

THE ELEANOR ROOSEVELT PROGRAM

June 15th, 1951

Description: In the opening segment, ER awards her community service citation to Mildred Weisenfeld, director of the National Council to Combat Blindness. In the following segment, ER and Elliott Roosevelt respond to a listener's question regarding the enfranchisement of eighteen year-olds and the United States' comparative lack of manpower to the Soviet Union. In the closing segment, ER interviews Swiss composer Jean Binet.

Participants: Eleanor Roosevelt, Elliott Roosevelt, Mildred Weisenfeld, Jean Binet

[ER:] How do you do? This is Eleanor Roosevelt speaking. We are continuing with the programs which I recorded while I was in Europe attending the United Nations Human Rights Commission meetings.

[Elliott Roosevelt:] It is often said that music is the language that knows no national barriers. Today we've invited one of Switzerland's leading musicians, Monsieur Jean Binet [1893-1960], to join us for our recorded interview. He'll talk about the music of Switzerland, as well as the music in our own and other countries. Mrs. Roosevelt will introduce um-m Monsieur Binet a little later on. Now though, we're going to have our own usual discussion period, and even before that, here is our announcer with some very important words of wisdom.

[Break 0:54-1:03]

[ER:] Now it's time for our Community Service Citation. The award this week is being presented to the National Council to Combat Blindness, an organization whose aim is to help sighted people who are in danger of becoming blind. The organization is directed by Miss Mildred Weisenfeld [1921-1997], a young woman who with the help of a group of friends, plus an original capital investment of eight dollars, began the work that has now become a national organization with the backing of many prominent individuals. I am very happy to award the Community Service Citation to the National Council to Combat Blindness. Miss Weisenfeld, won't you tell us yourself what the council has accomplished and what it hopes to accomplish in the future?

[Mildred Weisenfeld:] Yes, Mrs. Roosevelt, I'd be very happy to but first I must say how privileged I feel to be here and accept this award on behalf of the National Council to Combat Blindness. I know that I speak for all our members and friends, directors, the prom-the fine people who-who make up our research committee, when I say that this is certainly an honor that we're very grateful for, and I know that it will spur us on to far greater achievement. As for our accomplishments, Mrs. Roosevelt, I think one of the--our greatest contributions has been uh an arousing public awareness to the need for eye research. You see in the past, the great emphasis has been on rehabilitation. That is, helping people after they're blind, with white canes, seeing eye dogs, braille books, all wonderful services, but unfortunately, Mrs. Roosevelt, not a happy substitute for sight. Especially to someone like myself who's known what sight is. We're very proud, too, that we-we've led the-the crusade to enlist federal aid to our research, and a little less than a year ago, Congress signed a bill establishing the National Institute on Neurological Diseases and Blindness. We hope that very soon an appropriation will be forthcoming, and that will mean federal aid to our research to supplement the dollars that a private agency such as ours is able to-to raise. That's a great step forward. Also, under the direction of eminent scientists we've awarded seven grants in aid to medical colleges here and Oxford, England. And only, just about a week ago I believe, our research committee met again, and some ten more grant and aid awards were made.

As for our aims, well, this is just scratching the surface. So much, so very much more has to be done to fight blindness. And we hope that in time we will enlist far greater public support. We've got to make the public more aware that our fight for sight, as we often call it, is their fight. Because you see while science has been successful in extending man's lifespan, unfortunately, those later years far too often are being spent in semi or total darkness because most frequently blindness strikes after the age of forty. Also premature infants who are now being saved by new medical progress are in growing proportions falling victim to a terrible eye disease which frequently dooms them to a lifetime of darkness. We hope to build a great national movement to combat blindness, to prevent it, to find the causes, the treatments, the possible cures. Um we want to undertake the financing of fellowships to meet the tremendous shortage of trained workers in the research field to make institutional grants which will allow institutions to set up a full time team of research scientists. There's so much, so much to be done, and I hope that we will continue to have the growing interest of the American public, their support and understanding.

[ER:] I'm sure that you will have.

(Break 5:04-5:19)

[ER:] How do you do? This is Eleanor Roosevelt speaking. We are continuing with the programs which I recorded while I was in Europe attending the United Nations Human Rights Commission meetings.

