

THE ELEANOR ROOSEVELT PROGRAM

June 29, 1951

Description: In the opening segment, ER and Elliott Roosevelt respond to a listener's question regarding travel in post-war Europe. In the following segment, ER interviews creators and publishers of the comic *Archie*, Louis Silberkleit and John Goldwater.

Participants: ER, Elliott, Louis Silberkleit, John Goldwater, Eli Gottlieb

[ER:] How do you do? This is Eleanor Roosevelt. Every Monday through Friday my son Elliott and I have the opportunity to visit with you here in my living room at the Park Sheraton Hotel in New York City. Each day it is our desire to bring interesting guests that we are hopeful you will enjoy meeting. Elliott, will you tell our listeners today's plans?

[Elliott Roosevelt:] "Enclosed with this letter you will find one dollar, which I hope will cover mailing me one copy of the second edition *Archie* annual." That is the beginning of a letter to the publishers of the *Archie* comic magazine and is from a corporal fighting in Korea. To tell the story behind this far-reaching comic and its influence on teenagers, Mrs. Roosevelt's guests today are John Goldwater, the creator, and Louis Silberkleit, the publisher. Mrs. Roosevelt will introduce her guests in just a few minutes. As -- before we hear from them we have a question to discuss. Now our announcer, with a few words from the sponsors who make this recorded program possible.

[Break 1:13- 1:28]

[Elliott Roosevelt:] The question raised by a listener, which we will discuss today, comes from someone in Philadelphia who forgot to sign their name. The question is: "I know of quite a few people who had planned on a European vacation this year but have cancelled their reservation because they're afraid war may break out and they'd be stranded. Don't you, Mrs. Roosevelt, think this is a silly attitude to have? And while we're on the question of European travel, knowing that you have just returned, is it a place-is it uh pleasant travelling there these days? And what places would you recommend?"

[ER:] Well, I do think it's a perfectly foolish attitude that uh one does not want to go to Europe uh because war may come. War may come of course, I suppose, uh such horrible things may happen at any time. But um every effort is being bent at present to uh preventing a war and I have a feeling that uh we are in a better position to prevent a war today, than we were a year ago. And uh so that from my point of view this cancelling of reservations for travelling Europe is just nonsense. Now as to pleasant places to go, wouldn't you say that Switzerland was quite a pleasant place, Elliott?

[Elliott Roosevelt:] I would, I certainly would. (2:56)

[ER:] Well, Switzerland has uh naturally still uh-- in winter I think you might find uh somethings were a little difficult because the price of coal is very high still all over Europe [Elliott Roosevelt: Mhm.]. Uh and I think they pay fifty-two dollars a ton in Switzerland or fifty-four dollars [Elliott Roosevelt: Yes.] a ton. And uh that means that your hotels are not quite as well heated as they um might be but in summer and--I have never been more comfortable. There was plenty of food. Uh there were no restrictions as far as I could see on anything in this last spring [Elliott Roosevelt: That's right.]. Now uh [Elliott Roosevelt: I think that--] you can hire automobiles and the roads are pretty good now, they've been put back in order.

Uh I saw people constantly who drove from Geneva to Switzerland and into Germany even. You would not expect things to be quite as good in Germany. And--

[Elliott Roosevelt:] Oh I talked to somebody who had just been over in Austria skiing, and uh who lived in Geneva, and they uh travel now in Europe very extensively by car.

[ER:] Well, I think you travel uh travel quite easily and uh naturally. Anywhere that you go over there you have to have your passports and you have to go through the custom houses at all the different boundaries, but that we always did. We did it beforehand, and we still do it [Elliott Roosevelt: Right.]. And I-I don't find really that at present there is-- in '48 I used to feel in Paris that you distinctly saw um the shortages of food. This time in Paris I had no feeling that there were shortages. I felt that uh the currency uh was not very strong and for that reason for the French people—

[Elliott Roosevelt:] Well, it's much better than it was.

