

THE ELEANOR ROOSEVELT PROGRAM

June 27, 1951

Description: In the opening segment, ER and Elliott Roosevelt respond to a listener's question regarding US aid to Israel. In the following segment, ER interviews Walter Philipp, an aspiring painter of clowns.

Participants: ER, Elliott Roosevelt, Walter Philipp, Ben Grauer.

[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:] Arriving in the status of being a highly successful artist via the circus and waiting on table in a delicatessen seems improbable, doesn't it? But it actually happened to the gentleman who is Mrs. Roosevelt's guest today, Mr. Walter Philipp, the painter of clowns who was an overnight success in December 1947, when his first one-man exhibit was held. Mrs. Roosevelt will introduce Mr. Philipp after we have had our usual discussion about a current problem. Right now, our announcer has some messages from the sponsors who make this recorded program possible.

[Break: 01:06-01:18]

[Elliott Roosevelt:] Mother, this morning I'd like to uh bring up a question that has been raised by a number of the listeners uh on your--or viewers on your television show, and also a number of people who have read your columns with regard to your feelings on the question of the Arab uh-uh Israeli question, and-and how you feel with regard to uh federal aid on the part of the United States government for the Israeli government. (01:52)

[ER:] Uh at the time when I-we had on the television show Uh a representative of the delegation of Israel and a professor uh from the university in Egypt who had um come over here with committee to tour the United States uh the Committee of the Town Hall. Um [ER clears throat], I was not aware that there had been introduced into Congress a bill, well, um for a grant by uh an aid to Israel, which is a loan, exactly the type of loan that we've given higher, or rather we've been asked for, and I suppose I present are under consideration to certain of the Arab States. I personally [ER clears throat] would like to see a comprehensive plan made um for economic rehabilitation in whole Near East, but I think that a grant to Israel at the present time eh, perhaps will pay better dividends than a grant to almost any other country in that area because Israel is building up as a strong, democratic state under eh a democratic government, and um [ER coughs] it seems to me that the way in which they have organized so far indicates an ability to organize. How that small country has absorbed the immigrants and managed to organize for education of the um immigrants that came from backward countries and eh while they had the same religion um and very had kept to all the original laws very strictly, they were still in ways of life eh somewhat backward in their development. Um that um bringing forward of those people and the organization of education seems to me a near miracle [Elliott Roosevelt: mhm]. And, therefore, [ER coughs] I have confidence that in eh granting them a loan they will be able to organize economic enterprises which will help to support the country and the large number of immigrants and help to establish a strong uh state of a democratic type [Elliott Roosevelt: mhm] in that area. Now some people say that the old collective farms uh communities, which were established long ago, are more of the type of thing that is done in communist countries, and, therefore, they are closer to the communist eh countries. That's a little bit like saying because Great

Britain has done--taken certain socialist measures, which for her economy seemed to them necessary, they are no longer a democratic and a free nation. And um the two may do the same type of thing [Elliott Roosevelt: Yeah] for good reasons, but it doesn't mean at all that you become eh communist because [ER clears throat] there are certain similar things being done in a rather different way in both cases. Now, um therefore, I would approve and be glad to see the, um, granting of the government's loan to Israel. I would, however, stress that probably the sore spot in the Near East, which must be eradicated before any real peace can take place, is the refugees, and I would like to see us-- [Elliott Roosevelt: You mean the Arab refugees] the Arab refugees, and I would like to see us in connection with the UN do all-- take a full share in helping to reestablish and rehabilitate the Arab refugees. Now, there is-- eh judging from our Egyptian friend on the program, they feel very strongly that um such refugees as came from Israel should return to Israel, eh and they also feel that because they don't like um Israel as a country established there ah that um they should never recognize it. It seems to me more realistic when most of the world recognized Israel as a state to accept even something you don't like and start out from there eh to negotiate what can be done to best remove a sore spot and the difficulties uh which cause bitterness of feeling, and my own feeling is that Israel has been willing to sit down and negotiate-- has even said they would do what they could eh in a monetary way to compensate uh for losses to people. It's quite natural, I think, that where homes have been destroyed, where homes are now lived in by other people, it would be very difficult to return people to their own homes, particularly people who left them because they were afraid to stay-ay, and would naturally be inimicable to the government in power. [Elliott Roosevelt: mhm.] So my own hope would be that we would soon have a more reasonable attitude on the part of the um Arab states, and that all of us would cooperate to wipe out difficulties and to help all those states, because I feel all of them need help to actually raise the standards of living of their people as a whole, and to become a democratic good governments uh with the hope for the people of a better life in the future. (8:27)

