

Q: Understand.

JR: Oh, that's all right.

Q: I figure you've got more to do than I do.

So I'm not--

JR: No, you got very rushed today.

Q: Yeah.

JR: (sighs) Well, good.

Q: You have a few minutes for me now.

JR: Of course.

Q: So that's fine.

The one thing that I have never seen written about

that you have done that I thought was extraordinary

was the day of the Challenger disaster

and when you were hosting "The Tonight Show"

and got out there and, I think,

I mean, you handled that as amazing,

you know, so amazingly well.

JR: Thank you.

Q: How did, what was the thoughts?

What was going on that--

JR: The thoughts were that I
am not gonna do a monologue

when the whole country
is in utter bereavement

and there's a major fight in
the dressing room about it

and the producers said, "No,
no, this is the Carson formula.

This is the Carson format
and this is what we do

and you do what we tell you to do.

And my husband said, "Then
you just don't do the show

and you walk."

Q: Mm hmm.

JR: And it got really that sticky.

Finally they said, "All right,
you don't have to do it."

(telephone ringing)

And I just came out and said
what we all were feeling

and then we did the show.

An interview show is fine

but jokes are not fine.

Q: Yeah, I mean it just,

I think everybody was just numb that day.

JR: Oh, beyond.

Q: And, you know, that was just a great way to handle it.

What kind of reaction did you get from it?

JR: Only positive mail.

Everything was positive.

NBC never mentioned it again

(laughing)
because NBC was the producers.

You know, it's "The Tonight Show".

It was never brought up again.

Q: They pretty much denied you any success they had, didn't they?

JR: Totally.

They never told you when you were right.

It was always a thing of a non-comment.

So when I was right on that,

it was just, there were non-comments,

which meant you know you were right.

That's so far behind, so far in the past.

Who cares?

Q: That's true.

But, you know, I was
looking at a lot of clips

and I have never seen
that mentioned anywhere.

JR: Yeah, and that part's wonderful.

I mean, just sitting there
and do some bashing is,

you know, is stupid at this point.

Q: Yeah, okay.

JR: Thank you for remembering.

That's wonderful.

Q: Yeah, well it really made, you know,

it made a strong impact

because, you know, usually the monologue,

even if the jokes are funny
they're forgotten in a while

but, you know, you don't forget that day

and you don't forget something like that,

especially when you're looking for a laugh

or something to get yourself going.

Anyway, onto other things.

Kind of an open-ended question here.

What gives you the
strength to be Joan Rivers?

JR: Who knows?

I just have a lot of energy.

Feelings that makes me
different from anybody else.

I think I have more energy
than any one of my friends.

It's just pure energy that
gets me through the day.

Q: And I'm thinking also the strength
to have endured some of the things
that you've had.

JR: Everybody's endured.

Everybody's endured.

How old are you?

Q: 31.

JR: You've gone through something already.

Q: Yeah, but it didn't happen in public.

JR: No, that's different.

That's the flip side of
the coin with all of us.

That's the bad part of celebrity.

But then the good part of celebrity

is to get almost a hundred
thousand condolence notes

from strangers, I mean,

so you went through the horror in public,

but you also got the
comfort of the public.

Q: Mm hmm.

JR: See, I really think everything
has got a ying and a yang.

Q: True, but I don't know.

I think if I went through, you know,

some tragedies I would
want to go through them,

you know, without

JR: Private.

Q: people knowing, yeah.

Absolutely.

JR: Well, we don't have the,

we just, and you do.

I mean, you really finally
mourn totally alone

in the privacy of your bedroom.

You know, at the privacy of your house.

Q: Yeah.

Okay.

Along those lines,

what do you think gave you the nerve
to say some of the things
that you've said about people or whatever?

JR: Truth.

Truth.

I only think, I say what I truly think

and that's, I've never said
anything I didn't truly believe.

Q: Does that make you,

I think that makes you different

from most of the other
people in show business.

