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MICHAEL K. DEAVER

Ali

Thanks for your nice
note - everything went well
for the President.

Thank you sincerely,
Mike

THE WHITE HOUSE
WASHINGTON

His Excellency
Ali Bengelloun
Embassy of Morocco
1601-21st Street, N.W.
Washington, D.C. 20009

Ronald Reagan Presidential Library
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Collection: Deaver, Michael
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1983-May 1985 ARMJ-BENF]
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National Archives

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The Ambassador of Morocco

Jan - 11th - 1984

Dear Mike

Just a short note to say
Welcome back to Washington.

Please convey to the President
and Mrs Reagan my sincere
congratulations for the success of their
European trip. It was really impressive.

Cordially

Ali

do
note



MICHAEL K. DEEVER

Ali
I got back from lunch
and found the beautiful
flowers you had sent me. Who
— I'll pass your generous
thoughts onto the President.
Thank you

THE WHITE HOUSE
WASHINGTON

His Excellency
Ali Bengelloun
Embassy of Morocco
1601 21st Street, N.W.
Washington, D.C. 20009

THE WHITE HOUSE
WASHINGTON

May 23, 1984

Mr. Deaver:

The books entitled "Traditional Islamic Craft in Moroccan Architecture" have been sent to the Gift Unit for appraisal.

They are wonderfully illustrated.

Do you wish to do a note?

or have me draft a letter?

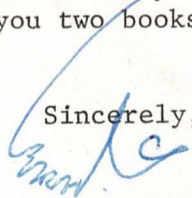
May 23, 1984

convey to the President
wonderful press conference.
efficient, and I can assure
many very important

right now is the situation
y - and I am sure that I
ty King Hassan II - that
s, the European nations
ndle this difficult situa-

"yes" - but when? To entice you to visit my country, I
am taking the liberty of sending you two books on Morocco.

Sincerely,


Ali Bengelloun
Ambassador

The Honorable
Michael K. Deaver
The White House
Washington, D.C.

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LETTERS
NO. 1002
NSA
MVBHAWOLIM
THE WHITE HOUSE



The Ambassador of Morocco

May 23, 1984

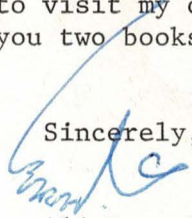
Dear Mike,

I would like to ask you to convey to the President my appreciation for yesterday's wonderful press conference. President Reagan's style was magnificent, and I can assure you that I share his positions on many very important issues currently facing the world.

Of course, our main concern right now is the situation in the Gulf. I hope very strongly - and I am sure that I reflect the feelings of His Majesty King Hassan II - that the United States, the Gulf states, the European nations and Japan will act together to handle this difficult situation.

Coming back to your note, as I told you last Sunday, my answer to your request for a rain-check is of course "yes" - but when? To entice you to visit my country, I am taking the liberty of sending you two books on Morocco.

Sincerely,



Ali Bengelloun
Ambassador

The Honorable
Michael K. Deaver
The White House
Washington, D.C.

THE WHITE HOUSE
WASHINGTON

His Excellency Ali Bengelloun
Moroccan Mission - at UN
767 3rd Avenue at 48th Street
New York, New York 10017



MICHAEL K. DEEVER

Ali

It was so good to see you
again — and thank you for
the thoughtful remembrances.
Best of luck to you and please
stay in touch Mike

THE WHITE HOUSE
WASHINGTON

His Excellency Ali Bengelloun
Ambassador of Morocco
2900 Cleveland Avenue, N.W.
Washington, D.C. 20008



MICHAEL K. DEEVER

Dear Ali

unfortunately - in the light
of day, we discovered Carolyn
has a conflict with the State
we discussed for an visit to
Morocco - Can we take a
rain-check? Mike



The Ambassador of Morocco

May 9, 1984

Carolyn

Dear Mrs. Deaver,

I was so glad to see you both last Friday and so pleased to hear about your forthcoming visit to Morocco.

Hoping that you have not changed your mind about your visit to Morocco starting June 12, I already conveyed this good news to General Moulay Hafid Alaoui, Minister of Protocol, Chancellery and the Royal House. He would be very pleased to organize a good program for your visit.

I hope to hear from you or from Mike very soon on this matter. In the meantime, please find enclosed some brochures which might be helpful for your visit.

Sincerely,

Warm regards

Ali Bengelloun
Ambassador

Mrs. Michael Deaver
The White House
Washington, D.C.

