I am love!

I am oblivion!


www.par perverse. com
The Steppenwolf Theater Company have issued a statement categorically denying the rumor that their upcoming production, The Rise and Fall of Little Voice, is based on the career of Kathleen Battle. When contacted for comment, Ms. Battle was inarticulate.

The Atlanta Opera has announced that Plácido Domingo's Dinah! (based on "the life, career, and recipes" of the late Dinah Shore) will open their 1996-97 season. Composition is a new field for Domingo, whose operatic interests until now have been limited to singing, conducting, and Carol Vaness. Casting for the title role is as yet undecided between sopranos Mirella Freni (for her warmth and characteristic vocal "scoop") and Kiri te Kanawa (for her golfing prowess). To recreate La Shore's sensational "Bell Telephone Hour" performance of "Lover, Come Back to Me" with Joan Sutherland and Ella Fitzgerald, Domingo has enlisted June Anderson and Jessye Norman, respectively. Thomas Hampson (you're way ahead of me, aren't you?) will sing the role of Burt Reynolds.

Overheard: "Back problems? Sure! She had problems singing Norma and Ariadne, so she backed out!"

A note of pride for our readers: informed Palace sources insist it was the t; adolph Green / and screw the singers. This production proves once again that the Met can have only one decent-looking Verdi production at a time. For twenty years, Zeffirelli's Otello held the title. Not perfect (those fucking cobbleraestones!), but handsome and workable. Now they have Stiffelio, and we have to make do with this Moshinsky mess. And they love him at Covent Garden. Do you think Londoners demand that every show be solid grey and beige, dimly lit, and without a trace of theatrical flair?

Domingo is reliably excellent, though it's an air Gast perfor- mance; no trace of Moshinsky's direction shows. Fine, since he has vast experience in the role. But poor Vaness was all at sea--and something's wrong with the voice, too--the vibrato has become more pronounced there's no real feeling of pitch, especially in middle voice. (There were times she sounded like late-period Bumbry.)

Now, an unglamorous tone doesn't disqualify you for singing Desdemona (Scotto got away with it), but combine that with wooden phrasing and a chilly stage presence (and that scream-o-rama wig), and people start to ask "Who make her do this?"

After dislocating her shoulder rehearsing her climactic leap into the orchestra pit, Catherine Malfitano has withdrawn from the role of "Lina Bruna-Rasa" in the upcoming Broadway production of The Pietro Mascagni Follies. Julia Migenes-Johnson will replace her in the Betty Comden/Adolph Green "verismusical."

Baritone Dmitri Hvorostovsky has definitely been signed for the role of "Nick" for Kiri te Kanawa's upcoming Funny Girl CD. The Georgian dreamboat will make an appearance of quite another sort in Blueboy's "Kids of the Kirov" pictorial, in which he uncovers everything (except his middle voice.)

La Cieca offers her heartfelt thanks to her colleagues "The Ultimate Arbiter" and "Scott from Astoria" for their invaluable assistance in dishing this month's dirt.

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Have You Met Miss Jones?

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Have You Met Miss Jones?

I second-acted the new Otello (3/25). Or, rather, third-acted; presumably some lunatic wants the curtain down by 11, and screw the singers. This production proves once again that the Met can have only one decent-looking Verdi production at a time. For twenty years, Zeffirelli's Otello held the title. Not perfect (those fucking cobbleraestones!), but handsome and workable. Now they have Stiffelio, and we have to make do with this Moshinsky mess. And they love him at Covent Garden. Do you think Londoners demand that every show be solid grey and beige, dimly lit, and without a trace of theatrical flair?

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Dmitri Hvorostovsky
IN HIS FIRST CROSSOVER ALBUM
after dark

In his first crossover album, Dmitri Hvorostovsky

...and she's not just a standhere-and-sing singer. She makes
very courageous acting choice;
lektra is a coward. She runs
like a rat every time one of
gisti's minions approaches. Her
ance is hardly triumphant--
cre like an animal still con-
ulsing after its spine has
apped. And after she recog-
zize Orset? She runs away from
m, retching. Nilsson showed us
beauty in Elektra's longing
vengeance; Jones forces us
to see the horror.

