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AMERICAN FILM INSTITUTE DINNER

MRS. FORD'S REMARKS

MARCH 9, 1976

When I was a girl going to high school, I never dreamed of growing up and being married to a President. But my dream of a lifetime was going to Hollywood and gliding across a polished floor with Fred Astaire. So you see how fortunate I feel to be here tonight.

Because of the magic of the movies, I've danced and laughed and cried my way through several lifetimes. And it's a special treat to join this salute to William Wyler--one of the wizards of the business.

Like millions of people, the President and I love the movies. Movies light the candle of imagination--enrich our dreams--and expand our understanding.

May we always be a land that loves make-believe and storytellers--like the man we honor tonight.

Thank you.

# # #



AFI

When I was a girl going to the Friday night ~~movies~~  
movies in Grand Rapids, I never dreamed of growing up *and being*  
*married to*  
~~to marry~~ the President, but I did dream of dancing across  
a polished floor with Fred Astaire.

Because of the magic of the movies, I've danced and  
laughed and cried my way through several lifetimes, and  
it's a special treat to join this salute to William Wyler---one  
of *the wizards of the business.*  
~~your master magicians~~

Like millions of people, the President and I love the  
movies. ~~the unique American marvel.~~ Movies light the  
candle of imagination----enrich ~~our~~ dreams---and expand ~~our~~  
understanding.

May we always be a land that loves make-believe and  
storytellers---like the man we honor tonight.

Thank you.



## AFI Greeting

Because of the magic you make, we've danced and  
laughed and cried our way through many lifetimes together,  
and it's a special treat for me to join this salute to  
William Wyler---one of your master magicians.

Like millions, I love the movies---our own American  
~~maxwell~~ art ~~form~~ form---and I treasure ~~the~~ memories ~~of~~  
~~the~~ ~~exp~~ from ~~film~~ films past.

Like millions, I love the movies, and I treasure  
the memories  
go to hollywood and dance with fred astaire...  
never dreamed of being the wife of the president ---only  
of dancing with fred ~~ast~~ astaire...  
always gone to movies on friday night...serials



Because of the magic you make, we've danced and  
~~xxx~~ laughed and cried our way through many lifetimes  
together. It's a very special treat for me to be  
here tonight, because ~~like xxx~~ ~~xxx love the movies~~  
like millions of ~~people xxx~~ people, I love the  
movies---our own American marvel.

Those of you in this room understand the complexities  
of William Wyler's talents, but those of us who ~~enjoy~~  
watched his movies understand

~~Exkn~~

Because of the magic you make, we've danced and  
laughed and cried our way through many lifetimes together,  
and it's a special treat for me to join this salute to  
William ~~Wyler~~ Wyler---one of your master magicians.

When I went to the Friday night movies as a girl,  
I never dreamed of growing up to marry the ~~Preside~~ President,  
but  
~~But~~ I did dream of dancing with Fred Astaire.

Movies are our own American ~~marvel~~ marvel, and through  
them,  
~~the~~ <sup>M</sup>~~we~~ ~~we've~~ we've shared heroes and villians

~~I have made many mistakes.~~

We've danced and laughed and cried our way through  
so many ~~xxx~~ lifetimes together through the magic you  
make that it's a very special treat for me to be here  
~~xxxxxxx~~ tonight.

Like millions, ~~of Americans~~ I love the movies---our  
own American marvel. Through the years, the ~~xxx~~ technical  
and creative wizardry of the movies provides ~~xxxxx~~ shared  
experiences for people of many different backgrounds.



~~XXXXXXXXXXXXXXXXXXXX~~

Imagination ~~XXXXXXXXXXXX~~ lights the candle of  
~~XXXXXXXXXXXXXXXXXXXX~~ magic in our hearts.