*git
lyn
States
T to*

*MOROCCO - Can we take a
pair - check?
Mike*



MICHAEL K. DEAVER

Grant
Thanks for the note and
the photographs. It's always
great to hear the news from the
home front. Many thanks.
Mike

THE WHITE HOUSE
WASHINGTON

Mr. Grant Bennett
Grant Bennett Accountants
4601 H Street
Sacramento, California 95819







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GRANT BENNETT, CPA

JANICE B. WILSON, CPA

LAWRENCE A. MEYER, CPA



EDWARD F. MORAN III, CPA

February 17, 1984

Dear Mike.

The pictures are great!! I could not have been more delighted than when I received them. Thank you for "intruding" on your busy day. I thought you would be interested in seeing what I did with your pictures. You know better than most people, that if you are going to spend most of your waking hours in one place, you better make yourself comfortable. I do it by surrounding myself with pleasant recollections, through pictures. It helps! No question, but what our visit to Washington ~~and~~ to see you, and your recent "addition" to my brick wall has added to maintaining my pleasant memories. By the way, since

4601 H STREET • SACRAMENTO, CA 95819 • (916) 452-3771

GPA

taking the pictures, I have made some changes and "you and your pal" are now above my desk and beneath the flag. Looks much better. In case you didn't recall, the other non-recognizable picture group is one of the Kodiak bears and the Bristolof Seals from a slick fishing trip of couple of years ago.

The good life in California continues. Finally had the courage to leave the office during tax season for a week! Took Carl and all the kids to Sun Valley for a ski trip. Was great! Susie, our oldest daughter lives in Challis, Idaho with her husband and joined us. Was truly great to be with all the kids and enjoy a week of skiing. As you grow older, it becomes more and more difficult to get everyone together on neutral ground, or, for that matter, anywhere. If my

GBA

partners will let me, I'll try that again sometime. I sure hope you get to do these things now and then, Mike.

Keep up the good work, Mike. It must be tough as hell grin' 100 miles per hour, but you are obviously the right guy at the right time.

Hope you can put up with these somewhat 'chatsy' letters, but I know I enjoy hearing from friends about their 'goings-on'. At least momentarily, it slows ~~down~~ down the 100 MPH.

Thanks again for the pictures. They are a showstopper. It added immensely to my "oval office"

Regards,
Gus

THE WHITE HOUSE

Mr. and Mrs. Berger Benson
Post Office Box 5425
San Mateo, CA 94401



Berg & Cavale

Where does time go - It seems like
yesterday we were shooting birds in
Mexico. Finally went on a goose
shoot - saw a lot of birds - never got
a shot - going back in January. All
well although wife looking forward to
some time off in the holidays. ^{many Christmas} friends. write

12/16/82



MICHAEL K. DEEVER

David

Enjoy!

Mike

THE WHITE HOUSE
WASHINGTON

Mr. and Mrs. David Berkley
2857 Fourth Avenue
Sacramento, California 95819

THE WHITE HOUSE
WASHINGTON

Mrs. Rudy Bialuski
Giselle's Travel
2000 Watt Avenue
Sacramento, CA 95825



MICHAEL K. DEEVER

Giselle →
Thanks for your note —
We passed the contents on to
the President. All our best
to you & Rudy.
Sincerely,
Mike



MAIN OFFICE: 2000 Watt Avenue, Sacramento CA 95825
LANAI CENTER / 5667 FREEPORT BOULEVARD / SACRAMENTO, CALIFORNIA 958

TELEPHONE 916 / 421-66
TELEX 3773

note

September 25, 1984

Mr. and Mrs. Mike Deaver
4521 Dexter Street, N.W.
Washington, D.C. 20007

Dear Carolyn and Mike:

It was so good to get your letter and both Rudy and I did a doubletake looking at the picture of your two young people. They almost look like grown-ups. We are getting older.

Do you know we got a granddaughter on June 6? We couldn't be more thrilled.

My purpose of writing to you today is to tell you of something that happened to us four or five times on a recent trip by car through Czechoslovakia and Poland.

One of Rudy's far-fetched cousins, who is a retired Colonel from the Polish Air Force pointed out a carpet in his living room on which he knelt on a daily basis to pray for Mr. Reagan and his reelection. An old lady (whose photo we took and have in our possession) begged us to write to Mr. Reagan on behalf of her to let him know that she too was praying for him every day. Several other people told us they were convinced that Poland would be under Russian occupation by now if it hadn't been for our President.

In this world, seemingly doomed by very liberal media, it is interesting to find that when people are really in trouble they know full well where the truth lies.

I'd like you to let the President know if you can. It was also interesting to see that the churches we visited were chuckful of people weekdays and Sundays to the point where people couldn't kneel in service as common in Roman Catholic and Greek Orthodox churches.

We wish you well.

