

THE ELEANOR ROOSEVELT PROGRAM

April 13, 1951

Description: In the opening segment, ER and Elliott Roosevelt respond to a listener's question about the different commissions that are a part of the United Nations. In the interview segment, ER's guest is Shakespearean actor Maurice Evans. In a final segment, ER quotes a passage from the Declaration of Independence.

Participants: ER, Elliott Roosevelt, Maurice Evans

[ER:] How do you do? This is Eleanor Roosevelt speaking. It gives me great pleasure to visit with you as I do each day at this time from my living room atop the Park Sheraton Hotel overlooking New York. I'm grateful for the many encouraging letters you send me, and most happy that you find my guests both informative and entertaining as I do. Now my son Elliott, who assists me on these programs will speak to you.

[Elliott Roosevelt] Yes I will Mother, thank you. Today's guest Mr. Maurice Evans [1901-1989] has brought Shakespearian plays to life for many people in many places but his role on today's program will be strictly Mr. Evans playing himself. Mrs. Roosevelt will introduce him a little later on the program but first we're going to look over the mail and also hear a message from the sponsors who make this recorded program possible.

(Break 1:00-1:05)

[Elliott Roosevelt:] Mother, today I have a request from Mrs. Tony Rosengarten of Point Pleasant Pennsylvania. She says she wants to learn much more from you about the United Nations, and especially about the different commissions, what is done and what could have been done. Uh she asks if she is wrong in her impression that our Congress, very unfortunately, is hampering the work of these commissions.

[ER:] No, I don't think that uh directly our Congress at present is hampering the work um you have uh of course-- you have to get appropriations uh from our Congress so that we can carry a little more than our share in each uh activity eh and sometimes they're not very anxious uh to make those appropriations but so far um except for the fact that last year they would not appropriate the last fifteen million for the Children's Fund because they didn't feel that it was um-um-uh proper-- uh properly set up. [Elliott Roosevelt:] Mhm. [ER:] And for the fact of course that whatever they appropriate, let us say for Point Four or for anything isn't an economic area uh they will, perhaps, shave below the amount that has been asked for. I don't think we are really hampering the-the work of the United Nations.

[Elliott Roosevelt:] Well uh this-this lady happens to mention Point Four because she said uh that uh that two years ago the Point Four program was first brought into being by President Truman and uh on the-- (2:57)

[ER:] It was cut in Congress to very much smaller sum than he asked for.

[Elliott Roosevelt:] And um this lady mentions that she heard Madam [Vijaya Lakshmi Nehru] Pandit on the University of Chicago Round Table Program say: "I should like to tell you that Point Four has ceased to interest the East, because it has become ridiculous."

[ER:] Well that's because Congress cut it so much um—

[Elliott Roosevelt:] Well it has been unable to even function—

[ER:] Unable to even to do um many of the [Elliott Roosevelt coughs] things it hoped to do. But um I think that we will get more money and I think even it is important that we use in connection with the UN activities what money we do have and use it well.

[Elliott Roosevelt:] Yes. Well now do you think you could take a little time this morning to-to uh list again the various commission that there are. I know that we've done this on the program before but a great many people write in wanting more and more information about the UN and its various commissions

[ER: Well I think--] I think it might be—

[ER:] I think we said before that there were three councils; the Security Council, the Economic and Social Council, and the Trusteeship Council. Then there are uh under that um the um Economic and Social Council has um allied with it so to speak, reporting to it, the specialized agencies which are the World Health Organization, the International Labor Organization, the Food and Agriculture organization, the um um—

[Elliott Roosevelt:] And what do these various organizations do? Let's take one at random. What does the International Labor Organization do?

[ER:] Well that is the one organization that functioned in the League of uh in the old League and kept on functioning.

[Elliott Roosevelt:] In the League of Nations.

