

## THE ELEANOR ROOSEVELT PROGRAM

November 16, 1950

Description: In the interview segment, ER interviews pianist and composer Skitch Henderson.

Participants: ER, Elliott Roosevelt, Skitch Henderson

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[ER:] My guest today is one who m-I might call a teammate. A few short time ago you heard him on his own program over NBC and now I'm going to take him away from his piano and discuss a few things with him. So with great pleasure, I will now sign Mr. Skitch Henderson back on the air.

[Skitch Henderson:] Well, thank you Mrs. Roosevelt, I'm very happy to be here once again. I've been your neighbor for, well a few weeks now at least and I had uh precedence because I billed you long before you came to the family at least [ER: Oh.], verbally I billed you. [ER and Skitch Henderson laughs]

[ER:] Oh really, well that's [Skitch Henderson: So uh-] very kind of you!

[Skitch Henderson:] I'm very, very happy to be here.

[ER:] Well, now I've read that you were one of the first major night-time network personalities to move into early morning radio.

[Skitch Henderson:] And I love it. [ER and Skitch Henderson laughs]

[ER:] You do? [Skitch Henderson: Indeed.] Oh thereby, you've reversed the usual procedure of going from daytime to nighttime. Also, that you gave up a very successful Hollywood career to do it. Our listeners know you so well that I don't think we have to dwell on what you have done. But, I would be interested to know why you decided to make the change.

[Skitch Henderson:] Well, I must hasten to tell you first off, that for the past three years I should have my head examined for this, but somebody talked me into having a band on the road. And this is a very unusual experience. I know that [Skitch Henderson chuckles] you travel a great deal and probably have had the ill pleasure of staying at unusual locations sometimes when you want--[unclear] [Skitch Henderson laughs]

[Skitch Henderson and ER overlap here]

[ER:] I've known a number of band leaders too! [ER laughs]

[Skitch Henderson:] Ah touché! Anyway, uh I did this for about three years and did work ridiculous hours at night under all conditions, but- came the opportunity one day when I was conducting the Lucky Strike show here at NBC, a gentlemen tapped me on the shoulder and said, "We have some time in the morning, would you like to try" and I said, "Please give me the opportunity," and I, [tapping sounds] there's no wood around here I can knock on, [Elliott Roosevelt laughs] I was fortunate enough to be a member of the bandwagon at the time and did hang on and I'm still here and I'm going to hang on for a long time.  
(2:13)

[ER:] Oh, I think that's just wonderful. Well, I really think being on a morning show is- is um in some ways, uh-much nicer because people are fresher who listen to you and they listen better.

[ER and Skitch Henderson overlap here]

[Skitch Henderson:] I think- I honestly feel that you're much closer to the public. In the first place I must change the billing, I was never a star in nighttime radio; I was just one of the added starters. I was on the supporting bill, is that what they say?

[Elliott Roosevelt:] I wouldn't say that. [Elliott Roosevelt, Skitch Henderson, and ER laugh]

[Skitch Henderson:] It's true Elliott, you know. [Skitch Henderson laughs]

[Skitch Henderson and ER overlap here]

[ER:] I think you're-- I think you're very modest. [ER laughs] And it's rather nice to have people modest, and they always uh say you know, that certain nationalities are always better deprecating. They always say the Oriental is always deprecating everything he has and everything he does, whereas the American is supposed [ER and Skitch Henderson laugh] to be rather ready to blow his own horn.

[Skitch Henderson:] Well, in this case I've been very, very fortunate that's all, and I'm just going to keep my fingers crossed and hang on to it. I love morning radio, period. [Skitch Henderson chuckles]

[ER:] Well, that's grand. You told me before we began the broadcast, that you're interested in the relationship of classical to popular music. Have you ever really played the classics?

[Skitch Henderson:] Yes at a very early age uh oh what did we say? A tender age when I was about twelve summers old I got very brave and learned a [Wolfgang Amadeus] Mozart piano concerto.

[ER:] [ER laughs] Is that the only time you played the classics? [Skitch Henderson laughs] I think we-- most of us, once upon a time learned something by Mozart.

[Skitch Henderson:] No, I seriously at this time had uh or my parents I should say, had a classical career in mind for me and I was going to be the boy wizard of- of the keys, but after about two or three adverse notices they hastily withdrew me from the limelight and put the light out and put the lid down and left me alone. [ER laughs]

[Elliott Roosevelt:] At what age did the adverse notices come?