[Elliott Roosevelt:] It is often said that music is the language that knows no national barriers. Today we've invited one of Switzerland's leading musicians, Monsieur Jean Binet, to join us for our recorded interview. He'll talk about the music of Switzerland, as well as the music in our own and other countries. Mrs. Roosevelt will introduce um-m Monsieur Binet a little later on. Now though, we're going to have our own usual little discussion period, and even before that, here is our announcer with some very important words of wisdom.

(Break 6:10-6:24)

[Elliott Roosevelt:] Mr. C.M. Ford Meyer of Union, New Jersey has written to Mrs. Roosevelt posing two interesting questions. Here is his letter: "Dear Mrs. Roosevelt, your radio interview with Eugene Gilbert today was most interesting because it bore on a timely problem and raised some interesting questions which I would like to explore further in this letter. Mr. Gilbert said the reason his research on youth was valuable to business organizations was youth's value as a potential labor force. To put it another way I will say potential manpower, for that is what we are most short of today. Military experts recognize that standing armies, not potentially strong reserves, are what exploit today's fast moving political changes. Strong standing armies and all that it implies, with strong integrated navies and air forces are our military leaders' present day hopes for survival and eventual peace. We just don't have the manpower to do all we would like to do because of our present methods of utilizing manpower. It is my opinion that we ought to have a manpower authority in civilian hands. Such manpower authority could study the overall needs of the country and set up a system that would utilize the best in everyone. When ninety-five percent of the manpower in the army is used for supply and other services in rear of the frontline forces, it is only sensible that the bulk of them need not be perfect physical and mental specimens. If our draft standards were lowered to all who could earn a living in private life, we would get all the men necessary for any contingency. This would give us all the manpower our present quota calls for without lowering the draft age to eighteen, which no country in the world does today. Russia uses a starting age of twenty. (8:28) We must always keep before us the value to the nation of strong, coordinated armed forces as strength only for peace. If we have a civilian manpower authority we won't tend to indoctrinate eighteen year olds into thinking in terms of war. Neither I nor my child, are draftable so I am personally disinterested because of my own age or of my child's. I am keenly sensitive though to the unfairness of considering our

youth of eighteen sensible enough to be permitted to drive automobiles on our congested streets and highways with all its consequences of responsibility, and yet not thinking them responsible enough to vote. But worst of all is this forcing them to do in principle what our forefathers fought against in the revolutionary war--taxation without representation. Our youth are being forced by proposed legislation to bear arms for a country that denies them representation, the right to vote. And this, in a democracy. At the present time, they are defenseless pawns in the hands of those who will have to take none of the dirty business of actual fighting upon themselves. (9:44)

Mr. Gilbert said our youth should be indoctrinated so that they do not come into the service with bad feelings. I say, give them a chance to vote and forget indoctrination. We don't want straightjacket thinking, Hitler did enough of that. He also lost the war, and we may yet lose the peace because of his youth indoctrination. Mr. Gilbert also said that our youth in high school are not given the importance of themselves in relation to government. Elliott said, 'men do not know their responsibilities at twenty-one.' I too think that everything should be done to help the future voter to be a good citizen. I am foreseeing that high schools do a better job in this preparation of youth for citizenship. But we can't possibly expect youth to wait three years before they put their knowledge and enthusiasm into practice. In three years the struggle for jobs and their futures have overlapped and superseded the interest they had when responsibility uh--they had when fresh out of high school. For three years they have had no responsibility given them towards their government. No responsibility breeds no interest. And when a habit like that gets three years in which to grow, it can become a lifetime. (11:07)

I know a young couple in my town who own a nice home on a corner piece of property, have two preschool children, the head of the family works in the home office of one of the largest life insurance companies in America. He is also a radio hand. I have been after them for several years to register so they may vote, which is permanent in this town. Neither one is able to vote because neither one is registered to this day. Why? When we allowed the Japanese people to vote for the first time in their lives recently, seventy-five percent went to the poles, when only about fifty percent of the potential voters go to the poles in this country's best election year, the presidential election, and when only a mere handful goes to the polls on primaries, isn't it about time we gave our youth an opportunity to put some enthusiasm into the responsibility of citizenship by letting them vote at age eighteen? Mrs. Roosevelt, what do you think is the best approach to these two problems, manpower, and vote for eighteen year olds?" (12:14)

[ER:] I've already come out uh for the vote for the eighteen year olds, so I'm afraid my opinion is um already on record. I don't know that it's known, but I've tried to make it known. I think that eighteen year olds are capable of voting if they're capable of going to war, and therefore I think they should have the vote. And I've said so very often.