[ER:] Yes. And kept on functioning all the time; moved out of Geneva during war, moved to Canada and um because people like John Winant, for instance, was so deeply interested in seeing that function, it has continued to work steadily. That is made up of representatives of government of labor and of industry

[Elliott Roosevelt: Mhm.] And they get together and try to find solutions to problems on an international basis and apply them. Uh nations then agree to apply the um formula that they have worked out [ER and Elliott Roosevelt overlap] to their particular—

[Elliott Roosevelt:] Well now there's a country [overlapping ends] a communist country such as Yugoslavia or the Soviet Union, do they participate in the—

[ER:] Well the Soviet Union of course does not of belong I can't remember at the moment whether Yugoslavia does. But the Soviet Union is—

[Elliott Roosevelt:] It must have [Elliott Roosevelt:] a hard time when it comes to the representative of industry for instance in a communist country. (6:00)

[ER:] Well it just uh um the Soviet Union just uh doesn't belong at all and objects strenuously when anything done by the International Labor Organization is recognized at all [Elliott Roosevelt: uh huh] because they don't belong. [Elliott Roosevelt: Alright--] Now it will help—

[Elliott Roosevelt:] Now you mentioned a commission on uh Agriculture.

[ER:] Well they are making a survey of the world food supply and also making recommendations as to how to improve agriculture and improve um food generally, food production throughout the world.

[Elliott Roosevelt:] Now what-what organization or commission is uh uh primarily concerned with the uh manufacture and shipment of narcotics and uh [ER and Elliott Roosevelt overlap] all forms of drugs?

[ER:] Well there is a, there is a um a particular uh commission on uh traffic in narcotics and that has been also at work um ever since--I don't if they worked in war period [Elliott Roosevelt coughs] I don't believe they could but they were one of the groups uh started in the uh League of Nations and they've been revived and that also functions as nations adhere uh to the statute [Elliott Roosevelt: Mhm.] and uh then they are all bound uh all those that sign up. It's like signing a treaty, you see.

[Elliott Roosevelt:] I see. Does the United States belong to all of these specialized agencies?

[ER:] Uh I think the United States belongs to all the specialized agencies. I don't know that it belongs to all the different committees or even groups. I--for instance we did not or has signed all the treaties-- we did not sign the Genocide Convention and I'm not sure either what um agreements we have signed and have a federal state clause in, which would mean that it was not applied except as our states agreed to apply in the area that was not controlled by uh the central government.

[Elliott Roosevelt:] Mhm. Yes. Well uh you mentioned uh the other commissions and groups which maybe the United States did not belong to. Uh what are those groups uh uh generally speaking uh um—

[ER:] Well at this moment the genocide pact was the only thing that I could think of that we hadn't adhered to. But I do know--I don't think we joined the International Trade Organization as yet. I have a feeling that that is also hanging for the moment because we couldn't quite agree. I-I don't know because I don't think they agreed but um in the uh covenant that was drafted on information uh, it did not meet many of the um standards of freedom that we would consider essential. I'm not sure that we would be able to sign that you see.

[Elliott Roosevelt:] Wasn't there a uh-a uh group or uh commission appointed to study and make recommendations with regard to freedom of the press and it's control [ER:] Well that's what I mean. [Elliott Roosevelt:] by government?

[ER:] That's what I mean. We are a member [ER and Elliott Roosevelt overlap] of the sub-commission—

[Elliott Roosevelt:] I know but our man denounced that the-- (9:43)

[ER:] On the freedom of information and when the covenant um uh was drawn up I think we did not agree. [Elliott Roosevelt: Mhm.] and so I don't believe we will sign that.

[Elliott Roosevelt:] Alright but of the major commissions that exist—

[ER:] Because what we said was it was more restrictive than it was freedom.

[Elliott Roosevelt:] Yes, but of the major commissions that exist in the UN that—

[ER:] We are members of practically everything.

[Elliott Roosevelt:] We belong to—

[ER:] UNESCO is a specialized agency the United Nations Scientific and Educational--[ER laughs].

[Elliott Roosevelt:] Well now you are the chairman of the Human Rights Commission.

[ER:] Well I think that—

[Elliott Roosevelt:] What is that a subsidiary of?