[Elliott Roosevelt:] Do you think that uh-ah by taking this step of ah granting a loan or uh aid to Israel and at the same time announcing uh that we stand ready to do so for the Arab states individually, uh as soon as they come forward with a planned program, uh that we will encourage through the ability of Israel to make good use of it and to stabilize their economy, uh we will encourage these neighbor states by the very example of Israel?

[ER:] Well, I would hope so, if they were not too bitter uh to even uh be willing to look [Elliott Roosevelt: Yes] at what was being done. I would hope that that might be a help, but you see I believe that it's--we can't wait till they come forward with a plan; I think we have to help them make a plan. I'm sure that um eh they have very good ideas, but it's very difficult when you are faced with the troubles that they are faced with to sit down calmly and by yourself make a plan, and I think that perhaps uh we could offer some technical assistance in planning and then perhaps the--with the UN, I'm-I'm [Elliott Roosevelt: Yes] not thinking of this as a separate undertaking--and I think it should be a comprehensive and cooperative one because, in that area, um what is done must be done for more than any one state. I mean, if you do a big power project, it must um have its effect on all those states not on any one state [Elliott Roosevelt: Yes, mhm.] only.

[Elliott Roosevelt:] Well, do you feel that uh that uh there must be a lot of changes in the governments of these eh Arab states because of [ER: Without any question because I think--] of the fact that there's so much corruption?

[ER:] I think there's been a great deal of corruption and I think that eh the people have benefited very little in the past from any loans that have been made [Elliott Roosevelt: Yes] or we even from anything that has uh been paid by other governments eh most of it has found its way into the pockets of the higher-ups.

[Elliott Roosevelt:] Well, I-I noticed that you've eh kept mentioning that you felt that it should be done in collaboration with the UN, but as I understand it uh there is now pending a bill for direct aid on the part of the United States government for uh Israel.

[ER:] Well, I-I think that even where we do direct aid, we should always coordinate with the United Nations.

[Elliott Roosevelt:] Well, in the coordination, how would that be worked? Uh would we-we, [ER: We would cons--] put the control of the funds really under the-a under a UN operation?

[ER:] No, no I don't think that's necessary, but I think we should consult with the people of the United Nations working in that area and making plans in that area, and we should make sure that we do not work at cross-purposes or we do not duplicate, because the most expensive thing that can be done is for two large agencies to do the same thing [Elliott Roosevelt: Mhm.] and do it at cross purposes. (11:56)

[Elliott Roosevelt:] Alright, well, I think that uh probably answers most of the uh confusion there is about this whole question of the Arab uh-uh Jewish position with eh with regard to United States aid there. Uh, I do think that it's uh would be very helpful towards a solution of the overall problem over there if the uh United States did make some concrete proposals to the Arab states of what they would do if they could solve their differences with Israel. Do you think it's—

[ER:] I think it'd probably work.

[Elliott Roosevelt:] Alright, well, I hope that that answers the question, and we'll go on to the next part of our program now.

[Break 12:41-12:47]

[Elliott Roosevelt:] There is no age limit to the enjoyment of the antics of clowns, except sometimes among the clowns themselves. According to Mrs. Roosevelt's guest today, they often are not very happy people. A former clown himself in-in Europe and now turned painter of clowns after many vicissitudes, his story is a fascinating one, and now, here's Mrs. Roosevelt to introduce her guest.

[ER:] Thank you, Elliott. Mr. Walter Philipp, as Elliott said, indeed has a fascinating story. From clown to waiting on tables in a delicatessen to being an overnight success in the art world, Mr. Philipp.