Love,

Jiselle & Rudy



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THE WHITE HOUSE
WASHINGTON

Mr. Frederick K. Biebel
485 Ocean Avenue
Stratford, Connecticut 06497



Freid

Many thanks for all your help
and support. I'm very grateful for
all you've done and look forward
to a great 1984. Merry Christmas.
Mike

12/19/83

THE WHITE HOUSE
WASHINGTON

Mr. Charles R. Black
8416 Blakiston Lane
Alexandria, Virginia 22308



Charlie

Many thanks for all your help
and I hope 1984 is a special
year for all of us. I look forward
to working with you and wish
you and your family a very Merry
Christmas Cheers! Kate

12/19/83

THE WHITE HOUSE
WASHINGTON

Mr. Anthony A. Bliss
Metropolitan Opera Association
Lincoln Center
New York, New York 10023



MICHAEL K. DEEVER

Jimmy
a belated thank you
for your note and offer of the
opera - now that Jim "Escaping"
Mayer will have more time
since we plan to stay in Washington
more than three weeks

MET

Metropolitan Opera Association, Lincoln Center, New York, New York 10023 (212) 799-3100

Anthony A. Bliss, General Manager

January 3, 1985

Mr. Michael K. Deaver
Assistant to the President
Deputy Chief of Staff
The White House
Washington, D.C. 20500

note

Dear Mike:

The radio has just announced your impending retirement from the Washington scene. I am sorry to see you go but I certainly understand the need to get back to private life even if it is only a temporary return.

I am writing to re-emphasize our desire to have you here at the Opera House and particularly if you contemplate returning to California where you will be even further out of reach. If we can't get you to the opera, perhaps we can involve you in the Joffrey in Los Angeles.

Just to add a little pressure, I am sending a copy of this letter to Carolyn in hopes that she can twist your arm better than I can.

Best wishes for a wonderful New Year and for whatever you take up if, as, and when you leave the White House.

Sincerely,

Anthony

Anthony A. Bliss

AAB/af



MICHAEL K. DEEVER

Jonny

Thanks for the schedules and
the kind invitation. I'm very grateful
and will let you know when I can
take you up on the offer.

Cheers! Mike

THE WHITE HOUSE
WASHINGTON

Mr. Anthony A. Bliss
General Manager
Metropolitan Opera Association
Lincoln Center
New York, New York 10023

2/14/84

MET

Metropolitan Opera Association, Lincoln Center, New York, New York 10023 (212) 799-3100

Anthony A. Bliss, General Manager

February 7, 1984

do card

Mr. Michael K. Deaver
Assistant to the President
Deputy Chief of Staff
The White House
Washington, D.C. 20500

Dear Michael:

Here are the schedules I promised you. Don't forget I almost always have two seats in my box in New York up to the last minute. Please do not hesitate to call me if you find yourself in New York and would like to see the opera.

Best wishes,

Sony

Anthony A. Bliss

AAB:eg
Enclosure

Schedule for Washington, D.C.

April 23, 1984 - May 5, 1984

I

Monday, April 23	Peter Grimes
Tuesday, April 24	Francesca da Rimini
Wednesday, April 25	Ernani
Thursday, April 26	Die Walkuere
Friday, April 27	Die Entfuehrung aus dem Serail
Saturday, April 28-Mat.-	Tosca
Saturday, April 28-Eve.-	Rinaldo

II

Monday, April 30	Die Walkuere
Tuesday, May 1	Ernani
Wednesday, May 2	Francesca da Rimini
Thursday, May 3	Entfuehrung aus dem Serial
Friday, May 4	Peter Grimes
Sat., May 5-Mat.	Rinaldo
Sat., May 5-Eve.	Tosca