JR: Well, it just makes me,
like me or don't like me.

Boy, a lot of people don't like me.

But thank God, knock on
wood, a lot of people do, so.

(laughing)
So you can't change.

I think one of the
reasons they do like me,

those that like me,

is because I really never bullshit them.

I always say exactly what
I truly think and believe,

including when Elizabeth Taylor was fat.

She was fat!

Q: Yes.

JR: She was a house.

Q: Right.

JR: I mean, she needed, you know,

her slacks said pass or
don't pass on the back.

(laughing)

She was a hefty lady

at that point.

Q: Uh huh (laughing).

But you later went back or did,

did you apologize for those things?

Am I remembering that correctly?

JR: Not apologize.

I called to see whether
or not it would hurt her.

Q: Uh huh.

JR: And she told our mutual
friend it wasn't hurting her,

which is great.

Q: Uh huh.

JR: And then when she got thin,

then when she went into,
then when we found out
what the whole problem was
and it wasn't just a lady eating
and being, you know, fat,
that it was a whole drug thing
and a whole booze thing then,
of course, I stopped immediately.

Then you're not dealing with
someone that's just funny.

You're dealing with someone that's ill
and that's a whole other thing.

Q: Is the mutual friend
somebody that's known?

JR: Roddy McDowall.

Q: Oh, okay.

So he basically, you asked him to ask her?

JR: Exactly.

Q: Uh huh, I see.

Oh, all right.

How about the new show?

Is this, have you mellowed, do you think?

JR: Oh no.

I just came from a meeting.

No, no, no, not at all.

No.

Just as sassy as ever, I hope.

Q: Uh huh, okay.

JR: But it's doing very well

and we're all very happy with it.

They just sent us a huge
cake, our distributor.

Q: Mm hmm.

JR: Because we got very
good numbers last week.

Q: How many stations are
picking up the show now?

JR: 144.

Q: So that's pretty good for,
'cause you've been on since,
not even a year yet, right?

JR: No, oh no.

We're on seven months.

Q: Seven months.

JR: And daytime takes forever.

Q: Uh huh, uh huh,

and I know that here, at least,

I think you've been moved
on one of the stations

from, you know, one hour to another.

JR: Which is usually very difficult

'cause people are used to
seeing you at a certain time.

Q: Yeah.

JR: And suddenly, I wish you would put

where they moved it to, then.

Q: I will.

It's interesting 'cause,

if I'm remembering this correctly,

I think you moved into the spot

that they canceled "Regis and Kathie Lee"

and you, you know, I'm sure that

the people who watch that

are probably not the same people

who are watching you.

JR: You'd be surprised.

I think my people, maybe
they just watch them

because they didn't have a

chance to watch us (laughing).

Q: (laughing) That's possible too.

The one time that I have
been able to catch the show,

'cause I'm not home during the day,

but it was the Howard
Stern, Angela Bowie thing.

JR: That was so much fun.

That was terrific television.

Q: Yeah.

That was one of the reasons that I asked

if you were mellower

because I thought that the Joan Rivers

that I would see on "The Tonight Show"

would have badgered
Angela Bowie a little bit

and I didn't think you did that at all.

In fact, it took Howard to
really (laughing) to badger.

JR: Get it out of her.

Q: Yeah.

Is that a mistaken impression on my part?

JR: No, it was just she
had come on so sweet

and so good that I was really
taken in by that nonsense.

I was so glad for how,

and we were also having fun too.

It's like bringing a friend on

and gossiping and dishing.

I loved, it was his idea
to say, "Bring her back."

I was so glad we did.

Q: Were you surprised when he got her

to say what she said?

JR: No, 'cause it was all in the notes.

She was gonna say that.

I was fuming inside

because she had played suddenly so coy.

I don't know.

Q: Yeah, but wouldn't the Joan Rivers

that I've come to know

would have hammered her for that.

JR: Up to a point.