[Walter Philipp:] Well, uh, Mrs. Roosevelt, I'm very happy to be here with you.

[ER:] Well, I'm happy to have you. First, Mr. Philipp, I'd like to tell our listeners about your phenomenal success as painter. In December of 1947 at the Artist's Gallery on 57th Street in New York City, Mr. Philipp's one man show opened, an exhibition of his paintings of clowns. the very first day of the exhibit, every painting was sold, and Mr. Philipp had a career as an artist begun. Now that is the end of the story to date. I'd like you, Mr. Philipp, to start at the beginning. You are, I believe, a native of Germany.

[Walter Philipp:] Yes, I am, Mrs. Roosevelt. I'm born in Hamburg. And if you don't mind, I could put in right away a little joke. You should ask me why I was born, yes, in Hamburg. Well, I would answer, "Because I wanted to be near my mother." Well, you see, I-I have heard a little thing a-a couple of days ago by Walt [unclear] in his radio show. He said, "All jokes never die; there are always comedians who can use one [ER laughs]." Well, I took this over.

[ER:] Well, that's a very um nice old joke. Now I happen to know Hamburg, and I think Hamburg wasn't such a bad place to be born, but um when did you become a clown? Because you must've started early to do that. (15:07)

[Walter Philipp:] Well, I became a clown twenty-one years after I was born. I was eh-eh-um-eh when uh I was uh what do you call it, released from the army [ER: Yes], and-and when the war was over, the First World War, I wanted to become an actor and went to Berlin. And I had an uncle in Berlin who was Louis [Unclear] at King's Opera and with his connection I thought, "Of course it would be easier to uh get a chance." Now, but-I-through that time, I-I began a scholarship, eh-eh for the King's Theatre in Berlin, but I had to wait, and I should've have wait maybe five or six months, but I wasn't able to--I had to do something so I met up with somebody who was eh an owner of a circus and that was the day when I became a clown.

[ER:] I see! it was just a chance that took you into that because you really wanted to be an actor [Walter Philipp: Right.] and eh it sounds like the story of eh of an American, really, because most of us think of Germans as being very carefully educated for the particular thing which they are planning to do, and having to pass through many examinations [Walter Philipp: Mhm.] and finally reaching the goal and then having it all cut and dried, but in America, you just get an education in the public schools, and then luck and your own particular desires leads you into some occupation. And it sounds as though that has happened, a little bit, to you. Of course the World War, um, interfered with what you might've done, I suppose.

[Walter Philipp:] That is right, that is right, Mrs. Roosevelt. I-I would've become maybe a right away, maybe an actor-very eh wouldn't have eh-eh if-if it wouldn't have been necessary to wait, but uh you know when a young fella comes from the army, he is mostly without funds, so as I said before I had to do something, and eh-eh then I said to myself, "Well, comedian is comedian, or actor is actor; I should say a clown is an actor [ER: An actor] as well."

[ER:] Well, now what kind of a clown were you?

[Walter Philipp:] I have eh made it to my uh-uh work to do the same thing my father has done; I worked on the trapeze. I uh worked eh with the violin; I couldn't play violin [ER: Right] It was one of those violins which eh-ah-ah splits in-in thirty, forty pieces; eh [ER: Yes.] you had to push a button. So um my dress was eh kind of a tramp, as I-I could say bum; I don't believe I should do that, so I better say tramp. It was eh very wonderful dress I had; my face, I-I didn't want to, eh-eh be a-a bulb nose; I uh painted my nose, I painted my face, and I had a-well, I should say, I don't know if I—

[ER:] A very artistic makeup.

[Walter Philipp:] It was, yes, it was for sure.

