

BAZAAR

Katherine Betts Editor in Chief

21 June 2000

Hillary Rodham Clinton
First Lady of the United States
c/o: Lissa Muscatine, Press Secretary
The White House
fax: (202) 456-7805

7/6/00 -
No
pl. Mark's

Dear Mrs. Clinton,

I had the great pleasure of meeting you with Veronica Hearst at the America For The Arts Gala in New York back in April. I am writing to you now to invite you to speak at a "power lunch" that I am hosting in late July at Alain Ducasse's new restaurant in conjunction with our Women in Power issue, which will be on newsstands across the country this August. As I hope you are already aware, we are huge supporters of your campaign here at *Harper's Bazaar* and we all believe that this election is so important for women, particularly in terms of the issues that will be affected by the vote. I would very much like to offer you an opportunity to share your views on the subject.

Our August issue features several moving and riveting stories about high-powered women, including a story on wives who earn more than their husbands, Susan Estrich's provocative essay about ambition, as well as a portfolio of portraits of women at the top in such fields as film, fashion, art, and the media.

In addition to the many women featured in the issue, I plan to invite women presidents from major corporations and important figures in the fashion industry. I am such a huge fan of yours and I sincerely hope you will join us.

I look forward to hearing from you.

Best regards,



Katherine Betts

1700 Broadway, New York, NY 10019 (212) 903-5462 Fax: (212) 757-6701 kbetts@hearst.com

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BAZAAR

Fax

TO: Hillary Rodham Clinton
c/o Lissa Muscatine, Press Secretary
fax: 202 456 7805

FR: Office of Katherine Betts
tel: 212 903 5462
fax: 212 757 6701
email: hkim@hearst.com

RE: Power Lunch

PG: 1

DT: June 23, 2000

Lissa,

Please find attached a letter to Mrs. Clinton concerning an upcoming event hosted by Katherine Betts, Editor of Harper's Bazaar magazine. Please, if you have any questions, call our office at (212) 903-5461.

Thank you very much.

Jamee Gidwitz
Intern

1700 Broadway, New York, NY 10019 (212) 903-5086 Fax: (212) 262-7101

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3/2/00
Told her to
not use for
promotional
purposes.

~~TOBY~~ This is photo?
a WH photo?
right? we
release? it seems
totally fine
for woman's
self-promotion.
April 30, 1996



Dear White House Press Office:

We are publishing a book by Anna Halprin, seen in this picture with Mrs. Clinton, called DANCE AS A HEALING ART: Returning to Health with Movement & Imagery.

Anna Halprin, 80 years old this year, is greatly honored for her contributions to American dance, as well as her innovative healing work with cancer and AIDS patients. As a cancer survivor, she brings a rare wisdom to this guidebook for using movement and imagery for healing.

We have no specific plans to use this picture—but we love it—and it is possible we might want use it to accompany an article by Anna Halprin—in a magazine, for instance—about her work.

We ask your permission to use it in that general context, simply to impress the reader who might not know about her accomplishments.

Sincerely,

Dixie B. Shipp

Dixie B. Shipp, for LifeRhythm

PO Box 806

Mendocino CA 95460

707/937-1825

FAX 707/937-3052

AMBRICAproductions ► 225 lafayette st., new york, n.y. 10012 tel 212-925-5170
fax 212-941-1585 email ambrica@mindspring.comLissa, we need to
respond to this.
MVMrs Hillary Clinton
The White House
Washington, D.C. 20500

January 28, 2000

No 1/1/00

Dear Mrs Clinton,

Thank you very much for your letter which I read to the audience at the premier screening of *Eleanor Roosevelt* at the Newseum last month in Washington. The film was broadcast last week on PBS and was a real success. It received excellent reviews and the ratings matched the most popular of any PBS documentary ever! I hope you had a chance to watch it. If not, I would be happy to send you a final, packaged version. I know that Tim Fry gave your assistant a copy of the film several weeks ago, but it lacked the final titles and credits.

As you can imagine, while making *Eleanor Roosevelt* your name came up frequently. For some time I have wanted to profile you as First Lady using your historic run for senator of New York as a narrative thread. The purpose of this letter is to ask your cooperation in making this film. We feel that we have the background and integrity to produce such a project. We are a small team. We would not need to be with you for great lengths of time but would ask for a few key interviews along the way. We would need access to important, behind-the-scenes policy and strategy meetings, and to shoot a few more personal scenes at home with you.