[Skitch Henderson:] All ages! [Skitch Henderson laughs]

[Elliott Roosevelt:] All ages? [ER laughs]

[Skitch Henderson:] No, really. Uh I've played seriously in the classical department until I was about fourteen years old and then I decided that it was time to broaden my study so to speak, or my parents did really. (4:17)

[ER:] When did you come to this country from England?

[Skitch Henderson:] I came to this country when I was sixteen years old to live. I had been over here a couple of times with my father first, but uh not as a-- what do we say, a citizen. [ER: And then-] I have my papers, I'm all in order, I can stay. [Skitch Henderson, Elliott Roosevelt, and ER laugh]

[Skitch Henderson and ER overlap here]

[ER:] You're- [ER laughs]. Now you-and- and then you really came to live here when you were sixteen.

[Skitch Henderson:] That's right, yes.

[ER:] I see. Well now, what particular phase of American popular music made you decide to desert your classics and come to American popular music.

[Skitch Henderson:] Well, I don't know. There's uh a fantastic sound that you hear in America in- in dance music uh that's such a harsh word, as quick as you say dance music, everybody thinks about loud horns and people jumping up and down, but it's not true. There are many wonderful things in so called modern music that should be exploited and I think make a lot of sense on the American scene and I didn't--

[ER:] Cause I have- I have to own up and tell you quickly that um I'm very old fashioned and so when you talk about dance music, I think of just two kinds of dance music: the old-fashioned Strauss Waltz which was what I could [Skitch Henderson: Oh, it's beautiful] really dance in the old days, and "Turkey in the Straw" for a Virginia Reel. Those are the two things that come to my mind.

[Skitch Henderson:] Well you have me there because I couldn't perform either; I'm a great fan of the Waltz, that's my favorite outlet in music I think. Waltz and classics. I didn't desert the classics incidentally, Mrs. Roosevelt, at all, I intend to hang on to it the rest of my life, but I have kind a gone across the bridge a bit, shall we say. (5:50)

[ER:] And--

[Elliott Roosevelt:] Skitch, I hope that you uh learn how to dance to waltzes because I was faced with a very bad situation the other day. Uh Mother announced uh-uh-uh dinner one night. She said, "Well you know uh this fall I think that I'm going dancing and I'm going to find a good waltz band and I'm going to have you dance waltzes with me." Well, to tell the perfect truth of it, that I- I'm afraid I can't waltz. [Skitch Henderson laughs]

[ER:] Well, Frankie can. Frankie can.

[ER and Elliott Roosevelt overlap here]

[Elliott Roosevelt:] Well, alright, well- we'll- we'll let Frankie do the waltzing. [Elliott Roosevelt and ER laugh]

[ER and Elliott Roosevelt overlap here]

[ER:] I don't know exactly whether he'll be here or in Washington, but we, [Elliott Roosevelt: Well, we'll- we'll] he'll be here perhaps occasionally. So if he can't--[laughs]

[ER and Elliott Roosevelt overlap here]

[Skitch Henderson:] Well Elliott, we'll both observe from the side [Elliott Roosevelt: Yes.] and maybe we'll learn something from this graceful dance. [Skitch Henderson, ER, and Elliott Roosevelt laugh]

[ER:] You have to have lots of room though to waltz and you never have any room in any of the modern places that people dance now-a-days.

[Skitch Henderson:] You know, I think we should institute a Waltz Palace in America. Do you think we should do that? [ER laughs] I could have the orchestra--we could have a whole family place.

[Elliott Roosevelt:] Well then you see, with that uh there's one thing I do know how to do uh-

[Elliott Roosevelt and ER overlap here]

[ER:] And you have to--you have to play the Strauss Waltz.

[Elliott Roosevelt and ER overlap here]

[Elliott Roosevelt:]--Which Mother likes, she likes a Virginia Reel, and I can call the Virginia Reel. That's one thing I can do.

[Elliott Roosevelt and Skitch Henderson overlap here]

[Skitch Henderson:] Well I'm out very soon. Let's go back to the waltz.

[Skitch Henderson and ER overlap here]

[ER] Well, the only reason he can do it is that on Christmases we always, even in the White House, dance to Virginia Reel on-on Christmas night. So that's how he happens to be able to call it, because his father used to call it. [ER laughs]

[Skitch Henderson:] It's amazing. I'm a great fan. (7:23)

[ER:] Well, now I think that we ought to get back to you. Do you write--you write songs as well as playing them don't you?