[ER:] Well, did you travel with a large circus or were you [Walter Philipp: Well--] in a small circus? (18:40)

[Walter Philipp:] Mrs. Roosevelt, this circus was a small one. It was a one-ring circus, which eh-eh travels around the country, and well, I should say very seldom hits a big town. But when we hit a big-big town of course, we have to eh be there eh sometimes we stood on a small place only two d-two days, sometimes only one day [ER: Mhm]. It was a hard job, to bring the circus up and down, you know? Uh stack some poles and all that what-- it-it's really a-a big job to do. Then, eh, but when we hit the big town, we stood there three and four weeks [ER: Oh, yes]. It was quite nice [ER: Huh]. We had eh my uh director, which--or the boss I should say, his name was Alfonse Berger. But eh to make it sound more

interesting, we eh or the circus was called Circus Bergier [ER: Oh yes] instead of Berger, so everybody thought, of course, we were of French descent [ER: French] until it was, well that's, I guess, in show business, the way—

[ER:] That's a rather common thing to do.

[Walter Philipp:] Yes, yes.

[ER:] Well, did you know some of the famous European clowns?

[Walter Philipp:] Oh I knew every-very-a-a lot of them, I should say. I knew eh the Fratellinis and I knew the Reifelds, I knew Grock [Charles Adrien Wettach], and I knew Francois Lasay[Unclear spelling]. I wrote a little story about him; it may come out soon in the little magazine-- Sunday edition. And I knew uh-uh Hamel Punkin[unclear spelling], and I knew Adams who died here three years ago when he had an interview eh one day before the circus opened, [Eleanor Roosevelt: hm.] and I knew Bronkett [unclear spelling]. He's a very, very important eh Scandinavian clown. Clowns come from all countries [ER: All countries]. Yes, and uh well there may be some more names which I have not so very well-- but the very important clowns they're—

[ER:] And you know nearly all of them.

[Walter Philipp:] I shouldn't-I should mention one, Charlie Chaplin [ER: Oh, yes]. I didn't meet him personal, and that always-I suffered about that. I-I like him so much, and he is a great clown [ER: Yes, he is]. He was and is still, I'm sure about that, and Fratellinis, the Reifelds, and Grock; I think they are the very important [ER: Yeah, they're very important.], but I never let one clown out. Whenever somewhere later on when I wasn't anymore in the business, when I met or-or somewhere somebody was engaged in a night club, or a grotesque comedian who is a clown in a little better way, but eh still is doing a love of clowning, I always went for them, and talk to them, and shook hands, sure, sure, I uh--(21:37)

[ER:] You have a fellow feeling for them.

[Walter Philipp:] Oh yes, oh yes.

[ER:] Well, now when did you come to the United States, Mr. Philipp?

[Walter Philipp:] I came to Unit-the United States--I made a little eh-eh-um-um detour. I went to Cuba, and I couldn't live in Cuba. I-I was eh I think I would've died there, and uh so I was lucky enough to get to get a visa to the United States, nineteen-hundred-thirty-eight in August, and uh I came to New York, and the time was not so very, very good at that time. I remember it was still the WPA, and for a newcomer like me, I had no uh relation at all, and-and—

[ER:] Did you become a clown here?

[Walter Philipp:] Well, I did not, madam. It-I just uh don't know. I was very, very mixed up when I came. I had my family, and eh I had to take care of from day-to-day-to for them. So uh I eh, but then I-I thought, "This is not the right place for me, I should go to Hollywood, I should go to California, but I can say they were not waiting for me. I uh went to an agent and he asked me questions, what I have done, and I told him all those things-- I had uh my clown career, and then, eh, my actor career, and nightclub, and of course my English wasn't good enough and I guess it still isn't so good, but eh to make it short, I haven't had a chance in California, I haven't had a chance in—

[ER:] You've never had a chance in California?

[Walter Philipp:] No, no, I have not.

[ER:] And you were married when all this was eh [Walter Philipp: Yes] happening to you, [Walter Philipp: Yes] when you came here the first time?

[Walter Philipp:] Yes, I was married uh then already probably about fifteen years, or sixteen, and I came here-- and then, uh well, I think my-my wife it's a story by itself, it happened a little tragedy in my life there. And eh you see, if you, eh-eh if you come to the country with a good wife and sev--well I only had one child--but still, one man who is new in that country, it's-it's not easy. I was very happy, I was-I was a free man, sure—

[ER:] Still, it was hard.

[Walter Philipp:] That is right.

[ER:] I can well understand that, and we'll go on with this interesting story in just a minute, but we have to give our announcer a chance to say a few words.