Now on his question of manpower, I think it would be an excellent thing-ing to have a civilian controlled manpower board always on the job. Um [ER coughs] it um might not always have to function in exactly the same way, but um I think it might be very helpful-ull in getting people uh into their right niches and particularly if we are going to have universal military training, a-a civilian manpower job could be an extremely helpful agency of government. I um agree with a great deal that you said-ed about uh youth being made enthusiastic and not allowed to spend three years unenthusiastic about their job. But of course you realize one of the difficulties of a democracy and of a free country is that when you have freedom,

[ER coughs] and when your rights are not challenged um you are apt to take everything for granted and it is when you have difficulties that you fight for those rights. Now, it seems to me that this is a very good period when many of our rights are being challenged, um to get that interest in government that really should be automatic in any democracy. Without it democracy can't really exist. But we have gone along um [ER coughs] taking for granted that we would always have freedom of religion, freedom of the press, freedom of association, freedom to state our own mind and say it. Well that--all of that is-is a bit challenged today and I think that this is the time in which [ER coughs] we may be able to arouse people to the realization that unless you use your one essential right, the right to a secret ballot, some day you may wake up and find it's been taken away from you. (15:15)

[Elliott Roosevelt:] Mhm. There's one interesting uh little sidelight on this letter that I think might be interesting to uh point out. Uh he makes the statement that uh our forefathers fought away in the revolution to do away with the necessity for imposing uh a draft uh or uh military service on our youngsters, but wasn't it George Washington who first proposed universal military service for this country?

[ER:] He did, but a great many of the people who came to this country came from countries where they were escaping from uh a military draft or service that extended over a period of, in many cases, three years and sometimes more. [Elliott Roosevelt: Mhm.] And um so in one way, he is right, but in another way, George Washington did suggest, and I think probably um he would have had us have much the same system that Switzerland has, because George Washington believed that every man should feel the responsibility uh-- and of course today you might add every woman -- uh should feel the responsibility, since they're all voters, of defending uh the country. And among the other ways of defending it uh, outside of the use of your citizenship-ip, is the willingness to fight for it if necessary, [Elliott Roosevelt: Yes.] and that was undoubtedly in Washington's mind. The Swiss system, of course, is to uh consider every man, and between a very wide range of ages, is callable to service at any time, and must do a certain amount of training every year.

[Elliott Roosevelt:] I believe it's eighteen to sixty, is it not?

[ER:] I think it is.

[Elliott Roosevelt:] Alright well I think that that answers our question of today, and I see that we should go onto another part of the program, but before we do our announcer has a very important message for all of us which I'm sure we'll be very much interested in hearing.

(Break 17:21-17:33)

[ER:] As I draw to a close this series of broadcasts from Europe, I feel that one thing has been rather neglected, and that is the cultural side of the Swiss people. So I'm very happy to have as my guest today Monsieur Jean Binet, who is Vice-President of the Swiss Association of Musicians, and a composer of note. Monsieur Binet studied in the United States in New York and Cleveland. Many of our well-known musicians were student companions of his at that time. I'm happy to introduce to you, Monsieur Jean Binet.

[Jean Binet:] It's very kind of you, Mrs. Roosevelt, I am very happy myself to be able to talk to American people, it's a--just a little as if I was there myself.

[ER:] Well it's very nice of you to feel that way. First, Mr. Binet, I would like to know if there is any music which may be considered solely as that of Switzerland. Most Americans do not think of it as a musical nation.

[Jean Binet:] Uh I think they are quite right, in a sense. Of course if there is a nation, a Swiss nation politically, there is no Swiss language, and therefore no culture that could be eh recognized as Swiss. Three languages are spoken in Switzerland and many more-- uh I-I mean uh three languages are written and many more spoken. [ER: And?] And of course there is no assimilation of one part of Switzerland by the other. Each one does it's best to maintain its own uh integrity or its own culture; though being en--and of course, enriched by the culture of the neighbor. This is so because Switzerland is surrounded by four different countries who act on it as a very-as very powerful magnet and draw to them uh the students who seek a culture that-that corresponds to their traditions. (20:08)

[ER:] I see, well that um, that's very interesting, and I should think that would bring about in each part of Switzerland something which we in America think is uh a very important part of culture, uh the kind of folk music that's handed down through generations in song or instruments-- isn't written down. And that has been with us receiving wide recognition and popularity. And I wonder if that isn't also developing here just because um you do have such different parts of Switzerland.