Movies light the candle of imagination

When a movie begins, I always have this marvelous  
feeling of anticipation---of adventure. Whether I've  
laughed or cried,

Movies light the candle of our imagination and  
It take

It's really magic to be in a roomful of talented people---  
who share the joy of ~~make-believe~~ make-believe---and to join  
this tributed to one of the movies' special craftsmen...william  
wyler.

Like millions of Americans, I love the movies. When  
the lights go ~~down~~ down and the images begin to dance on the  
screen, I get this marvelous feeling of anticipation. ~~When~~

Movies ~~are~~ are an important art form, and their  
preservation is\_\_\_\_\_/but, most of all, ~~the~~ movies  
light the candle of imagination.



It;s impossible to feel like a stranger in a room  
with so many people I know so well. You may not remember  
me, but I was sitting in the pew with Mrs. Miniver  
when the RAF~~x~~ flew over. I've danced and cried my  
way through so many lives, because of all the talented  
people in this room and your magic.

It's really magic to be in a roomful of talented people---  
~~who love make-believe and share~~ who love make-believe and share  
that love ~~with~~ through the movies---and to join this tribute  
to William Wyler.

Like millions of Americans, I love the movies. When  
the lights go down and the images begin to dance on the screen,  
I get this marvelous feeling of ~~a~~ anticipation. ~~When~~  
~~we take a journey in the movies, and step into~~  
~~someone else's shops and share some one~~  
else's tears and laughter.

~~And when we share the magic of the~~

Movies ~~is~~ are a special part of our American life, and  
we are realizing we must preserve them.

Movies, like all the arts, light the candle of our  
imagination. ~~Make-believe~~ A land where make-believe  
is limitless---is a land of the future.



I know life isn't like the movies, but I did grow up  
to dance with Fred & ~~Astaire~~ Astaire. Here I am tonight  
in a roomful of ~~magician~~ faces

AFI Dinner

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MRS GERALD R FORD

WHITE HOUSE

WASHINGTON DC

ATTENTION SUSAN PORTER

ON BEHALF OF GEORGE STEVENS JR DIRECTOR OF THE AMERICAN FILM  
INSTITUTE AND CHARLTON HESTON OUR CHAIRMAN I WOULD LIKE TO  
EXTEND A MOST CORDIAL INVITATION FOR YOU TO BE OUR GUEST AT  
THE INSTITUTE LIFE ACHIEVEMENT DINNER ON TUESDAY MARCH 9 AT  
THE CENTURY PLAZA HOTEL IN LOS ANGELES HONORING THE GREAT  
AMERICAN DIRECTOR WILLIAM WYLER WHOSE COLLEAGUES INCLUDING  
AUDREY HEPBURN GREGORY PECK LIZA MINNELLI HENRY FONDA BARBRA

STREISAND WALTER PIDGEON GREEN GARSON AND JAMES STEWART WILL  
TAKE PART IN THE EVENING'S ENTERTAINMENT PROGRAM. RECEPTION  
IS AT 7PM AND THE DINNER BEGINS AT 8 PM. DRESS IS FORMAL.  
KINDLY HAVE YOUR OFFICE CONTACT ME AT 213 843-6000 X2693 FOR  
ANY ADDITIONAL DETAILS.

CORDIALLY  
DAVID BEGELMAN  
PRESIDENT OF COLUMBIA PICTURES  
AFI DINNER CHAIRMAN  
NNN

*Vacc. by phone  
& Mr. Begelman  
2/19/76*

*Mr. Stevens will go out to Calif. 3/4  
in Wash. 833-9300  
H: 965-5328  
in Calif: 6: 278-8777*



# V Los Angeles Times IEW

★  
PART IV

FRIDAY, MARCH 15, 1974

## CRITIC AT LARGE

# The Banquet That Was a Picnic

BY CHARLES CHAMPLIN  
Times Entertainment Editor

Just because it wasn't like this, you have to say that:

The amount of genuine affection at most Hollywood banquets would leave room in a thimble for a colony of gnats to practice close-order drill.

