

Ronald Reagan Presidential Library

Digital Library Collections

This is a PDF of a folder from our textual collections.

Collection: White House Office of Records Management:
Presidential Handwriting File, 1981-1989 (COPY SET)

Series II: Presidential Records

Folder Title: Folder 194 (07/13/1985-07/16/1985)

Box: 13

To see more digitized collections visit:

<https://www.reaganlibrary.gov/archives/digitized-textual-material>

To see all Ronald Reagan Presidential Library Inventories, visit:

<https://www.reaganlibrary.gov/archives/white-house-inventories>

Contact a reference archivist at: **reagan.library@nara.gov**

Citation Guidelines: <https://reaganlibrary.gov/archives/research-support/citation-guide>

National Archives Catalogue: <https://catalog.archives.gov/>

Last Updated: 07/22/2025

347149
PR007-02

July 13, 1985

Dear President Reagan,

*No Reply -
2 phoned
RR*

As I write this letter you are undergoing surgery. I hope and pray that everything turns out for the best. I have every faith that things will. Lets face it for a man of your age you are in incredible shape! It's not so much the surgery that is tuff it is the recovery. I happen to know this for a fact. You see two years ago I was involved in an accident at the Bronx Zoo. I was working on a glass roof and it broke. I fell a total of seven stories. I was somewhat lucky in that I landed on my feet. I broke several bones in my body including my back. This has left me a paraplegic. I have under gone four operations since. A grand total of twenty-two hours in surgery so believe me when I say I know how you will or how you felt when you came out of the anasthesia.

This letter was not intended to tell you my hardships of life. Being that I am only twenty-three the doctors are very incouraging I am also going to start attending college in the fall at a Community College here in my home city. (Providing my financial aid comes in) Things are begining to look good for me. The feeling and movement in my legs is begining to come back very slowly. I know that God will allow me to walk again someday. So I do have a small request. If you would would you please mention my name to God the next time you pray. I know it could not hurt!

To conclude I would just like to wish you the best of health and a speedy recovery. It always helps a persons recovery if they get support from their loved ones and I know you are receiving that support from your wife Nancy. She is a brave & beautiful lady. Would you please tell her I am on her side about the drug issue!

Get well soon Mr. President. My father is worried about his
Commander in Cheif. (He is a first class Petty officer in the Navy!)

Anytime you wish to compare scars just call!

Get Well Soon!

God Bless You and

Mrs. Reagan!

Sincerely,

Charles F. Mitchell

32 Patio Rd.

Middletown, NY 10940

(914) 692-2362 or (914) 692-5760

(307)

174

July 13, 1985

Dear President Reagan,

As I write this letter you are undoubtedly
surgery. I hope and pray that everything turns
out for the best. I have every faith that you will
pull it off. It's just face it for a man of your age you
are in incredible shape! It's not so much
the surgery that is tough it is the recovery. I
happen to know this for a fact. You see two
years ago I was involved in an accident at
the Bronx Zoo. I was working on a glass my an-
t broke. I fell a total of seven stories. I
was somewhat lucky in that I landed on my
back. I broke several bones in my body
including my back. This has left me a
paraplegic. I have undergone four operations
since. A grand total of twenty-two hours in
surgery so believe me when I say I think you
will or how you felt when you came out
of the anesthesia.

This letter was not intended to tell
you my hardships of life. Being that I am
only twenty-three the doctors are very encouraging.
I am also going to start attending college in
the fall at a community college. I will be my

home city. (Providing my financial aid comes in.)
Things are beginning to look good for me. The
tingling and numbness in my legs is beginning to
come back very slowly. I know that God will
enable me to walk again someday. So I do have
a small request. If you would would you please
mention my name to God the next time you
pray. I know it could not hurt!

To conclude I would just like to
wish you the best of health and a speedy
recovery. It always helps a persons recovery if
they get support from their loved ones and I
know you are receiving that support from your
wife Nancy. She is a brave + beautiful lady. Kind
you please tell her I am on her side about the
drug issue! Get well soon Mr President.
My father is worried about his Commander in
Chief. (He is a first class Petty Officer in the Navy!)
Anytime you wish to compare scars just call!
Get Well Soon! God Bless you and
Mrs Reagan!

Sincerely
Charles F. Mitchell

32 Patton Rd
Albion, N.Y. 14400

ALBION 2302 (2) (114) 692-5761

End
Case
File

THE WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

INCOMING

DATE RECEIVED: JULY 16, 1985

NAME OF CORRESPONDENT: MR. EUGENE BONELLI

SUBJECT: INVITATION TO PARTICIPATE IN "A TRIBUTE TO
GREER GARSON: THE MGM YEARS" TO BE HELD ON
SEP (13-14) 85 IN THE BOB HOPE THEATRE AT
THE MEADOWS SCHOOL OF THE ARTS

ACTION

DISPOSITION

ROUTE TO:
OFFICE/AGENCY

(STAFF NAME)

ACT DATE TYPE C COMPLETED
CODE YY/MM/DD RESP D YY/MM/DD

MARY RAWLINS

ORG 85/07/16 *FR A85P8/07* **TR**REFERRAL NOTE: *LEO CLAR*REFERRAL NOTE: *A 85/08/08*REFERRAL NOTE: *1 1*REFERRAL NOTE: *1 1*REFERRAL NOTE: *1 1*

COMMENTS: IV 850913 850914 TX DALLAS

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: _____

MI MAIL USER CODES: (A) _____ (B) _____ (C) _____

```

*****
*ACTION CODES:          *DISPOSITION          *OUTGOING          *
*                      *                      *CORRESPONDENCE:  *
*A-A-APPROPRIATE ACTION *A-ANSWERED          *TYPE RESP=INITIALS *
*C-COMMENT/RECOM        *B-NON-SPEC-REFERRAL *OF SIGNER          *
*D-DRAFT RESPONSE       *C-COMPLETED          *CODE = A           *
*F-FURNISH FACT SHEET   *S-SUSPENDED          *COMPLETED = DATE OF *
*I-INFO COPY/NO ACT NEC *                      *OUTGOING           *
*R-DIRECT REPLY W/COPY  *                      *                      *
*S-FOR-SIGNATURE        *                      *                      *
*X-INTERIM REPLY        *                      *                      *
*****

```

REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE
(ROOM 75, OEOB) EXT-2590
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS
MANAGEMENT.

THE WHITE HOUSE
WASHINGTON

August 29, 1985

MEMORANDUM

TO: BEN ELLIOTT/ELIZABETH BOARD
FROM: FREDERICK J. RYAN, JR. *FJR*
SUBJECT: APPROVED PRESIDENTIAL ACTIVITY

MEETING: The following has been added to the
videotape session on September 6, 1985:

DATE: Tribute to Greer Garson

TIME: 2:00 p.m.

DURATION: 5 minutes

LOCATION: Diplomatic Reception Room

REMARKS REQUIRED: Yes

MEDIA COVERAGE: No

FIRST LADY
PARTICIPATION: Yes

NOTE: PROJECT OFFICER, SEE ATTACHED CHECKLIST

cc:	K. Barun	A. Kingon
	P. Buchanan	J. Kuhn
	D. Chew	C. McCain
	T. Dawson	B. Oglesby
	B. Elliott	E. Rollins
	M. Friedersdorf	J. Rosebush
	C. Fuller	R. Scouten
	W. Henkel	R. Shaddick
	E. Hickey	B. Shaddix
	C. Hicks	L. Speakes
	J. Hirshberg	WHCA Audio/Visual
	G. Hodges	WHCA Operations
	J. Hooley	Nell Yates

THE WHITE HOUSE
WASHINGTON

Dear Mr. President:

Fred Ryan will set this up for
when we return to Washington.
He will contact Mr. Eugene Bonelli
directly to inform him of this.

Kathy

OK
Eugene
RR

July 12, 1985

*Kathy - This is the 1st I've heard of this.
I think we should do it. It calls
for a film piece. Can you find out
if anyone knows about this?
RR*



Mr. President Ronald Reagan
White House
Washington, D.C.

Dear Mr. President:

It gives me great pleasure to announce that the Meadows School of the Arts, here at Southern Methodist University (SMU), is planning to conduct a special tribute to one of the film industry's greatest stars, Greer Garson, a woman who radiated on the screen not only glamour but unique qualities of character, integrity, grace and style.