[Jean Binet:] Oh, yes, of course. Eh if I think of French Switzerland, for instance, there is-- there are quite a few very nice old songs but most of them has--have--have been brought to Switzerland by uh Swiss people travelling abroad because you uh--suppose you have discovered that already that the Swiss people like to travel? [ER: Yes.] There is even a fourth Switzerland, as we call it, that's uh all--the Switzerland of all people living abroad. [ER laughs] And uh, for instance, the Swiss soldiers who were keeping guard to King Louis XVI in Paris brought back to Switzerland very nice songs and uh they used to sing as every-- Swiss people like to sing. Eh and there was a song in Paris but they didn't--didn't sing because they were not allowed to sing it because it made them homesick. [ER: Oh] It's a beautiful song. [ER: That's very--] I wish I could sing it for you but I have an old voice--

[ER:] I wish you could. Well, now um you have that same thing in German Switzerland and Italian Switzerland, do you have them bringing in things that have grown up and stayed, and become now Swiss of that area? (22:30)

[Jean Binet:] Oh, certainly, yes. And uh all the work concerning uh the peasants under mountains have very lovely songs and uh even instruments. I suppose you have heard of the alphorn [ER: Yes.] which is made out of uh wood bound together, and it is very peculiar to hear this, but you must not hear that on the street in the city, you have to hear it uh in the mountains, just the same as you can't imagine uh somebody yodeling in the streets of Bern. I mean to me it seems uh not the place for that.

[ER:] Oh, you only hear that on the mountain?

[Jean Binet:] Oh, yes. Yes. [ER: There you hear it.] And of course uh a Swiss musician traveling abroad is sometimes a little surprised when he's being asked if he can yodel. (23:36)

[ER:] Yes, because you wouldn't ordinarily do it, [Jean Binet: No, no.] except in the mountains!

[Jean Binet:] It requires a very special voice and uh there is a part of Switzerland where they have kept very beautiful songs, this is the uh the most uh-um eastern part of Switzerland, that is the Grisons. [ER: Oh, yes.] Where they have a language which has-- very old language--which comes from, at the same time, from Italy, from the south of France, and from France itself. It's a--it is a Roman language uh surrounded by Italian and German speaking, and they have beautiful songs.

[ER:] That's very interesting. Well, now um you said that all Swiss like to sing. Um is that because you consider music as an important part of children's education and you begin to teach them when they're in school? (24:50)

[Jean Binet:] Certainly- uh certainty, [Jean Binet coughs] the people they uh they like to sing, they like to sing their country, their freedom, and even what I may call their unanimity. And of course they are born in this- in this love of singing, and this expresses itself mostly in the--in a manifestation--a Swiss manifestation, which I think is very particular to our country. We call it festival, and there are big festivals in different parts of Switzerland um about uh--to-to-to celebrate uh an anniversary or to celebrate a shooting or, even as it happens at the other end of Lake of Geneva, every twenty-fifth year they celebrate the vin uh vines culture. [ER: Oh, the culture, oh yes, the grape culture--] And on the big place

of the little town of Vevey, they build an enormous uh arena and thousands of people come there to sing and thousands of people come there to-to listen to them. (26:23)

[ER:] Every twenty-fifth year?

[Jean Binet:] Every twenty-fifth year, yes.

[ER:] Well, now, you must have in-between times, all your smaller festivals-- [Jean Binet: Oh, yes. Oh, yes.] You have those--do you--what festivals do you have that come every year?

[Jean Binet:] Oh, well, um not those big festivals, they don't come regularly every year. This year, for instance, the Canton of Zurich is celebrating its sixth-hundredth year of uh-of uh belonging to Switzerland.

[ER:] Oh, well, that would bring about all sorts of festivals, [Jean Binet: Oh, yes.] six-hundred years!

[Jean Binet: Yes.] Well, now, is the teaching of music compulsory even in the schools for very small children. [Jean Binet: Oh, yes. Yes.] It is, [Jean Binet: It is.] they have to learn about music?

[Jean Binet:] They have to learn, of course they-they don't go very deep into theory but they learn to-to sing, and uh although I don't think they have particularly beautiful voices, especially in Geneva, I think our lovely lake is not very good for the voices. (27:37)

[ER:] And so you-- [ER and Jean Binet laugh] you think they're affected by the climate, in other words?