[ER:] Oh much, but for the French people there are difficulties in buying things because their money value isn't as high [Elliott Roosevelt: That's right.]. But certainly there--you--the things are there to buy.

[Elliott Roosevelt:] Well, what I'd like to do is to go back for just a second to the threat of war from the standpoint of Americans travelling in Europe. Uh don't you think that what the newspaper comment has been on Margaret Truman's visit to Europe uh is very true: that probably if anybody had closer information as to how soon war might come President Truman would be as well versed on the subject as anybody. And he wouldn't allow his daughter to go to Europe if he thought that she was walking right into the middle of a war. (5:52)

[ER:] No, I think that's a very good idea. My husband used to say that the president of the United States had more sources of information than anyone else in the world. So that it seems to me that um in all probability the uh visit of Margaret Truman should reassure people as to the [Elliott Roosevelt: Travel in Europe.] travel in Europe. And we certainly found last summer when we went uh through the Scandinavian countries a year ago this month. And up into Finnish Lapland, which had been completely destroyed, [Elliott Roosevelt: Yes.] and we found that we could drive, the bridges and the roads weren't too good but we could get over them [Elliott Roosevelt: Yes.]. And the little towns that had been wiped out were all getting rebuilt, and we stayed very comfortably in a nice little inn one night up there. And [Elliott Roosevelt: Well-] I-I personally um and I know, for instance, of one young -- the daughter of a friend of mine who drove her own car all through Yugoslavia last winter [Elliott Roosevelt: Yes] and had no troubles, and is going--she's writing articles so she's going back to work on the railroad with the young people of Yugoslavia and write articles about it this summer. [Elliott Roosevelt: Uh huh.] And she and her two friends, who were Smith girls over there for their junior year, took their holiday and went and drove through parts of Yugoslavia.

[Elliott Roosevelt:] Well, I'd like to go back for a minute to Scandinavia which you just mentioned. Uh when we went through Norway and Sweden and uh Finland, uh we uh found those countries really delightful to visit in the summertime. But this coming winter there's going to be a special reason for visiting the Scandinavian countries, and especially Oslo, Norway, because they're going to have the Winter Olympics. And you remember our seeing the big ski jump that they have built up there for that purpose?

[ER:] Yes I do remember. I do remember. That will be a wonderful thing. Now I think we ought to say that last June there were still a few uh things in the eating line that were rationed. There were certain meats that were rationed in Norway still, because you remember that Princess Martha was perfectly delighted when her daughter, who'd been staying in Denmark, returned with a large piece of meat under her arm.

[Elliott Roosevelt:] Well, she came back with bacon actually from Denmark, which is also one of the Scandinavian group. And uh in Denmark, of course, they have a surplus of all those properties.

[ER:] Well, I-I really can't imagine anyone being afraid to go to Europe; it's just nonsense. And if you know how to travel at all, I'm sure you can travel comfortably anywhere. (8:41)

[Elliott Roosevelt:] Well, uh you have mentioned so far as recommended for the traveler in Europe the Scandinavian countries of Norway, Sweden, uh and Finland. Uh [ER: Denmark.] Denmark now.

[ER:] And the northern European, I should certainly say that uh-uh Belgium, Holland, the Luxembourg were all countries that you could travel in very comfortably.

[Elliott Roosevelt:] I think you ought to tell just a few of the sights that are--one can see in travelling through all of these different countries that have made an especial impression upon you.

[ER:] Oh goodness. Well of course, the old uh advice to start out immediately with uh Brussels and the old central uh place in the middle there, which is a most beautiful uh facades all around it. And uh I would hate to tell you that one of the things I wouldn't like to miss is the statue of the little boy. [ER laughs][Elliott Roosevelt: Yes.] And [ER coughs] uh we didn't see him dressed up in his costumes, but I understand that they have all sorts of costumes for him [Elliott Roosevelt: On holidays.] on holidays.