"A Tribute to Greer Garson: The MGM Years" is to be held on September 13 and 14, 1985, in the Bob Hope Theatre at the Meadows School of the Arts. The principal gala event will include excerpts from seven favorite films, and fellow actors, directors, and friends from her career will join in the celebration. Additionally, there will be informal seminars on campus, with theatre and film majors participating. This tribute by the University is to be a major retrospective study of a distinguished career, and it is not a fund-raising event.

Additionally a one-hour television special produced by Bob Banner for the PBS network will highlight the film career of Greer Garson and will include excerpts and clips from the gala evening and seven of her most famous films, including Mrs. Miniver (MGM, 1942), for which she won the academy award as Best Actress.

Since Greer appeared on several General Electric Theatres, she would be honored if you and the First Lady could participate in this special tribute by greeting and congratulating Greer in a filmed segment which we would include in the program on Friday evening.

We are privileged to have on the faculty of the Meadows School some of the nation's leading professionals and educators in theatre, music, television and film. In continually seeking to highlight excellence, I have wanted to honor Miss Garson with her own tribute, because she so perfectly represents the values we support in the arts. Although she has received many awards and citations from audiences and media abroad and at home, she has never had this kind of warm and personal recognition given to her

before. Since she is a resident of Dallas, we are actually honoring our own distinguished citizen.

We will be in touch with your staff in a few weeks to see if you need more information. In the meantime, my direct number here at SMU is (214) 692-2880, and Bob Banner can be reached in Los Angeles at (213) 657-6800.

There are many demands, we know, on your interest and time. Here is a happy opportunity to greet one of our own whose life is still a work-in-progress and to participate in this very special tribute to a very special actress, woman, and friend.

Very sincerely,

Eugene Bonelli
Dean

/w

cc: Greer Garson
Bob Banner ✓

bc: *Bill Frye*

DRAFT/Date 8/27/85

SPECIAL DEADLINE
[printing, e.g.]

RR/ KCS

[drafter]

1 *PN*
[Rev.]

DATE OF EVENT 9/13/85

[Straight Wire/Telegram]
[Special Delivery/Express Mail]

Dear Greer:

MAIL FLAT TO: Eugene Bonelli, Dean
(AT ADDRESS BELOW)

I am delighted to be part of the Meadows School of the Arts tribute to you.

The retrospective of your work will be a look at some of the finest
films ever made in Hollywood. Besides beauty and talent, you brought
equalled.

a quiet dignity to the screen that has yet to be ~~equalled~~. The young
people of today who are looking toward a career in films could have no
~~better model than your~~ finer example of the art of filmmaking than your
movies. ~~Hollywood's golden years~~

sons and daughters of the splendid
The Emerald Isle ^{have} made many fine contributions to the arts ^{in America,}
richer ^{than when Greta} reach these shores. ^{And we were never}
~~are one of the best~~ ^{but you}

Wherever you have practiced your craft -- in movies,
on the stage or on television -- you have captured the hearts and imaginations
of your audiences. "A Tribute to Greer Garson: The MGM Years" will surely
be not only a richly deserved honor but a beautiful experience for all.

Nancy joins me in sending our warm congratulations. May God bless and
keep you.

S/RR

Miss Greer Garson

Meadows School of the Arts

Southern Methodist University

Dallas, Texas 75275

August 7, 1985

Dear Dean Bonelli:

On behalf of the President, thank you for your invitation for him to participate in "A Tribute to Greer Garson: The MGM Years" to be held at the Bob Hope Theater, Southern Methodist University, in Dallas, Texas on September 13-14.

We appreciate your extending this opportunity to the President. Unfortunately, I regret to write that, due to the heavy demands on his schedule, he will be unable to accept your kind invitation. However, he asked me to convey to you his sincere appreciation for your thoughtfulness and to extend to you his very best wishes on this very special occasion.

Sincerely,

FREDERICK J. RYAN, JR.
Director, Presidential
Appointments and Scheduling

Dean Eugene Bonelli
Meadows School of the Arts
Southern Methodist University
Dallas, Texas 75275

FJR:JAJ:vmf
FJR-7

cc: Duncan Clark w/incoming for written msg.
consideration

THE WHITE HOUSE
WASHINGTON

MEMORANDUM

July 22, 1985

Red Ryan
7/22-85
cc + memo to Bureau
Clark for note
RECEIVED *msg*
consideration

TO: JAMES ROSEBUSH

FROM: FREDERICK J. RYAN, JR., DIRECTOR
PRESIDENTIAL APPOINTMENTS AND SCHEDULING

JUL 23 1985

SUBJ: REQUEST FOR SCHEDULING RECOMMENDATION

SCHEDULING
OFFICE

PLEASE PROVIDE YOUR RECOMMENDATION ON THE FOLLOWING
SCHEDULING REQUEST UNDER CONSIDERATION:

EVENT: Participate in "A Tribute to Greer Garson: The MGM Years"
to be held in the Bob Hope Theater at the Meadows School of the
Arts

DATE: September 13 - 14, 1985

LOCATION: Southern Methodist University, Dallas, Texas

BACKGROUND: See attached

REGRET

Date

7-23-85

JAT

Written message

(Signature)

YOUR RECOMMENDATION:

Accept ☐

Regret ☒

Surrogate

Message ☐

Other ☐

Priority ☐

Routine ☐

IF RECOMMENDATION IS TO ACCEPT, PLEASE CITE REASONS:

RESPONSE DUE July 26, 1985

TO JEAN APPLEBY JACKSON

*Scheduled
Sept 13-14*

July 12, 1985

9/6/85 Taping

Sept. 13



Mr. President Ronald Reagan
White House
Washington, D.C.

Assign to Charlie Shepherd

Dear Mr. President:

*- Only one RR ltr in CF (attached). Also Bios
+ latest wire service ~~mention~~ mention of
reason*

It gives me great pleasure to announce that the Meadows School of the Arts, here at Southern Methodist University (SMU), is planning to conduct a special tribute to one of the film industry's greatest stars, Greer Garson, a woman who radiated on the screen not only glamour but unique qualities of character, integrity, grace and style.

"A Tribute to Greer Garson: The MGM Years" is to be held on September 13 and 14, 1985, in the Bob Hope Theatre at the Meadows School of the Arts. The principal gala event will include excerpts from seven favorite films, and fellow actors, directors, and friends from her career will join in the celebration. Additionally, there will be informal seminars on campus, with theatre and film majors participating. This tribute by the University is to be a major retrospective study of a distinguished career, and it is not a fund-raising event.

Additionally a one-hour television special produced by Bob Banner for the PBS network will highlight the film career of Greer Garson and will include excerpts and clips from the gala evening and seven of her most famous films, including Mrs. Miniver (MGM, 1942), for which she won the academy award as Best Actress.

→ Since Greer appeared on several General Electric Theatres, she would be honored if you and the First Lady could participate in this special tribute by greeting and congratulating Greer in a filmed segment which we would include in the program on Friday evening.

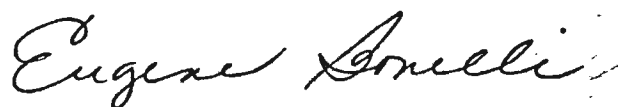
We are privileged to have on the faculty of the Meadows School some of the nation's leading professionals and educators in theatre, music, television and film. In continually seeking to highlight excellence, I have wanted to honor Miss Garson with her own tribute, because she so perfectly represents the values we support in the arts. Although she has received many awards and citations from audiences and media abroad and at home, she has never had this kind of warm and personal recognition given to her

before. Since she is a resident of Dallas, we are actually honoring our own distinguished citizen.

We will be in touch with your staff in a few weeks to see if you need more information. In the meantime, my direct number here at SMU is (214) 692-2880, and Bob Banner can be reached in Los Angeles at (213) 657-6800.

There are many demands, we know, on your interest and time. Here is a happy opportunity to greet one of our own whose life is still a work-in-progress and to participate in this very special tribute to a very special actress, woman, and friend.

Very sincerely,

A handwritten signature in cursive script that reads "Eugene Bonelli". The signature is written in dark ink and is positioned above the typed name.