Eleanor Roosevelt combined present day interviews with historical footage and photographs. Ambrica would like to treat your history in much the same in-depth and detailed way. Your run for the Senate would be handled with verite filming and interviews. By weaving together your campaign and your life, we will highlight the issues that are most important to you while also revealing the ways in which a person's life informs their political views. The result will be a nuanced and intimate portrait of your life.

For example, New York State, like much of America today, is in a far better economic position since President Clinton took office; and yet there remains a troubling and growing discrepancy between the rich and poor, and unequal access to quality health care and education. These are issues that we know concern you deeply and we would like to present them, not just as sound bites on the evening news or as pieces of political rhetoric within a campaign, but in the context of your whole career. And no matter the outcome of your race, it is of great significance, representing a landmark both in the history of American politics and on the road towards women's equality and rights.

Ambrica has strong interest in this project from both PBS and Channel 4 (the quality arts and documentary station) in Britain, as well as HBO. We know that there will be many portraits and profiles of you in the coming months and we feel that it is important that there be at least one that has real access to you and your campaign, one that will be sensitive and non-judgmental, yet still objective.

I am enclosing a few reviews of *Eleanor Roosevelt* for you. We would welcome the opportunity to present our thoughts to you in full, and if you are agreeable, in person.

Yours sincerely,

Sue Williams
Producer/Director

AMBRICA

productions ► 225 lafayette st., new york, n.y. 10012 tel 212-925-5170
fax 212-941-1585 email ambrica@mindspring.com

Ms Lissa Muscatine
Press Secretary to the First Lady
Room 100
Old Executive Office Building
Washington D.C. 20500

January 28, 2000

Dear Ms Muscatine,

Bobbie Greene suggested I send you this letter to Mrs Clinton. I would be very grateful if you could make sure that she sees it.

Thank you very much for your help.

Sincerely,

Sue Williams

cc. Melanne Verveer

The Boston Globe

Television Review

January 10, 2000

Intriguing 'Roosevelt' deftly balances private, public lives

By John Koch
GLOBE STAFF

If there's ever been a better television biography of a public personality than "Eleanor Roosevelt," a production for the PBS "American Experience" series airing tonight at 9, I haven't seen it or heard about it. "Eleanor" achieves an almost-perfect balance between the epic sweep of her high-profile public life and the intimate and psychologically acute detailing of her private life. But its greatest virtue is the depth of understanding it brings to her inner struggles and how she dealt with and often mastered her childhood suffering, blistering self-doubts, troubling bouts of depression, and yearning for emotional intimacy.

This is a fine-grained and thoroughly human picture of one of the most powerful American women in the 20th century. Not only was Roosevelt a key player in the long and illustrious political career of her husband, Franklin Delano Roosevelt, but she had a long and illustrious career of her own predating his presidency and extending well past his death in 1945. Among other things, she became the United States' first delegate to the new United Nations. At the UN, she met initially with condescension from her colleagues, all male, and then, typically, not only won them over with her grace,

"ROOSEVELT," Page C12



PHOTO/FDR LIBRARY

A 1933 formal portrait of first lady Eleanor Roosevelt, who enjoyed a long and illustrious career in her own right.

Skillful 'Roosevelt' shows great depth

■ "ROOSEVELT"

Continued from Page C7

charm, and sharp intellect but also taught many of them a political lesson or two as she skillfully led the commission that drafted the Universal Declaration of Human Rights.

Most Americans over 40 have some sense of the outer Eleanor Roosevelt — the smiling, energetic, and dignified but physically gawky idealist who became an international icon for human rights. But to an extent remarkable for a 2½-hour TV program, this birth-to-death portrait offers a richly interior and sympathetic study of a woman of anguishing contradiction. Her shining humanitarianism and the courage behind it were totally authentic, but just as real were the disappointments of her five children in being denied their mother's unqualified love. Eleanor Roosevelt, this film makes clear, was painfully aware of this and many other shortcomings. Her own sense of the divide between her imperfect private self and the rather saintly persona she often presented to the world provides the tension that animates this moving documentary.

Just how courageous was this wife of our only three-term president, who often served as his fearless adviser on domestic issues, and especially on race relations?

