Montgomery:] Challenge them into s-in--into-into thinking in terms of those problems themselves rather than giving them the answers to the problems.

[Elliott Roosevelt:] Weren't you uh one of the first uh people to speak up very strongly with regard to the investigation into crime and uh crime in this section of the country and all over the country for that matter.

[Robert Montgomery:] Yes indeed that's-that's perfectly right, Elliott. As a-as a matter of fact uh my interest in crime was not the interest that let us say of an amateur detective. My interest in crime was more in its relationship to the situation that we have in many of our cities today where crime is organized crime, is directly connected with the political situation in those cities. Um it seems to me that- that- that situation in a city uh I'm going to get off this platform in a minute. [Elliott Roosevelt and Robert Montgomery laugh, ER: Mhm.] Uh that situation in a city uh it tends to destroy respect for government on the civic level and tends to breed disrespect for law enforcement uh in the on the city level. It is one of the most destructive forces I think that we have in this country today; the alliance between organized crime and uh city and state, and in some instances of course, federal politics.

[ER:] Well I-I don't think um anyone would gainsay what you said, but I think that that requires in um-public offices men of great courage because um very often um it isn't an open threat, but there is a threat there [Robert Montgomery: Ah, yes.] to a great many men.

[Robert Montgomery:] Ah, yes. It requires men of tremendous courage and tremendous character with to-to withstand that. The public servant, the average public servant in civic government today as you know well know, is not a very well paid man. Uh he must have the interest of the people and the interest of- of decent government at heart in order to be in that job. And the temptations I'm-I'm-I'm sure must be great to uh align himself with a group of men within a community who are perfectly willing to pay for services rendered in-in terms of-of-uh helping them in their- in their activities in that community.

[Elliott Roosevelt and ER overlap slightly]

[Elliott Roosevelt:] You know--

[ER:] Well, it's even harder than that I think sometimes for a man because many a man comes into politics and into positions of uh importance when he's already um not any longer young. It isn't as though he'd started thinking what he was going to do. Now he has back of him a life which he's lived like many other people there are good things in it and there are bad things in it. And I think that these people who try to get control of public people make it their business to know an enormous amount about the background of any person and it may not be something very serious, but it may be something which right at election time can be made to look quite questionable. And if he had the time, he could explain it or if people were going to listen he could perhaps make them understand, but he hasn't got the time [Robert Montgomery: That's right.] and he has to make a decision. [Robert Montgomery: Yes.] And unless he has not only great personal courage and feels that he'd rather be defeated than put himself under that position, and that he'll take the rap for whatever he did and, which was perhaps a mistake or a foolish thing or whatnot. Um then uh he's going to-to fall into the hands of these people. [Robert Montgomery: That's perfectly true.]. And that is um that's one of the hardest things I think because very often the man who does it doesn't realize quite what he's doing. (8:50)

[Robert Montgomery:] That's perfectly true. I think we've seen some examples of that lately in the-in the [Elliott Roosevelt: Mhm.] campaign going on now, which is pretty unpleasant I think.

[ER:] Well, it always seems to me that to have the courage to say--I always remember the story, perhaps you remember it too, of Grover Cleveland who had the courage to say-ay, that something was true.

[Robert Montgomery: Yes.] Um and the people did elect him [Robert Montgomery: Yes.] just the same. And I think uh that kind of courage uh is rather rare.

[Robert Montgomery:] Very rare, very rare indeed.

[ER:] But uh I'd like to just uh for a minute tell you that Mr. Fred Allen on my first program said that he thought theatrical personalities should stay out of politics [Robert Montgomery laughs] and remain in the realm of make believe to the general public. That they should not air their political views and beliefs. What would be your answer to Mr. Allen?

[Robert Montgomery:] My answer to Mr. Allen is that I- I- Mr. Allen is one of the funniest men on the air and I think that that is con-highly consistent with his uh degree of humor. [Laughter in the background] Uh--

[ER:] Well now we must go back to our sponsors for just a minute. [Laughter in the background]

(Break: 9:59-10:07)

[ER:] Now if I may, I'm going to change from the political side of life to one of your other occupations. I should like to know something about the actual production of a television drama such as you direct and sometimes act in. Compared to movies, is it more difficult and if so, why?