Eugene Bonelli
Dean

/w

cc: Greer Garson
Bob Banner

Who's Who 1985-1986

GARSON, Greer; Actress; b Northern Ireland, 29 Sept. 1908; d of George Garson and Nina Sophia Greer; m 1st, Edward A. Shelton (marr. diss.); 2nd, 1943, Richard Ney (marr. diss.); 3rd, 1949, Col E. E. Fogelson, Texas. Educ: London and Grenoble Univs. BA Hons London. Birmingham Repertory Theatre, 1932 and 1933; London Theatre debut, Whitehall, 1935; lead roles in 13 London plays; entered films in 1939; *films include*: Goodbye Mr Chips, Pride and Prejudice, When Ladies Meet, Blossoms in the Dust, Mrs Miniver (Academy Award), Random Harvest, Madame Curie, Mrs Parkington, Valley of Decision, That Forsyte Woman, Julius Caesar, The Law and the Lady, Her Twelve Men, Sunrise at Campobello (Golden Globe award), Strange Lady in Town, The Singing Nun, The Happiest Millionaire; *stage appearances include*: Auntie Mame, Tonight at 8.30, Captain Bransbound's Conversion. Appeared in pioneer British TV, on American TV. Hon. DHum, Rollins Coll., Florida, 1950; Hon. Dr in Communication Arts, Coll. of Santa Fe, 1970; Hon. DLitt Ulster, 1977; winner of many awards and medals; current interests include The Greer Garson Theater and Fogelson Library Center, Coll. of Santa Fe; Mem. Bd, Dallas Theater Center; adjunct prof. in drama, S.M.U. Univ., Dallas; Mem., State Commn on the arts in Texas and New Mexico; Mem. Nat. Cttee, St John's Coll., Santa Fe. With husband operates Forked Lightning Ranch, Pecos, New Mexico, also breeding and racing thoroughbred horses (stable includes Ack Ack, horse of the year, 1971). *Recreations*: nature study, music, golf, primitive art. *Address*: Republic Bank Building, Dallas, Texas 75201, USA.

GARSON, GREER Sept. 29, 1912(?) - Motion-picture actress

Address: b. c/o Metro-Goldwyn-Mayer Studios, Culver City, Calif; h. Del Monte, Calif.

With English-filmed *Good-bye, Mr. Chips*, Irish-born Greer Garson firmly established herself in the hearts of American film fans. Born in County Down, in the north of Ireland, Greer traces her heritage back to Eric the Red on her father's side and the brigand Rob Roy MacGregor on her mother's side. Speaking of her heritage, she says: "My ancestors got chased out of the Highlands for rustling cattle. That is, the ones who could run fast enough. The rest got hanged." Her father, George Garson, was a businessman from the Orkney Isles; her mother, Nina Sophia (Greer) Garson, was descended from the Scotch MacGregors, and Greer's own first name (her real one, surprisingly enough) is a contraction of MacGregor.

Little in the actress' family background gives a clue to her choice of profession, since most of her relatives were clergymen, lawyers, and businessmen. Greer, however, found her métier when she was four years old and recited in the town hall. Her father died when she was quite young, and her mother took her to London. They both hated the dull little house in which they lived and longed for the "Emerald Isle" which they had left; summers they appeased their homesickness with long visits to Greer's grandmother, who had remained behind.

Greer was a frail child. She describes her childhood: "Every winter was a nightmare of long woolen underwear and colds, bron-

frowned on her simple, straight back hair-do. They made numerous tests of her, but she was never given a role. This lack of attention, after she had been the toast of London, stunned her, while the lack of progress in her career worried her. To add to her troubles she wrenched her back in a studio swimming pool and followed the injury soon after with another in the same spot while riding horse-back. Her nerves ganged up on the weak spot, and before long Hollywood specialists were shaking their heads gravely over Greer's backbone. After numerous consultations they issued an ultimatum: about ten months in a plaster cast.

While the Irish actress was hesitating about the plaster cast, the studio was casting *Good-bye, Mr. Chips*. She wasn't remotely considered for a role in it until, as executives were watching candidates' tests, one of Greer's early tests without either make-up or costume was flashed on the screen through some mistake. Director Sam Wood immediately visualized her as Mrs. Chips and sent for her. Greer forgot her back and doctors' orders and dashed to make another test; she was given the role, and her aches and pains were forgotten. Actually she was none too enthusiastic about playing Kathie (it was a small and quiet role for a girl who had made her reputation in sparkling comedy), but was so delighted to be working again that she put her heart and soul into it. The picture, filmed in England, was an outstanding success in 1939, Greer won nationwide acclaim, fans cried for more, and she found herself the darling of the lots instead of a studio stepchild.

Her first role in America had been in *Remember?* (1939), opposite Robert Taylor. It was not a success. After *Good-bye, Mr. Chips* she starred in *Pride and Prejudice* (1940), where she was reunited with her old friend, Laurence Olivier, and her work in this film gained her additional laurels from the critics. "Greer Garson," one critic wrote, "as Lizzie, the sensible oldest sister, returns herself to the high position she achieved as Mrs. Chips." The memorable *Blossoms in the Dust* followed in 1941. It was Metro-Goldwyn-Mayer's tribute to child-welfare worker Edna Gladney. The picture was praised in the New York *World-Telegram* by the late William Boehnel, who said: "Lovely Greer Garson gives one of the finest performances I can remember in years. She brings depth to it and intensity and completeness." *Time* Magazine spoke of "an eloquent performance by Miss Garson, whose green eyes, red hair, and alabaster complexion make her a Technicolor natural." And Bosley Crowther commented in the New York *Times*: "Miss Garson is a vision of loveliness with her red hair delicately framing her expressive face, and conveys through the picture a conviction of sincerity and sensitivity."

When Ladies Meet was released in 1941. Said Howard Barnes in the New York *Herald Tribune* about it: "Greer Garson is excellent as the publisher's lovely wife who warns her rivals of him. . . She brings

warmth and honesty to every sequence in which she appears." Her performance in *Mrs. Miniver* (1942), a story designed to show that this is a war of little people fighting for their homes and to demonstrate how they go about it, was again applauded. Howard Barnes speaks of "the beauty and dignity" of Miss Garson's acting that make this role "one of the distinguished performances of this or any other picture." Another critic mentions the compassion and womanly strength that glows in Miss Garson's portrayal of Mrs. Miniver.

There is a danger of Greer Garson's being typed. Ever since being cast as the sweet, charming Kathie in *Good-bye, Mr. Chips*, she has been fearful of being forever doomed to play sweet, charming ladies on the screen. On this score she facetiously wrote James Hilton⁴, author of that first film: "And what do you intend to do, sir, to deliver me from this sweet wraith?" The role of Mrs. Gladney in *Blossoms in the Dust* was in similar character, as was Mrs. Miniver. *Pride and Prejudice*, however, and *When Ladies Meet* did offer her temporary relief from the type.

Greer Garson's lovely face has been the subject of wide comment ever since her first appearance on the stage. Her Florentine red hair and contrasting blue-green eyes make a striking combination and have brought forth rhapsodies of description. Five feet six inches in height, she weighs 112 pounds. She dresses mostly in solid, primary colors, jade green and blue being her favorites, and wears little jewelry.

She leads a quiet life with her white-haired mother, to whom she refers as a "property mother, because she is so perfect." Like many English women, Miss Garson likes to putter around her garden, read books, and care for her pets, which at the moment consist of two French poodles and a Siamese cat. She has a home in Beverly Hills, but recently bought a half acre of ground and a cottage at Del Monte, on the California coast. She expects to make this her permanent home. Married to Edward Alec Abbot Snelson, a British Government attaché, on September 28, 1933, she left him after only five weeks of marriage. The reason given was that she did not want to accompany him to India. She obtained her divorce decree on May 12, 1941, but a year later her former husband in England sued her for divorce on grounds of desertion. The action was taken because some American divorces are not recognized in England.

Professionally one of the busiest people in Hollywood, Greer nevertheless finds time to participate in the war effort; she recently made a whirlwind tour through Canada for the Victory Loan Campaign there and literally swept Canadians off their feet. People were surprised to find her "so young, so alive," and one newspaper commented: "Morale soared sky-high wherever Miss Garson set her pretty foot."

Her latest picture, *Random Harvest*, in which she is again being typed in her "goody" role, as she calls it, was released in December 1942. Her performance was characterized by the critics as "radiantly persuasive" and charged



GREER GARSON

chitis, and cod-liver oil. I was ill regularly, six weeks every autumn, six weeks every spring, ill enough to be put to bed for those intervals." People said her mother would never raise her to maturity, and by the time she was fifteen she had suffered more illness than the average person does in a lifetime. This affected her at school, where she was naturally good at hockey and tennis but not strong enough to play them. Her unusual red hair and the fact that she was much taller than her schoolmates also caused her agonizing moments of lonely unpopularity.