You can't be too hard on a guest

because, in a sense,

your viewer is your guest psychologically.

You know, and they're
identifying with the guest.

If you slam everybody hard,
the viewer won't come back.

Q: Yeah, okay.

JR: It's a very thin line to walk.

Q: Yeah.

Is it different on nighttime than daytime?

JR: Well, night has
much more entertainment.

Day has much more content.

I enjoy daytime more because
you really can do both.

Q: Mm hmm, okay.

One of the, we have an article coming up
in our Sunday TV section, I think written
by somebody from the "LA Times"

and he was talking about
that the daytime talk shows

have become a court, basically,

that you're hearing one side of an issue

and pronouncing sentence
and actually used you

as an example and, if you'd

bear with me for a second

I'll pull it out.

JR: Yes, please.

Q: And tell you exactly what he said.

I'll read you a little bit of it.

He starts out by saying,
it's Howard Rosenberg

of the "LA Times".

JR: He doesn't like me to begin with.

Q: Oh, okay.

Well, he starts the quote with a quote,
quoting you saying, "This is crazy.

"Why aren't these people in jail?"

And it says, "Joan Rivers is incredulous.

"She is outraged and no wonder.

"She has just heard three
divorced parents charge

"on her syndicated talk show
that their young children

"have been sexually abused
while in court-ordered custody

"of the other parent.

"Each has told Rivers a similar story

"of a separate, cold, indifferent judge

"who had ignored or rejected the evidence

"presented by the good parent

"and perpetuated child
stay with the bad parent.

"In effect, America is told this

"was court-mandated sexual abuse.

"Rivers is beside herself,

"her face twisted into an
expression of intense suffering.

"She demands to know
what's going on here."

And then he said, "Court
is what's going on here.

"Talk show court, the TV
phenomenon of the 80s."

Then it says, "Lose in real court,

"take your case to a more
sympathetic talk show court."

Do you think that he's got a point?

JR: Absolute point.

I think that you sit with
people for 20 minutes

and you know if they're
telling you the truth or not.

I know exactly which case
he was talking about.

Each lady, it was circumstantial evidence
or lawyer's trick or something.

You know what I'm saying.

Or we didn't file on time
that caused what happened to happen.

No, I don't do that unless

I really believe what I'm talking about.

Q: Okay.

Should there be another
side of the story presented?

JR: If they can be, it should be.

I'm always asking for that.

We're having that as a matter of fact.

We had on some people who hated
their stepfather last week

and they're coming on with
the stepfathers as a rebuttal.

Q: Okay, so--

JR: I think, again, he's
a man and I'm a woman

and when I sit with the mothers
I'm telling you we're right

and he's talking about
courts that are run by men,

judges that are men, and

things that will not be faced,

and judges that will not
allow the words sexual abuse

to come into the courtroom,

so he doesn't know what
he's talking about.

Q: Mm hmm.

Let me--

JR: How dare he judge us.

Q: Yeah, okay.

Do you feel like you have
to be more of a journalist

when you're working on the daytime?

JR: Oh sure, and it's much more fun.

Puts your brain back to work.

Q: Do you feel, I imagine
you feel qualified.

JR: Well, I don't know if I'm
qualified as a journalist.

I was an English major,
a philosophy minor.

I got out of Barnard

and I'm inquisitive and it's wonderful.

Q: Yeah.

JR: I'm not any stupider than Oprah.

(laughing)
I'm not any stupider

than Sally Jesse.

I'm not any stupider than
Barbara Walters, okay.

So I think I don't qualify
as a major journalist,

but I sure think I'm intelligent.

I listen.

I try to ask questions
that are intelligent.

Q: Yeah.

If people knew you privately,
do you think they'd--

JR: They'd say I'm stupid (laughing).

Q: No (laughing).

JR: Stupid.

Q: Not that you were stupid,
but I just have this sort of impression
that, at least 50% of it is a put-on,
that you're a little more relaxed at home.