[Robert Montgomery:] Well, it is uh--it's a--movies of course, in making a motion picture you have a-a more or less concentrated uh effort over a comparatively brief period of time. In other words the average movie, as you know, takes from six to eight, sometimes ten, weeks to make. And in that period of time the people involved in the making of the picture are working very hard and very long hours. It means that those involved in the picture are up in the morning between six-thirty and seven o'clock, they work very hard all day, they see their rushes that evening of the previous day's work, and then they're home to study for the following day, there isn't much time for anything else. On the other hand, in the television field uh oh uh shows such as ours in the Lucky Strike Theater, again you'll pardon me for mentioning to you a sponsor [Elliott Roosevelt laughs]. Uh shows such as ours in the Lucky Strike Theater, we do a one-hour dramatic show. That requires uh fifty hours of rehearsal. And it requires that we design every two weeks complete new sets, we build complete new sets, we collect the properties which run up to sometimes four or five hundred items, we cast, we have the adaptation made of the piece of property of which we're going to do, and then we go into rehearsals and I say we have fifty hours of rehearsal to put on that one-hour show. Now that is uh--that goes on for a period of uh that actual working period is a period of about ten days of five hours rehearsal a day. But you must remember that we do this every two weeks. So that we are no sooner finished with one production uh then we have to actually start rehearsals on the following production. To go back from that rehearsal period, we must have, as we start our rehearsals, our sets designed, our adaptation of our story complete and ready, our cast all equipped with scripts and ready to-to- to move into the first day's rehearsal. So over a period of- of twenty-two shows, which is forty-four weeks, we never stop. (12:28)

[ER and Robert Montgomery overlap]

[ER:] Well, do you have um actors that go on uh from one to the other or new ones?

[Robert Montgomery:] No, the only person uh the only person uh Mrs. Roosevelt, that-that goes on from one to the other is a poor fella named Montgomery.

[ER and Elliott Roosevelt overlap]

[ER:] [ER laughs] Oh, you go on--

[Elliott Roosevelt:] As, Mother I-- I'd like to say I know that you didn't have a chance to see it, but I saw the performance of *Petrified Forest*, which you know that Robert Sherwood wrote, [ER: Yes, I remember.] and uh Robert Montgomery not only produced an-and directed, but also acted in this. And uh, in my opinion and I see that it was concurred in by every television critic, was considered the finest job that has been done practically um in television to date.

[ER:] Well you must have to condense tremendously because if you only have an hour and the average play is, is two hours isn't it? [Robert Montgomery: Yes.] Eh then you must do all that condensing and you don't have any stop in between.

[Robert Montgomery:] That's-that is true. We have uh we have actually fifty-four minutes of broadcast time for the play because, of course, Lucky Strike must have its time for-- and-and rightly so-- for its commercial period. In-In that fifty-four minutes we are compelled to take either a film which ran uh for a period of anywhere from an hour and fifteen to an hour and forty minutes, or a play which, as you say, runs about two hours. Now, the condensation of that material is tremendously important.

[ER:] Now do you do all that?

[Robert Montgomery:] Oh, yes. That's uh--I don't do the actual work, I supervise the condensation of the material with a staff of writers that I have.

[ER:] Well I should think it would be so important to know just what uh to keep and what to leave out so that you wouldn't lose the- the best things in a- in a play.

[Robert Montgomery:] Well, it's a terrifically difficult job. Uh the-the program that uh we did last Monday which Elliott so kindly referred to uh is a-- was a terrifically difficult job because Sherwood's play was a mood play. It was a play written in uh in-in three acts in a series of- of-of either very high peaks of drama or low moods. Now, if you begin to remove some of those elements and try to-to-to get exactly the same thing in a condensed form, it's tremendously dif-difficult job. Uh we- we were lucky enough I think to bring it off with fair-fairly respectable results last Monday.

[Elliott Roosevelt:] Well you know uh in spite of all of the larger problems, the attention to detail is what amazes me. For instance you had that jukebox playing in the background and you even had it just exactly as the-- most of the jukeboxes and the honky-tonks who's off time. [Elliott Roosevelt and Robert Montgomery laugh]

[Robert Montgomery:] Yeah they are! That's right! Uh, the-the uh, la--the difficulties of production--I-I think have been eased up considerably this year. Last year we were in terrible shape uh due entirely to facility space uh facilities which we required. At one time, it might interest your listeners to know, that at one time the dramatic portion of the show was coming from two studios on 67<sup>th</sup> Street in New York City, the commercial portion of the show was coming from a studio on 59<sup>th</sup> Street and the music for the entire show was coming from a studio at Thirty Rockefeller Plaza.

[ER:] Good heavens! [Robert Montgomery and Elliott Roosevelt laugh] Why that must have been one of the most difficult things in the world to do!