Growing up almost entirely surrounded by her elders, grandparents, uncles, and aunts, she met few children; when she did meet them she was unable to adjust herself to them and therefore liked her contemporaries as little as they liked her. Considered a "Miss Prim," she kept mostly to herself and spent her time reading when the others were playing. Her existence was a quiet one, overcast with insecurity. The Garsons were not poverty-stricken (there was always sufficient food and shelter), but life was one long period of scrimping: scrimping for theatre tickets, scrimping for that extra pair of shoes, and always that lurking fear that there wouldn't be quite enough money to go around.

When Greer was fifteen she won a scholarship to the University of London, where she specialized in French and eighteenth century literature. This was against her wishes, but her family, vetoing the very idea of the theatre, had decided she was to teach. Because she knew she would be unhappy teaching, she insisted on taking secretarial courses simultaneously with her college work. Interested in London as a city, she also took to exploring its endless streets and diverse populous neighborhoods, and from the teeming lives of its inhabitants she experienced vicar-

iously what she otherwise would have had no opportunity to encounter.

Immediately after leaving college with a B. A. degree and honors, she obtained a position with an advertising firm where she did market research. Already her beauty was attracting attention, and her desk was always laden with flowery gifts from men. A business success as well, she soon was earning ten pounds a week (fifty American dollars), which was a vast salary for a young girl. However, still dreaming of a life behind the footlights, she persisted in trying to wedge herself into the theatre. She devoted her lunch hours to calls on directors and sent them numerous letters, but she failed to get past the secretaries until a sister of one of the men in her office, who worked with a repertory group, met Greer and offered to help her. Through the girl she met the manager of the Birmingham Repertory Theatre and impressed him sufficiently to get a job. She had no hesitancy over exchanging the security of ten pounds a week in advertising for the insecurity of four pounds in the theatre. Her first role was as Shirley Kaplan in *Street Scene* (1932), and the critics acclaimed her as a promising "find."

After eight months of one-night stands at the Birmingham Repertory Theatre, she began playing bit roles in the provinces. She toured with George Bernard Shaw's *Too True To Be Good*, then returned to London in 1933, feeling that she was ready for "big time." "Big time," however, didn't seem ready for her, although she had some small parts, and for months she moped in a woman's hotel. Then one night as she was disconsolately dining alone in the hotel dining room a woman approached her and asked if she were an actress. In fairy tale fashion the woman turned out to be Sylvia Thompson, the novelist, who had just written a play, *Golden Arrow* (May 1935). She offered Greer the lead opposite Laurence Olivier; the red-haired girl accepted; and though the producer was doubtful about a comparative unknown, Olivier and Miss Thompson were able to override his objections. The play failed, but Greer was "made."

From 1935 to 1938 she starred in West End plays, including *Mademoiselle*, directed by Noel Coward; *Old Music*; *Accent on Youth*; and *Vintage Wine*. She received numerous film offers but declined them, determined first to establish herself in the theatre. When Louis B. Mayer, visiting London, saw her in *Old Music* and immediately went backstage to offer her a Hollywood contract, the "Duchess of Garson" (as London gallery girls called her) was firmly ensconced in the affections of English theatregoers and accepted it. In 1938 she left immediately for Hollywood and one of the most miserable years of her life.

Once on the lots, Greer didn't fit into any known category; no stylized glamour girl, her oddly-boned face and tallness worried executives and make-up artists; her precise, bookish English disturbed them; they didn't quite know what to do with her. They advised her not to wear flat heels or tweedy skirts and

GARSON, GREER—*Continued*

with "power and feeling." Though she has never played Shakespeare except in amateur theatricals, she would like to appear in one of his plays on the screen. *As You Like It* would be her first choice. She would also like to appear in *The Rivals*, *She Stoops to Conquer*, and *Cyrano de Bergerac*.

In November 1942 Greer Garson and Richard Ney (who played her son in *Mrs. Miniver*) announced that they were going to be married during Ney's current leave from his duties as a United States naval ensign. His leave expired before all arrangements were completed and the wedding was postponed until after the War.

References

- Am Mag 133:42-3+ F '42 por
- Christian Sci Mon Mag p6+ My 9 '42
il pors
- Collier's 105:11+ My 18 '40 por
- Life 10:80-1 Je 23 '41 il pors
- N Y Herald Tribune X p6+ N 24 '41
por
- N Y Post Mag p11 Je 6 '42 por
- N Y Times VIII p3 Mr 15 '42; VII
p14-15+ J1 19 '42 pors
- Photoplay 18:54+ F '41 pors; 21:26-
7+ Ag '42 pors
- International Motion Picture Almanac
1941-42
- Who's Who in the Theatre 1939

7TH STORY of Level 1 printed in FULL format.

Proprietary to the United Press International 1985

August 6, 1985, Tuesday, BC cycle

SECTION: Regional News

DISTRIBUTION: Arizona-Nevada, California, Idaho, Montana, Oregon, Utah, Washington

LENGTH: 425 words

BYLINE: By JOHN A. WEBSTER

DATELINE: PECOS, N.M.

KEYWORD: Hodel

BODY:

Interior Secretary Donald Hodel said Tuesday the type and form of gambling on Indian reservations should not include activities that are illegal in the their states.

Hodel, who is on a month-long tour of department facilities across the west, commented on gambling on reservations and several other issues during a brief news conference preceding a tour of the Pecos National Monument.

His guides for the tour of the pueblo ruins included Academy Award-winning actress Greer Garson, who with her husband, E.E. Fogelson, donated most of the land for the monument and financed the building of the visitors' center and museum. The Fogelson's ranch surrounds the monument land.

Hodel declined to outline department policy regarding proposed dog racing at an Santa Ana Pueblo between Albuquerque and Santa Fe, saying he would first discuss the matter Wednesday at a meeting with officials of the All-Indian Pueblo Council, but he did discuss gambling on Indian land in general.

He said all necessary steps must be taken, including full accounting of the money, to ensure that organized crime elements do not become involved and said the type of gambling involved should be legal under state law.

"The federal law is that the state determines what is criminally unlawful," he said.

Dog racing is presently not legal in New Mexico, but pari-mutuel betting on horse races is. The state has argued that Santa Ana Pueblo cannot legally establish a dog racing track with betting, while the pueblo contends that the issue is pari-mutuel betting, which is legal.

Hodel said he plans no major changes in department policies, but his western tour so far has shown him the need to emphasize the need for the public to become involved in taking care of the national parks and similar sites.

"It's important to get individuals to feel personally responsible for the stewardship of our resources," he said. "We must take the attitude that this land is our land and guard it accordingly."

LEXIS NEXIS LEXIS NEXIS

Proprietary to the United Press International, August 6, 1985

He also said discussions on new federal grazing fees should be completed by the end of next month and said he would not be surprised to see "a modest increase in fees, not a major one."

Hodel also met with New Mexico officials of his department and visited the Institute of American Indian Arts in Santa Fe, then ate lunch with the Fogelsons at their Forked Lightning Ranch before the visit to the monument.

His schedule for Wednesday included a gathering of Republican officials and party members in Albuquerque and the meeting with pueblo representatives.

LEXIS NEXIS LEXIS NEXIS

61ST STORY of Level 1 printed in FULL format.

Proprietary to the United Press International 1983

April 19, 1983, Tuesday, PM cycle

SECTION: Domestic News

LENGTH: 92 words

HEADLINE: RARE APPEARANCE

BYLINE: By JOAN HANAUER, United Press International

KEYWORD: Peopletalk

BODY:

~~Greer Garson~~ emerged from her publicity-shy retirement in the California desert to help honor Van Cliburn. Miss Garson presented the pianist with the 1983 Albert Schweitzer humanitarian award in the course of a concert at Carnegie Hall in New York. Cliburn accepted with a speech that was more of a sermon, in which he echoed Schweitzer's devotion to the principle of reverence for life. The concert was a benefit for the Northwood Institute, and featured performances by two Van Cliburn piano award-winners, Ralph Votapek and Steven de Groote.

LEXIS NEXIS LEXIS NEXIS

80TH STORY of Level 1 printed in FULL format.

The Associated Press

The materials in the AP file were compiled by The Associated Press. These materials may not be republished without the express written consent of The Associated Press.

August 10, 1982, Tuesday, PM cycle

SECTION: Domestic News

LENGTH: 160 words

HEADLINE: Names In The News

DATELINE: HOLLYWOOD

KEYWORD: Names

BODY:

It started as a reunion for Greer Garson and Walter Pidgeon, who starred in romantic films of the 1940s, but Pidgeon was ill so Ms. Garson was joined by other former co-stars - Dana Andrews, Cesar Romero and Howard Duff.