She established herself as radical enough on the race issue to inflame the FBI. The agency compiled a file on her that, according to one of the

ELEANOR ROOSEVELT

Produced by: Kathryn Dietz and Sue Williams

Directed and written by: Sue Williams

Narrated by: Alfre Woodard

On: WGBH-TV, Channel 2

Date: Tonight at 9

many excellent commentators in the film, "is one of the wonders of the Western world." When Mrs. Roosevelt was invited to speak in racially charged Tennessee in 1958, the Ku Klux Klan put a bounty on her head. In her 70s, she nonetheless proceeded with the trip, refusing official protection. She flew alone to Nashville, where she was met by a female friend, and the two drove through the night, a loaded pistol on the seat between them, to Roosevelt's destination. She believed that, as she publicly announced much earlier in her life, "we can't have two kinds of citizens." She backed up her often controversial positions with a moral conviction and physical fortitude that lent her a lasting grandeur.

She was a child of distinction — Theodore Roosevelt called her his favorite niece — and of frightful family dysfunction. Although loving, her alcoholic father once left her outside his New York club and forgot about her altogether. One of her father's unstable brothers routinely fired his shotgun out the window at neighbors. Her mother considered buck-toothed little Eleanor homely and nicknamed her "Granny." Not surprisingly, the self-conscious young



PHOTO FOR LIBRARY

Though a strong and popular leader, Eleanor Roosevelt had many inner struggles. This woman hated her social debut in 1902, and loathed alcohol.

She would later dread becoming America's first lady, partly out of discomfort with the endless social functions required by the role but also because she treasured her hard-won independence. "Eleanor Roosevelt" explains how this remarkable woman prevailed over so many of her demons to make a place for herself in American history, blazing a trail for other strong women as she did so. It also investigates, with consummate sensitivity, her emotional and, to some extent, her sexual life. Her discovery of FDR's affair with her own social secretary, Lucy Mercer, ended Eleanor's physical relationship with her husband. But the betrayal did not preclude an intense,

often warm, but also pragmatic partnership between the two Roosevelts that served their shared values and political ambitions. She went on to have a close relationship with the Associated Press reporter assigned to cover her, Lorena Hickock. Judging by some candid archival footage we see showing the two of them horsing around on a plane flight, they were close and sometimes playful.

Whether the relationship was sexual cannot be clearly ascertained, according to the program. It really doesn't matter, says one of the many Roosevelt descendants who appear in the film along with family friends and biographers.

The filmmakers seem to agree that what was important was the relaxed and devoted companionship Roosevelt was finally able to achieve in this relationship and in a later one with her physician, David Greewitsch.

From beginning to end, filmmakers Sue Williams and Kathryn Dietz seem to know what's important and, above all, how to relate Roosevelt's inspirational public accomplishments to her private agonies and challenges.

Is their documentary flawless? No. As much as they do manage to say about the complex relationship of Eleanor and Franklin, too much is still left shrouded in mystery. And on one occasion, crazy camera movements and frenzied music overhearalize an emotional meltdown Eleanor suffered early in 1921.

But these are minor blemishes in the context of this memorably impressive and finely nuanced portrait of a great American woman.

Los Angeles Times

F

MONDAY

JANUARY 10, 2000

WWW.CALENDARLIVE.COM

ARTS AND ENTERTAINMENT

Calendar

Howard Rosenberg

TELEVISION

'Eleanor' and George, Sans Historic Hype

Forget television's assembly-line biographies and cheap films designed to exploit headlines of the moment. It was Tuesday. Tonight is one of those times when the medium takes seriously its role as the nation's storyteller.

One occasion is an elegant and achingly documentary about Eleanor Roosevelt for "The American Experience," that runs 2 1/2 simply captivating hours on PBS. It quotes her husband's presidential campaign slogan: Happy days are here again.

The other, on A&E, is "The Crossing," a highly credible, ever-engaging depiction of a huddled George Washington and his scrawny Continental army slipping across the Delaware River on a shivery December evening in 1776. In route to surprising a much superior mercenary force at Trenton, N.J., in one of those seminal events that alter the course of history.

Adapted by Howard Fast from his own book of that title, this account of the crossing is much less glamorous than Edmund Spenser's famous painting of a majestic Washington sailing through the river mist that you could attach a sail to him.

Jeff Daniels is a persuasively serious and humble less Washington in this small but effective movie that Robert Harmon skillfully directs. The way that makes his cast seem like the beleaguered Continental rudes as battered and exhausted soldiers who rout 1,200 Hessian mercenaries without losing a man.