[Elliott Roosevelt:] Well then, don't you think you should mention the canals in Holland?

[ER:] Oh they--we really had a wonderful time going through the Dutch canals. And um The Hague of course, and there are wonderful-- we didn't have time, but there are marvelous collections of pictures in the galleries in all those countries. We didn't have much time to go through any of those, but if it was possible for anyone I wouldn't miss the Dutch galleries.

[Elliott Roosevelt:] Well, and I think it would be [ER: They're some of my favorite painters.] interesting to note the--that in Luxembourg if you are travelling through there by car when you come to the border and you identify yourself by your passport our minister there, Mrs. Perle Mesta, is immediately notified of your arrival and uh hastens to make you comfortable during your stay in Luxembourg. (10:50)

[ER:] Well, I understand that she has standing order uh that she shall always know and that any American should be told that the uh they are welcome to come to her office and she will help them in any way she can to enjoy their visit, [Elliott Roosevelt: Then-] and Luxembourg is a very quaint and delightful place and lovely scenery.

[Elliott Roosevelt:] Then I think that in passing we should also note the Festival of Britain, and also the two thousandth anniversary of Paris.

[ER:] Of Paris. The two thousandth anniversary of Paris makes that city a gay, gay place to be. And the Festival of Britain, of course, gives anyone who wants to be in England--now there you will have shortages on food. Oh there certainly are shortages on-on certain kinds of food.

[Elliott Roosevelt:] But the visitor is made very comfortable.

[ER:] But the visitor is made very comfortable, and the Festival of Britain is enchanting I'm told. I was so sorry that I was there too-too early to really see it.

[Elliott Roosevelt:] Well there's one other part of the world that I think we should mention and that is that if you have an opportunity you should visit Italy as well.

[ER:] Oh yes, I haven't been back to Italy since the war and that's why I didn't think of it. But Italy and Greece and Spain, they tell me, are all places where you can now travel with great comfort and [Elliott Roosevelt: And Yugoslavia.] and Yugoslavia um with comfort. And Yugoslavia is still short on certain foods, but I-- again I think probably the visitor is given almost everything that is obtainable.

[Elliott Roosevelt:] And lastly, uh because most people might not think it possible, but tourists are able to go into the uh American and British, and French zones of Germany and also into the Allied zones, uh [ER: Of Austria.] exclusive of the Russian zone in Austria.

[ER:] In Austria, yes. That's-that's quite possible--[Elliott Roosevelt: And those are very interesting sections.] And very interesting sections. And I think it's uh well worth the trip if you have time for a vacation. (12:55)

[Elliott Roosevelt:] Well, I think that's all the time that we have in answer to this letter from Philadelphia, and I hope that that answers all the questions. Now we are going to hear a very important message from our uh announcer and then we will go on to the interview of the day.

[Break 13:10-13:24]

[Elliott Roosevelt:] Comic books have at one time or another been the bane of every parent's life. But had we taken the time to read some of them, we might have found that they are not all trash. I'm thinking in particular of the teenage comic *Archie*. Today the creator and publisher of this teenage magazine are Mrs. Roosevelt's guests. Their story behind the creating and publishing of *Archie* is well worth listening to. Mother, will you introduce your guests?

[Break: 13:56-14:11]

[ER:] Very gladly, Elliott. Naturally, I cannot say that I am familiar with *Archie* or any of the other comics. But after talking with Mr. John Goldwater, the creator, and Mr. Louis Silberkleit, the publisher, I think you will agree that their story is interesting. First, I would like to introduce the creator, Mr. Goldwater.

[John Goldwater:] How do you do Mrs. Roosevelt? I'm very pleased to be on your program.

[ER:] And now the publisher, Mr. Silberkleit.

[Louis Silberkleit:] I'm also very happy to be on your program, Mrs. Roosevelt.