JR: Well, you're very different
with your friends, of course.

Of course.

That's why they're your friends.

Q: Yeah, yeah (laughing).

I guess so.

JR: Right?

Q: But even, but they're
your friends even if,

you know, even if sometimes
you act like a jerk.

You know?

JR: Yeah, of course.

Q: Hopefully they're still your friends.

JR: They're your friends when,

your friends when you
don't want to be funny

and they're your friends
if you're depressed.

I mean, of course.

Q: Another thing I found in clips

while doing a little research.

JR: You did a lot of research.

Q: More than usual, but
not that much (laughing).

But anyway, we had in our library

a 1968 "TV Guide" article about you

and one of the things

that it was describing
was your brand of comedy
and it talked about how you made yourself
the victim of all your jokes.

That seems to have changed over the years.

How's that for an impression?

Is that accurate?

JR: I'm not really, when you see my act

a lot of it still is, "I'm not
attractive," which is true,

and, I can't, a lot of
if I am still the victim.

But in the beginning,
when I first started out,

I was called a female Woody Allen.

They wanted to give me a label.

That was a very easy
label for them to give

and it was a lot of stuff.

I can't get married.

I can't find a husband.

Which is all true, at that point.

Q: But, hey, that's not a bad
label, you know (laughing).

JR: No.

It's a great label.

(laughing)

They just didn't know

what to call me.

Oh, she's a female Woody Allen.

Q: Yeah, well if you're gonna be compared,

you might as well

be compared to the best.

JR: (mumbles) Tiffany's.

Q: Yeah (laughing).

Let me see.

What else?

Interestingly, another
thing that I came upon

and I think this is probably
the last thing I came upon

that I wanted to ask you about,

was there was an article

where David Letterman was quoted

just after you left "The Tonight Show"

saying that he thinks show business

may be the one area where burning bridges

doesn't mean anything.

JR: Oh, I think he's absolutely right.

Q: You think he's right?

JR: Yeah.

I think if they want you,

they'll come right back.

Nobody has any morals.

Nobody, when they say, the joke is,

"I'll never work for you
again," dot, dot, dot.

Unless I have to.

Q: Uh huh (laughing).

JR: And we all know that.

Q: Do you think that,

would "The Tonight Show"
ever come back to you?

JR: Stranger things have happened.

Q: Yeah?

JR: Stranger things have
happened in our business.

You know that.

That's what makes our
business, in a way, wonderful,

because it's absolutely serendipitous,

if there's such a word.

You just don't know.

Who's on the phone?

You're kidding!

How much?

Okay (laughing).

Q: Has that happened to you before?

JR: In different ways, oh sure.

Q: Can you give me an example.

JR: I'm just trying to think,

but there've been hotels that,

I worked the Harrahs
Hotels for a long time

and absolutely didn't want me to headline,

didn't want me to headline.

I went somewhere else to
headline very bitterly

and two years later they called me up

with this incredible deal to come back.

I mean, that goes on all the time.

Q: (laughing) So if you can make 'em money

or do some good for them,

they'll be happy to have you back?

JR: Of course.

Q: The last thing that I read about

"The Tonight Show" flap
was your side of it,

the Family, no it's
not called Family Week.

(mumbles)

No, it was,

was it "USA Weekend"
or something like that?

Yeah, it's sort of a "USA Today" format,

"Parade Magazine" that's
in some newspapers,

and basically it said that you

had actually tried to
contact Carson beforehand.

JR: Oh, of course.

Q: Why do you think that part
of the story never got out?

JR: NBC went to work to
destroy me and rightfully so.

It's all money.

I was going into direct
competition with the,

now, you're going into
direct competition with them,

what do you think they're gonna say?

"This is a wonderful girl.

"Good luck"?

Q: (laughing) Well, you know.

JR: It's a business and
millions of dollars.

Each rating point is millions of dollars.

You know that.