[Skitch Henderson:] Well, I've written, in a lit- I say this hesitatingly, in a legitimate category I wrote underscoring for films, you know uh when the lovers meet and embrace and the gentleman gets pushed over the cliff when they always have to have a very-- either a very romantic waltz, there we're back to the waltz for the violins, for the love theme, or else we have a very dissonant brass cord. And I tried very hard to make a living writing that, but somehow it's not a real great outlet because by the time your score is transmitted to the soundtrack the dialogue is much too loud for the- for the composer.

[ER:] So writing-writing songs is not uh a way to make a living?

[Skitch Henderson:] Well, it's a great, tremendous way to make a living if you write songs like "Good Night Irene," but who can think of them off-hand, I don't know, I-Elliott have you thought of any lately?

[Elliott Roosevelt:] Not me! [Elliott Roosevelt and Skitch Henderson laugh]

[ER:] Well, I want to know um one songwriter that I know really quite well, but he has a little, I-I imagine he isn't writing many songs right now, and that's John Golden. John Golden has come up occasionally

and played for me some of the songs he wrote when he was about your age I imagine, and um several of them are very amusing as well. [ER laughs] They seem quite catchy as the tune, but that's about all I know about it.

[Elliott Roosevelt:] But John Golden didn't make all of his money writing songs.

[ER:] Oh, no, oh, no. [Elliott Roosevelt laughs]

[Skitch Henderson:] Oh well alright. [Skitch Henderson chuckles] I know many of the men that write music and I'm very friendly with them and envy them, men such as, well from another school Sigmund Romberg who certainly writes [ER: Yes.] wonderful songs.

[Elliott Roosevelt:] Well I know Mr. [Irving] Berlin and I certainly have a great deal of admiration for him.

[ER:] [quietly] Yes, but--

[ER and Skitch Henderson overlap here]

[Skitch Henderson:] Gee, do you think we could get in to see "Call me Madam" sometime?

[Elliott Roosevelt:] [Elliott Roosevelt laughs] I wish I could! [ER laughs]

[ER:] Well, I think he um uh he certainly has written a good many songs that must-

[Elliott Roosevelt:] Good many, I think he's written everything that ever appears on Broadway.

[ER:] On Broadway [ER laughs]

[Skitch Henderson:] That's just about the truth. (9:29)

[ER:] Well uh do you think that really uh the type of rhythmic and rather, raucous music which [Elliott Roosevelt laughs] you've heard very largely today eh-

[ER and Skitch Henderson overlap here]

[Skitch Henderson:] Well, this is what I said before.

[ER:] Is the--is going to remain as popular as it is now forever?

[Skitch Henderson:] Well, no and, if I'm-- I say this very hesitatingly again, Mrs. Roosevelt, but I think that uh the real wild sound that we-- what an expression, the wild sound [Skitch Henderson laughs]

[Elliott Roosevelt: Yes.] that we had principally came with the war with the hysteria of the--of- of our race. I think that has kind of disappeared and I think we've gone back to nice smooth dance bands that every once in a while play a waltz. They do. [Skitch Henderson laughs] (10:16)

[Skitch Henderson and ER overlap here]

[ER:] Well every once in a while eh plays real music.

[Skitch Henderson:] A Viennese Waltz I think it is, a Strauss Waltz. [ER and Skitch Henderson laugh]

[ER:] A St--real music cannot just--uh not just makes a lot of noise [Skitch Henderson: unclear terms mumbling] cause I'm very often think that um I-I watch occasionally a good deal of this dancing and sometimes just sounds like noise to me and, and-

[ER and Skitch Henderson overlap next few lines]

[Skitch Henderson:] Sometimes it is noise. [Skitch Henderson laughs]

[ER:] --people just seem to be moving up and down, but not- not what I call dancing.

[Skitch Henderson:] Well there's a whole new school in that category.

[ER:] There is-it.

(Break: 10:46-11:01)

[ER:] Welcome back to what we were talking about. I know that you conducted for the radio program with Frank Sinatra and Dorothy Kirsten. Now, certainly their music is quite different and uh I wonder--you spoke before of there being a bridge between the classic and--

[Skitch Henderson:] Hurray, I'm winning Elliott, I'm winning.

[Elliott Roosevelt:] Yeah. [Elliott Roosevelt and Skitch Henderson laugh]

[ER:] What? You're winning. [ER laughs]

[Skitch Henderson:] I'm winning I say. [ER laughs]

[ER:] Well, now eh do you think that there is really a bridge between the two?