[ER:] Economic and Social Council. It's appoint--it is directly under them, and also there is a Commission on Status of Women of which the United States is a member.

[Elliott Roosevelt:] Mhm. [ER: has been a member.] Those are specialized again. But the Human Rights Commission—

[ER:] Well they are not specialized agencies. They are direct commissions under the Economic and Social Council and they don't have separate budgets. Their budget is in the United Nations budget. (10:43)

[Elliott Roosevelt:] I see. Well now uh these very--what other commissions are that-that uh what for instance comes under the Security Council?

[ER:] Oh. I don't know—

[Elliott Roosevelt:] Joint Chiefs of Staff? Military?

[ER:] Except-except the Joint Chiefs of Staff are the only things I can think--the Atomic Energy Commission may be um a separate one under the Security Council.

[Elliott Roosevelt:] That must have a lot of work to do, nobody seems to have gotten together on that

[ER:] Nobody's-nobody's doing very much now on that because they can't agree on anything

[Elliott Roosevelt:] uh-huh.

[ER:] I um-I think there are under the General Assembly certain committees that were named um either through the ad-hoc committee, ad-hoc political committee, which was-is one of the committees named by the General Assembly during its uh assembly period to take some of the political questions which cannot all be handled [Elliott Roosevelt: Be studied in--] in Committee One do you see? [Elliott Roosevelt: Mhm.] Now you have-- they come to an end at the end of the session [Elliott Roosevelt: Yes.] but they do quite uh a good deal of the political work.

[Elliott Roosevelt:] Well I wish we could—

[ER:] And there is an interim committee which goes on all the time studying diff--uh the General Assembly and that we are a member of and functions all the time.

[Elliott Roosevelt:] Well I wish we could uh discuss this further but I see that our announcer has a few words so we'll call this part of the program to an end right now.

(Break 12:13-12:23)

[ER:] My guest today is well known to theatre goers, particularly for his Shakespearian roles. But he has other things of interest to talk about too. I am very pleased to introduce to you Mr. Maurice Evans.

[Maurice Evans:] Thank you Mrs. Roosevelt. It's wonderful to be here. I see you are wearing your glasses so I'm going to do the same if I may?

[ER laughs]

[ER:] I'm very glad. First, Mr. Evans, before we talk about anything else I would like you to tell our listeners something about the City Center Theater here in New York with which you are so closely associated.

[Maurice Evans:] That's a bad subject to get me started off on Mrs. Roosevelt because it's one of these things that is very close to my heart and I have a tremendous enthusiasm for it. I like to think you share that enthusiasm because I know you've visited our performances on several occasions. (13:19)

[ER:] Yes I have—I've had an enthusiasm for it ever since uh Mayor [Fiorello H.] LaGuardia [1882-1947] started it off and—

[Maurice Evans:] With a little help from uh Mr. Newbold Morris [1902-1966].

[ER:] A little help—a great deal from I think really it's been Mr. Newbold Morris's baby right from the beginning.

[Maurice Evans:] I think he conceived the original idea but uh Mayor LaGuardia was as we all remember so interested in music.

[ER:] Well he was a necessary uh person to interest [Maurice Evans: Indeed.] since at that time he was mayor [ER laughs].

[Maurice Evans:] It has become uh the custom therefore for the current mayor in office, automatically to be the president of the City Center uh of the Music and Drama Incorporated as our rather pompous title reads.

[ER:] And then I think they also um got a number of-of the producers I remember--Mr. John Golden [1874-1955] talks to me about it all the time.

[Maurice Evans:] In the early days the theatre operated for the purposes of drama. Purely as a house which housed um current or uh declining Broadway hits or plays that had been on tour and came back there. I remember when we were out with the so called *GI Hamlet*. We made a long tour all over the country and came back to City Center for a couple weeks. Judith Anderson [1897-1992] did the same in *Medea* and the season-three seasons ago I think it was I came back there with *Shaw's Man and Superman*. But uh of recent years, this being the fourth, uh we have started to form our own drama company at the City Center and Joe Ferrer [Jose Ferrer] ran two seasons and I have run two seasons. I may say it has its headaches [ER laughs] but uh I do think the results are justified. (14:56)

[ER:] And don't you have music there too?