The intimate luncheon Monday honored Ms. Garson's return to acting in "Love Boat." Besides Andrews, of "Strange Lady in Town," Romero, of "Julia Misbehaves," and Duff, who appears in the TV show with Ms. Garson, she was greeted by director-friend George Cukor and Vincente Minnelli.

"I saw Walter last Saturday," said the actress, who won the Oscar for "Mrs. Miniver." "He seems well, but his balance was damaged by medication for two blood clots he received in a fall a few years ago."

Ms. Garson last appeared in "Little Women" for TV two years ago. She lives in Dallas with her husband of 33 years, Buddy Fogelson, and remains active in theater productions, especially with the Greer Garson Theater in Santa Fe, N.M.

GRAPHIC: Laserphoto NY14

123RD STORY of Level 1 printed in FULL format.

Copyright (c) 1981 The New York Times Company;
The New York Times

January 5, 1981, Monday, Late City Final Edition

SECTION: Section B; Page 7, Column 3; Metropolitan Desk

LENGTH: 213 words

HEADLINE: NOTES ON PEOPLE;
by Laurie Johnston;
Greer Garson's Comeback

BODY:

From El Dorado Country Club in Palm Springs, Calif., ~~Greer Garson~~ said, ~~yesterday~~ that - after a year's absence because of ill health - she would return to New York in February or March as co-producer of "Jitters," which is to open on Broadway in April with June Havoc.

This will be Miss Garson's fourth New York theater venture, all four with Arthur Cantor as co-producer. Its predecessors were "On Golden Pond" on Broadway and two one-man shows, "St. Mark's Gospel," with Alec McCowen, and "Playboy of the Weekend World," with Emyln Williams.

The 71-year-old former film star said she was feeling "extremely well - never better" after an illness last spring when, she recalled, "the main works rather ground to a stately halt." Now she was enthusiastic about her implant of a heart pacemaker. "They're wonderful," she said. "At first people rather shrink away from you and then they start eyeing you. I just say, 'It's right there - in my right shoulder muscle.' I may even be doing something on stage myself at the Green Garson Theater," which is at the College of Santa Fe and not far from the New Mexico ranch owned by her and her husband, E.E. (Buddy) Fogelson.

SUBJECT: THEATER

LEXIS NEXIS LEXIS NEXIS

131ST STORY of Level 1 printed in FULL format.

Copyright (c) 1980 Reuters Ltd.

April 25, 1980, Friday, AM cycle

SECTION: Domestic News

LENGTH: 100 words

DATELINE: LOS ANGELES

KEYWORD: Garson

BODY:

Actress ~~Greer Garson~~, the wartime British housewife of the film "Mrs Miniver," has been released from hospital here after collapsing a week ago, a hospital spokesman said today.

Miss Garson, 71, was treated in the coronary care unit of University of California at Los Angeles hospital, but hospital officials refused to reveal the cause of her collapse. She was released from hospital late yesterday.

The Irish-born Miss Garson won an Oscar for her performance in "Mrs Miniver" and her other movies included "Pride and Prejudice" and "Random Harvest."

SAGEBRUSH SHANGRI-LA

PEOPLE August 16, 1982

UP FRONT



Royally welcomed to Santa Fe last June by a local Englishman, Tony Branch, and Greer Garson, Princess Anne later hit the trails.



On a prairie schooner in a Santa Fe museum, Gov. Bruce King recalls: "My folks came here from Texas in 1910 in a Model T."

The mighty Spanish conquistador Coronado gathered his armies in 1540 and thundered through the land that later became New Mexico, searching for the fabled Seven Cities of Gold. He found only villages of mud huts and menacing gazes in the eyes of the Pueblo Indians. He hurried on, leaving to later colonists the task of establishing a capital they called La Villa de Santa Fe, Village of the Holy Faith.

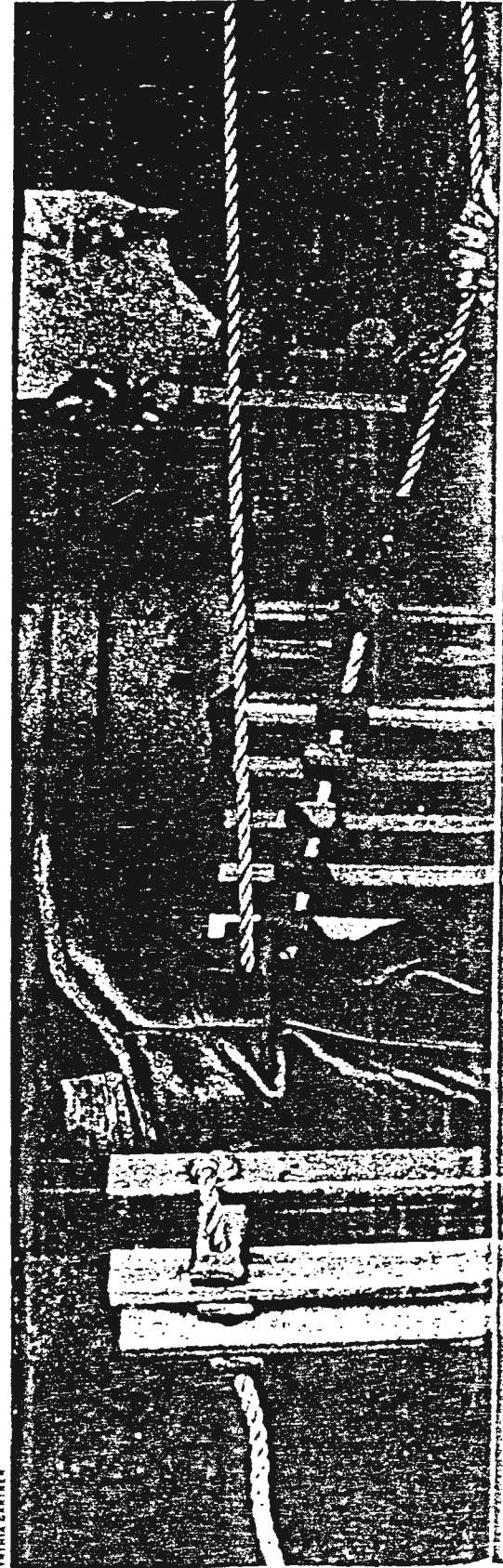
Four centuries later a new breed of conquistadores, mounted behind the wheels of Mercedeses, has come to stay. Lured by this easygoing *mana* land of uncommon physical beauty, swarms of writers, artists and jet-setters have declared Santa Fe a mecca of mesas and margaritas. The once sleepy little Village of the Holy Faith has become a trendy desert oasis offering an agreeable mix of Western Technicolor skies and Eastern culture. Last week, with Santa Fe's touted opera and chamber music companies in full swing, the new Festival Theatre playing its second rep season, and a gallery opening practically every night, the now bustling city of 48,953 positively glittered.

The new homesteaders, attached as much to their creature comforts as to their newfound culture, have staked their claims in style. Singer Roger Miller and his wife, Mary, have decorated their 1924 adobe with antique furniture and rugs. John Robert Russell, Britain's 13th Duke of Bedford,

paid nearly \$1.1 million for *his* spread. Neil Simon plunked himself down in a private development with its own airstrip and tennis courts. Judy Blume, John Ehrlichman, John Connally, Stanley Marcus and Don Meredith are also cozily landed, as is Amy Irving, who raves about her "Rapunzel spiral staircase" and woodburning stove. Like many of the newcomers, she has hung a *ristra* (a string of tongue-searing red chilis) outside her kitchen door.

Yet all the ristras and ritual donning of cowboy boots and turquoise will never a local make. The oldtimers, proud descendants of 16th-century Spanish and ancient Indians, extend a wary welcome to the expatriates from Hollywood and the banks of the Hudson; the news that Robert Redford, Lily Tomlin and Goldie Hawn are all said to be scouting property in the area does not uniformly excite. Some locals fear overdevelopment. They fret that the water, never plentiful in this arid desert land 7,000 feet up, will run out and that the price of a house defines a new, ominous Santa Fe high. Gussied-up stucco versions of the classic adobe, these painted Palm Beach pink or even passion fruit purple, can command \$300,000, about twice as much as last

CONTINUED



Amy Irving likes it that Santa Fe isn't a

The spectacular sunsets of Santa Fe lure celebrities from Amy Irving to John Connally. Can Redford be far behind?