[Break: 24:17-24:53]

[ER:] Now we come back to our interview with Mr. Walter Philipp, in which I'm sure you're interested. He's a successful painter today, and he was a successful clown, and um he was just telling me the story of his arrival in the United States with his wife and one child, I think you said, didn't you?

[Walter Philipp:] Yes, one son, yeah.

[ER:] One son?

[Walter Philipp:] Yes.

[ER:] And did your wife find it very difficult when she came here first? (25:20)

[Walter Philipp:] Well, I should say so, because she-she got right away a little sick, and this sickness, I think so, stuck to her all the years, even that there were times she didn't know about it, but it was in already [ER: Mhm]. and eh well, for a man who is fighting for his living, it's not quite easy, I-I must say.

[ER:] That must've been a very hard time for you [Walter Philipp: Yes]. What kind of work did you find here to do?

[Walter Philipp:] First of all, I tried to eh do something in the art business, but uh I had no luck there. So eh I have lived--I thought that because I have lived in eh the biggest hotels in the world, I at least could do the same thing other people have done to me; that means waiting on me. Uh one thing I did wrong, I eh became a waiter in a good place; that means Longchamps I was first, and well, honest I should say I was fired, and uh I-I eh it was just not for me. I couldn't fight my way through, and maybe I was quieter, an independent soul, and uh as a waiter, you know, it's not so quite easy, and then I had another place, the Reuben's, and there I was fired too. So I'm very happy, I'm very proud about it, it's not eh-- really I'm-I think I am the only waiter who was fired so many times. So later on, I-I eh became small place, see, I-eh-um there the people said "Walter" to me, and I could say "John" or "Mary," and I found my way much happier there. I was eh all of a sudden in another surrounding where I found not so very much the uh being a waiter, but besides of it, being a human being.

[ER:] Yes, well, that-that must have been a help I should think. Well, in an article that I read about you, Mr. Philipp, it says that you also write poetry. Has any of this poetry been published?

[Walter Philipp:] Oh yes, it has, but eh quite little. Now uh short stories I have eh written, and as I said before, I have one coming in one of the Sunday editions; I don't know when they publish it. It is eh about a clown, Francois Laseille [spelling unclear], whom I knew in the tragedy of his life, I knew. And, eh, I have painted his eh face, and that will be in there, too. Now I have written a book um a kind of autobiography, but eh I went to two or three publishers. Well, that-that is not many; there-there are five-hundred others, I knew it, but I feel myself it's not quite finished. It has to be rounded off; it has to be uh-uh select—

[ER:] A book takes a good deal of working over I think [Walter Philipp: I'd say, yeah], and if you've been doing short stories and writing some poetry as asides from your painting--now when did you begin to paint, because that seems to be where you made your first success?

[Walter Philipp:] Yes. I-I was working in that delicatessen in the Fifty-eight Street and Third Avenue. That's the corner, south-south to east corner of uh-uh Fifty-eighth and Third Avenue, and one day when--when the war was already on, and my son was inducted and he went overseas, I found his room empty, and well, passing by and going forth and, "Well," I said to myself, "alright, you buy yourself an easel and paint and brush and sit down there and paint. At least then it's not-it's-there's some noise at least then." So I did, and the first painting I-I painted was a clown, and I personally liked it so much that I continued, and when I had enough clowns, I had them framed and hung them on the walls of this delicatessen, some hang--(29:46)

[ER:] So you really started your painter's career from the delicatessen?

[Walter Philipp:] That's right, that's right. And one day eh-eh a fellow came in and I was waiting on him, and he--I-I remember for sure, he-he ordered a corned beef on rye he--um, and eh I will never forget he asked for coleslaw on top, so I never can forget it. So he-he says eh if I know that fellow who-who paints the clowns. I say, well, if he wants to talk with him. Oh yes, he would like to. So I say, "go ahead, I'm the one." Well, then of course he was baffled a little bit, and says, "I'd like to talk to you." So, eh he was talking to me and he says, "I'm from the Artist's Gallery on 57th Street, if you want to bring some pictures over to my place, and eh-uh, I'd like to show them to-to my director there." So I did, and uh well, in eh three months, I had a one-man show [ER: Mhm.], already a-a one-man show, and that was the day uh, Mrs. Roosevelt, the story was this: that was the day when the storm, the snow storm, was, and people came in high boots, and uh you couldn't even--you couldn't get a cab going from or to eh somewhere. But it was just jammed there, and eh I sold every one that I had in the gallery-- forty-five pictures that day.