[Skitch Henderson:] Between the classics and the so-called raucous dance music? I think there really honestly is a great bridge. I think it's a-- it's a bridge of the human ear of listening. I think people that like Dinah [Shore] like [Pyotr Ilyich] Tchaikovsky, I think it's the same thing, and I, or I won't say Dinah maybe that--because that's ordinary played--let's take a Berlin song like "Always." People that like "Always," which is a beautiful lovely melody, will also like the Tchaikovsky "pathétique" or something like that. [ER: Mhm.] I think the same warm feeling and the feeling that they receive in their heart or whatever it might be, the actual sound of the melody. I think we can put them all together and kind of juggle them up and come out on top.

[ER:] Well now tell me, are you thinking of [Skitch Henderson laughs] taking your music from radio over to television?

[Skitch Henderson:] Well, here we have problems. [ER and Skitch Henderson laugh] I-- all the work that I've done so far in television has been, as um we say a "Master of Ceremonies." I don't know, in television you always have a desk to sit at, isn't that funny? They always give you a desk to sit at, [Elliott Roosevelt laughs] you never get to stand [ER: Oh really?] or run around or do anything. They put you at--

[Elliott Roosevelt, overlapping:] Oh, Mother sits at a tea-table.

[Skitch Henderson:] I've seen that many times, but also with--

[ER:] I've sat at a desk too, oh yes. [Skitch Henderson laughs]

[Skitch Henderson:] I think we all have though. It's strange that in television uh--

[ER:] But I don't quite see how you-you uh do any music at a desk.

[Skitch Henderson:] Well, I haven't. [ER, Elliott Roosevelt, and Skitch Henderson laugh] It's the partial--

[Skitch Henderson, ER, and laughter overlap here]

[ER:] Have you ever dabbled in music on television?

[Skitch Henderson:] Not too much. I've played the piano just a bit, and I hope eventually to do something with the orchestra. I have a little idea if NBC is listening carefully, called "A Man and his Music," but uh the idea has gone as far as our department, and no further--It never gets out of my office door for some reason. We dream anyway. (13:19)

[ER:] Well, I should think it would be wonderful you know, to have um a real musical show on television. I should think it could be made a--in many ways a very um valuable thing um in more ways than one. It could be lovely and-and lovely to listen to, but it also could be a way to teach um people a great deal.

[Skitch Henderson:] I think that'll be wonderful. I'm reminded of what Walter Damrosch meant to the school children. And I think that someday somebody--

[ER:] Of course his concerts for school children were just wonderful.

[Skitch Henderson:] They were wonderful and they were very successful and they were accepted by the kids. I think the kids began to accept the "Peer Gynt Suite" as their, what do we have today? "Molasses, Molasses." (14:01)

[Skitch Henderson and ER overlap here]

[ER:] Oh, I think the kids became really very uh they really loved it.

[ER, Skitch Henderson and Elliott Roosevelt overlap here]

[Skitch Henderson:] [Skitch Henderson laughs] I'm sorry I said that.

[Elliott Roosevelt:] [Elliott Roosevelt laughs] Oh, yes I know. Not quite as much accepted by-- [Elliott Roosevelt laughs].

[Skitch Henderson:] Anyway--

[ER:] Oh well, I think kids love uh their um their concerts [unclear].

[Skitch Henderson:] I think they do, and I think the interest in, of course now I'm going clear to the other side, but I think the interest in the concert field has certainly extended itself by, well leaps and bounds like the fantastic success-success of our own Arturo Toscanini with the NBC symphony, when they were on the road I think they did better box office business than Barnum and Bailey probably.

[Elliott Roosevelt:] Don't you think really and truly that the classics in all forms of art are coming into their own? Uh for instance, the uh rise in-of popularity of the ballet, uh who would have thought that you could get a million dollar advance sale for uh Sadler's Wells ballet uh even five years ago, they'd have laughed at you, any Broadway impresario would have said it's impossible. [Skitch Henderson: that's--] And today the ballet is one of the most popular things that we have. (15:09)

[Skitch Henderson:] That to me is unbelievable. I compare that though, I'm not being critical, I think it's wonderful of people subscribe to art, especially in a form as the Sadler's Wells, but I think that's-- I-I can't help but compare that with a form like you'd compare painting like uh I'm not-- don't mean this in any manner critical, but people like [Bernard] Dufour or [Marc] Chagall or uh [Elliott Roosevelt: Mhm.] or um, well even our own Grandma Moses, there's a fad [ER: Yes.] that comes and goes. [ER: Yes, that's true.] You know, I think people, everybody jumps on the band wagon and it's frightening because just as soon everyone jumps off.