Metropolitan Opera

83-84 Season

Monday	Sep 26	Les Troyens (first) Opening Night 7:00 p.m.	3 Monday C	Dec 5	Tristan und Isolde (first) 7:00 p.m.
2 Tuesday B	Sep 27	La Fille du Régiment (first)	5 Tuesday E	Dec 6	Ernani*
2 Wednesday B	Sep 28	La Forza del Destino (first)	2 Wednesday B	Dec 7	Carmelites
5 Thursday E	Sep 29	Les Troyens 6:30 p.m.	4 Thursday D	Dec 8	Don Giovanni
3 Friday C	Sep 30	La Bohème (first)	4 Friday D	Dec 9	Ernani*
5 Sat. Mat.	Oct 1	La Forza del Destino	3 Sat. Mat.	Dec 10	Carmelites 1:00 p.m.
2 Sat. Eve. B	Oct 1	La Fille du Régiment	2 Sat. Eve. B	Dec 10	Tristan und Isolde 7:00 p.m.
5 Monday E	Oct 3	La Bohème	2 Monday B	Dec 12	Ernani*
3 Tuesday C	Oct 4	Les Troyens 6:30 p.m.	3 Tuesday C	Dec 13	Carmelites
4 Wednesday D	Oct 5	La Fille du Régiment	Wednesday	Dec 14	Fidelio (first)
2 Thursday B	Oct 6	La Bohème	3 Thursday C	Dec 15	Tristan und Isolde 7:00 p.m.
Friday	Oct 7	La Forza del Destino	3 Friday C	Dec 16	Carmelites (last)
3 Sat. Mat.	Oct 8	La Fille du Régiment 1:30 p.m.	2 Sat. Mat.	Dec 17	Ernani* 1:30 p.m.
3 Sat. Eve. C	Oct 8	Les Troyens 7:00 p.m.	3 Sat. Eve. C	Dec 17	Fidelio
3 Monday C	Oct 10	La Forza del Destino	4 Monday D	Dec 19	Tristan und Isolde 7:00 p.m.
5 Tuesday E	Oct 11	La Fille du Régiment	2 Tuesday B	Dec 20	Ernani*
3 Wednesday C	Oct 12	Les Troyens 6:30 p.m.	2 Wednesday	Dec 21	Fidelio
5 Thursday E	Oct 13	Peter Grimes (first)	Thursday	Dec 22	Hansel and Gretel (first) 7:00 p.m.
2 Friday B	Oct 14	La Fille du Régiment	2 Friday B	Dec 23	Ernani*
4 Sat. Mat.	Oct 15	La Bohème	5 Sat. Mat.	Dec 24	Tristan und Isolde 1:00 p.m.
4 Sat. Eve. D	Oct 15	La Forza del Destino	Sat. Eve.	Dec 24	No Performance
2 Monday B	Oct 17	Les Troyens 6:30 p.m.	Monday	Dec 26	Hansel and Gretel 7:00 p.m.
4 Tuesday D	Oct 18	Peter Grimes	4 Tuesday D	Dec 27	Fidelio
5 Wednesday E	Oct 19	La Fille du Régiment	4 Wednesday D	Dec 28	Ernani* (last)
3 Thursday C	Oct 20	La Forza del Destino	Thursday	Dec 29	Hansel and Gretel 7:00 p.m.
Friday	Oct 21	La Bohème	Friday	Dec 30	Tristan und Isolde 7:00 p.m.
Sat. Mat.	Oct 22	Centennial Gala	Sat. Mat.	Dec 31	Hansel and Gretel
Sat. Eve.	Oct 22	Centennial Gala	Sat. Eve.	Dec 31	Fidelio (New Year's Eve)
4 Monday D	Oct 24	La Fille du Régiment (last)	Monday	Jan 2	Hansel and Gretel (last) 7:00 p.m.
3 Tuesday C	Oct 25	La Forza del Destino	4 Tuesday D	Jan 3	Tristan und Isolde 7:00 p.m.
3 Wednesday C	Oct 26	Peter Grimes	5 Wednesday E	Jan 4	Fidelio
4 Thursday D	Oct 27	La Traviata (first)	4 Thursday D	Jan 5	Mahagonny (first)