[Robert Montgomery:] Well, it's a little like rubbing your head and patting your stomach. [Robert Montgomery, Elliot Roosevelt and ER laugh] (16:01)

[ER:] Oh, heavens! [ER coughs] Well, I should think another thing would be difficult because you have to have a complete new set of costumes for every one of these plays. So every two weeks you have to not only bring a new stage setting, but a, but everybody has to be all dressed up again. [Robert Montgomery: That is correct] for a new play.

[Robert Montgomery:] That is correct. [ER: Good] [Elliot Roosevelt: unclear speech] All those costumes have to be designed each, for each production on the Lucky Strike Theater.

[ER and Elliott Roosevelt briefly overlap]

[ER:] And--

[Elliott Roosevelt:] Doesn't that bring a tremendous production cost? That--

[Elliott Roosevelt and Robert Montgomery briefly overlap here]

[Robert Montgomery:] Um yes it does Elliott. It's--It's a uh- it's a pretty-pretty high cost show. And uh it's a-it's a--I think however that-that uh it is paying off in terms of results [Elliott Roosevelt: Mhm.] as regards quality. We've tried to keep the quality of the material high, we've tried to keep the quality of the people high, and I think we've succeeded. We've had some pretty nice things on that show. We've had *Our Town* which I thought was a perfectly lovely play. [ER: Mhm.] [Elliott Roosevelt: Yes.] And which got tremendous uh- uh results eh everybody seemed to like that one.

[Elliott Roosevelt:] Yes.

[ER:] Well I- I know there are so many rules and regulations as to what you can wear on television. They drove me nearly crazy when I first began to go on television; that I couldn't wear this and I couldn't wear that, [Elliott Roosevelt laughs] and I finally reached a point where I didn't care what I wore. [ER, Elliott Roosevelt and Robert Montgomery laugh] As long as, as long as the gentleman would just say that the color was alright. Otherwise, [Robert Montgomery and ER laugh] it didn't matter. Did you have to think about all that in producing a play?

[Robert Montgomery:] Oh yes. I-I became involved in wh-in-in what will be known I suppose in television channels as the "Mystery of the Disappearing Neck Tie" here [ER laughs] about two or three weeks ago [Elliott Roosevelt laughs]. I wore a necktie which I thought was rather pleasant looking, excuse me while I get a light. [ER: Mhm.] Thank you. And um I thought it was a rather pleasant looking necktie, everybody was very complimentary about the necktie, but when I appeared on the television screen they said they couldn't even see the necktie.

[Elliott Roosevelt:] [Elliott Roosevelt laughs] That's wonderful!

[Elliott Roosevelt and ER briefly overlap here]

[ER:] Oh, that's-that's a question of color again. There you are.

[Robert Montgomery and ER overlap here]

[Robert Montgomery:] Yes, a question of color. Yeah.

[ER:] They used to say the most dreadful things to me. One day they made me go upstairs and change when I only had ten minutes before we went on the show. [Robert Montgomery: Oh golly.] And they said the ro- the dress you had last week was much better, go right upstairs and change.

[Robert Montgomery:] Oh, Mrs. Roosevelt I must tell you that you must never, never let a production organization put you in a position where you have to change your clothes in ten minutes. [Elliott Roosevelt, Robert Montgomery and ER laugh] I know exactly what it means.

[Elliott Roosevelt:] Please don't say that. [Elliott Roosevelt, Robert Montgomery and ER laugh]

[ER and Robert Montgomery overlap here]

[Robert Montgomery:] Oh Elliott! [Robert Montgomery laughs]

[ER:] He, he's so--

[Robert Montgomery:] Did he do it?

[ER:] He's one of those who tell me. Do you see? [Elliott Roosevelt and ER laugh]

[Robert Montgomery:] Ah, I see. (18:29)

[ER:] Now, I- I'd like to ask you about one thing because television seems to brought back the vaudeville type of entertainment as well as interest in the more serious plays. Um I've been able to see very little television. I very rarely uh see it, but I find that um all around me in the country, for instance, um everybody has the television show and everybody is watching all the time and I wonder whether you think that um uh the old vaudeville type is going, is--has come to stay again.

[Robert Montgomery:] I think that there will always be variety shows uh with vaudeville acts in them. Uh, and I think that we will always of course have dramatic shows. The variety shows are difficult show to produce today because you realize that when you put a variety act or a vaudeville act on the television screen, you play an- to an entire vaudeville circuit in one evening and that's the act, that's all over, then they've seen it. The--

[ER:] Well, I-I wonder uh whether you think it'll be a medium which will help new actors and actresses and new plays to get on the stage.