[ER:] Jumps off! [ER and Elliott Roosevelt laugh]

[Skitch Henderson:] You know, leaves the band wagon all alone.

[ER:] You said Toscanini as though you really uh knew Italian. Now, I know you made a broadcast in Italy over the "Voice of America," do you know Italian? [ER laughs]

[Skitch Henderson:] I learned it phonetically and had innumerable ulcers until we finished the show. [ER and Skitch Henderson laugh] That's a great problem. [ER: Well it is-] It's wonderful to do those shows I think and, and to get our thoughts to these people.

[ER:] Uh, you mean you just learned what you had to say on the show?

[Skitch Henderson:] Well, I know just a bit of Italian, but I don't think it's the type of Italian that is good for radio [Skitch Henderson laughs].

[Skitch Henderson and ER overlap here]

[ER:] [ER laughs] That would've gotten for you far for the broadcast. I've-I've always marveled that how one could do that because I haven't got a good enough memory to- to do it that uh.

[Skitch Henderson:] Well, we memorized it speech by speech and made little bands. Incidentally, Mrs. Roosevelt, I'm your fan for something that you did last summer.

[ER:] Really?

[ER and Skitch Henderson overlap here]

[Skitch Henderson:] With uh Dr. Serge Koussevitzky, and I think right away you know where of I speak.

[ER:] Oh yes, *Peter and the Wolf*!

[Skitch Henderson:] Peter and the Wolf. And it must have been a wonderful experience and I want you to know that I was one of the claque in the audience applauding.

[ER:] Oh, were you. Well that's very interesting. I've always wanted to know what it sounded like from outside. [ER laughs]

[Skitch Henderson:] I understand the uh inner sanctum grape vine tells me that you made a record of that performance. Is that true? (16:54)

[ER:] Oh yes we did. We spent all day making a record, at least it seemed so to me [ER, Skitch Henderson and Elliott Roosevelt laugh], because the night before, I had um--I'd been over speaking at a hotel called Grossinger's which is across the river and they sent me over in a plane in the morning so that I would be there on time. And then Mr. Koussevitzky took me into his own piano oh and sat down and we played it over and I read- read it. And then we went down and with the orchestra we rehearsed for two hours and um the bassoon could not get his part right. It was just--and Mr. Koussevitzky was so sweet to me and I was terrified, perfectly terrified because I know very little about music. And I was properly taught when I was young, but I'm a, I really don't know much about it. And um but he was very patient and sweet with me, but he got quite irritable with the gentleman [ER and Skitch Henderson laugh] always doing his part wrong each time. [Skitch Henderson: There's--] But finally when we came in the afternoon and really did the record, though it took quite a long while, I had never realized before what it meant to get all those people, every one of them, to do the right thing together, and it was to me, I- I got so interested in watching everybody do it together that it was just luck that I read my own part at the right moment. [ER laughs]

[Skitch Henderson:] Did Dr. Koussevitzky uh-uh cue you as to your entrances?

[ER:] Oh yes, oh yes, oh yes.

[ER and Skitch Henderson overlap here]

[Skitch Henderson:] He cued you as to your entrances. It's very interesting. You know, I must tell you that being certainly not a conductor in the category of Dr. Koussevitzky I hope to one day but, I must tell you that that's a habit of bassoon players. [ER and Elliott Roosevelt laugh]

[ER:] Oh, is it--really!

[ER, Skitch Henderson and laughter overlap here]

[Skitch Henderson:] It's not a coincidence, it's true.

[ER:] Well, he- I was really sorry for him because it seemed to be um so hard for him to get it just right at the right moment and the right uh uh everything and it-it kept everybody that I thought the whole orchestra was the most patient thing I ever saw. They must have got so tired of repeating and repeating then something would go by outside, you see, we just do everything would be perfect and then they'd come in and say, we're terribly sorry but a car went by or there was a- a rumble from something or other, and we'd have to go all through it again. [ER laughs] And when we finally finished, I could hardly, well I really was lost in admiration both of Dr. Koussevitzky, who is after all no longer young, and of the orchestra-- they were so patient.

[Skitch Henderson:] Well I think that Dr. Koussevitzky is considered one of the, well, one of the most outstanding conductors in the repertoire of the symphony orchestra, not only here, but all over the world because since he left the Boston Orchestra he has conducted, I know, the Palestine orchestra, [ER: Yes.] which I believe is coming here to America.