4 Friday D	Oct 28	La Forza del Destino	4 Friday	Jan 6	La Bohème
2 Sat. Mat.	Oct 29	La Bohème	4 Sat. Mat.	Jan 7	Fidelio (last) 1:30 p.m.
2 Sat. Eve. B	Oct 29	Peter Grimes	3 Sat. Eve. C	Jan 7	Tristan und Isolde 7:00 p.m.
5 Monday E	Oct 31	La Traviata	4 Monday D	Jan 9	Mahagonny
5 Tuesday E	Nov 1	La Forza del Destino	**Tuesday	Jan 10	La Bohème (2 Monday B)
2 Wednesday B	Nov 2	La Bohème	4 Wednesday D	Jan 11	Tristan und Isolde 7:00 p.m.
2 Thursday B	Nov 3	Don Giovanni (first)	2 Thursday B	Jan 12	Macbeth (first)
4 Friday D	Nov 4	Peter Grimes	2 Friday B	Jan 13	Mahagonny
4 Sat. Mat.	Nov 5	La Traviata	5 Sat. Mat.	Jan 14	La Bohème 1:30 p.m.
Sat. Eve.	Nov 5	La Bohème	4 Sat. Eve. D	Jan 14	Tristan und Isolde (last) 7:00 p.m.
2 Monday B	Nov 7	Don Giovanni	5 Monday E	Jan 16	Macbeth
Tuesday	Nov 8	La Traviata	2 Tuesday B	Jan 17	La Bohème
4 Wednesday D	Nov 9	Peter Grimes	3 Wednesday C	Jan 18	Mahagonny
5 Thursday E	Nov 10	Don Giovanni	Thursday	Jan 19	Rinaldo* (Premiere - Benefit) 7:30 p.m.
2 Friday B	Nov 11	La Traviata	3 Friday C	Jan 20	Macbeth
3 Sat. Mat.	Nov 12	La Bohème	5 Sat. Mat.	Jan 21	Mahagonny
4 Sat. Eve. D	Nov 12	Peter Grimes	Sat. Eve.	Jan 21	La Bohème (last)
3 Monday C	Nov 14	La Traviata	2 Monday	Jan 23	Rinaldo*
2 Tuesday B	Nov 15	Peter Grimes	4 Tuesday	Jan 24	Mahagonny
3 Wednesday C	Nov 16	Don Giovanni	5 Wednesday E	Jan 25	Macbeth
3 Thursday C	Nov 17	La Traviata	5 Thursday	Jan 26	Rinaldo*
Friday	Nov 18	Ernani* (Premiere-Guild Benefit)	4 Friday	Jan 27	Mahagonny (last)
5 Sat. Mat.	Nov 19	Peter Grimes (last)	3 Sat. Mat.	Jan 28	Macbeth
2 Sat. Eve. B	Nov 19	Don Giovanni	4 Sat. Eve.	Jan 28	La Traviata
5 Monday E	Nov 21	Ernani*	5 Monday	Jan 30	Stravinsky (first)
5 Tuesday E	Nov 22	Don Giovanni	3 Tuesday C	Jan 31	Macbeth
5 Wednesday E	Nov 23	La Traviata	2 Wednesday	Feb 1	La Traviata
2 Thursday B	Nov 24	Ernani*	2 Thursday	Feb 2	Stravinsky
4 Friday D	Nov 25	Carmelites (first)	3 Friday	Feb 3	Rinaldo*
2 Sat. Mat.	Nov 26	Don Giovanni	2 Sat. Mat.	Feb 4	La Traviata (last) 1:30 p.m.
3 Sat. Eve. C	Nov 26	La Traviata	3 Sat. Eve.	Feb 4	Macbeth
4 Monday D	Nov 28	Carmelites	2 Monday	Feb 6	Stravinsky
4 Tuesday D	Nov 29	Don Giovanni	4 Tuesday	Feb 7	Rinaldo*
2 Wednesday B	Nov 30	Ernani*	4 Wednesday	Feb 8	Les Troyens 6:30 p.m.
5 Thursday E	Dec 1	La Traviata	3 Thursday C	Feb 9	Macbeth
3 Friday C	Dec 2	Don Giovanni	2 Friday	Feb 10	Tannhäuser (first) 7:30 p.m.
4 Sat. Mat.	Dec 3	Carmelites	4 Sat. Mat.	Feb 11	Rinaldo*
4 Sat. Eve. D	Dec 3	Ernani*	3 Sat. Eve.	Feb 11	Stravinsky