Q: Yeah, but it's hard to believe--

JR: Millions of dollars!

Q: That they're that cutthroat.

JR: They don't want you to move

in and take six rating points away.

Q: Yeah, yeah.

I guess it's just hard to fathom

that it's that cutthroat, you know.

JR: Oh, you know, I'll do a show.

When I was on "The Tonight Show"

and someone would come on to plug a movie

and if it wasn't on NBC,

you could never say
what network it was on.

Q: Right.

That's still true, although,
yeah, they seem to make jokes about it.

But sure.

Okay.

JR: Money.

Nobody's there for entertainment except
the poor, stupid entertainers like me.

They're all there because it's a business.

Q: What do you think of Johnny Carson?

JR: I don't.

Q: Yeah.

Not at all, huh?

JR: Not at all.

I'm in such a different life now.

I'm sitting here at a hit show, you know.

My life has turned around.

My daughter is fine.

I'm living in New York City.

I don't think about it.

Absolutely don't think about it.

Q: Did you think at all about
just walking away from it after a while?

I mean, after, you know, with your husband

and with "The Tonight Show"
nonsense and everything

and just saying, "Ah, screw it."

You know?

"I've got enough money.

"I can live without this."

JR: Well, A, I didn't have enough money.

Q: Oh, okay (laughing).

JR: Fox never paid me what they promised.

Q: Uh huh.

JR: I remember there was a
big reason why I went back.

But no, I knew I'd go crazy.

Just sitting alone in Connecticut

was not where I wanted to be.

Q: Mm hmm, did anybody advise you that way

or did everybody say,

"Geez, get back."

JR: I had no advisors.

I had nobody.

Q: Yeah.

What about your daughter?

JR: My daughter was a child recovering
from her father's suicide.

Q: Oh, okay.

Yeah.

JR: I didn't want to, A,

I didn't want to give her my problems.

My god, she had enough
of her own problems.

Q: Mm hmm.

Back to your show.

If you were gonna say what
makes your show different

from the other daytime shows,
aside from you, obviously,

is there something different?

JR: We're not one topic.

We're much more fun.

And you get everything.

You get the seriousness of Oprah

and you get the sincerity of Phil

and you get the, not inquisitive,

but the probing of Sally Jesse,

and you get the fun of me

and the fun of Regis.

You get it all mixed into one

and we have four, five subjects a day.

It's okay if you don't want
to hear about (mumbles).

Relax.

We're gonna bring Kirk
Douglas out in a second.

Q: Uh huh, okay.

And this may, I don't know
how this is gonna sound,

but it's not mean to sound,
well, I'll just say it.

It seems to me that
over the course of time,

your public life, that
you've gone through more,

as many new Joan Rivers
as there were new Nixons.

JR: Hysterical.

Q: Yeah, it's amazing.

You know, is that something that you,

can you look at that?

I mean, do you look back?

JR: I've never even thought about it

'cause it's just, some of
you get a handle for a story.

Q: Uh huh.

Okay.

JR: Does that make?

I never change.

I grow, of course, I
change when I perform.

If you see me on a stage live now

I'm sure I'm different than
what you saw five years ago.

I hope in five years
I'll be different again.

You constantly evolve.

You're not gonna paint this work.

Obviously, it changes.

Right?

Q: Sure.

JR: I'm not comparing myself
to any of these people.

I can show you an early Georgia O'Keeffe

and a middle Georgia O'Keeffe

and a late Georgia O'Keeffe.

Totally different.

So of course you change,
but it's by working every day.

You hope you're changing.

Q: Yeah.

Then again, you know,
there aren't that many people
who have the guts to change.

JR: You don't do it consciously.

Q: No.

Hmm.

Yeah, I guess you're right.

Yeah (laughing).

Now I think about it.

I mean, hopefully I'm writing differently
than I was five years ago.

JR: Your brain, you're writing
much more insightfully.

And you're praying you're
a better interviewer.

