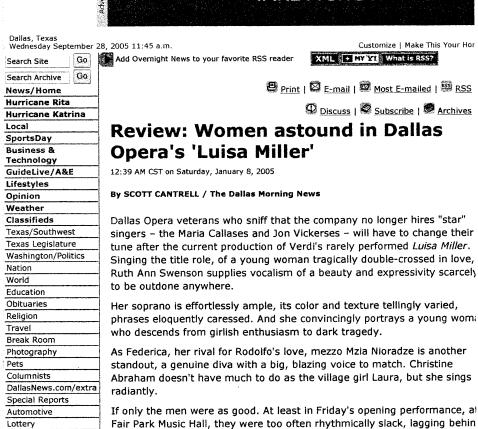
## **Entertainment: Overnight/Rev**





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If only the men were as good. At least in Friday's opening performance, at Fair Park Music Hall, they were too often rhythmically slack, lagging behin the orchestra. And too much of the singing wasn't dead in tune.

The three low voices are attractive and aptly contrasted. Raymond Aceto, the conniving Count Walter, has more brass to his bass; Gordon Hawkins, Luisa's father, Miller, has a thicker, more covered sound. Jeffrey Wells, chilling as Walter's sidekick Wurm, falls somewhere between.

Tenor Raúl Melo, a late replacement in the role of Rodolfo, sings the notes with a semblance of the right sound. But there's no poetry, and under pressure - which it too often is - the tone goes sharp.

Conducting as if he owns the score, music director Graeme Jenkins gets taut, dramatic playing from the orchestra, with especially elegant clarinet solos. New Yorkers who go on about the Met orchestra haven't heard the Dallas Opera orchestra on a good night, and this was certainly one. The