les c
m ju
en S
Mike

on

Monday	Feb 13	Les Troyens 6:30 p.m.	2 Monday	Mar 19	Manon Lescaut (<i>first</i>)
Tuesday	Feb 14	Rinaldo*	2 Tuesday	Mar 20	La Forza del Destino
Wednesday	Feb 15	Tannhäuser 7:30 p.m.	4 Wednesday	Mar 21	Abduction
Thursday D	Feb 16	Macbeth (<i>last</i>)	3 Thursday	Mar 22	Francesca da Rimini*
Friday	Feb 17	Stravinsky	4 Friday	Mar 23	Manon Lescaut
Sat. Mat.	Feb 18	Les Troyens (<i>last</i>) 12:30 p.m.	3 Sat. Mat.	Mar 24	La Forza del Destino (<i>last</i>)
Sat. Eve.	Feb 18	Rinaldo*	2 Sat. Eve.	Mar 24	Abduction
Monday	Feb 20	Arabella (<i>first</i>)	3 Monday	Mar 26	Francesca da Rimini*
Tuesday	Feb 21	Stravinsky	3 Tuesday	Mar 27	Abduction
Wednesday	Feb 22	Rinaldo*	3 Wednesday	Mar 28	Manon Lescaut
Thursday	Feb 23	Tannhäuser 7:30 p.m.	4 Thursday	Mar 29	Francesca da Rimini*
Friday	Feb 24	Arabella	3 Friday	Mar 30	Don Carlo (<i>first</i>) 7:00 p.m.
Sat. Mat.	Feb 25	Stravinsky	2 Sat. Mat.	Mar 31	Abduction
Sat. Eve.	Feb 25	Rinaldo* (<i>last</i>)	4 Sat. Eve.	Mar 31	Manon Lescaut
Monday C	Feb 27	Tannhäuser 7:30 p.m.	4 Monday	Apr 2	Don Carlo 7:00 p.m.
Tuesday	Feb 28	Arabella	5 Tuesday	Apr 3	Francesca da Rimini*
*Wednesday	Feb 29	Don Giovanni (<i>Thursday 3</i>)	2 Wednesday	Apr 4	Abduction
Thursday	Mar 1	Stravinsky (<i>last</i>)	4 Thursday	Apr 5	Don Carlo 7:00 p.m.
Friday	Mar 2	Arabella	3 Friday	Apr 6	Manon Lescaut
Sat. Mat.	Mar 3	Tannhäuser 1:30 p.m.	3 Sat. Mat.	Apr 7	Francesca da Rimini* (<i>last</i>)
Sat. Eve.	Mar 3	Don Giovanni	3 Sat. Eve.	Apr 7	Billy Budd (<i>first</i>)
Monday	Mar 5	Arabella	3 Monday	Apr 9	Don Carlo 7:00 p.m.
Tuesday	Mar 6	Tannhäuser 7:30 p.m.	2 Tuesday	Apr 10	Billy Budd
Wednesday	Mar 7	Don Giovanni	5 Wednesday	Apr 11	Manon Lescaut
Thursday	Mar 8	Arabella	5 Thursday	Apr 12	Abduction (<i>last</i>)
Friday	Mar 9	Francesca da Rimini* (<i>Premiere-Guild Benefit</i>)	4 Friday	Apr 13	Don Carlo 7:00 p.m.
Sat. Mat.	Mar 10	Don Giovanni (<i>last</i>) 1:30 p.m.	4 Sat. Mat.	Apr 14	Billy Budd
Sat. Eve.	Mar 10	Tannhäuser (<i>last</i>) 7:30 p.m.	2 Sat. Eve.	Apr 14	Manon Lescaut
Monday	Mar 12	Abduction (<i>first</i>)	5 Monday	Apr 16	Billy Budd
Tuesday	Mar 13	Francesca da Rimini*	5 Tuesday	Apr 17	Manon Lescaut
Wednesday	Mar 14	Arabella	4 Wednesday	Apr 18	Don Carlo 7:00 p.m.
Thursday	Mar 15	La Forza del Destino	2 Thursday	Apr 19	Billy Budd
Friday	Mar 16	Abduction	Friday	Apr 20	Manon Lescaut (<i>last</i>)
Sat. Mat.	Mar 17	Arabella (<i>last</i>)	2 Sat. Mat.	Apr 21	Don Carlo (<i>last</i>) 1:00 p.m.
Sat. Eve.	Mar 17	Francesca da Rimini*	4 Sat. Eve.	Apr 21	Billy Budd (<i>last</i>)

*New Production

**Subscription performance: the series day and number for this performance are listed after the opera title.

Stravinsky consists of *Le Sacre du Printemps*, *Le Rossignol* and *Oedipus Rex*.

Met Ticket Service (212) 362-6000

Met Subscription Department (212) 362-2080

Met Mail Orders (212) 362-3399

Metropolitan Opera Guild (212) 582-7500

All evening performances begin at 8 p.m., all matinees at 2 p.m., except as noted.

Met Family Performances and Benefits are printed in red.

Printing of The Pocket Calendar is made possible by a special grant from Peat, Marwick, Mitchell & Co.

**MET 1883
1983
CENTENNIAL**

THE WHITE HOUSE
WASHINGTON

Mr. Stuart Marshall Bloch
Ingersoll & Bloch
1401 16th Street, NW
Washington, DC 20036



MICHAEL K. DEEVER

Stu - Thanks again. We
enjoyed both plays. I did
enjoy the Rainier more than
Carolyn - I thought it was
great. Many thanks for
all your kindnesses. Mike

10/25/84

ie: "The essence is execution,"

232-1015 Note

Dear Mike,

Julia and I would very much like to have you and Carolyn join us in NYC, After Nov. 6th*, to see our new play - "Ma Rainey's Black Bottom." It is a very important statement on race-relations and human relations in our country in the 1920's.

Perhaps, we could make a week-end of it at our NYC apartment and see another play as well, of your choice. Sunday in the park. Keep up the great work and call After 11/6/84.*

StuBloch

* I understand that between now and then you will be busy 24 hours a day. exasperant "movement" in R-B direction!

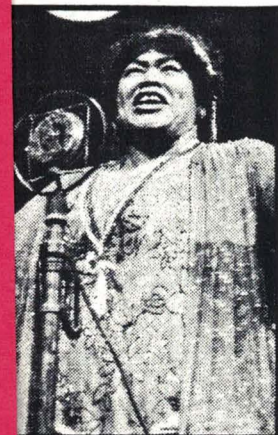
Like his real-life heroine, the legendary singer Gertrude (Ma) Rainey, Mr. Wilson articulates a legacy of unspeakable agony and rage in a spell-binding voice.

ny's "race" division. Mr. Wilson gives us Ma (Theresa Merritt) at the height of her fame. A mountain of glitter and feathers, she has become a despotic, temperamental star,

The play is Mr. Wilson's first to ar-

Continued on Page C3

's 'Ma Rainey's' Oper



Bert Andrews Theresa Merritt in "Ma Rainey's Black Bottom."