[ER:] Yes, he told me he'd been in Israel and it had been most exciting that evidently he thought their orchestra was very good.

[Skitch Henderson:] Everybody seems to think so. I know Leonard Bernstein and Yehudi Menuhin [ER: Yes.] and all the people that have been over there have gone into ecstasy over the sound of the violins in that orchestra.

[ER:] Yes, they all, they all say the same thing.

[Elliott Roosevelt:] Mother--

[Elliott Roosevelt and Skitch Henderson overlap here]

[Skitch Henderson:] If the Philharmonic is listening I'm sorry, I didn't mean it. [ER laughs] (20:15)

[Elliott Roosevelt:] Mother, can I interrupt and get away from music for just a minute? I'd like to sort of enter into this uh uh interview with Skitch for just a second because uh you know I think our listeners who are after all interested in radio personalities and radio stars, they read about the stars of Hollywood and the magnificent war records that are made and very often they don't realize that sometimes the person that their listening to uh whereas he is a piano player and uh-uh does a program-

[Skitch Henderson:] Also cleans up the studio--[Skitch Henderson laughs]

[Skitch Henderson and Elliott Roosevelt overlap here]

[Elliott Roosevelt:]-- a program and cleans up the studio and so forth [ER laughs], that he also had a very magnificent war record. Now I think uh Skitch, uh if you don't mind my digging this out of you uh, I know that you're a pilot during the last war, and I think our audience would know how you as a musician happened to go into the Air Force and take air training.

[Skitch Henderson:] Truthfully I saw a P-38 do a barrel roll and I couldn't stand it. [ER and Elliott Roosevelt laugh] No, I was in--I was in a reserve, somewhat of a reserve organization, well really this goes back to military training when I was a uh very young at the age of twelve when I was getting the bad notices as I was also getting military training. But, uh at the inception of the war in Europe I was uh in the RAF for a time and then I had kind of the wanderlust because I eventually came to the RCAF and then eventually to the American Air Force.

[ER:] You mean you were in the RAF um oh when the war began?

[Skitch Henderson:] When the scene started over there, yes.

[Elliott Roosevelt:] He got into the RAF before we got into the war ourselves. [Elliott Roosevelt and Skitch Henderson laugh]

[Skitch Henderson:] Too true, I think people forget that all the time.

[Skitch Henderson and Elliott Roosevelt overlap here]

[Elliott Roosevelt:] Well, you transferred, didn't you, into the American Air Force?

[Elliott Roosevelt and ER overlap here]

[ER:] You must have been very young.

[Skitch Henderson:] I certainly was, well not that young. You're very wonderful, please say it again.

[Skitch Henderson, ER, Elliott Roosevelt laugh]

[Elliott Roosevelt:] He was old enough; he was old enough.

[Skitch Henderson:] Well, we should have television--

[Skitch Henderson and Elliott Roosevelt overlap]

[Elliott Roosevelt:] Uh, Skitch what outfit were you in during the war in our Air Force?

[Skitch Henderson:] I was in, in the American Air Force, I was in the training command here for a couple of years, Elliott, and then I was fortunate, fortunate, or unfortunate depending upon your attitude towards uh, heavy bombardment to end up in the 20<sup>th</sup> Air Force. I flew, or tried to fly along with the help of fifteen other guys, the B-29 and it, at that time, as you know, as you well know more than anybody, when-when we were flying them they were uh somewhat of a scene to get rolling. [Elliott Roosevelt: Yeah, well--] with all due respect to our great organization.

[Elliott Roosevelt:] Well, unfortunately I never had a chance to fly a B-29, but I certainly--

[Skitch Henderson:] But you flew a B-38 and I hate you. [Elliott Roosevelt laughs] I never did get to fly one.

[ER:] Oh, you never did get to fly one? [ER laughs] Well, a B-29 must have been a job to fly.

[Elliott Roosevelt:] Mother, I'm afraid you have time for just one more question of Skitch now.

[ER:] Well, then I must ask you what your future aims in music are because I know everybody wants to know that.

[Skitch Henderson:] Well, truthfully, Mrs. Roosevelt, I hope to um, straighten myself out and uh go back to the Classics, I hope to go back as a conductor. I'm- I'm reasonably young in years, but I'm great in eagerness and if an-anybody will be kind enough to give me an orchestra to whittle away at, I'll be nice to the bassoon player.

[ER:] Well all I can say is good luck to you and I hope you're very successful and now I think we have to go off the air.

[Skitch Henderson:] And thank you to my neighbor.

(23:42)

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