No false heroics or grandiose Old World pomp in this rewarding piece that makes economy a virtue while liberating the nation's future first president from the shackles of cockeyed legend. Washington glares stonily at the enemy's dying commander who has taken a bullet in the chest, feeling no sorrow for "that stinking mercenary who killed 500 of my men at Brooklyn."

Eleanor Roosevelt made her own momentous Delaware River crossings, metaphorically, in a life of epic tragedy and achievement, one transferred to the small screen with insight and subtlety by that fine actress Jane Alexander in a pair of admirable "Eleanor and Franklin" movies that ran on ABC in 1976-77.

Narrated by Alfre Woodard, this fabulous new biography from Sue Williams and Kathryn Dietz is adoring yet not always complimentary while weaving through the mysterious shadows of

Please see Rosenberg, F10



FDR Library

Eleanor Roosevelt at a nursery school in 1936.

F10 MONDAY, JANUARY 10, 2000

Rosenberg: Two Shows That Respect History

Continued from F10

Eleanor's life without embellishment, purely from the dark, consists of contemporary footage and obscure home movies intersected by historical interpretation and personal recollections that include her own recorded words and interviews with her closest surviving friends and relatives.

From these it's gleaned that, far from being an ideal mother, she was less attentive to her five children than to her causes. "Something she apparently felt ever-guilty about as she aged and her brood led adult lives beset by problems."

Eleanor's cheerful public aura was belied by periodic "Griselda moods," as she called them, trusting depressions that she said made her "despise" herself and want to weep. A few photos here do appear to capture in her lowered gaze a

hint of gloom and melancholy, surging from deep within, when launched by loneliness or by her husband's infidelity or illness.

Franklin Delano Roosevelt's early story is famous, having been inflicted on 21-year-old him with cerebral palsy and, but for his wheelchair, just as his marriage to Eleanor was being consummated, he had been crippled, 10 years earlier, when she learned of his affair with her secretary, Lucy Mercer.

Thereafter, they would live apart as man and wife, instead forging a partnership based on shared values, with Eleanor spending as much time as possible at her Vall Kill home in Hyde Park, a green-glassed, glass-paneled, when constantly changing but with former Associated Press reporter Lorena Hector.

And their relationship, senior, "I

have no idea . . ." says Eleanor's granddaughter, Nina Gibson. "And my feeling about that is, who cares?"

How times a'd the glare of news have shifted, though, for imagine the volcanic media eruption today if a first lady spent much of her time off to herself at somewhere in the boonies.

In that regard, the Eleanor biography is especially intriguing because of the unmentioned but obvious comparison it evokes between Eleanor—at once berated and beloved while redefining the role of first lady—and another controversial first lady and Democrat whose political prominence enrages her enemies.

She is, of course, U.S. Senate candidate Hillary Clinton, who likely fits the "tough as nails" label that historian Geoffrey Ward tonight applies to the aristocratic,

auntie-like Eleanor. And, of course, Hillary comes to mind when watching Republicans in 1937 make a point of contrasting Eleanor with the more traditional demure wife of their own presidential candidate, Al Landon. First comes film of Eleanor in a coal mine, campaigning in front of newsreel cameras in a hard hat. Then comes her counterpart, sweetly playing a harp.

Another similarity: Eleanor and Hillary were each governor's wives before their philandering husbands ran for president. One big difference, though, is that Eleanor was a very big cheese in national political circles years before she moved to the White House, whereas the presidential lady was not. Hillary Clinton, will have a long way to go, moreover, before matching the influence and enduring legacy of Eleanor Roosevelt, whose tireless work on behalf of

African Americans and the poor for three decades, right up to her death in 1962, was as famous as her buck teeth, receding chin and quivery high voice.

It's lump-in-the-throat time, for example, when Marian Anderson's own voice resonates powerfully during a description of Eleanor's key role in the black diva's landmark 1939 concert at the Lincoln Memorial after the Daughters of the American Revolution had vetoed her appearance at Constitution Hall.

There were tears . . . eyes, recalls the late civil rights leader James Farmer about witnessing this moving freedom libretto. Aggressively lobbying for equal rights "out of conscience," made Eleanor a truer friend to African Americans than was her husband, whose loyalties were motivated by politics, Farmer adds.

That devotion, along with her support of other causes that were unpopular in some circles, earned

her a 3,000-page FBI file that is titled tonight "one of the wonders of the Western world." And also the personal enmity of J. Edgar Hoover, one of whose notations about her opposition to segregation hits the screen with a wallop: "This is nauseating."