Recording the Blues

MA RAINEY'S BLACK BOTTOM, by August Wilson; directed by Lloyd Richards; costumes by Phine Pasucci; setting by Charles Henry Ciennahan; lighting by Peter Margulies; music direction by Dwight Andrews; sound by John Nebozenko; production stage manager, Yvonne Halpern; associate producers, Bart...

...of the singer's traditional argument. Let even as the battle is joined between emblematic representatives of generations of black music, we're thrust into a more profound war of identity. The African nationalist among the musicians, the pianist Red (Robert Judd), argues that he's done sold ourselves to the white man in order to be like him. We soon realize that, while Ma's music is from the heart, her life has become a sad, ludicrous "imitation" of white stardom. Levee's music is soulful, too, but his ideal of success is having his "name in lights"; his pride is invested in the new shoes on which he's blown a week's pay.

Ma, at least, senses the limits of her success. Though she acts as if she owns the studio, she can't hail a cab in the white city beyond. She knows that her clout with the record company begins and ends with her viability as a commercial product: "When I've finished recording," she says, "it's just like I'd been some whore, and they roll over and put their pants on."

Levee, by contrast, has yet to realize that a black man can't name his terms if he's going to sell his music to a white world. As he plots his future career, he deceives himself into believing that a shoeshine and a Tom smile will win white backs to his schemes.

Inevitably, the promised door of opportunity slams, quite literally Levee's face, and the sound has a silent ring that reverberates through the decades. Levee must confront just the collapse of his hopes but the destruction of his dignity. He played the white man's game anxious to its rigged rules, he is left with less than nothing: Even as he falls to himself to whites, Levee has sold his own sense of self-worth.

Mr. Dutton's delineation of a tragic downfall is red-hot. A black actor a year out of Yale, he is as jazzy as his music. With his generous wisecracks and jumpy speaker's stance, he seems ready to leap into the stratosphere envisioned in his fantasies of glory. But once he crosses the lands, the poison of self-hatred weighs his massive body and distorts his thundering voice. No longer to channel his anger into his music, he directs it to God, crying out to the black man's prayers are doomed to be tossed "into the garbage." As Dutton careens about with checked, ever escalating turbulence, he transforms an anonymous Chicago bandroom into a burial ground for the race's aspirations.

Mr. Dutton's fellow band members are a miraculous double-threat ensemble: They play their instruments nearly as convincingly as they deliver their juicy monologues. Aleta Merritt and Lou Criscuolo, as Ma's chewing lover and harried manager, are just right, and Scott Davenport-Richards, as erstwhile Little Lord Fauntleroy's young nephew. It's one of the evening's more grotesquely amusing gags that Ma imperiously insists having the boy, a chronic stutterer, recite a spoken introduction on record.

Miss Merritt is Ma Rainey incarnate. A singing actress of both worlds, she finds bitter humor in the character's distorted sense of self. When she barks her outrageous demands to her lackeys, we see a business monster who's come a long way from her roots. Yet the roots still be unearthed. In a rare reflective moment, she explains why she sings the blues. "You don't sing to feel better," Miss Merritt says tenderly. "You sing because that's a way of understanding life."

The lines might also apply to the play's author. Mr. Wilson can't tell the broken lives he unravels in "Ma Rainey's Black Bottom." But, like his heroine, he makes their suffering art that forces us to understand and won't allow us to forget.

Theater: Wilson's 'Ma Rainey's' Opens



Charles S. Dutton in a scene from August Wilson's "Ma Rainey's Black Bottom."

Bert Andrews

By FRANK RICH

LATE in Act I of "Ma Rainey's Black Bottom," a somber, aging band trombonist (Joe Seneca) tilts his head heavenward to sing the blues. The setting is a dilapidated Chicago recording studio of 1927, and the song sounds as old as time. "If I had my way," goes the lyric, "I would tear this old building down."

Once the play has ended, that lyric has almost become a prophecy. In "Ma Rainey's Black Bottom," the writer August Wilson sends the entire history of black America crashing down upon our heads. This play is a searing inside account of what white racism does to its victims — and it floats on the same authentic artistry as the blues music it celebrates. Harrowing as "Ma Rainey's" can be, it is also funny, salty, carnal and lyrical. Like his real-life heroine, the legendary singer Gertrude (Ma) Rainey, Mr. Wilson articulates a legacy of unpeppable agony and rage in a spell-binding voice.