Men better, Leonie Rysanek is
Earth Mother as Clytemnestra.
cre like a spoiled rich-bitch
icialite. ("I haven't had a
cent night's sleep since I
ordered by first husband.") Or
by Chrysothemis gone wrong?
d what other singer could
ate such a searing charac-
tion with no help from her
rector and designer?

ebbie Voight repeated her
ishly-sung Chrysothemis (what
luxury those easy high B's
el), and now she's incorporat-
g the occasional Rysanekism
o her acting-- and what bet-
t model could she choose?
ight as Isolde in 2000-- start-
ting the bumper stickers.

I'm starting to think James
ine has peaked. The sounds
m the pit were loud and ugly,
etty damn close to unmusical.
ual withdrawal from the
may be painless indeed.

PB Competition #2: Call Me Magda! Every opera queen is a diva deep inside. Un-
fortunately, not all divas can sing. But you can still be veristic. Send us your interpretation
of the spoken monologue from Act III of Adriana Lecouvreur ("Giusto cielo! Che fèci...")
Audio cassettes and VHS videos are acceptable; include return postage if you want yours
back. Open to everyone, regardless of age, sex, or vocal ability. Tapes must be received by
June 1. Campiness counts; judges' whims are final. The winner will receive Magda Olivero's
new Adriana CD; runners-up get a Parterre Bar t-shirt. Send it to:

Call Me Magda (c/o

New York, NY 10023
YOUR QUEER OPERATIC HERITAGE
PART ONE: LUDWIG II OF BAVARIA

King Ludwig I 1786-1868
After a series of financial disasters, Lola Montez, the Irish dancer, arrives destitute in Bavaria.
The King receives Lola Montez in his Munich residence.

King Ludwig II 1845-1886
The King receives Richard Wagner in his Munich residence.

She becomes the King's favourite and is showered with valuable presents.
The King puts an imposing Munich house at her disposal.
Lola Montez provokes the resentment of the cabinet, the press and the population.
The King refuses to give her up.
Ministers advocating the dancer's banishment are dismissed.
The King sends her passionate poems.
The press satirizes their relationship.
The King bestows a title on her, Countess von Landsfeld.
The people are so incensed at Lola Montez' privileged position that the King fears an insurrection. She has to leave Munich.
Lola settles in Switzerland.
The King consoles himself by building magnificent castles.
1848: The King abdicates.

He becomes the King's favourite and is showered with valuable presents.
The King puts an imposing Munich house at his disposal.
Richard Wagner provokes the resentment of the cabinet, the press and the population.
The King refuses to give him up.
Ministers advocating the composer's banishment are dismissed.
The King sends him passionate poems.
The press satirizes their relationship.
The King bestows the Maximilian Order for the Arts and Sciences on Wagner.
The people are so incensed at Richard Wagner's privileged position that the King fears an insurrection. He has to leave Munich.
Wagner settles in Switzerland.
The King consoles himself by building magnificent castles.
1886: The King abdicates.

Lola Montez, one of the 19th century's most noted courtesans, was also known for her work in cabaret, music hall and circus. She was portrayed by Martine Carol in Max Ophüls film adaptation of her life.

Parterre Box congratulates G.W. of San Antonio, TX for his winning entry in the Soubrette from Hell competition. For information on Competition #2 ("Call Me Magda"), see page 4!

When Kathleen Battle came to San Antonio for a recital, the producer put her up in a luxury hotel right across the street from the theater where she would be singing. It was a 200-foot walk from the hotel entrance to the theater entrance. After being checked into the hotel, Miss Battle asked when the limo would pick her up to take her to the theater. The producer explained that she would not need a limo; two theater personnel would come to the hotel and escort her across the street to the theater at appointed times for both the rehearsal and the performance. Miss Battle announced if no limo was provided, she would not perform.

The producer tried to explain that it would be a 45-second walk across the street. Because of one-way streets and traffic lights, if they went by limo, it might take 10 minutes and one mile to circle the blocks and go to the back of the theater. Miss Battle demanded—and got—her limo.

Furthermore, the local classical music station asked if they could do a short interview with Miss Battle. They said they would intersperse the talk among excerpts from any of her CDs she wanted to plug—an hour's worth. Miss Battle agreed, but demanded the services of a make-up artist and hairdresser before the interview. The radio people explained that this was a RADIO interview, not a TELEVISION one, and that make-up and hair wouldn't matter. Miss Battle then declined the interview, stating that her fans want her to be glamorous, and even on the radio, they need to know that she has had her make-up and hair done.