People

August 16, 1982

by **Andrea Chambers**



swinging place. "The people are down-home—I'm just a normal guy here," she says.



year. Condos and office buildings also threaten the skyline and irk the locals. Duly rankled, one resident slipped over to a construction site one night and spray-painted a protest: "Here comes another five-story fake adobe."

Of all the encroachments, the most worrisome, perhaps, is what's happening to the area around Santa Fe's quaint old plaza. "Aspenization" is a word heard with increasing regularity as each season brings more galleries and enchilada emporiums. Whimsical boutiques, with names like Doodlet's, Shop of the Rainbow Man and Bloomers 'N' Britches, abound. Women

in flouncy prairie skirts from Ralph Lauren's Santa Fe collections queue up at counters to pay \$500 and up for the popular finely worked silver-and-leather concho belts. Caricaturists and portraitists work the lamp-lined plaza, where spirited Spaniards once staged cockfights. Up on Canyon Road—"Arts and Crafts Road," as the city fathers call it—some of the bronze cowboys and oils of Indian rain dances have sunk to a new low. Chagrined locals dub the street "Arts and Crap Road." A mustard-yellow-fringed tourist trolley jauntily takes in the sweep of shifting Santa Fe.

There is also "Californiazation." The Yellow Pages list four acupuncturists. Therapists of all kinds abound. No one looks up in an antique shop when the proprietress announces to a friend that she has turned her guest room into a Roling room. A downtown restaurant, the Soak, offers soup, salads, quiche and postprandial hot tubs, each equipped with its own stereo and "mood lighting." Up in the hills, another hot tub emporium, Ten Thousand Waves, is designed to look like a bathhouse in the Japanese countryside.

Inevitably, there is a hankering for the days when Santa Fe was just a



The corral is better than OK to Mary, Roger and son Dean Miller and horse Cisco. "We sit here and listen to the quiet," sighs Roger.

Valuable Navajo rugs are on display at the Santa Fe Festival Theatre, as is Madeline Kahn, starring in Franz Kafka's *Amerika*.



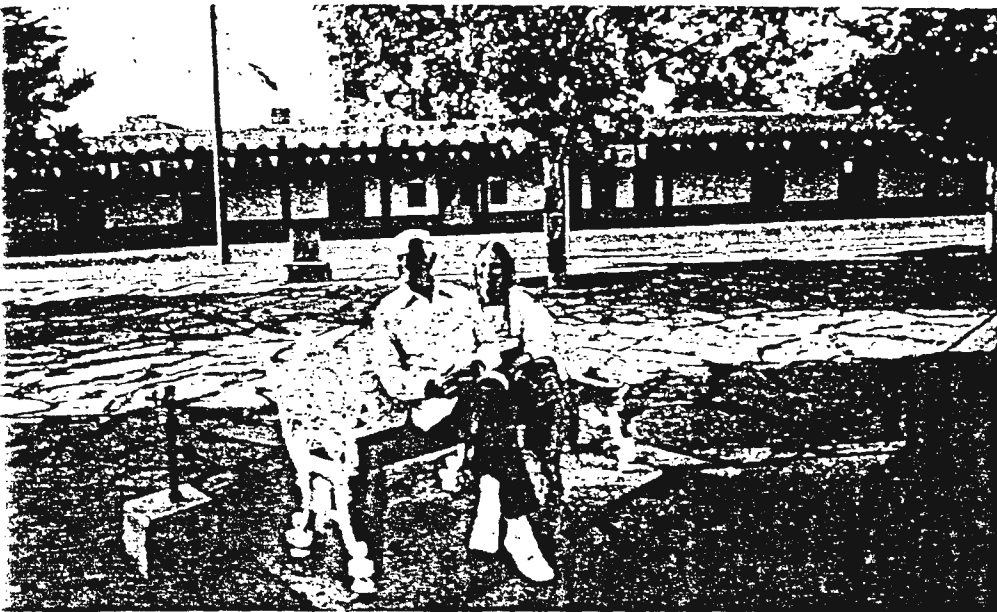
Potter Blue Corn displays her work at San Ildefonso pueblo. The *kiva* (ceremonial chamber) behind her is used by men for secret rituals.

dusty, socially primitive cow town. Artist Ford Ruthling, a native, laments the passing of the potluck supper. "Now people send engraved invitations and hire caterers," he mutters. Municipal Judge Romualdo Chavez, who keeps a saddle in his chambers, dismisses most traffic ticket penalties as an unfair big-city practice. (The jurist is harder, incidentally, on those who smoke pot. "The use of marijuana is making a lot of fellows queer," he explains.)

CONTINUED



New homeowners John Connally and his wife, Nellie, bench-warm in front of the Palace of the Governors. "We're interlopers here," he says.



Retailer Stanley Marcus, outside the Inn at Loretto, says there are no plans for a Santa Fe Neiman-Marcus—yet.



Meanwhile even the head of state, Gov. Bruce King, longs for the past. "I personally enjoyed it more when we used to come by the plaza and it was mostly the guys setting on those benches and whittling," he says. "But time moves on."

Even the newcomers grump a little about the changes, but the glorious sunsets and piñon-studded landscapes inspire their forgiveness. To hardened city dwellers, the sight of the snowcapped Sangre de Cristo Mountains (named "Blood of Christ" by the Spanish because of their red cast at sunrise) is nothing short of heavenly. The pristine, sage-scented air, the snowfalls that make fine powder in the nearby Ski Basin and miraculously melt away in town, and the dry temperate summers can't be beat. Amy Irving summarizes Santa Fe's attraction: "This is the most beautiful land I've seen in America."

Nature's allure has a way of reducing grown men and women to wide-eyed innocents. Roger Miller swears that he and his singer wife, Mary, have sat among the poplars, weeping willows and wild asparagus on their 20-acre spread and actually applauded the sunsets. John Connally, who bought an adobe estate on a former Indian foot trail, marvels: "At Christmas-time it's like fairyland. The cedars and pines are covered with snow. And it has the finest mule deer hunting in the United States."

Madeline Kahn, who is in Santa Fe just for the summer to star in a musical

version of Kafka's *Amerika* at the Festival Theatre, confesses she cried the first time she saw the terrain. "I love the sky, the topography, the way it suddenly rains and then there is wind. The whole place is alive." Kahn is also intrigued with the Indian culture but cautions: "I'm not on this trip. I'm not going to come back looking like a squaw."

Playwright Neil Simon, who came three years ago with his actress wife, Marsha Mason, is unabashedly mesmerized. "There is something mysterious, almost religious, about the Indians, which makes New Mexico, by osmosis, a very religious place," he says. Likewise, Greer Garson proudly notes that she has lived since 1949 on land that was once part of the old Pecos pueblo. She and her husband, independent Dallas oilman E.E. Fogelson, now raise Santa Gertrudis cattle on the property, which also happened to be a stretch of the Santa Fe Trail. "When I went riding," recalls Greer, "I used to find things like old toys and pieces of Delft plates."

Garson is a cultural link in a town enjoying an artistic renaissance. Although she and Fogelson live much of the year in Dallas, she is a staunch supporter of the Greer Garson Theatre Center at the College of Santa Fe. Last month members of Britain's National Theatre came to perform. At the same time, director John Crosby, the man who gave Santa Fe its cultural rebirth with the founding of the famed outdoor opera in 1957, was conducting Strauss' *Die Fledermaus*. The reclusive Geor-

gia O'Keeffe still works in nearby Abiquiu, and in the pueblo of San Ildefonso, Blue Corn, the much-acclaimed potter, smooths clay with a gourd and chews yucca to make brushes. "Before I go out to gather clay," explains Blue Corn, who averages about \$1,500 per pot, "I pray to the Mother Earth and the Mother Clay." One local artist and architect, Alexander Girard, will add a new dimension to the cultural scene next December with the opening of a special wing at the Museum of International Folk Art. It will be filled with his collection of 105,000 pieces—including ceramics, wood carvings, dolls, amulets and masks—amassed in more than 100 countries.

To Santa Fe's newcomers, the artistic spirit, real or ersatz, is irresistible. Neiman-Marcus' Stanley Marcus says he bought a vacation house just outside town partly because "it's very cosmopolitan. Santa Fe has music, art and amusing people to drink with."