Q: Yeah (laughing).

JR: And you're praying you can understand,

"Oh, this one's snowing me now."

Q: Yeah.

JR: Yeah right, honey.

Let's get the truth here.

I mean, you hope these things are evolving.

Q: Arsenio, who replaced you,

what do you think of him?

JR: Well, I ask them to,

I volunteered him to replace me

since I made him my guest host on Fox.

I think there was such a void.

They needed somebody young and, quote unquote, hip.

Q: You don't think Letterman fills that?

JR: Letterman fills it brilliantly.

Brilliantly.

The only thing wrong with Letterman,

he's too brilliant sometimes.

(laughing)

I like seeing everyone

thinks he's funny.

Q: So now that you've seen Arsenio do this

and his ratings are not as good as yours were.

Is that correct?

JR: No, no.

Q: It's not correct

or they were?

JR: It is correct.

Q: Oh, it is correct.

JR: I was waiting for half of my ratings.

Q: Yeah, so it's kind of surprising.

I mean, he's had a long time
to build an audience base.

What do you think of him as
an interviewer and a host?

JR: I don't know.

I never watch late night.

Please excuse me.

Q: That's okay (laughing).

JR: When I get on with night,

I watch CNN, or TNT, or I throw in a tape.

Q: The thing about him, you know,

the thing I like about you

is I think you provoke people.

You provoke a reaction.

I mean, they may hate
you or they may like you,

but they, you know, they react.

Arsenio is, to me, like
milquetoast, you know.

JR: He's becoming the way the others are.

Q: Yeah, well.

JR: That was, nobody,

they're always so
frightened to take stands.

Everybody.

Always so frightened

because they've already been told

the people have to love you,

the people have to love you.

I think they like you
'cause of what you are.

Q: Yeah, but hell.

If they look at what you've gone through,

you know, just career-wise, you know.

They gotta say, you know, it's just better

to not step on any toes.

JR: Yeah, but it's also nice to know

when your head hits the pillow

that at least you've been

somewhat honest in your life, I think.

Q: Okay.

Two other things.

One is, this is the first time
you've been here since '82?

Is that right?

JR: Yeah.

Q: Okay.

JR: Isn't that nice?

Q: Yeah, it's--

JR: So what's changed?

Q: I don't know if you
spend much time here

but it's pretty amazing.

I mean, I've only been
here two and a half years.

Q: Where'd you come from?

JR: I'm originally from New York

but I was last in Illinois.

Q: You miss New York?

JR: No, not really (laughing).

JR: I didn't either till I was away.

Q: Yeah.

Well, you know what, I come back.

I like to, there are things
there that I like to do.

I mean, I like to go to the museums

and I like to go to plays.

There are restaurants I like to eat at,

but I can't stand being there anymore.

I can't stand crowds.

You know.

You have to enjoy that kind of life.

JR: To be in New York is
where I always wanted,

ever since I was a child.

And to have your work in New York,

and successful work, which
the show has turned out to be,

it's just such a cookie (laughing).

Q: Yeah.

JR: It's great.

Q: Oh, I have no doubt about that.

You know, if I can be a
very successful reporter

for "The New York Times",

I think I'd probably feel differently.

JR: It's great to come back
and take the shot here.

Q: The last thing I wanted to ask you is,

if you could do it again

and you could eliminate the
rough parts of your life

and keep all the good
parts, would you do that?

JR: Oh, of course.

Of course.

If I could eliminate,
but keep the good parts?

Q: Yeah.

JR: Oh, absolutely.

But if I could only have the good parts

by having to go through the rough parts,

then I would say, "No, I'll
go through the rough parts."

Q: Okay.

I wondered about that

because I did an interview
with Carol Channing

a week or two ago

and she told me that she got more out

of her real Broadway failure

than she ever got out
of any of her successes.

JR: Nonsense, nonsense.

I'd rather be in "Hello,
Dolly!" than the other one,

whatever it was.