[Maurice Evans:] Oh indeed. We have an opera company which we're tremendously proud of I believe it's the only co-opera company in the world that very nearly pays its way which is—

[ER:] That is wonderful.

[Maurice Evans:] You know, Mrs. Roosevelt, so many people have the idea that this is a city sponsored institution. Actually that is not the case; some of us who work there morning, noon, and night feel that it should be the case. However, the city actually has done nothing except make the premises available to us at a ver-very low rental, uh even that sounds a little more altruistic than it actually is because these premises on 55th street used to be a Shriner's Temple. [ER: Oh yes.] And uh this I think was quite a white elephant on the city uh budget. And uh these fine citizens headed by Newbold Morris and Mayor LaGuardia came along and said we'll take this old white elephant off your hands and turn it into a-a living temple of the arts. And it's remarkable that these private citizens uh are willing year after year to risk large sums of money to underwrite the opera, the ballet, and the drama and so far I believe are not too hideously out of pocket.

[ER:] Well don't you also have ballet there?

[Maurice Evans:] The ballet is playing there currently and I believe by those who really know the ballet that it is considered at least the second best uh ballet company in the world.

[ER:] Well that's a very great achievement. Well now, do you know if this is-this type of thing is being taken up in other cities throughout the United States.

[Maurice Evans:] So far no Mrs. Roosevelt, and we are hoping tremendously that uh the example that has been set here in-in New York will be followed by others. I have plans in the back of my mind whereby we may be able to put the City Center drama, the ballet, and the opera possibly on television so that uh the other cities of the country get the idea of what we are doing and feel encouraged to do something of the sort themselves. Possibly also we might be able to go on tour with our companies and uh demonstrate the possibilities.

[ER:] Well that is what I wondered, if it could-if uh other cities could provide the um place couldn't a system be worked out whereby uh your-your companies toured and dovetailed as they went around uh-- (17:23)

[Maurice Evans:] Well of-of course that would be the perfect thing if for instance Boston with the opera house, San Francisco with its opera house, Chicago with its opera house, all of these places being of similar capacity from an audience standpoint. If they all had their own companies then as you say the companies from these cities could interchange; it would take the pressure off us it would able-enable us to give a little more security to the uh to the actors who are at the moment I'm afraid are not very well paid for what they do.

[ER:] Not very well paid. What are some of the outstanding productions that have been presented at City Center here?

[Maurice Evans:] Well last year, speaking for the season for which I've been responsible, we opened--we were very proud of our opening production. We managed to uh gather a roster of most impressive names. We had Celeste Holm [1917-2012], Brian Herne [?], Ezra Stone [1914-1994], uh oh dear I forget them-all the others, most distinguished people in uh *She Stoops to Conquer*. We followed with uh the *Corn Is Green* with Eva Le Gallienne [1899-1991], later we did uh *The Heiress*, and this year we've done Shaw's *Captain Brass Bounds Conversion*, which was a great success, *The Royal Family* and I uh pulled up my socks and-and played *Richard the Second* again and was delighted and surprised to find that there were an awful lot of people who still seemed wanted to see it although this was the fourth time I committed this nuisance in New York.

[ER:] Well I think that um really very encouraging. Are-are the um seats less expensive than in the regular theater?

[Maurice Evans:] Oh yes that the-that's the whole point of our operation eh. We are trying to prove that at low enough prices there still is an audience for the living theatre. Those of us who've been trying to make our living on Broadway get discouraged from time to time because we feel that the price has gone beyond the uh the range of shall we say the white collar worker. By the time you've taken your girl out to-for dinner and to the theater and seen her home in a cab you've really knocked the back out of a twenty dollar bill these days. And there are very few people who can afford that kind of a luxury more than once say in a year. Whereas at City Center we-the-our top price there is three dollars, including tax and we have thousands of seats at uh from a dollar, a dollar ten you know, up to a dollar fifty, two fifty and so forth and we have definitely proved that there is an enormous and an avid young audience for the theatre at those kinds of prices.