[ER:] And I'm certainly am glad to have you both. For the benefit of those listeners who, like myself, don't read the comics, what type is this particular one Mr. Goldwater?

[John Goldwater:] Well, first of all I'd like to say that the name of the magazine is *Archie*. It is based uh on the life of a teenage boy and his family and his friends and the school and then the community.

[ER:] And what gave you the idea for *Archie*? How did you get it started?

[John Goldwater:] Well, uh 'course ideas just don't come while you're walking around, it's a product of uh thinking, and also a product of the circumstances. Uh around about the time that comic magazines

were uh started. This is about uh twelve years ago. Uh at that time the comic magazine industry uh issued its first uh magazines and they were dealt with the fantastic type of story. That is, uh the sort of chap who flew through the air and the one who could bowl over ten or twelve people all at one clip with one punch. Sort of the uh old type movie hero who, with one lethal blow, always fell the villain somehow or other. And uh I felt that at that time, uh in order for us to be successful in this comic magazine business, that we should adopt the opposite point of view of what then was popular. And the war was in the offing, that is the newspapers were full of war talk, and it seemed to me that what people would like at this particular time would be realism. And that's the basis of uh of the uh thinking that I had at the time. And that's what brought about this idea of *Archie*. I thought that people would be interested in what is happening in the American home. What does the American boy do? What does the American family do? And that brought me to *Archie*. And I felt that we could do a good job in showing the public that comic magazines can bring the American family and the American home uh to people in an understanding sort of a way. (17:03)

[ER:] Now that's a very good idea I think. Well, it's been said that young people today have no serious thoughts of the future. Based on your observations, Mr. Silberkleit, do you believe this to be true?

[Louis Silberkleit:] No, I don't believe this to be true. My own observation, the modern youth has answered this age old prediction with an energy and self-assurance completely alien to the youngster of a generation ago. The big difference between the kids of today and their fathers is only in the theory of the times. They play many of the same games, they seek much the same general entertainment, but they are far superior from a technical or scientific viewpoint. Kids today are mechanically proficient in the same subjects that their fathers used to only tinker with. The modern boy still plays cowboys and Indians, still goes to football games, baseball games, and so forth. And he has done this without sacrificing any of the things that we did when we were kids. All in all, young people today are more active and resourceful than their parents were. This is perhaps brought about by the scientific achievements of the past twenty five years. The boy of today is uh, shall I say, more hep due to the listening of these various radio programs, television programs, and the like. And in spite of the fact that the youngsters of today do have all of these new scientific means of communication, he has not become lazy. And we find more and more teenagers preparing themselves for colleges and for higher education.

[ER:] That's a very pleasant thing to hear someone say about young people. Because so many older people uh have very little that's good to say about young people, and I do believe very strongly in young people. And as we all know, Mr. Goldwater, there is been a great deal of criticism of comic books. Do you feel that some of them do cause delinquency as they're accused of doing? You mentioned that they had been rather out of this world in their approach.

[John Goldwater:] Yes, I did say that, but, of course, uh let me also uh remind you that the-the comic magazine industry actually is still in its infancy. It is ten or twelve years of age. That's quite young. And yet the generation that fought in the Second World War were brought up more or less, on comic magazines. I don't mean that they were brought up on comic magazines in the literal sense, but I do say that they had read comic magazines, were familiar with them. And if there were this widespread talk, which at one time there was about juvenile delinquency, I don't think our boys would have conducted themselves as ably as they did. Comic magazines didn't stop them. But what I wanted uh really to say is this: comic publishers today and for the past few years have assumed a sense of responsibility, a keen sense of responsibility to the public. Because a comic publisher today knows that the product that he publishes and issues is read by the future generations of America for tomorrow. And he feels in his soul, and I know that we do in the publications of our magazines, that we've got to give the youngsters something that's clean, that's wholesome, that will make them better citizens, that will give them a sense of responsibility to their family, their home, their school, and the community. And I feel that most publishers today are assuming that attitude. Yes, there has been some abuses, of course there have. There have al-always been abuses in any new industry, but I don't believe that these abuses are going to last. I

believe that the responsibility that the publishers are feeling today will manifest uh themselves in the self-regulation that publishers will impose upon the industry itself. (21:12)

