



The King and I: The Uncensored Tale of Luciano Pavarotti's Rise to Fame by His Manager, Friend and Sometime Adversary

By Herbert Breslin, Anne Midgette

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Luciano Pavarotti's longtime manager and friend tells all. *All*.

The King and I is the story of the thirty-six-year-old business relationship between Luciano Pavarotti and his manager, Herbert Breslin, during which Breslin guided what he calls, justifiably, “the greatest career in classical music.” During that career, Breslin moved Pavarotti out of the opera house and onto the concert (and the world) stage and into the arms of a huge mass public. How he and Pavarotti changed the landscape of opera is one of the most significant and entertaining stories in the history of classical music, and Herbert Breslin relates the tale in a brash, candid, witty fashion that is often bitingly frank and profane. He also provides a portrait of his friend and client—“a beautiful, simple, lovely guy who turned into a very determined, aggressive, and somewhat unhappy superstar”—that is by turns affectionate and satirical and full of hilarious details and tales out of school, with Pavarotti emerging as something like the ultimate Italian male. The book is also enlivened by the voices of other players in the soap opera drama that was Pavarotti’s career, and they are no less uncensored than Herbert Breslin. The last word, in fact, comes from none other than Luciano Pavarotti himself!

The King and I is the ultimate backstage book about the greatest opera star of the past century—and it’s a delight to read as well.

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Editorial Review

From Publishers Weekly

In this outspoken and entertaining book, the authors chronicle Breslin's 36 years as publicist and manager for tenor Pavarotti, from the early days when the singer was, Breslin says, "a very beautiful, simple, lovely guy," to the final years of his career, when Breslin found him "a very determined, aggressive, and somewhat unhappy superstar." In Breslin's frank telling, Pavarotti emerges as a charming but utterly impossible man with an outsized ego, a need to dominate, a total disregard for other people (from secretaries and coaches to world-renowned conductors) and a passion for food, women, horses and money. Breslin is blunt about Pavarotti's many quirks and foibles, such as his superstitions, his inability to read music and his frequent failure to learn the words of his opera parts in time for performances. Accounts of the singer's missteps in recent years, such as the embarrassing final Metropolitan Opera appearances, are especially unflattering. Tenor and manager parted by mutual agreement, but Breslin doesn't take the separation lightly. Pavarotti seems unaffected by the acrimony; the book concludes with an interview he gave Midgette, a classical music reviewer for the *New York Times*, in which he expresses appreciation for his longtime manager and friend. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From [Booklist](#)

At his career peak, Pavarotti was called the king of the high Cs. But Breslin, his manager for 36 years, called him Mr. Brain; he knew everything, you see. With his clear, projecting voice, Pavarotti rose to fame with a strategy of impressive solo concertizing that eventually propelled him to the operatic stage. His first loves, however, were food and the society of family and friends. Generous, he also had a lazy streak that later stunted the development of his repertoire. He had trouble memorizing words, and he never read music. He moved minimally onstage, preferring to emote through singing, not action; his foray into movies, *Yes, Giorgio*, was a near disaster. Breslin's forte was his stubbornness at getting everything his client wanted--and he is driven by money. Sprinkled with many stories of other clients and Pavarotti's costars, the book is more about the manager-client relationship, including the coddling and the epithets, than about Pavarotti per se. Nevertheless, its stories of a star's rise and fall are told from the heart. *Alan Hirsch*
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Review

"A fascinating, often funny account of life with a full-blown diva." —*New York Post*

"One of the most talked-about musical books of the [season] . . . offers considerable insight into the fiercely competitive world of opera." —Tim Page, *Washington Post*

"Nasty and amusing . . . a wondrous orgy of Schadenfreude." —*Financial Times*

Users Review

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Reading a book can be one of a lot of action that everyone in the world likes. Do you like reading book consequently. There are a lot of reasons why people love it. First reading a publication will give you a lot of

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Effie Peoples:

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Morris Sampson:

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Paul Herbert:

Playing with family in a very park, coming to see the water world or hanging out with good friends is thing that usually you will have done when you have spare time, and then why you don't try point that really opposite from that. A single activity that make you not experience tired but still relaxing, trilling like on roller coaster you have been ride on and with addition of knowledge. Even you love *The King and I: The Uncensored Tale of Luciano Pavarotti's Rise to Fame by His Manager, Friend and Sometime Adversary*, you are able to enjoy both. It is good combination right, you still desire to miss it? What kind of hang type is it? Oh come on its mind hangout guys. What? Still don't obtain it, oh come on its identified as reading friends.

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