To him. On the other hand, 11 consecutive Gallup polls named her the world's most admired woman. Not because of her being the flavor of the moment but because she stood for something.

Part II of "The American Experience," "Eleanor Roosevelt," will be shown tonight at 9 on KCET-TV.

"The Crossing" will be shown tonight at 5, 7, 9 and 11 on A&E. The network has rated it TV-PG-V (may be unsuitable for young children with special advisories for violence).

Howard Rosenberg's column appears Mondays, Wednesdays and Fridays. He can be contacted via e-mail at calendar.letters@latimes.com.

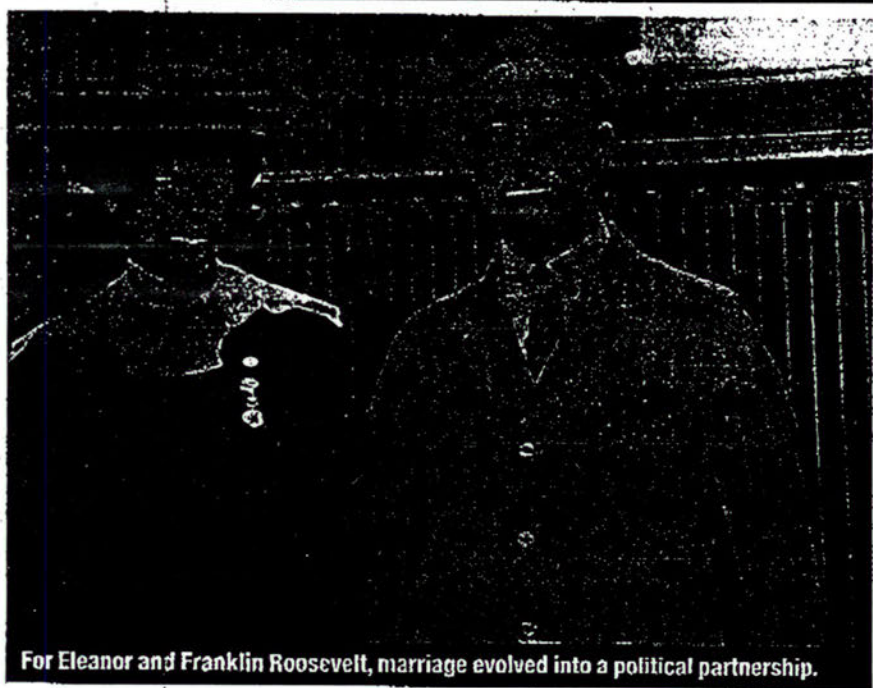
LOS ANGELES TIMES

People

weekly

January 1, 2000 Vol. 53 No. 1

Picks & Pans



For Eleanor and Franklin Roosevelt, marriage evolved into a political partnership.

Eleanor Roosevelt

PBS (Mon., Jan. 10, 9 p.m. ET)

When we hear about a First Lady with an activist bent and a straying spouse, we tend to think of Hillary Rodham Clinton. But Eleanor Roosevelt was one of a kind, as this admiring portrait on *The American Experience* makes clear. As the wife of President Franklin D. Roosevelt and as a political power in her own right, she had a profound impact on the national scene through the Great Depression, World War II and beyond. While fighting for economic justice and social equality, she struggled against her own melancholy and loneliness. In gently probing her weaknesses, this 2½-hour documentary increases our respect for her strengths. **Bottom Line:** First-class lady

Susan Stewart's HITS & MISSES

BRIEF REVIEWS
OF THIS WEEK'S
NOTABLE PROGRAMS

THE DAVID CASSIDY STORY

(Sun., NBC) Once again plumbing the shallows of a bad sitcom, this TV-movie covers 30 years in the life of *The Partridge* family star. That doesn't make it an epic.