[Jean Binet:] I think they are, I uh I am myself.

[ER:] Well, now, you would call the Swiss people as a whole a musical nation?

[Jean Binet:] I-I really don't know what to say. [ER: You don't know what to say.] I don't know-- I wish I could say yes, of course. They-they certainly love music and uh and perhaps people love music now more than they have ever done before.

[ER:] Well, that's--that I would say was a very good thing. Now, are there many Swiss composers and is their work well known in Switzerland?

[Jean Binet:] Yes, there are quite a few. There--for instance I may name- I may uh name uh [Arthur] Honegger [1892-1955], although he was born in France, he really belongs to Switzerland.

[ER:] I see, well, have you any--have you any others that uh you think of at the moment?

[Jean Binet:] Yes, you have in--

[ER:] Besides yourself! [ER laughs]

[Jean Binet:] Well I was the pupil of Ernest Bloch [1880-1959] who lives in United States for a long time, and uh he was born in Geneva.

[ER:] I see. Well, now, I'm sorry for one minute we have to let our announcer have a word and then we'll come right back because I want to ask you many more things.

(Break 29:10-29:29)

[ER:] Now, we're coming back to our talk with Monsieur Binet and musical culture in Switzerland and I'm anxious to know something because I-I know that the radio is very widely listened to in Switzerland and I wonder whether the public is interested in the classics, or what kind of musical programs are most popular um on the radio and uh in your concerts?

[Jean Binet:] In our concerts uh, which draw to them a more learned public, if I may say, of course they like every music, they like--they love classics, and some of the modern music, especially if this public has been educated to it as for instance, here in Geneva, the public has been educated by [Ernest] Ansermet for over twenty-five years and we have heard almost every piece of modern music. Over the radio, you might ask the people concerned with it, and they would tell you that they receive many letters from people who listen to the radio, saying that uh they don't want to hear any more of the classic music; just they want to hear songs, popular music, uh accordion. Is this the word?

[ER:] Yes, accordion, yes, that's right! [ER laughs]

[Jean Binet:] Accordion, yes, even a mouth accordion.

[ER:] I see, yes, I know. [ER laughs] And so they-- your radio audience wants uh more popular programs?

[Jean Binet:] Oh there's no doubt about that.

[ER:] Well, then um I'm just wondering uh what--whether they know anything about American music in Switzerland and whether they um ever hear any American artists, whether they come here and they hear them.

[Jean Binet:] Well, we're all eager to hear the music of our colleagues, and I speak for myself of course. And I think there is always curiosity for new music. We had not enough chance to hear the one I know uh and I don't-- I really don't know why. We do our best here, for instance eh organizing chamber music concerts every other week, uh and uh a-a society, which is called the um American--Swiss American Friends of Music.

[ER:] Yes I heard about them, that's uh-- I heard that under cultural attache here [Jean Binet: Yes.] at the consulate, you had been organizing and that was the first real knowledge there had been in Switzerland of American music. (32:53)

[Jean Binet:] I-I'm a little sorry-sorry to say I must admit it, I much prefer eh to-to tell you that eh our symphony concerts, give uh once and a while, an American piece of music because I think this kind of propaganda is very good one.

[ER:] Well I think it's wonderful that you uh do give uh, in your symphony orchestra, occasionally an American symphony or something of that sort, do you--do you really do that now, is that the result of the Swiss American Society?

[Jean Binet:] Oh, no, this is much more modest. We do it in the chamber music [ER: I see] uh-- this-this uh-- chamber music style. And I really, I wish that the American composers would help us by telling us what pieces of the-of the um compositions they--they uh should like us to play. Because if we have a catalogue, that is not enough, we have to know the music of course. [ER: I see.] And if they could help us, we'd be very glad. (34:12)

[ER:] They really ought to send you the music and--

[Jean Binet:] The music, and I think we could uh have a ligation in Bern where they have a nice library.

[ER:] Mhm. I see you think you could get that, but you um would like a little more close association with the musicians in the United States to tell you about it.

[Jean Binet:] Oh that would be--yes, I think that it is qu- very useful.

[ER:] Well I hope that society of American Swiss Music--Friends of Music will help you a good deal. Now I wonder if the Swiss government does assist in the exchange of um musical knowledge between the two countries.