[ER:] I'm going to say a dreadful thing to you, going to ask you a question. Um I-I hardly ever read the comics but I see them lying round a great deal. Because, of course, I wouldn't dream of trying to prevent my younger generation, and I see a great deal of the younger generation, from doing what they and their parents want them to do. But uh I just wonder if they have to be quite so garish in color as they usually are. I mean they hit you in the eye as you come towards them. Is that a necessity?

[John Goldwater:] Oh, I understand that. That's been a printing problem. That's a technical problem that's being ironed out all-all along the line.

[ER:] You think that will improve?

[John Goldwater:] I definitely feel that the coloring in comic magazines will improve. I also- [ER: That would change my own feeling a lot. Now-] I also feel that the publishers will-will become more artistically, let us say, inclined in the future. And they'll realize that garish colors offend and don't attract.

[ER:] Well, some of those colors have bothered me very much. Well now, [John Goldwater: Yes I can believe it.] I'm coming to a question for you, Mr. Silberkleit. With your magazine incorporating good advice to teenagers, do you think that it contributes to the public welfare?

[Louis Silberkleit:] Oh yes. About a year ago we started a department in our magazines devoted to public welfare. Uh this section has to do with the teaching young people how to conduct themselves in general and in any emergency. Among some of the topics covered are forest fire prevention, such as cautioning the teenagers about leaving fires burning after a picnic, and all sorts of various phases of safety in and around the homes, as well as care in riding a bicycle, driving automobiles, and so forth. From our viewpoint, we are attempting to make better citizens of our young people. In addition to this we, like some other publishers, as Mr. Goldwater has just said, realizing our responsibility to the general public, we've donated space in our publications to help such worthy causes as the fight against infantile paralysis, cerebral palsy, and we also donate space uh to help the United States savings bond campaigns.

[ER:] Well, that's a real public service. Before we went on the air, uh you showed me two letters from boys now fighting in Korea. Would you, Mr. Goldwater, read these letters?

[Mr. Goldwater:] Well, rather than read the letters I'd just like to uh say this: I feel at--here is something that uh whether its proof or something or other about comic magazines I don't know. But it certainly is proof of the way some of our boys think. It's proof that in spite of the fact that people might say comic magazines might hurt some, and radio shows might hurt some, and television shows might hurt some yet there is a deep basic philosophy in some of our boys that is expressed in one of these letters. This boy says here, "I am over here in Korea, and I'm in a fox hole. By chance I happened to read one of your *Archie* comic magazines and I really had a wonderful laugh from it," he said, "I wish some of the other boys would get 'em so they could laugh too. There's on thing I'd like to say to you, Mr. Goldwater, and that's this: if more people in this world would learn how to laugh maybe I wouldn't be in this fox hole writing you this letter." [ER: That-] I think that's a wonderful philosophy. (24:54)

[ER:] That's a wonderful philosophy because I have that feeling so often when I'm talking to the USSR delegates. If they dared to laugh it would make all the difference in the world. They don't dare. And I'm very glad were coming right back to this but for one minute I have to give our announcers a chance.

[Break 25:18-25:27]

[ER:] Now we will come right back to the interesting talk we're having with Mr. John Goldwater and Mr. Louis Silberkleit on the subject of comic magazines, particularly *Archie*. [ER laughs] Now I'm going to ask you um, Mr. Silberkleit, if you want to answer this, whether you know whether children in other lands read comic books, are they published in foreign languages?

[Louis Silberkleit:] Oh yes. Specifically, we know that *Archie*, judging from the large demand for subscriptions in more parts of the world, is read by a great many children in other countries.