[Robert Montgomery:] I don't think there's any question about that whatsoever. Uh we've had people who have uh come on television who have uh had uh very little experience in the theater who have gone on to much better jobs in the theater after they have appeared on television. It's a wonderful showcase for both actors and material.

[ER:] Curiously enough, John Golden told me, not long ago, oh and after all he is one of the old producers.

[Robert Montgomery:] One of the great ones.

[Robert Montgomery and ER overlap here]

[ER:] That, he felt that uh television was going to be enormously useful to the theater.

[Robert Montgomery:] Oh yes, I believe that. I believe that.

[ER:] Well, thank you so much for being with us tonight Mr. Montgomery and now we must go back to my son Elliott.

[Robert Montgomery:] Thank you, Mrs. Roosevelt.

[Break 20:31-20:36]

[Elliott Roosevelt:] Many people have asked me, Mother, how you work out your schedule, how you manage to get so many things done in every twenty-four hour period? And uh frankly uh I sometimes wonder about that myself. So I would like very much if we could discuss for a few minutes some of the uh organization that you have set up in order to accomplish the various things in which you're interested.

[ER:] Well, of course, nobody does anything in this world alone and I think the reason that I can accomplish a good deal is that I have very efficient helpers. For instance, I don't know what would happen to life if uh I didn't have Ms. Thompson to do the greatest variety of things. Um I think we call her Tommy because that's what we all call her and most of my friends know her by that name.

[Elliott Roosevelt:] I think everybody that calls up on the phone the second time they say, "Is this Tommy?" [Elliott Roosevelt laughs]

[ER:] Well, she-she does uh every now and then they ask her what it means to be a secretary eh, and uh she finds it very difficult to answer because she does everything in the world. [ER chuckles] And there is absolutely nothing that she doesn't do, from playing hostess for me when I find I have to be somewhere else at the last minute to seeing people that I can't see and finding out what it is they want, to um sitting up to all hours of the night to do the column if I don't get time to do it during the daytime and um altogether there is no um way to say that one person does a thing, it's the amount of cooperation they get from other people. [Elliott Roosevelt: Yes.] Now, she has two um very efficient helpers: one girl who is in our office here in New York, and one girl who is in our office at Hyde Park. They do letters and uh take telephones and help her in any way that she asks them to help her. Do up packages, they run errands, they do anything that she finds she needs. That I--

[Elliott Roosevelt:] So she really organizes all of the uh written part of your activities doesn't she?

[ER:] Yes uh she does that. I think she does too much herself because she's so anxious to be sure that everything is done just right, that she relinquishes very little responsibility to anyone else and I think that um, is one of the reasons why she sometimes is very tired. But um uh she does an enormous amount [Elliott Roosevelt: Well] and that uh would be one explanation. And then I'm a very methodical person.

[Elliott Roosevelt:] Mhm. Course, you know, I think that uh it would be lots of fun on one of these programs if uh we brought Tommy on and uh she and I hashed you over. Don't you think that would be fun?

[ER:] Oh, I think that would be grand, but you'll have an awful time to get her to come on.

[ER and Elliott Roosevelt overlap here]

[Elliott Roosevelt:] And we sort of uh--Oh no, I think I can get her to come on particularly if we can talk about you and decide what makes you tick. Uh [ER: Well, alright.] but today I'm going to get uh from you what you think makes you tick. So uh the first of all I think that the- the audience would like to know uh what other things do you do besides carry on this uh Monday through Friday radio program. What other activities do you have? (24:26)

[ER:] Well, during part of the year uh of course, I'm on the United Nations as I am at the present time. Perhaps the easiest thing is to give you a day when I'm going out to the United Nations for the whole day. [Elliott Roosevelt: Alright] Now, we don't go every day, um but three times a week: Monday, Wednesday, and Friday this year. It isn't always the same, [Elliott Roosevelt: Mhm.] but this year um I um, go for the whole day. And that--

[Elliott Roosevelt:] What time do you have to leave uh your apartment?

[Elliott Roosevelt and ER overlap here]

[ER:] Well, I leave the hotel here at ten minutes before nine. We have a delegation meeting at quarter past nine at 2 Park Avenue. We leave there at ten o'clock and go out to uh the Flush- um either Flushing if it's a plenary but usually now it's committee meetings out at Lake Success. [Elliott Roosevelt: Mhm.] It takes three-quarters of an hour, we begin sessions at eleven, we sit 'til one, we have usually um luncheon uh with people whom we have to talk with on different subjects. Then I very often meet people, have regular appointments. Either uh with some individual or with a group of people um at two or two-fifteen, or two-thirty, and we have to be back in session at three. And then we are there 'til six, if we're lucky we get out promptly at six. And then I come back and--to the hotel--and I usually try to do the column before. I don't get back until seven, but I try to do the column before I go to dinner if I'm going out. And then if I'm going out, of course, either to a dinner or to a board meeting or to make a speech, then when I get home, whatever the time is, if I haven't done the column Tommy has to sit up and wait and do it uh for the next day. And if I have done the column, then I only have the mail to do.