You execute the numb, dumb rituals of the overpriced hotel parking and the thin, overpriced highballs gulped amidst the jostling chaos of the foyer and you are excited mostly by the dark prospect of discovering how far back and with whom the sadists of the seating committee have placed you this time.

The dais is a serve-yourself massage parlor for egos. You applaud and check your wrist-watch in the same motion, wondering how long you can sit still without actually losing the use of your legs permanently. Lord Boothby once remarked that the British, not being an overly religious people, had invented cricket to give themselves some notion of eternity. We invented banquets.

And well beyond midnight, glazed with fatigue and maddened with rhetoric, you stumble into the night, persuaded only that: (1) the awards must have been fixed, (2) there has got to be a better way to fight disease, (3) hypocrisy has run amok and (4) never, never again.

But you do go again and once in a very, very, very long while the banquet is not a banquet but an extraordinary indoor night picnic in black tie and deep-dish gowns, like the lovely gathering that honored James Cagney on Wednesday night and which is reported in detail on this page.

It was an evening of warming, grinning, unabashed, uncomplicated and uncompromised love the likes of which I've never seen in Hollywood or anyplace else.

There was a moment at the start when Cagney, having marched into the ballroom to the sounds of a standing ovation and the strains of "Yankee Doodle Dandy" (which became the national anthem for the night), acknowledged the cheers and the music and broke into a couple of beats worth of hoofing. No more than a half-sole of the old soft shoe it was, but it was perfect — youthful, spontaneous and saying everything about the delight of the occasion.

It was a night of those moments, when the aura of affection radiating from Cagney and the lady he has been married to for 52 years could be felt and seen in the whole room. The turnout of stars was unprecedented in its diversity and it was clear that they had come to see rather than to be seen, to pay a homage that was unselfconscious in what is probably the most selfconscious village on earth.

No one who shared the evening or who will catch it next Monday on television will mistake or likely soon forget the immense respect that was implicit in every line of Frank Sinatra's impeccable performance as master of ceremonies, or forget the overwhelming admiration which ran so engagingly through the tributes from John Wayne and all the others.

It was not just a banquet and nothing so simple as an exercise in nostalgia, although there was a lot of that around.

Jack Lemmon got a little tangled in his effort to be absolutely precise and honest, but he was rightly trying to distinguish Cagney, the greatly gifted actor and superstar, from Cagney, the remarkable private man, and to define the truthfulness which linked both.

Cagney in his moving acknowledgement kidded about the "unmistakable touch of the gutter without which this evening would never have happened at all." And he was indeed the classic poor boy who made it big but who has never lost track or lost hold of the human priorities he has had from the start. Jack Warner called him "Mr. Professional Againstst," which was to say that Cagney has never stopped being his own man.

Bogart said that all you owe the public is a good performance, but Cagney has lived it, enriching us with his unforgettable professional life so that he could pursue art and ideas in a private life of uncommon quiet dignity and honor.

No one but Cagney could have sat sniffing in his mother's lap in "White Heat." No one but Cagney could have quoted the philosopher William Ernest Hocking with such insight and calm assurance. No one but Cagney could have made all those awful, earlier banquets somehow seem in retrospect to have been worth attending, as the dues you paid to attend a love-feast no one but Cagney could have inspired.

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## TV: Salute to Cagney—Warmth With Sincerity

By JOHN J. O'CONNOR

It's the season of awards and, if at all possible, television will be there to record the ceremonies. It's also the season of TV repeats, and the awards' shows help to break up the monotonous scheduling pattern. So, beginnings in February, the parade goes on to include Grammys, Emmys, Tonys, Oscars, tributes, salutes, women of the year, men of the century and even,

heaven help us, most popular animal acts. Most are dreadful. Some are bearable. A few are actually good.