[ER:] Well, is it actually translated into other languages and published in other languages?

[Louis Silberkleit:] Yes, it is. At present it's uh being published in England, in Ireland, in Sweden, in Australia, and New Zealand and then several other non-English speaking countries: [ER: Yes.] France and some South American countries.

[ER:] That's interesting because you must, I should think, in a--have to adjust your humor -- uh you would expect to have to adjust your humor to the country and yet in this all you do is translate it.

[Louis Silberkleit:] Well, you see Mrs. Roosevelt, we feel that our uh comic magazines depict the life in America, and further believe that the readers in other countries will feel a kinship with us by reading American comic magazines. Surely the trials and tribulations that Archie and his pals are faced with everyday are no different in the United States than they are in any other country.

[ER:] Well, that's-that's true, they are a little different [Louis Silberkleit: Ah well--]. But still uh there would be a kind of--and it would certainly lead to better understanding which is a very-a very valuable thing in many, many areas of the world. I wish we had it from other areas here for the children. Well now, Mr. Goldwater, teenage fads are interesting to observe. Have any such fads been inspired by *Archie*?

[John Goldwater:] Let me say this. Uh this year we're celebrating the tenth anniversary of the creation of *Archie*. He was created in 1941, at the age of sixteen, and he's still sixteen today.

[ER:] He does well. (27:36)

[John Goldwater:] Yes. He started in high school then and he's still in high school today, but I don't think that's because he couldn't graduate. [ER: I see.] It's just that we want to keep him there for some reason or other. However, uh I will say this. About three years ago we started a club called the uh Archie Press Club. And uh this year we obtained our two hundred thousandth member. Uh these boys and girls join the club and they are given press cards just like any regular reporter from any newspaper has and they stick it in their hat or bonnet or whatever they may have. And they go around and report whatever events they can find in their school, in their community, in their hometown. And they write in these reports and we publish the best ones and give them a sort of a prize, as a-a-- to inspire them. And we've gotten uh many letters from parents commending us for this because it's given the boys and girls uh something uh really to hang their hat on. It teaches them something. It makes them observant. And it's amazing uh just the type of letters that we get, to see that these boys and girls are really serious behind uh their laughter. Just as we've said before, that there are many things in comics that do prove beneficial to youngsters, and I think [ER: I-I-] that this press club has.

[ER:] I think that teaching young people to observe is very valuable because there are lots of older people who couldn't travel and see nothing, [John Goldwater: Exactly.] so it's a very useful thing to be doing.

[John Goldwater:] Well, one other thing we did do in a sort of a gay way was to uh revive interest in the square dance. We've always felt that the square dance was a sort of a national institution because it's the sort of a dance that people have danced from Maine to California for generations. And we ran a special section in *Archie* about the square dance. And we received thousands of letters of--from teenagers all over

the country. And they said it was wonderful that-that we were interested in this dance and they wanted us to continue the section and to give them extra steps in the square dance. They thought it was fun because it sort of brought everybody out. Everybody could participate in this type of dance.

[ER:] Yes, young and old. I hope you popularize my favorite dance, which is the Virginia Reel. It takes-- my children say it takes much too much exercise. But I was brought up on it so I like it.

[John Goldwater:] Although, you're not from Virginia.

[ER:] No, I'm not from Virginia [John Goldwater laughs]. But it really came of course, that dance, from England [John Goldwater: Yes.]. It was the old Sir Roger de Coverley, so it's really an English origin. But I think it's great fun it's-- Well now, from your observations, Mr. Silberkleit, how much interest among teenagers is there in the world's situation and in the United Nations?