[Elliott Roosevelt:] Now this column, before you get off of the column. Now that column is a- a newspaper column, isn't it?

[ER:] It's a newspaper column, it's syndicated and I--usually when I'm not on the United Nations or traveling where I'm afraid of not making my deadline, I usually write it in the daytime um.

[Elliott Roosevelt:] Now, how many days a week do you have to have that uh in?

[ER:] Six days a week, I don't write one on Saturdays. But um now, while the United Nations is on, I try to write the night before to be filed the next day because I'm a little worried for fear I won't have time before six p.m. the next day to get it written you see, and I wouldn't have time. So I usually write it --

[ER and Elliott Roosevelt overlap here]

[Elliott Roosevelt:] Alright, now-now you've uh you've covered the fact that you attend these U.N. sessions a part of every year, and those last for what length of- of time as a rule?

[ER and Elliott Roosevelt overlap]

[ER:] Well on the General Assembly, a--we started around the twenty-first, I think it was this year, of September and supposedly we end the thirtieth of November but most of us uh wouldn't dare make any engagements 'til the middle of December because we sometimes run over.

[Elliott Roosevelt:] I see. So that, actually uh--

[ER:] And then, of course, if I, I have been, the last four years, on the Human Rights Commission [Elliott Roosevelt: Yes.] and that has at least uh one meeting a year. Last spring we were on that for six weeks or more, six-seven weeks, and um that means that you don't start quite so early in the morning because you have no delegation meeting but you usually start by quarter before ten and um you don't get home until the-the same time at night. [Elliott Roosevelt: I see.] Uh so that um I suppose you might say that you spend from four to five months and you get paid on a per-diem basis. There's a, a yearly rate, but you only get paid for the days you work, and if you don't work all day you get docked for the hours you don't work [ER chuckles].

[Elliott Roosevelt:] I see. So that actually uh your day begins, outside of getting up and having breakfast, fo- uh five or six months of the year uh when you have U.N. uh problems to deal with uh you're leaving home at a quarter of nine in the morning and getting home about seven o'clock at night.

[ER:] But the days I don't go to Lake Success, of course, I still go to delegation meetings as long as we have them and then do what mail there is in the office. And then I may be free to do any of the numerous other things that I would ordinarily do mu- in more leisurely fashion.

[Elliott Roosevelt:] Eh-eh, yes. Well now we've covered your U.N. activities, we've covered your column, we've covered the- the radio program with which this audience is familiar--

[ER:] Well, I haven't told you yet what I uh do uh with the mail um at night during this period. If I have gone out in the evening, if I don't go out I do it right after dinner, but if I go out I have to do it when I get home. And so during this period I count on getting to bed not later than two a.m.

[Elliott Roosevelt:] Not later. Uh and then you get up every morning, if I'm not mistaken, at seven-thirty.

[ER:] Seven-fifteen.

[Elliott Roosevelt:] Seven-fifteen and you listen to the seven--

[ER:] Thirty news.

[Elliott Roosevelt:] Thirty news, I see. [Elliott Roosevelt laughs] I'm a little out of breath too. Uh then in addition to that you do have a television program every Sunday, if I'm not mistaken [ER: Yes.], which I help you with. And uh then besides that [ER: Well you see--] you have a magazine uh article for McCall's magazine that has to go in every month. Is that right?

[ER and Elliott Roosevelt overlap here]

[ER:] Oh yes, oh yes. But that of course we do on Saturdays and Sundays.

[Elliott Roosevelt:] Ah yes, I forgot about Saturdays and Sundays and about uh well how many [Elliott Roosevelt laughs] thousands of people do we entertain during the rest of the year, but I think we have to stop on this uh schedule for the moment. So I eh-is it alright if we go on to another part of the program?

[Elliott Roosevelt and ER overlap]

[ER:] Yes, uh yeah, I think it's just as well to go on.

(30:50)

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Transcription: Megan Woods  
First Edit: Katie Woods  
Final Edit: Andreas Meyris  
Final Check: Eadie Kremer

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