[ER:] Forty-five pictures that day?

[Walter Philipp:] Forty-five pictures that day, and I had to sit down and paint some more. I painted at night.

[ER:] Weren't you eh very much pleased with your sudden success?

[Walter Philipp:] Yes, I must say yes on one side. On the other side I have to say no because to that same moment when I had this big success, my wife was laying in a funeral parlor; she was dead. And I cannot tell you, Mrs. Roosevelt, uh the um the feeling I had to run around there more Pagliacci than any one of my clowns. I uh we were very devoted to each other, and I knew for sure when she was gone that eh she eh took a piece of my heart and my soul with her, and eh everybody in the gallery eh congratulated me and eh laughed and so on, and I had to laugh too uh, at least I tried to. And eh well, but my heart was in a funeral parlor that day.

[ER:] Being a clown-- I've-I've always thought that clowns made fun for other people, but so often they have tragedy themselves, and you must've felt really like as though you'd gone back to being a clown that day.

[Walter Philipp:] Yes, yes I have felt more a clown than all of the clowns hanging on the wall I have-have painted.

[ER:] Do you paint only clowns? (32:55)

[Walter Philipp:] No, I do not eh, Mrs. Roosevelt. I do paint everything, but to that time, my clowns were so popular and everybody today also, of course, but people who have clowns already from me, they would like to have something else who I paint. Landscapes, seascapes, and eh whatever I can see and imagine. I painted little--I don't paint realistic, I have a kind of eh um expressionistic way of doing my work and a little bit also creative. That means not that I paint just the clown, I--sometimes I paint uh a woman through the head of that-of that clown, and, eh to make eh the eh to bring the soul of the clown or the conscience, the mind of the clown into the picture. It is-I never painted a clown just for the sake of painting a dress or his eh his makeup. I always painted a clown eh-eh for his eh his I think I should say for his serious business he is doing [ER: Yes.]; this funny business is a very, very serious one and that is what I believe. I may be wrong, of course—

[ER:] Well, of course it's a serious one, because clown has great possibilities, he can very often--don't you remember how the jesters, who really were the beginning of the clowns at the old courts in the old days [Walter Philipp: Right.], how often they would affect the policy of their masters [Walter Philipp: Yes.], so to speak um in very serious ways, but they always did it as a joke. Well, now the clowns, in many ways, have said things to amuse people [Walter Philipp: Yes], but the back of it lay a real purpose very often [Walter Philipp: Ah, yes.], and they're able to drive a lesson home that they would never have been able to drive home [Walter Philipp: Mhm, right.] unless they had amused.

[Walter Philipp:] Right. I think about, for instance, I think about Rigoletto, who was a clown [ER: Yes]. I mean, if you call him a fool or clown, for that--that in the--in the eh in that time, that they're just as well clowns, and he had his tragedy in his life [ER: Of course], too. He made fun to the others, but [ER: Mhm, [unclear].] tragedy was done to him.

[ER:] But did um-eh do you still eh keep in touch with the delicatessen, but now you give all your time to painting?

[Walter Philipp:] I--once in a while I go down, Mrs. Roosevelt, but I have very little time. I have to accomp--I feel I have to accomplish so much that my mind is, I should say, all taken up for my paintings. [ER:] Just painting and writing? (35:49)

[Walter Philipp:] That's it.

[ER:] Well, I wish you every success, and I thank you very much for being with us today. Our time has come to a close, but I'm sure everyone has been as interested as I have been in hearing your story [Walter Philipp: I've--] Thank you, Mr. Philipp.

[Walter Philipp:] You're welcome, Mrs. Roosevelt. You're welcome.