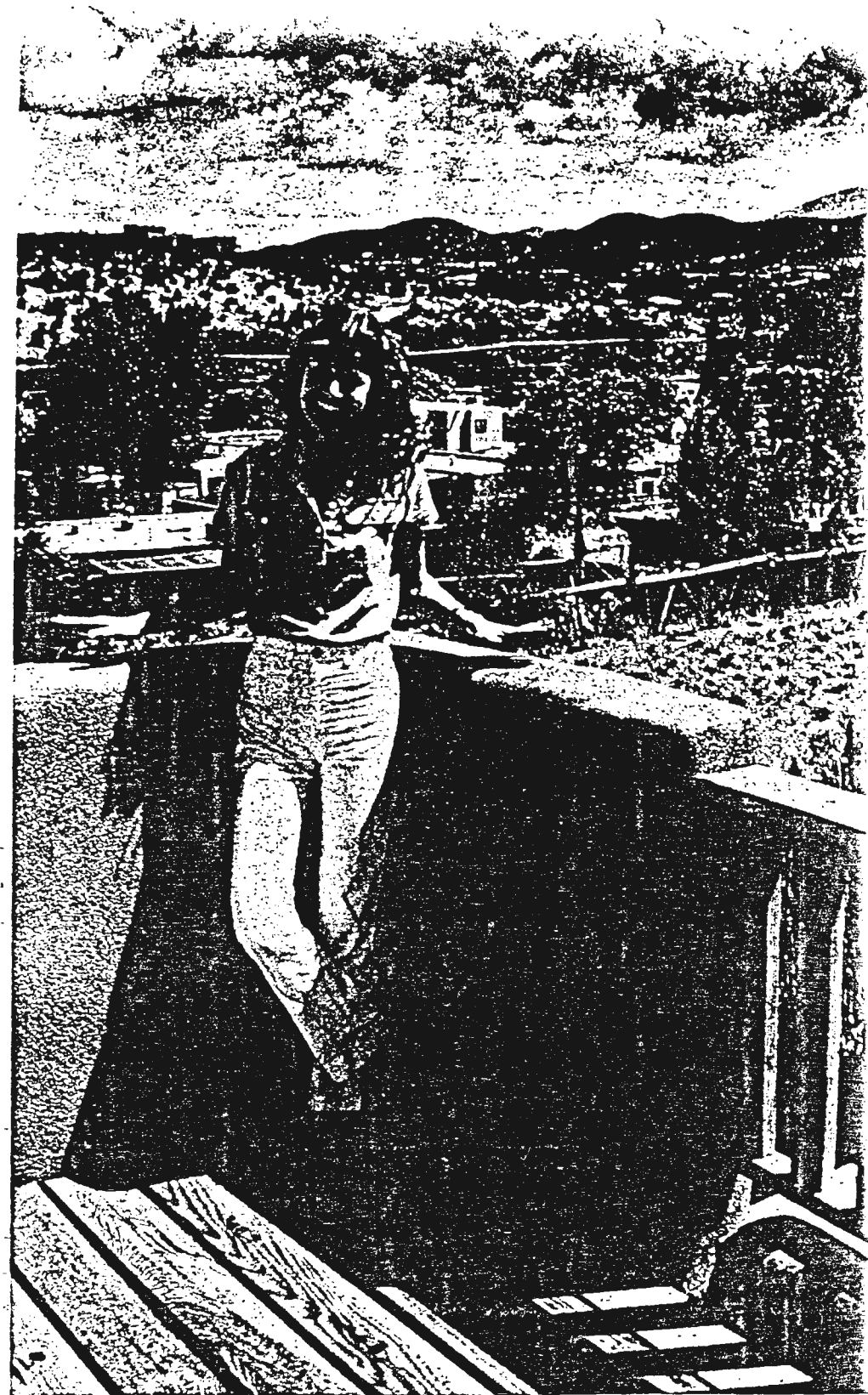
There is no adobe salon or tortilla-slitting Elaine's in Santa Fe. "It's a town so full of artists and writers that people assume we meet in an outdoor café somewhere, which would be fun, but we don't," says children's book author Judy Blume, who is now writing her second adult novel in her "funny little house in a funky little neighborhood with pigs and llamas up the street." When Santa Fe's new stars do come out, they mingle amicably with the ordinary folk. Even Britain's dour Princess Anne donned jeans and attempted down-home affability on a vis-

It in June. One night she swapped shaggy-dog stories with the staff of a local guest ranch, Rancho Encantado, around the campfire. Roger Miller hangs out with a pair of cowboys at the village store in Tesuque, up the road a piece from Santa Fe. One day a woman spotted him in their company, recognized him, and assumed he had come on hard times. "My daughter is getting married. Would you sing at the wedding?" she inquired. The astonished Miller, whose new hit album *Old Friends*, with Willie Nelson and Ray Price, will be the basis for a TV special, politely demurred. "Ma'am, I don't do weddings," he told her. Sometimes celebrities simply aren't recognized at all. When Amy Irving moved to Santa Fe during the 1980 Screen Actors Guild dispute, she mentioned to a real estate agent that she was on strike. "Oh, do you work for the phone company or something?" he replied.

After all her years in politics, the small-town mentality is liberating to Nellie Connally. "It's the first time we've ever had a chance to do our own thing," she says. "I suspect John has kept a lot of good living away from me." But John's idea of roughing it isn't much like anyone else's. Now engaged in private law practice, with offices and homes in Houston and Washington, Connally casually allows that he has big plans for their Santa Fe home. "We'll get our Washington chef in for French cuisine, if we can," he says. "And we'll get the chef from the ranch for Texas cooking."

Only up in the hills, in the isolated Spanish villages north of town, does the past prevail. There *curanderas* (faith healers) still dispense rattlesnake meat for rheumatism and hemorrhoids, the blood of a freshly killed deer for heart ailments, cow manure for healing broken bones. A more elusive breed called *brujas* (literally "witches") is said to stick pins in dolls and cast evil spells. Perhaps the most mysterious ceremonies are carried out by the Penitentes, a Catholic brotherhood which once practiced excessive forms of flagellation and simulated crucifixions (with horsehair ropes and buckskin thongs, not nails). Today all that is supposed to be over, but no one is quite sure.

What's happening in downtown Santa Fe is much more obvious, as celebrities and rich honchos blow into town like gift-wrapped tumbleweeds. But Roger Miller, for one, believes there should be no cause for concern. Pad-



Sunsets appeal to writer Judy Blume, at home in her adobe. "There's a lack of real-world quality about Santa Fe," she observes.

ding around his adobe in the wee hours of the morning, hoping for inspiration, he gazes out at the mountains, then settles down for a few rounds at his slot machine. Miller himself is a symbol of the war between tradition and glitz that could engulf Santa Fe. He and Mary plan to build an authentic Indian tepee a few hundred feet from their back door to allow them to camp out

all night and commune with the spirit of the place. But the rustic tepee, symbol of centuries of tradition, will have to share its space with the present: The Millers plan to install a satellite dish next to it in order to pick up the best vibes in television. □

End
Case
File

337056
p2005-01



To Kathleen + Francis Walsh - With
appreciation, every good wish and Very
Best Regards. Nancy + Ronald Reagan

1111 Chestnut Street

Newton, Massachusetts 12164

Dear President Reagan,

As former hostages aboard TWA Flight 847, my wife Kathleen and I would like to extend this belated but very warm "thank-you" for what we believe to be your direct influence in gaining our safe return home.

Kathleen and I were released during the second stop in Algeria - some thirty-five hours into the hijacking - thereby escaping the full seventeen day captivity endured by many of our fellow passengers. And it's our conviction that your reputation as a president who would not succumb to - nor be intimidated by - the hijackers' only source of power, the violent threat, was the most significant factor in gaining our freedom. Had you been perceived as a leader of weaker character, Kathleen and I have reason to be convinced that our captivity - as well as the captivity of those hostages who were later released unharmed, would have been prolonged indefinitely.

Although we were not physically present at Andrews AFB when you welcomed many of the released hostages last week, our spirits were there to shake your hand.

With all our best to you and your family, my wife Kathleen, daughter Kiley and I, again, say "thanks".

Most Sincerely,

Francis C. Walsh

1111 CHESTNUT ST.
NEWTON, MA. 0216
JULY 7, 1985

35
AH

Dear President Reagan:

As former hostages aboard
TWA flight 847, my wife Kathleen
and I would like to extend,
this belated, but very warm
"thank-you" for what we
believe to be your direct influence
in gaining our safe return home.