Among the latter is the relatively new American Film Institute and its "Life Achievement Award." The presentations were started last year with a tribute to John Ford, the director. Last night, on the Columbia Broadcasting System at 9:30 o'clock, the recipient and guest of honor was James

Cagney, who retired from films in 1961 but remains, as someone noted, one of the dominant artists in the history of the motion picture.

The program, as produced by Paul W. Keyes and directed by Bill Foster, offered a neat and attractive package of nostalgia, brief testimonials, an all-star audience, pointed humor and unabashed sentimentality. The tribute, extracted from the event, which was held last week in California, avoided awkward pauses and self-serving monologues. It moved along crisply and efficiently.

Given the single subject, a somewhat shy and embarrassed looking Mr. Cagney, the "salute" was able to deliver a coherence unusual for awards shows. Film clips from his more than 60 movies were used generously, either as clever collages of kisses, slaps, gunfire and death scenes, or extended scenes from "Yankee Doodle Dandy" and other films.

Frank Sinatra played master of ceremonies with genuine enthusiasm ("Will everybody here who believes in love clap your hands for Mrs. James Cagney"); the family and long-time colleagues of

Mr. Cagney were introduced thoughtfully, and many of the speakers were provided with microphones at their tables, eliminating the need for endless promenades to and from the stage.

In accepting the award, Mr. Cagney demonstrated that he still retained a jaunty walk and a sense of humor. The speech was long but charming. The tough guy of the movies read a passage from a poem by John Masefield and speculated on the meaning of art in "everyday lives," recommending a book by William Ernest Hockings. Then he proceeded to thank everyone in or out of sight, from "Frankie Sinatra, one of the neighbor's children" to members of the gang he grew up with in New York City, the gang that provided that "unmistakable touch of the gutter without which this evening would never have happened."

Perhaps the most remarkable aspect of the "salute" was its unashamed warmth. Everyone there looked and acted as if he wanted to be there. That came across strongly on the TV screen, and the "incomparable performer" deserved every bit of it.

# The New York Times

## Orson Welles Gets Film Institute Award

Special to The New York Times

LOS ANGELES, Feb. 9—Orson Welles, the film maker and actor who remains one of Hollywood's most enigmatic personalities, received tonight the American Life Institute's Life Achievement Award.

Mr. Welles, 59 years old, his bulky figure looking as Falstaffian as ever, accepted the award from George Stevens Jr., director of the institute, at a black-tie dinner in his honor at the Century Plaza Hotel.

Mr. Stevens described the bearded film maker as a "great man who never reminds us of others" and told an audience of about 1,200 persons from the movie industry how Mr. Welles had "weathered stormy seas" to become "a positive and profound influence on every man and woman of our time who has chosen film as a profession."

### Early Broadcasts Heard

The \$125-a-plate dinner, which was videotaped for broadcast Feb. 17, included clips from 14 motion pictures made by Mr. Welles, including "Citizen Kane," "The Magnificent Ambersons," "The Lady From Shanghai," and "Chimes at Midnight," with Mr. Welles as Falstaff, his favorite role as an actor.

The award, which was presented for the third time tonight, is an annual presentation. The previous winners are James Cagney and John Ford, the late director.

Portions of Mr. Welles's early broadcasts were also heard, including his voice as "The Shadow" from the old radio series and a segment from the famous "War of the Worlds" broadcast.

A number of celebrities, including Charlton Heston, Ingrid Bergman, Peter Bogdanovich, Janet Leigh, Dennis Weaver and Natalie Wood



Art Selby

Orson Welles

discussed Mr. Welles's contribution to movies, radio and the theater, and offered personal memories. Joseph Cotten, the actor, who appeared in two of Mr. Welles's most acclaimed films, called the film maker "a man of deep perception . . . who has had an awesome and profound influence on the lives and careers of all of us."

"If it wasn't for him I could be very happy working in my uncle's bank in Sycamore Street in Petersburg, Va.," Mr. Cotten said, adding that Mr. Welles had brought him and other actors to Hollywood to make "Citizen Kane." He was later also in "The Magnificent Ambersons."