[ER:] Well I'm-I'm sure that's true I think that claim uh was made evident at the time uh of the WPA uh theatre because um there we always had good audiences.

[Maurice Evans:] Yes indeed. I've always loved you Mrs. Roosevelt, but I loved you even more the other day when we ran into that um let's be nameless about him but that theater promoter at luncheon who began to somewhat question what we're doing at City Center. Saying that he felt that maybe we are drawing audience away from the theater. And uh that uh what was going to happen to Broadway if we let people in at prices for which he couldn't afford to let them it at his theatres. And I loved the way you really killed him with a look.

[ER and Maurice Evans laugh]

[ER:] Well that's very nice of you to feel that way.

[Maurice Evans:] But your point was so beautifully made that uh unless young people come to the theatre uh where are we going to look for audience in a year or two? People have got to taste blood in order to want more blood.

[ER:] In order to want more. If you go only to the movies, why you don't know what the theater is like. Now what would your suggestion be to other communities wishing to start a project of this kind? (21:11)

[Maurice Evans:] Well I would first of all say come and see what we are doing in New York City. The offices are wide open, the advice and the uh experience that we've gained there is available to anybody who wishes to take advantage of it. I would then say that a similar kind of organization that we have here, the same sort of committee, the same interest on the part of the mayors and the uh various civic organizations should be enlisted and there's no reason why it shouldn't be started up in the major cities of the country in the same way as we've started it here.

[ER:] Do you think that a state uh uh subsidy could also be um started which would allow a citizen t-to go to smaller places in the state?

[Maurice Evans:] Maybe, I--p-personally I'm really more in favor of it being on a civic basis, rather than on an-a nationwide basis. Because once it gets into the hands of politicians, politicians are apt to have a daughter who longs to go on the stage and perform.

[ER and Maurice Evans laugh] (22:13)

[ER:] I hadn't thought of that. But I wasn't really thinking so much about the nation as I was about the smaller cities in a state. For instance, New York could send on circuit to Rochester, Syracuse, Buffalo um and then even smaller places like Massena and other places [Maurice Evans:] Yes. [ER:] in the state. [Maurice Evans:] Yes well we have another project which is coming up on-uh--as a side issue which is to start a kind of studio theater there. And you know of recent years many communities have uh uh set into uh motion these so called theatres in the round, smaller theaters that require no scenery where the audience sit on all three or all four sides of an arena and it makes it very flexible so that uh small troupes uh such as you're speaking of could go around and almost play the village greens [ER: well--] That I would really like to see because otherwise there is no health in the theater.

[ER:] Well I think that's a very interesting idea. Now for a minute we have to let our announcer speak.

(Break 23:15- 23:28)

[ER:] Now we come back to our talk with Mr. Maurice Evans and I have something I particularly want to ask you, sir. What part do you think the arts can play? What can they contribute towards world peace today? I believe you've used the expression, "the power of the arts to make peace and progress instead of politicians."

[Maurice Evans:] Yes, well it-there is-this is a sort of a-a bee in my bonnet. [ER laughs] every time one opens the papers nowadays one reads of some new formula worked out by some great scientific or politic mind which is supposed to save the world. I've not much belief in it. I'm sure that only out of the heart of the individual man or woman is going to come peace and progress. And I don't believe that any nation that neglects its arts will ever have citizens of that kind. I think we're all running around these days trying to find artificial means of solving the world's problems. But those problems are really in ourselves as individuals. I think there's this great tendency now to huddle, to get into herds, we think the more collective security we have the greater will be our security. It isn't really true is it? It's--unless the-the individual's thinking and-and morals are right there never will be peace. (25:11)

[ER:] Well what you're really saying is that um there-you have to have an emotion, a feeling uh for the things that are right and that perhaps the arts are the best way of cultivating that isn't it?