[Break: 36:08-36:15]

[ER:] It gives me great pleasure at this time to tell you of a very worthy cause, cerebral palsy. To help a child is an act of godliness, which is multiplied ten-fold when that child needs that help so desperately. I come to you with a great cause, the fight against cerebral palsy, an ancientcrippler who has laid waste the lives of over one-half million children and adults in our country. United Cerebral Palsy has some wonderful slogans such as, "It strikes like lightning; give today to brighten their tomorrow." Well, here's an opportunity to make their tomorrows brighter and yours, too. There's a great slogan contest now in progress; all you have to do is send in your slogan with a contribution of one dollar or more to "Palsy," P-A-L-S-Y, Box 555, Radio City, New York. An important and unique part of this contest is that your contribution will be spent in your community. This is made possible because United Cerebral Palsy is a nationwide organization. To help you get a few ideas for your slogan, let me tell you a little something about cerebral palsy: this condition is not new, but the understanding of it is. If it had happened to your child or anyone in your family a few years ago, your family doctor would probably have advised you to place him in an institution for the feeble-minded. That has always been the big tragedy of cerebral palsy and, as far as the public's understanding of it is concerned, still is. Those who are affected by it are wrongly looked upon as being mentally defective, yet nothing could be farther from the truth. Actually, cerebral palsy is not a disease at all; it is a condition that affects the motor nerves, making it difficult for the person affected to control his movements. It can happen to anyone at birth or in later life as a result of an accident or a shock or after severe illness. It may happen to you or to your child tomorrow. Help provide the costly and specialized care you need before you can again become self-sufficient, the care that hundreds of thousands of people need right now and are not getting because of the shocking lack of facilities. No one can detach himself from his share of responsibility because no one is safe from its crippling. I know you will help, and in helping you, too, may gain. There are five-thousand prizes for the outstanding slogans, and here are some of the prizes: men's topcoat from Joseph H. Cohen Company, all-wool blankets from Lebanon Woolen Mills, three-thousand dollar custom-made fur coat by Frederica, handbags by Koret, Better Air Conditioning Unit by Frank J. Quigg and Company, carpets by Decorator's Carpet Company, bedding by Burton-Dixie Corporation, and many others. Be sure to include a contribution of one dollar or more with each entry, and send all slogans to "Palsy," P-A-L-S-Y, Box 555, Radio City, New York. Your contribution is a contribution to help fight cerebral palsy in your own--in your town because United Cerebral Palsy is an association of active affiliates from coast to coast. All entries must be postmarked not later than July 7th and, just so you won't forget, the address is "Palsy," P-A-L-S-Y, Box 555, Radio City, New York.

[Break: 39:59-40:06]

[Ben Grauer:] This has been the Eleanor Roosevelt Program recorded in Mrs. Roosevelt's living room at the Park Sheraton Hotel on the corner of Fifty-Fifth Street and Seventh Avenue in New York City. Today, Mrs. Roosevelt's guest was Mr. Walter Philipp, the famous painter specializing in representations of the uh laughing man with a tear behind the clown's face. Walter Philipp, who some two-three years ago was an obscure waiter in a delicatessen and is now one of America's noted portrayers of clowns--noted painter. Taking a look at our guest list for tomorrow, we find that we're going to have a quite unusual visit with Mrs. Roosevelt. Two ladies from Egypt are joining her at her microphone, Mrs. Asma H. Fahmy, uh director of the Institute of Education of Girls of Ibrahim University in Cairo. Mrs. Fahmy will be joined by her countrywoman, Miss Laila Shukry, who is a graduate student at Cornell University. And on Friday we complete our week with a visit with John Goldwater and Louis Silberkleit, who are the creator and publisher respectively, of the very popular comic magazine *Archie*. Mrs. Roosevelt and Elliott Roosevelt will be with you again tomorrow with Mrs. Fahmy and Miss Shukry from Egypt, and every day Monday through Friday from 12:30 to 1:15 P.M. Till tomorrow at 12:30, then, this is Ben Grauer bidding you good afternoon.

File(s): 72-30 (186)

Transcription: Rachel Kane

First Edit: Tom Schneider

Final Edit: Andreas Meyris

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