The play is Mr. Wilson's first to ar-

rive in New York, and it reached here, via the Yale Repertory Theater, under the sensitive hand of the man who was born to direct it, Lloyd Richards. On Broadway, Mr. Richards has honed "Ma Rainey's" to its finest form. What's more, the director brings us an exciting young actor — Charles S. Dutton — along with his extraordinary dramatist. One wonders if the electricity at the Cort is the same that audiences felt when Mr. Richards, Lorraine Hansberry and Sidney Poitier stormed into Broadway with "A Raisin in the Sun" a quarter-century ago.

As "Ma Rainey's" shares its director and Chicago setting with "Raisin," so it builds on Hansberry's themes: Mr. Wilson's characters want to make it in white America. And, to a degree, they have. Ma Rainey (1886-1939) was among the first black singers to get a recording contract — albeit with a white company's "race" division. Mr. Wilson gives us Ma (Theresa Merritt) at the height of her fame. A mountain of glitter and feathers, she has become a despotic, temperamental star,

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Stage: Wilson's 'Ma Rainey's' Opens

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complete with a retinue of flunkies, a fancy car and a kept young lesbian lover.

The evening's framework is a Paramount-label recording session that actually happened, but whose details and supporting players have been invented by the author. As the action swings between the studio and the band's warm-up room — designed by Charles Henry McClellanah as if they might be the festering last-chance saloon of "The Iceman Cometh" — Ma and her four accompanying musicians overcome various mishaps to record "Ma Rainey's Black Bottom" and other songs. During the delays, the band members smoke reefers, joke around and reminisce about past gigs on a well-traveled road stretching through whorehouses and church socials from New Orleans to Fat Back, Ark.

The musicians' speeches are like improvised band solos — variously fizzy, haunting and mournful. We hear how the bassist Slow Drag (Leonard Jackson) got his nickname at a dance contest, but also about how a black preacher was tortured by being forced to "dance" by a white vigilante's gun. Gradually, we come to know these men, from their elusive pipe dreams to their hidden scars, but so deftly are the verbal riffs orchestrated that we don't immediately notice the incendiary drama boiling underneath.

That drama is ignited by a conflict between Ma and her young trumpeter Levee, played by Mr. Dutton. An ambitious sport eager to form his own jazz band, Levee mocks his employer's old "jugband music" and champions the new dance music that has just begun to usurp the blues among black audiences in the urban North. Already Levee has challenged Ma by writing a swinging version of "Ma Rainey's Black Bottom" that he expects the record company to use in



Bert Andrews

Theresa Merritt in "Ma Rainey's Black Bottom."

Recording the Blues

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Sturdviant	John Carpenter
Irvin	Lou Criscuolo
Cutler	Joe Seneca
Toledo	Robert Judd
Slow Drag	Leonard Jackson
Levee	Charles S. Dutton
Ma Rainey	Theresa Merritt
Duslie Mae	Aleta Mitchell
Sylvester	Scott Davenport-Richards
Policeman	Christopher Loomis

place of the singer's traditional arrangement.

Yet even as the battle is joined between emblematic representatives of two generations of black music, we're thrust into a more profound war about identity. The African nationalist among the musicians, the pianist Toledo (Robert Judd), argues that, "We done sold ourselves to the white man in order to be like him." We soon realize that, while Ma's music is from the heart, her life has become a sad, ludicrous "imitation" of white stardom. Levee's music is soulful, too, but his ideal of success is having his "name in lights"; his pride is invested in the new shoes on which he's blown a week's pay.

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MICHAEL K. DEEVER

Stuart

Thanks sincerely for the
tickets to Starlight Express. It
was very interesting but I really
can't see why it's such a sell-out - Fal
short of Cats & Evita. Again - many thanks
Mike

THE WHITE HOUSE
WASHINGTON

Mr. Stuart Bloch
Ingersoll and Bloch
1401 16th Street, N.W.
Washington, D.C. 20036

ELIZABETH IDEN BOARD

Dear Mrs. Deaver,

I am very sorry to hear that you are in the hospital. If you feel up to it, try a piece of this carrot cake. I am convinced that it has restorative powers. I ate one of these every



MICHAEL K. DEAVER

Elizabeth

How did you know they're trying to fatten me up? I can hardly wait to get back to work.

Look forward to seeing you soon.

many thanks.

Mike

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I am very sorry to hear that you are in the hospital. If you feel up to it, try a piece of this carrot cake. I am convinced that it has restorative powers. I ate one of these every

week while training for the
Marine Corps marathon.

Please take care of yourself
When you are better I will be
very interested to hear your opinion
on the television coverage of the
Inaugural.

All my best,
S. Dischott