It's the old story of the reluctant teen idol—bubble-gum music made Cassidy famous, but what he loved was rock and roll. Cassidy

himself produced *Story*, which stars Andrew Kavovit as the self-pitying hero. Malcolm McDowell is lively as preening alcoholic dad Jack Cassidy, but neither father nor son manages to arouse our sympathy. My score (0-10): 3

THE CROSSING

(Mon., A&E)  When Washington crossed the Delaware, it wasn't just to get to the other side. The leader of the ragtag Revolutionary Army aimed to ambush 1,200 Hessian soldiers on Christmas morning, 1776. Miraculously, he succeeded. *The Battle of Trenton* is a great story, given heroic treatment in this fine cable movie. The screenplay, by novelist Howard Fast

Los Angeles Metropolitan Edition

(*Spartacus*), is rich with tension and testosterone. Jeff Daniels's Washington blends the mortal and the mythic. Presidential timber; indeed. My score: 8



Kavovit in
The David Cassidy Story

THE AMERICAN EXPERIENCE

(Mon., PBS)*

 Giving equal time to personal turmoil and public accomplishments, "Eleanor

Roosevelt" takes the famous First Lady from a

sad childhood through her problematic marriage to FDR to her triumphs as his ambassador of social concern. Questions of sexual orientation and romance are covered with thoroughness and taste. You're left making the inevitable comparisons to Hillary Clinton and wondering how far Mrs. Roosevelt could have gone in the era of feminism and orthodontia. My score: 7

18 WHEELS OF JUSTICE

(Wed., TNN) I'm no federal agent, but I've seen enough movies about the witness protection program to know when I'm being snookered. In this

awful series premiere, a cop named Michael (Lucky Vanous, the guy from the Diet Coke commercials) testifies against a drug lord (G. Gordon Liddy, once impressive as a Watergate defendant). Immediately, Michael's family is killed. After grieving for a full minute, he gets a new identity as a trucker named Chance and begins cruising the nation's highways, fighting evil and flirting with his female partner. It's a load, all right. My score: 2

MYSTERY! (Thurs., PBS)*

 In the first of three episodes of *Touching Evil II*, the killers have less charisma than usual, although the coppers still have plenty. Robson Green and Nicola Walker reprise their roles as British detectives who specialize in serial killers. This time it's a knife-wielding hair fetishist. Despite spooky moments, the outcome is predictable. The suspense comes not from the action but from the measured performances of Green and Walker. They keep you on your toes wondering if they'll ever crack a smile. My score: 6

*Day and time of broadcast may vary in some areas.

TV GUIDE/53

The Arts

The New York Times

E1

MONDAY, JANUARY 30, 2000

TELEVISION REVIEW

They Called Her 'Eleanor,' And Her Story Is History

By WALTER GOODMAN

By now the outlines of Eleanor Roosevelt's life and worthy works are so well known that a television account of them, even at two hours, promises little news. That expectation is fulfilled in tonight's "American Experience," which tells the oft-told story with due sympathy for a young woman's quest to find her own strengths and with ample appreciation of how she used them. Although unstartling, this affectionate biography should enhance the reputation that Mrs. Roosevelt won over the decades and that has survived in the years since her death in 1962.

She grew up with a mother who was disappointed in her looks, her shyness and her social prospects and with a father whose alcoholism sent him to an asylum. Her potential was awakened at an English boarding school where, Alfre Woodard, tonight's narrator, says she was "taught to be independent and politically aware."

Although her marriage in 1905 to the up-and-coming Franklin D. Roosevelt was a love match, it brought his young wife under the domination of his mother, Sara, a tough old bird who tried with considerable success to run the young couple's lives. As children came, the younger Mrs. Roosevelt found that being a mother was no more fulfilling than being a daughter-in-law; working outside the home in behalf of immigrants and the needy proved far more rewarding. (Her record as a mother was not brilliant; her 5 children managed to accumulate 19 marriages among them.)

The much-explored peeks into Franklin Roosevelt's long affair with Lucy Mercer, his wife's social secretary, and into Mrs. Roosevelt's relationship with Lorena Hickok, an Associated Press reporter, are covered tonight with understanding for all parties and discretion as to the details. As the program puts the situation, politely, after Mrs. Roosevelt learned of the Mercer affair, the Roosevelts "never lived together as husband and wife again."

But in other ways the two grew closer after Roosevelt was struck by polio, yet resolved to continue his political career. Whatever the communist strains, the program assures that they proved to be "extraordi-

THE AMERICAN EXPERIENCE Eleanor Roosevelt

PBS, tonight
(Channel 13, New York, at 9)

A film by Ambrica Productions Inc. Judith Vecchione, executive producer; written and directed by Sue Williams; produced by Kathryn Dietz and Sue Williams; Alfre Woodard, narrator; Howard Sharp, editor; Tom Phillips, music; Geoffrey C. Ward, senior creative consultant. "The American Experience" is produced by WGBH/Boston. Margaret Drain, executive producer; Mark Samels, senior producer; David McCullough, series host.