### Bergen Recalls Show

Edgar Bergen, who appeared with his wooden friend Charlie McCarthy, recalled the night of Oct. 30, 1938, when Mr. Welles's radio production of "War of the Worlds," which used news bulletin techniques for realism, panicked many listeners, who thought creatures from

Mars had landed on earth.

Mr. Welles, who flew from Paris to Los Angeles to accept the Film Institute award, was said to be extremely pleased about the honor, particularly because of the wide range of Hollywood Establishment notables on the institute's board of trustees.

In presenting the award, Mr. Stevens said that it was given "to one whose talent has in a fundamental way advanced film art and . . . whose work has stood the test of time." In an apparent reference to the fact that Mr. Welles's films were never very successful financially, Mr. Stevens remarked that "too often a film is measured only by its bank account."

"So tonight," Mr. Stevens said, "we measure Orson Welles by his courage and the intensity of his personal vision. He has combined a mighty will with a child's heart to produce a legacy of enduring creation."

### A Controversial Start

Mr. Welles's career in Hollywood was controversial from the start. "Citizen Kane," his first major film, which he made for RKO Studios when he was 25, was a thinly-veiled biography of William Randolph Hearst. Mr. Hearst attempted to halt the film's release and, failing that, banned both the mention of the picture and Mr. Welles's name from all his newspapers.

The American Film Institute is a Government-chartered body that serves as a training ground for new film makers. As part of the ceremonies tonight, Mr. Cotten presented three special scholarships in Mr. Welles's name to two young men and a woman who are first-year fellows of the institute. All proceeds from the dinner and television broadcast go to the Film Institute.

## News Summary and Index

MONDAY, FEBRUARY 10, 1975

### Quotation of the Day

"We must measure Orson Welles by his courage and the intensity of his personal vision. He has combined a mighty will with a child's heart to produce a legacy of enduring creation."—George Stevens Jr., director of the American Film Institute, presenting the institute's Life Achievement Award to Mr. Welles. [22:2.]



## LEE WINFREY

On television

Philadelphia Inquirer  
Feb. 21, 1975.

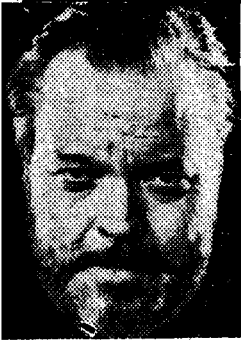
# Tribute to Welles Worth Waiting For

Finally this week the mountain came to Mohammed: Hollywood honored Orson Welles.

Thirty-four years after he created his masterpieces, "Citizen Kane," Welles was presented the Life Achievement Award of the American Film Institute (AFI) during a 90-minute television special on CBS.

In his grave, William Randolph Hearst must have taken a spin. When Hearst was alive and mighty, his hirelings and cronies did their best to kill Welles' great film and ruin his career. But old Orson, who will be 60 come May 6, now seems to have outlived or overawed all his enemies.

In a persuasive apology for its past hostility and neglect, Hollywood honored Welles with an award show that could



stand as a model of its type. Let all of us who have yawned and dozed through the annual Academy Awards marathon hope that the Oscar producers were watching and taking notes. The AFI's "Salute to Orson Welles" was brisk, stylish and heart-warming.

By happy coincidence, Charlton Heston is the current chairman of the AFI, which placed him prominently on the podium. Heston has been a long-time admirer of Welles and starred in one of Welles's best films, "Touch of

**ORSON WELLES** Evil." So there was an easy sincerity in all of Heston's praise of Welles, none of the embarrassing rustle that would have come from some old enemy turning his coat.

The film clips were brilliantly chosen to present Welles' work in both entertaining and informative style. Again, a friend did the work: Peter Bogdanovich guided the shot selections.