[Maurice Evans:] Yes uh for instance the way the Greeks you know uh [ER: Mhm.] mingle their theatre and their religion. People must have come out of the Greek theatre purged and uh inspired. We don't have that unfortunately in our theatre anymore except very rarely when one goes to see a play of Shakespeare's somehow or other one is purged an-and uh inspired. I remember once during the war giving a performance of Hamlet uh in um a jungle training area in Hawaii. And we played it there without any scenery at all. We played it out on a bare platform in this uh uh very unattractive army camp and um I was in the middle of the "to be or not to be" soliloquy and there was a-a little boy, a GI, who was just going out to combat, was sitting there or rather standing with his elbows propped on the edge of the stage and as I got to the point in the soliloquy where I say "Thus conscience does make cowards of us all" This kid looked up into my face and he said, "Boy you ain't kidding." (26:35)

[ER and Maurice Evans laugh]

[ER:] Oh that uh--you know I happened to be there the time you were playing and I saw Miss Anderson uh that uh time and she told me some of the reactions to Macbeth.

[Maurice Evans:] Yes I know it was remarkable.

[ER:] And it um--I saw some of the boys and um heard what they uh felt about it and it really was or must have been a wonderful audience to play to, because most of them had never seen real theater.

[Maurice Evans:] This gives me the chance to settle a little uh a little bone of dispute with you Mrs. Roosevelt, because in reading your fascinating book of your wartime and other experiences, you credited me of being a member of uh of uh I think the USO; you neglected to mention that I was an officer in the United States Army, a-a thing that I was rather proud of.

[ER:] Oh I'm sorry. That I—

[Maurice Evans:] I'm sure that that was your staff work.

[ER:] I'm sorry that I slighted you in that way [Maurice Evans laughs] I'm afraid that's just because they didn't tell me at the time that I was there.

[Maurice Evans:] I'm sure. It was a very natural mistake. To see somebody up on the stage as Macbeth why should you imagine that he was uh really getting the truth?

[ER:] Really an army officer [ER laughs]. Well now um I-I'd like to ask you that since we were talking about Shakespeare how do you account for the interest that is still shown in Shakespeare?

[Maurice Evans:] Well just because—

[ER:] Because we have Hollywood pictures and so forth and you'd think it would change our feeling.

[Maurice Evans:] But then he's eternal isn't he? [ER: Mhm.] I mean he can't have gone on for three hundred years like this. It always amazes me that uh you can turn uh any page of any play of Shakespeare's and find something in it which could very well head the columns of tomorrow morning's newspaper.

[ER:] Would you illustrate that for us?

[Maurice Evans:] Well, goodness me that's a tough thing to be asked to do on the spur of the moment. I see somebody obliging me pushing a copy of Richard II in front of me here, maybe--we could uh talk for instance of love of country. There's a thing that's absolutely universal, and Shakespeare I think probably understood that and expressed love of country in a way which uh no other author ah has ever been able to do. You remember that wonderful speech in Richard II where the king has just come back from Ireland and he has just been told that all his uh allies, the nobles, the people, have all neglected him and fled from him and Richard says, "Of comfort no man speak. Let's talk of graves of worms and epitaphs. Make dust our paper and with rainy eyes write sorrow on the bosom of the earth. Let's choose executors and talk of wills and yet not so, for what can we bequeath save of our deposed bodies to the ground? Our lands, our lives and all are Bolingbroke's and nothing can we call our own, save death. And that small model of the barren earth which serves as paste and cover to our bones, for God's sake let us sit upon the growth and tell sad stories of the death of kings, how some have been deposed, some slain in war, some haunted by the ghosts they have deposed, some poisoned by their wives, some sleeping killed, all murdered, for within the hollow crown that rounds the mortal temples of a king, keeps Death his court, and there the antic sits, scoffing his state and grinning at his pomp allowing him a breath a little scene to monarchize, be feared and kill with looks infusing him with self, and vain conceit as if this flesh which walls about our life were brass impregnable and humor thus comes at the last and with a little pin bores through his castle wall and farewell king." (31:02)

[ER:] That's a very wonderful bit. Well I wonder in the modern day, it's hard to think of anyone who takes, for this period, uh the same place that Shakespeare has taken. I wonder if Bernard Shaw will in future generation seem to people as the Shakespeare of our day.