[Louis Silberkleit:] Well, teenagers seem to take quite an interest in what's happening at the United Nations. As a matter of fact, uh when the United Nations meetings were being televised, many of the reporters of our Archie Club wrote in to us telling us that they had formed committee meetings to view these broadcasts or these telecasts. (30:55)

[ER:] That's very interesting that they did that. Uh I-I'm always interested in a number of-of uh teenage schoolchildren who come to the United Nations during session time when I happen to be out there. Um and I thought it must be very dull because you come in to a meeting without any preparation, real preparation, you listen to a lot of speeches; what earthly good could they get out of it? Till I talked now to a great many of them and I find they get a lot out of it. They do have certain preparation in the schools, and I uh I've changed. At first I thought it was an awful waste of time but-- uh that all they got was just an impression of a number of nations meeting, which was good but which really uh you wouldn't want them to spend much time at. But I've come to the conclusion they get more out of it than I thought. I think those visits really are probably very stimulating to those young people when they get old enough to understand. Now I'd be interested, Mr. Goldwater, in knowing just how a comic book story is created.

[John Goldwater:] Well, a comic book story is uh handled just like a movie scenario is more or less because it's laid out in pictures. And just like a uh movie story is thought of in the number of sequences that it will have so is a comic magazine story. And we have regular story conferences. The writer, who suggests the idea, comes along and so does the artist, who will do the story, the editor and the assistant editor. And in the first few years, I sat in on many of these conferences and did suggest a good many of the stories myself. But it's most interesting to see how everyone will bat the ideas about and one idea will catch on to another, and uh from there the story is developed. And uh then the artist may sketch out a panel or two to see how the composition of the story is. And one thing I've always cautioned our writers and editors and artists about, and that is to do a great deal of research on these stories to make sure that every fact that goes into the story is authentic. I tell them to go to the public libraries constantly and maybe some of the books are worn out in the public libraries because of me, I don't know. But whether they are or not I think it's a wonderful thing to have these boys who are-whoever's connected with our organization do research on these things, so that when the children get the magazines that there won't be any question that the uh facts that they are seeing in that comic magazine are historically correct. And I'm very anxious and uh do caution them repeatedly uh that whenever stories are written of historical value or uh to be sure that all the facts are as they were in history.

[ER:] Oh, I think that's a wonderful thing because it is astounding how things stick in children's heads when they're not really things they learn in school. But they're things they either saw on the radio or saw on television or read in something of their own that they were interested in. I'm constantly astonished by the pieces of information that come up from the young, which I never would expect them to know, and which uh have remained from some perfectly casual medium. So I do think it's important to give them a-a

well-documented thing. Now I'm going to ask a question of both of you, and um if you don't want to answer why, of course, you don't have to. Do any of Archie's stories represent the way either of you were as youngsters? Did you ever do any of the things you tell about? (34:59)

[Louis Silberkleit:] Well, heaven forbid that my son should get himself into as much trouble as Archie Andrews does. Am I right, John?

[ER:] Mr. Silberkleit, that sounds like you didn't really do all those things yourself?

[Louis Silberkleit:] No. Well, not only do I watch my son, Mrs. Roosevelt, as Mr. Goldwater does his, but so much of the development of any creative material is built around past experiences that we are sure a good deal of what goes into *Archie* comics from our own background--came from our own background as children. You know we're not too far away from Archie's age today, right John?

[John Goldwater:] Well, that's a little wishful thinking I think.

[ER:] What do you feel, Mr. Goldwater? Does much-much of your experience go into it?

[John Goldwater:] Well, it's amazing that in the story conferences that I related to you about, that I think from our subconscious comes some of the experiences that actually did happen, and they're incorporated in the stories.

[ER:] Well, that's uh that's a good thing because they do give reality to what you tell.

[John Goldwater:] Well we-we call our editorial policy "Down to Earth Realism."

[ER:] Well that's uh that's good because children like facts. They like things that really happened. Um I read a great deal to my grandchildren. And I find they will swallow just so much fantasy and then they want facts.

[John Goldwater:] Yes, I know. My boy uh tells me that when he reads something in a newspaper he believes that it's a fact, therefore when he reads it in a comic magazine he also believes that it's a fact. That's why I insist on research.