[Jean Binet:] The Swiss government eh doesn't want to have any influence on the music and of the culture in general in Switzerland. But it helps the musicians in doing their work, and uh doing propaganda for Swiss work, of course. But without having any-any influence on-- it's uh, how could I say, uh on the composer themselves.

[ER:] I see. Well now um, do American artists come here to sing or to play?

[Jean Binet:] Oh, yes, certainly. [ER: You do have them-- they do come?] Oh, yes. Oh, yes. We have uh-- some of them even I think uh were educated here and stayed here. [ER: And stayed here?] Yes, yes. (36:01)

[ER:] Well, as I told our listeners earlier, you're vice-president of the Swiss Music--Musicians Association, is that like our union of musicians in the United States?

[Jean Binet:] If I understand the word "union," is there--is this a union of uh musicians who play in the orchestra? [ER: Yes.] Oh well, no, this is not exactly the same. Our association groups the composers, and the artists in general, the conductors, but not the performing uh musicians in the orchestras. They have their own union.

[ER:] Yes, it's two different uh-- yours is an association more of the professional people and not-- well the others are professional too, [Jean Binet: Yes, yes.] but uh yours is on a little different basis.

[Jean Binet:] It's on the basis, yes. Our associations group the musicians who write the music [ER: Who write the music. Yes, I see.] Yes.

[ER:] Well, now, um is your association, which is particularly interested in the composers, um is it doing anything to promote the-- both the exchange of um music and-and uh and of musicians? I um asked you if you had many musicians come here, but there ought to be an exchange; you ought to be sending people over to us and getting people from us. Do you promote that much?

[Jean Binet:] It's a little difficult to answer because we don't believe in exchange, you see. [ER: Yes.] We much prefer sending what we know and having come to us the people who like to-to try there and to-to give what they can. But uh we don't-- we tried to do this before the war and it-it wasn't a great success.

[ER:] Well, now, there are libraries of uh music, and you spoke of the one in Bern, and you might have an exchange of music that way.

[Jean Binet:] Oh, yes. Oh, yes, that is very much wanted. And uh for instance, if uh we-- if the musicians throughout the world could be sure that their music could travel without difficulties, it would be an enormous gain-- [ER: Enormous help] enormous help for us, yes.

[ER:] Well, I wonder if UNESCO couldn't do something to promote that. Uh do you happen to know whether UNESCO spreads the work of the Swiss musicians um, and whether the United Nations uh-um, through UNESCO, is helping to um get an exchange of the work of musicians and of musicians themselves?

[Jean Binet:] Yes, certainly the UNESCO is doing very fine work, especially as I said uh before, um for- for letting the work-the works travel, and at the same time, by recording good music on uh plates and sending them all over the world. (39:40)

[ER:] Well, now that I-that I think is a-is a very uh good thing to do because um there is one thing that I think we're apt to forget and that is that music is really the-- understood by all people, I mean it's the one way that all people can talk. [Jean Binet: Yes. It is--] To each other.

[Jean Binet:] It is a universal language.

[ER:] It's a universal language and it's one that can bring a feeling of um-uh fellowship [ER coughs] in a way that you don't get it in any other way. That uh if you know the music of another nation, if you know the songs of another nation, and if you hear them in other countries you have a feeling of uh friendship and fellowship that you never have through anything else.

[Jean Binet:] Yes, because it has no other meaning as the meaning of music.

[ER:] Well, that's exactly what uh I feel, so I hope that your suggestions of uh trying to help through the distribution of music, by perhaps making it easier through customs and so forth um will-will be followed out, and that we'll get more exchange.

[Jean Binet:] This is a very nice wish that you make, and I-I hope it will be true very soon.

[ER:] Well, on that note, I'm afraid we'll have to come to an end because our time has come to an end, so I want to thank you very much, Mr. Binet, for being with me and tell you what a pleasure it's been to have you here.

[Jean Binet:] Thank you very much, Mrs. Roosevelt.

(Break 41:27-41:44)

[Elliott Roosevelt:] This is Elliott Roosevelt speaking and reminding you that you've been listening to the Eleanor Roosevelt Program, which comes to you each Monday through Friday at this same time. Today's program was recorded in Switzerland and we wish to thank the Swiss Broadcasting System for making their facilities available to us, and also Swiss Air for transporting the recordings.

(Break 42:09-42:15)

Transcription: Andrew Leonard
First Edit: Natalie Hall
Final Edit: Andreas Meyris

The Eleanor Roosevelt Papers Project