How fine they were, those old film clips:

They began with Welles in his best-known acting role, as the amoral Harry Lime in "The Third Man." Alone on a dark Vienna street, Joseph Cotten turned to see Welles's round face with pixie grin, now to our eyes years later looking so touchingly young.

Later they showed perhaps the most widely admired scene in Welles' work as a director, the breakfast table bickering between Citizen Kane and his wife. In less than three minutes, in exchanges of dialogue illustrating a years-long deterioration in their marriage, they slid from lovestruck cooing to glacial retreat behind their reading of rival newspapers.

A cluster of others, too: in a shower of shattered glass, Rita Hayworth and her husband gunned each other to death in a funhouse hall of mirrors in "The Lady From Shanghai"; in "Touch of Evil," Marlene Dietrich looked up sloo-eyed from her fortune-telling cards to tell Welles playing a corrupt old walrus of a sheriff, "You have no future"; in the breathtaking battle scene in "Chimes at Midnight," no words emerge from the medieval soldiers, only clangs and cries and grunts as they swing swords and clubs, finally to fall in desperate struggling, in the mud locked writhing together like pitted dogs.

George Stevens Jr., the director of AFI, introduced Welles with the words that, "He reminds us it is better to live one day as a lion than a hundred days as a sheep."

Wells said he accepted the award, presented previously only to John Ford and James Cagney, "in the name of all the mavericks." He added, "Don't imagine that this old raggy-taggy gypsy-o is claiming to be free. I use my own work to subsidize my own work. In other words, I'm crazy."

Well, maybe. Still, nobody sane has matched "Citizen Kane."



# Finally—an awards show that's worth glowing about

NOBODY EVER said television was the most honorable profession in the world. But it is, without question, the most honoring.

In the coming year, the networks will parade no less than 19 award shows before our very faces, ranging from the biggies [Oscars, Grammys, Tonys] to such dubious concoctions as Tuesday's American Music Awards—a show ABC dreamed up to compete with the Grammys, which are now on CBS—to such hybrids as the Comedy Awards, the Fashion Awards, and at least three Country Music Awards.

There will be Miss America pageants, Miss Teen-age America pageants, Miss Black Teen-age America pageants. Model of the Year pageants, Miss U. S. A., Miss World, Miss Universe, and on into the cosmic reaches.

There will be, of course, no coverage of the Pulitzer or Nobel prizes, but there will be the Miss Unofficial Las Vegas Beauty Pageant, a spoof of all the other beauty pageants,

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## Gary Deeb's column is in Sports

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and there will be something called the People's Choice Awards, scientifically determined by old A. C. Nielsen himself, the man who devised the ratings system by which all the awards shows live or die.

It is some measure of the degree in which award shows are held by the industry that the Tony Awards, which honor Broadway theater achievements, are annually nominated for Emmy Awards, which honor television achievements.

IT IS ALSO a measure of the acceptance of award shows that a major American star like Dean Martin can't seem to cough up a real live entertainment show anymore, not because he's tired, but because he gets greater ratings mileage out of throwing together a monthly roast of some other star—major, American, or none of the above. In an age of canned honors, TV has finally even perfected the canned backhand compliment.

Bruce  
Vilanch



The awards and roasts are flung at us with such depressing frequency that it is more than just refreshing—it is absolutely breathtaking—when a real, honest-to-goodness, well-deserved, thumping tribute comes along like the one the American Film Institute served up to Orson Welles, the mad genius of the movies, Monday night on CBS. Finally, the Real Thing. A group of genuine heavies getting together and truly honoring a man long neglected but eminently deserving of all the laurels.

This is the third time the A. F. I. has gotten together a tribute and when they do it, they do it up. Two years ago they honored the seminal director John Ford, last year they overflowed with love for Jimmy Cagney, and now Welles. The choices the A. F. I. have made are so special, so truly meritorious, that I am almost ready to put on an awards show honoring the people who made the choices.