Kathleen and I were
released during the second
stop in Algeria - some thirty-
five hours into the hijacking -
thereby escaping the full
seventeen day captivity endured
by many of our fellow passengers.
And it is our conviction that
your reputation as a president
who would not succumb to -
nor be intimidated by - the
hijackers' only source of power,

the violent threat, was the most significant factor in gaining our freedom. Had you been perceived as a leader of weaker character, Kathleen and I have reason to be convinced that our captivity - as well as the captivity of those hostages who were later released unharmed, would have been prolonged indefinitely.

Although we were not physically present at Andrews AFB when you welcomed many of the released hostages last week, our spirits were there to shake your hand.

With all our best to you and your family, my wife Kathleen, daughter Kiley and I, again, say "thanks."

Most sincerely,
Francis C. Walsh

End
Case
File

33 7055
PR005-01



To Cecilia Masters & Family - With our
gratitude, every good wish & Very Best Regards
Nancy & Ronald Reagan

(AUX)

JX/O A. & R.R.

July 16, 1986

Dear President Reagan,

The enclosed Hallmark greeting copywrited 1960 appears appropriate for 1985, the Budget, and your present situation, except for the Budget figures.

My family and I wish to take the privilege of letting you know our feelings about your role in our lives as citizens of these United States. Through the years, we have been steadfast supporters of the principles you advocated. We availed ourselves of every opportunity to listen to how you believed our nation could be improved, and each day we looked forward to hearing your words of wisdom. Our prayers at that time were that our country would one day be blessed with a president of your caliber, abilities, philosophies, and insights. Yes, our prayers were subsequently answered.

We have noted how you have been true to those same principles of which you spoke in those earlier years, and which have lingered in our memories. Words are inadequate to express the depth of our appreciation to God and to you that you are our President. Now, our fervent prayers are for your complete recovery. Our nation and the world have a continuing need for your special kind of leadership.

Please also be mindful, dear Mr. President, that although not all in this country may be similarly trying to express themselves to you via the written word as are we, their hearts and prayers also are with you for your full recovery. With continual devotion, we send you our very best wishes, as well as our love

to you and to your lovely Nancy.

An autographed photo of you and Nancy would be treasured
and very special indeed!

Most Sincerely,

Cecilia Masters

U.S. Department of the Treasury

Office of the Secretary

Office of Tax Policy

Washington D.C. 20220

Enclosure

July 16, 1985

Dear President Reagan—

The enclosed Hallmark greeting copywrited 1960 appears appropriate for 1985, the Budget, and your present situation, except for the Budget figures.

My family and I wish to take the privilege of letting you know our feelings about your role in our lives as citizens of these United States. Through the years, we have been steadfast supporters of the principles you advocated. We availed ourselves of every opportunity to listen to how you believed our nation could be improved, and each day we looked forward to hearing your words of wisdom. Our prayers at that time were that our country would one day be blessed with a president of your caliber, abilities, philosophies, and insights. Yes, our prayers were subsequently answered.

We have noted how you have been true to those same principles of which you spoke in those earlier years, and which have lingered in our memories. Words are inadequate to express the depth of our appreciation to God and to you that you are our President. Now, our fervent prayers are for your complete recovery. Our nation and the world have a continuing need for your special kind of Leadership.

Please also be mindful, dear Mr. President, that although not all in this country may be similarly trying to express themselves to you via the written word as are we, their hearts and prayers also are with you for your full recovery. With continual devotion, we send you our very best wishes, as well as our love to you and to your lovely Nancy.

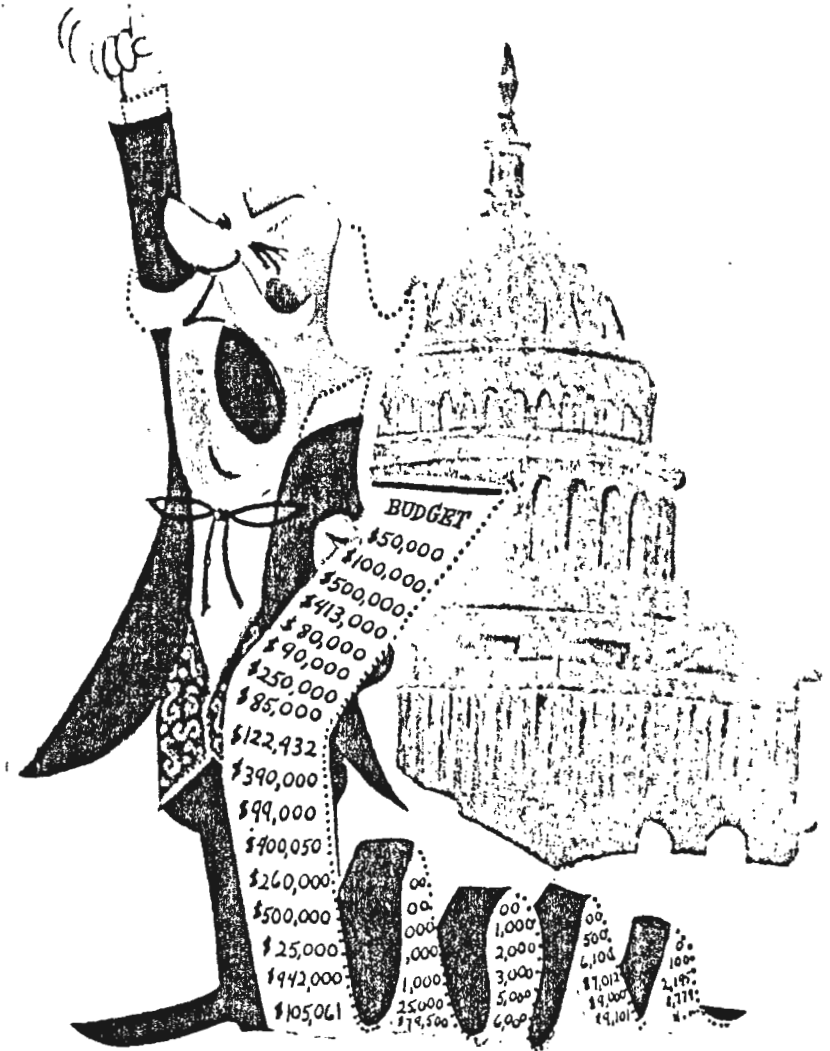
2
An autographed photo of you
and Nancy would be treasured
and very special indeed!

Most sincerely,
Quinn Masters

Ms. J. Cecilia Masters
U.S. Department of the Treasury
Office of the Secretary
Office of Tax Policy
Washington, D.C. 20220

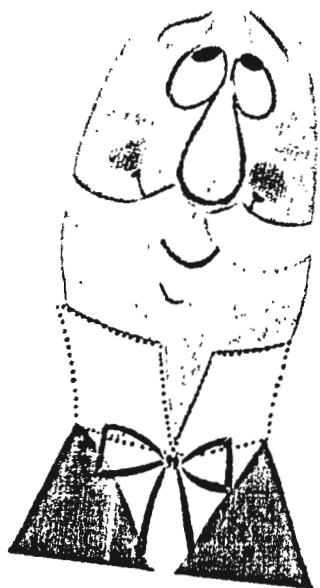
Enclosure

AN ILLNESS IS LIKE THE FEDERAL BUDGET



Copyrig
Bill Vau

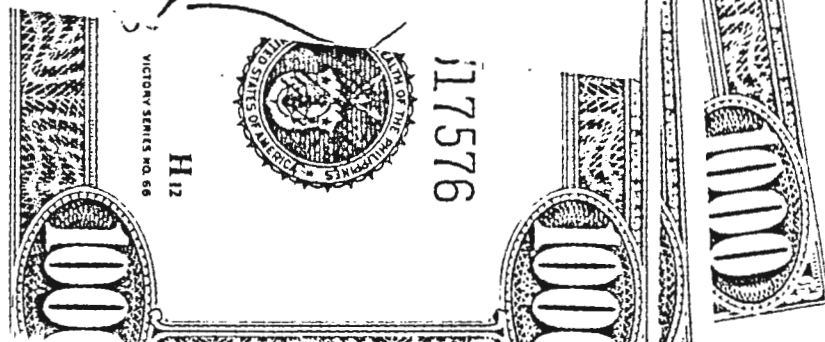
YOU DON'T HAVE TO UNDERSTAND IT TO KNOW
YOU DON'T APPROVE OF IT !!



SO HOPE
YOU'LL BE WELL
VERY SOON.

Cecilia Masters
and
Family

July 16, 1955



End
Case
File