Even a mother-in-law problem could not stifle her.

velt became a sort of ambassador for her husband and a player on her own, joining in reform movements for many causes (including some, she'd discover, run by Communists), writing her famous newspaper column, "My Day," and even endorsing products. (Her first client was the Simmons Mattress Company.)

She is credited here with orchestrating the recital of Marian Anderson, the black contralto, at the Lincoln Memorial after the Daughters of the American Revolution had denied her permission to sing in Constitution Hall. It was a tribute to the breadth of Mrs. Roosevelt's causes and the nature of her associations that she attracted the attentions of J. Edgar Hoover. Her biographer, Blanche Wiesen Cook, reports that the First Lady's 3,000-page Federal Bureau of Investigation file reflected Hoover's intense dislike and suspicions.

By the time of Roosevelt's death in 1945, his wife had long since found her own voice. She traveled endlessly, headed the United Nations committee to draft a Universal Declaration of Human Rights, opposed Senator Joseph McCarthy, campaigned for Adlai Stevenson and even had a little-known late-life crush on a much younger man, Dr. David Greewitsch, to whom she wrote: "What I have in the few years I have left is yours before it is anyone else's." That was not to be, but the affection and regard that she had won from the na-

TELEVISION / RADIO

Aristocrat, Democrat and Suffering Wife

By KATHRYN SHATTUCK

TO her admirers, she was manna from heaven, an unwavering voice for the downtrodden and oppressed. To her detractors, she was a dangerous meddler, a dilettante, a traitor to her class. On one point, however, these opponents shared the same view: for more than 30 years, Eleanor Roosevelt was the most powerful woman in America.

Tomorrow at 9 p.m., PBS inaugurates the 12th season of the "American Experience" series with "Eleanor Roosevelt," a two-and-a-half-hour documentary about the woman who was widely considered among the finest politicians of the 20th century.

The film was made "to rediscover Eleanor Roosevelt in light of new scholarship: her opinions, her passions, and her big heart," said Kathryn Dietz, a co-producer of the documentary.

New scholarship includes "Eleanor Roosevelt: Volume 1, 1884-1933," published in 1997, and "Eleanor Roosevelt: Volume 2, 1933-1962," published last year. The second volume was published last year. The film sees Roosevelt as a woman in our time. "I think Eleanor Roosevelt is a woman in our time," said Kathryn Dietz.

Drawing on new scholarship, a documentary portrays Eleanor Roosevelt's life as both triumphant and emotionally torn.

has so gripped the imagination of this moment because we need her and her vision so completely," she said. "She stands for justice and dignity. She's a woman who worked hard to live a full life. She had a global vision in a time of war and cruelty."

The film's portrait is of a multidimensional woman, both politically astute and often emotionally repressed.

"I hesitate to say that the personal is political and vice versa, but it really was with Eleanor," said Sue Williams, the film's writer, director and other co-producer. "Her childhood was so painful and tragic, and the way she found approval was



Franklin D. Roosevelt and Eleanor Roosevelt with, from left, Elliott, Franklin Jr., James, John and Anna in Washington in 1916. A sixth child died in infancy. Mrs. Roosevelt is the subject of an "American Experience" film on "tomorrow."

Photographs from the Franklin Delano Roosevelt Library

through the helping of others. And that sort of expanded exponentially in the political life. I think there was a sort of poignancy in her search for intimacy."

Years later political pundits would call her "the best of the Roosevelts," but for the impeccable pedigree hers was an inauspicious beginning. Born on Oct. 11, 1884, in New York City to Elliott and Anna Hall Roosevelt, the shy, homely Eleanor lived her young life as an anathema to her beautiful mother and sought comfort in the affection of her charming but alcoholic father. When Anna died of diphtheria in 1892, Eleanor and her two younger brothers were sent to live with Anna's sternly religious mother; Elliott paid only sporadic visits. He was soon institutionalized, and he died in 1894, leaving his 10-year-old daughter devastated and orphaned.

At 15, Eleanor was sent to Allenswood, a boarding school outside London, run by the feminist Marie Souvestre, to whom she became immediately devoted. There, this awkward adolescent found her footing during the three years she described as the happiest of her life. On weekends, when the girls sent bouquets to their favorite friends, Eleanor's room was a veritable garden.