And when I do, it will be not only for the wisdom with which the recipients were elected, but for the stylish way the shows are themselves conceived.

THE WELLES show is a particularly brilliant tribute, involving actors who worked for him [Joseph Cotten, Janet Leigh, Natalie Wood], directors who have admired and even borrowed from him [Peter Bogdanovich], and other artists who have suffered from his expertise [Edgar Bergen and Charlie McCarthy, who were nearly bounced off radio 37 years ago when Welles' faked Martian invasion caused panic in the streets and drastic plummeting of Bergen's ratings on the opposite network].

Perhaps most touching, however, is the unaffected honor accorded Welles by Ingrid Bergman, who never worked with him, against him, or, as she said on the air, was never even married to him. Her ties to Welles are much more subtle—she, too, was hounded out of Hollywood by a community that turned against her, and she has since returned with honor. It is the kind of genuine, unabashed tribute that will never surface on any of the prefab award spectacles—certainly not on any of those depressing roasts.

There is more to the Welles tribute than its candor, of course. There are the scholarships—real awards, not just statuettes—given in his name to deserving film students. And there are the film clips, an incredible string of moments that outline even to a hermit the magnificence of Welles' work.

But I think it's the candor that I like best, the honesty and the true sentiment of the evening. Altho the show was scripted—as all shows must be—there is no faking the real and powerful emotionalism of an evening like this. It is a grand show dedicated to a one-man wide world special, and it puts all the other roasts, awards, and kindred holocausts right where they belong—festering quietly in the dust.





# HIGHLANDS JUNIOR HIGH SCHOOL

NINTH AVENUE and ROSS STREET  
TARENTUM, PENNSYLVANIA 15084  
Area Code 412/ 224-2999

March 22, 1976

Mrs. Betty Ford  
The White House  
1600 Pennsylvania Avenue, N. W.  
Washington, D. C. 20500

Dear Mrs. Ford:

For some time I've been wanting to share with you the January, 1974 issue of The Report Card, a news vehicle, that is sent to all citizens in the Highland School District in Allegheny Valley, some twenty miles from Pittsburgh. Obviously, I am a little late. Nevertheless, the desire to write and send you the newspaper has been on my mind for sometime. Since our federally-funded Career Education Program is coming to a close, I felt I had to take the time and do what I've been wanting to do since that January issue of our newspaper was released.

On page one, please note the heading, "First Lady"?- along with the picture and picture caption of Paula Parke. Although Paula is now a fifth grader, she still has her dream of becoming the president's wife. If beauty is part of the criteria, I'm sure you'll agree she qualifies. (I know there is much more than that). In the TV tribute to William Wyler, I was interested in your comments about your Hollywood dreams. I'm sure the young people watching the program related to your honest and sincere words. I have always admired your frank and candid remarks, (especially those dealing with your family). It is good to see the human side of V.I.P.'s.

Additionally, you might enjoy the other articles in the newspaper dealing with Career Education. Your interest in all children is well-known. Too often the results of Federal-funding is not as apparent as it is in Career Education. At Highlands, we are doing our best to assist in the career development of all our students. For additional information, a copy of our brochure is enclosed. I would be delighted if this letter and the information contained with it were shared with the president.

Sincerely,

*Andrew S. Remite*

Andrew S. Remite  
Career Education Coordinator

Encl.

ASR/rmm

WILLIAM WYLER

March 30, 1976

Mrs. Betty Ford  
The White House  
1600 Pennsylvania Ave.  
Washington, D. C.

Dear Betty,

Many thanks for the thoughtful letter and the kind words.

Your presence alongside us at the American Film Institute Tribute gave a very special charm and importance to the occasion. Your words that evening reflected all the personal qualities which have endeared you to Americans everywhere. We were indeed honored by your attendance.

Talli and I in turn send our warm personal regards and best wishes to you and The President.

Sincerely,

  
William Wyler

WW/pd