Q: It was called "The Vamp."

But she said that she learned
more as an actress from that--

JR: Oh yeah.

Q: Than she did from
being in "Hello, Dolly!".

JR: You learn through pain.

Of course you learn.

And you learn to enjoy your success more.

Q: And, okay, just one other thing

and that is--

JR: That's fine.

I'm in no rush.

Q: Oh, okay.

You want to tell people
anything about your show?

JR: It's funny, it's a good hour.

You get your money's worth.

I enjoy performing.

I hope you enjoy watching.

Q: Okay, that sounds fine.

That's really all I needed.

JR: Are you married or single?

Q: I'm married.

JR: Good.

Where's your wife from?

Q: She's from Connecticut.

JR: So how does she like moving
all over the world with you?

Q: Since she has a good job
here, she likes it (laughing).

But I think she has not
liked moving so much.

JR: Yeah, 'cause that's a killer.

Q: Yeah, I would think.

We've moved five times in
the last seven years or so.

So she's not enjoyed that at all.

JR: Yeah, which you can't blame her.

Q: No, no.

I don't blame her.

But you've gotta move if
you're gonna get a good job.

You gotta keep moving.

JR: That's it.

I mean, that's the name of the game
until you write your first book.

Then you can move anywhere.

Q: Yeah (laughing).

I think that one's a little ways away.

JR: The first book or
the first screenplay.

Then you can say, "And
he lives in Barbados."

Q: Yeah (laughing).

JR: That's okay.

Q: Was it hard for you to write the books?

JR: Everything's hard for me.

Nothing, nothing comes easily.

I look at my friends
that knock something out

and I go, "Well, that's them."

Can't everything.

I slave over everything.

Q: I just, I'm just wondering
how you do it (laughing).

I have no idea how you do it.

JR: Energy.

I swear to God.

God gave me a lot of extra energy here.

Q: Well, I guess so.

I mean, I guess that's what it must be.

JR: I just say, "What do
you mean you're tired?"

"Come on, let's climb a mountain!"

(laughing)

A friend of mine reminded me.

We were all in Europe
with my husband one year.

I mean, really tourist time, right?

Through Versailles and
through Fontainebleau.

I mean, everything in one day.

We got back to the hotel in Paris.

She said, "Then you walked
the stairs up to the suite."

(laughing)

I started to laugh 'cause I forgot that.

Q: (laughing) Well, that's good to have a lot of energy.

JR: Good to have a lot of energy.

Q: Well, I appreciate your time

and I'm looking forward to seeing your show.

JR: I look forward to seeing you there.

Come back and say hello if you're there.

Q: I will, I will absolutely.

JR: Okay?

I'll be the one stuffed into the dress 'cause I'm fat.

(laughing)

Q: Will Elizabeth Taylor be making jokes about you?

JR: Elizabeth Taylor's so happy.

She saw what I looked like now in a dress.

(laughing)
As her figure

get better in the hospital,

I'll send her a picture.

Q: Is the weight gain a result of being happy

or is it being successful?

JR: The weight gain is
working 18 hours a day

on the television show and, you know,
pizzas come in and fans send you food.

Q: Oh yeah?

JR: Today, somebody just
sent me wonderful cookies.

You go, "I won't eat these"
and they just sit on the desk.

Well, maybe just 10.

Q: Geez, you're in New York.

Aren't you afraid to eat what a fan sent?

JR: No, because we let the
secretary eat it first.

(laughing)

We don't like her.

"Hey, Ellen.

"Have a cookie, dear."

(laughing)

Then we watch.

If she keeps on typing
the same page for an hour, we try it.

(laughing)

Q: Okay, well I will definitely come back and say hi.

JR: Please come back and say hello.

Q: Okay, thank you very much.

JR: Thank you again for hanging around.

I'm sorry.

Q: That's quite all right.

JR: Bye bye.

Q: Bye bye.