[Maurice Evans:] I hardly think so, but I think Shaw serves his wonderful purpose, that he makes young people think for themselves. I remember when I was a kid of eighteen I started reading my Bernard Shaw and I became the most arrogant impossible young man that walked the street [ER laughs]. But at least he made me for the first time think for myself, and I think as such, Shaw has tremendous value; I'm sure that the same experience must be the same for many other young people. It distressed me very much to find that uh-uh Shaw is not required reading the schools the same way that Shakespeare is.

[ER:] I wonder why that is, because I should think Shaw would almost be required reading uh now for the modern uh school-school boy--

[Maurice Evans:] Maybe it will come because as far as introducing youngsters to the theatre I am sure Shaw-sure Shaw [ER laughs] is much more palatable to the young mind than is Shakespeare. I think too often uh school teachers make the mistake in sending the children to Shakespeare when they are not old enough to understand what's going on. (32:27)

[ER:] I think the way to have children, uh I-I don't think-I don't mean too young but really enjoy Shakespeare, is to read it with different um people taking different parts

[ER and Maurice Evans overlap]

[Maurice Evans:] How right you are. To act it out themselves.

[ER:] To let them read it that way. Acting it out themselves. Saying it themselves.

[Maurice Evans:] Did you ever by any chance do that in the family circle?

[ER:] Yes we all did that uh with-with our children we all-we did it always-we always waited in summer we went up to Campobello [Maine] and had lots of time and then after lunch every day we would take different parts of the [Maurice Evans:] How wonderful. [ER:] play and-and um they would read their parts and it got to be a very exciting thing for all of them.

[Maurice Evans:] Yes did Mr. Roosevelt ever play any of the parts himself?

[ER:] Yes indeed he did—

[Maurice Evans:] Oh I'd love to have heard that [ER laughs] because his wonderful voice.

[ER:] He liked to do it, and the children liked to do it, everyone liked to do it. Now um I-I'm afraid that our time will soon be out um.

[Maurice Evans:] Oh that's too bad [ER:] So-- [Maurice Evans:] I enjoy talking to you so much.

[ER:] [ER laughs] I enjoy talking to you too. But, um I wondered if you felt that Hollywood today was producing anything that could be called art? (33:34)

[Maurice Evans:] Well there's always Walt Disney isn't there? You know when one goes to the motion pictures, uh wherever it is in the world, have you noticed that uh immediately the comic strip, the cartoon, Mickey Mouse comes on the whole audience bursts into applause. And for my money the uh uh

Mickey Mouse is the only true art that has come out of Hollywood [ER laughs] and it's wonderful how well it, and instantly it's recognized.

[ER:] Well I think that's uh that's something very encouraging. My husband always loved Mickey Mouse, [Maurice Evans chuckles] we always had to have it in the White House [ER and Maurice Evans laugh]. That-it's encouraging to know that it's art. And now I'm sorry to say that we have come to the end of our time and I must say thank you for coming to be with me today it was a great pleasure.

[Maurice Evans:] I'm very, very flattered to have even been asked. Thank you Mrs. Roosevelt

(Break 34:20-34:38)

[ER:] Before I say goodbye for today I would like to leave with you another thought. On July fourth, 1776 by unanimous decision, the thirteen United States of America declared their independence. Here in part is what they said: "When in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them to another and to assume among the powers of the Earth the separate and equal station to which the laws of nature and of nature's guard entitle them. A decent respect to the opinions of mankind requires that they should declare the causes that impel them to the separation. We hold these truths to be self-evident that all men are created equal, that they are endowed with certain unalienable right, that among these rights are life, liberty, and the pursuit of happiness, that to secure these rights government and institute--are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these end it is the right of the people to alter or to abolish it and to institute new government laying its foundation on such principles and organizing its powers in such form as to them shall seem most likely to affect their safety and happiness and for the support of this declaration with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor."

[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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