[ER:] Well, I think that this has been a very enlightening talk and I'm sorry our time has come to an end, but I want to thank you Mr. Goldwater and you Mr. Silberkleit for coming and being with me today.

[John Goldwater:] It's been thrilling to be with you, Mrs. Roosevelt

[Louis Silberkleit:] Likewise, Mrs. Roosevelt.

[Break: 36:53-36:58]

[ER:] And now it's time for this week's community service citation. It has been pretty well accepted that good, organized community activity can go a long way towards helping youngsters meet their growing up problems that face them today. Yet statistics tell us that 80 percent of America's children do not belong to any out-of-school, organized community activity. To reach these children, the 80 percent who do not already belong to out-of-school, organized community activities, a new and unique organization called the Junior Americans of the United States Incorporated has been formed. Today, I'm awarding the community service citation to the Junior Americans of the United States Incorporated. Mr. Eli Gottlieb, founder and executive director of the organization, is with me today. And I'm going to ask him to tell us

about some of those features which make the organization unusual and also some of its very interesting accomplishments, Mr. Gottlieb. (38:05)

[Eli Gottlieb:] Mrs. Roosevelt, we are deeply grateful for this community service award citation you so graciously bestow upon us today. We know it is much cheaper and better to build boys and girls as good citizens, consumers, producers, and tax payers than it is to try to mend juvenile delinquents and at all criminals in tax-supported, penal institutions. We know from the FBI records that one out of every seventy-five persons living in our country lives in a penal institution for a crime committed. We know that in just one year, 1948, crime cost the America taxpayers more than fifteen billions of dollars. For generations we have been taught that an ounce of prevention is worth a pound of cure. Why then are we so apathetic to prevention programs? Since World War II, juvenile delinquency has increased over 400 percent, affecting more and more the middle and high income brackets. Will we just shudder at the latest revelations of the teenage narcotics curse? Devastating the lives of too many of our youth and then forget about it as we do a thriller in the movies or on television. We must not. In as much as juvenile delinquency and crime are destructive operating overhead on our economy, we must alert our American businessmen to a greater participation in organized recreation because it is good for business, as well as it is good for our democracy, to build better citizens. Organized recreation must no longer be considered a luxury, which unfortunately it still is in our country. Organized recreation must be established as an important necessity in our economy for the well-being of growing American children, as it is in such progressive countries as Sweden. Through the Junior Americans' plan it is possible for any community to have a broad after-school organized community activities program. This may be accomplished without the need to collect dues, solicit donations, have drives for funds, or seek any financial aid from a government or private agency. Our Junior Americans' plan for, by, and with Junior Americans will enable a local chapter to regularly earn its necessary funds to pay for its basic needs through the everyday purchasing habits of the membership. They will aid their local merchants and the national advertisers better promote their respective business and welfare interests with the help of the Junior Americans mass media vehicles. These vehicles, the Junior Americans' motion pictures, radio and television shows, club magazine, and allied community activities will reflect the talents, skills, and efforts of Junior Americans. These vehicles and activities are made available to children, all children, without any cost to them. Thus will they have the very opportunity they seek to develop their dormant talents as well as their avocations and hobbies. Thus will they be less vulnerable to the acts of juvenile delinquency and crime, and be better able to make their willing contributions for civic betterment and national welfare. As one of our programmed activities to help young people learn self-expression through the know-how of a picture is worth ten thousand words, we have published a complete elementary course in how to draw cartoons in five easy lessons. We offer this course, together with our everlasting plastic practice slate, and the material to help any community organize and operate a Junior Americans chapter, for only one dollar. Remember everything is free to the membership and the chapter will function without the need to collect dues, solicit donations, have drives for funds, or seek any financial aid from a government or private agency. If you are interested in more organized recreation for more children, please send your request with one dollar to Junior Americans of the United States, 225 West 34th Street, 1 New York. Thank you. (41:36)

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