By the time she returned to New York, in

1902, Eleanor had been transformed. Dressed in European couture, she cut a stylish figure, tall and slender with abundant golden hair and aristocratic bearing. Self-assured, energetic and, at last, happy, she made her formal debut into society as a stimulating conversationalist, albeit one not terribly interested in small talk, and a graceful dancer.

Among those whose eye she caught was Franklin Delano Roosevelt, her handsome and dashing fifth cousin. After a secret engagement, they had an elegant society wedding at which an uncle, President Theodore Roosevelt, gave her away. In 1905, a bride at 20, Eleanor had entered into one of the century's most formidable partnerships.

But the promise gave way to bitter disappointment. By 1916 Eleanor had given birth to six children, one of whom died as an infant. Although tender with her friends, Eleanor, like Anna, could be a cold, withholding mother and wife. Simultaneously, she was dealing with a controlling mother-in-law who bought herself and the young couple adjoining townhouses in New York and insisted that her grandchildren consider her their "real mother."

When Franklin Jr. died at the age of 7

months in 1909, "it was a devastating thing," said Eleanor Seagraves, a granddaughter. (Another son, born in 1914, was also named Franklin Jr.)

"She tended to blame herself for everything that went wrong in the household," Ms. Seagraves continued. "She was really very depressed."

FOR her entire life, Eleanor struggled with what she called her "Grielda moods," dark depressions that incapacitated her. "If anyone looks at me, I want to weep," she wrote. "My mind goes round and round like a squirrel in a cage. I want to run and I can't and I despise myself."

In 1913, living in Washington, where Franklin was Secretary of the Navy, Eleanor found the city "the most interesting place to be." But Franklin grew enamored of its night life and spent less and less time with her and their children. When Eleanor discovered, in 1918, of his affair with her social secretary, Lucy Mercer, the floor dropped out of her world.

The film contends that Franklin and Eleanor Roosevelt never again lived as husband and wife, and their presumed extramarital



Eleanor Roosevelt in 1933.

relationships — later, he with his own secretary, Missy LeHand, and, shortly before his death, with Mercer once again; she with Lorena Hickok, an Associated Press report-

er, and later Earl Miller, a New York State trooper — were the source of speculation. But at a time when the media were reluctant to allow public figures private lives, it was Eleanor the politician who captured the imagination of Americans through her husband's tenure as Governor of New York and his three full terms as President.

The civil rights leader James Farmer said of her, "She acted out of conscience; she spoke from conscience." Secretary of State John Foster Dulles called her "more subversive and dangerous than Moscow."

Among those sharing Dulles's view was J. Edgar Hoover, who scorned the First Lady's close friendship with Joe Louis, student leader of the multiracial American Youth Congress. "This is nauseating," F.B.I. Director scrawled on one of the more than 3,000 pages in her file, among the largest ever compiled.

Eleanor did not waver. "Every woman public life needs to develop skin as tough as a rhinoceros hide," she wrote. She was first president's wife to testify before a Congressional committee, the first to press conferences and the first to speak before a national party convention, all did at the behest of her husband on the of his nomination to a third term.

Far from toeing her husband's party, she could be an outspoken adversary in syndicated newspaper column against

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Aristocrat, Democrat

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actions she found lacking. A proponent of adequate housing and across-the-board equality, she was vilified for her stand on civil rights; in the 1950's the Ku Klux Klan placed a bounty on her head. Undeterred, she and an elderly companion drove through the South with a revolver on the front seat of their car.

In 1945, the year of F.D.R.'s death, Eleanor was appointed the United States representative to the newly formed United Nations. Initially ridiculed by her male colleagues, she quickly earned their respect and won passage, in December 1948, of the Universal Declaration of Human Rights.

Eleanor spent her later years in the simple solitude of Val-Kill, her home in Hyde Park, N.Y., surrounded by old political allies, new friends and an abundance of family members, who discovered an Eleanor mellowed with age. "She was just a wonderful grand-

Driving through the South with a gun on the front seat.

mother, and we used to look at her as a grandmother, not as a public figure," said Nina Roosevelt Campbell, the daughter of Eleanor's youngest son, John. "She was a woman who had the true courage of her convictions, and she didn't do the things that she did for any other reasons than to make the world a better place for people less fortunate than herself." That legacy, Mrs. Campbell said, explains the public's yearning for a woman who not only spoke but acted. "She was a woman who was thought of as a moral authority and a perfect example for the 21st century," she added. "Eleanor Roosevelt is a woman who found voice for people who want to change the world."