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and composer, who performed throughout Europe with her brother to equal acclaim, Nannerl would be relegated to the background, forced into assuming the circumscribed role of "future wife."

Milo well uses historical documents written by Nannerl's parents and brother (hers have been lost) and her own imagination to convey the bittersweet tale of Nannerl's frustration at being overshadowed by "Wolfie"; a momentary pride occurs when her name is listed ahead of her brother's in a program.

Performed by Milo (who alternated with Sara Florence Fellini) in the music room of a grand Bywater home, Isaac Byrne's direction of *The Other Mozart* was polished to a high sheen ingeniously hiding props in the folds of an 18-foot-wide tulle and muslin dress that served as a "stage".

Her Austrian accent may not be the most convincing, yet Milo brought out Nannerl's piercing intelligence and her sheer joy at making music, which was crushed when she had to stop because she was "of marriageable age."

If this engrossing narrative brought back to center stage someone who's been consigned to history's marginalia, *The Other Mozart* fell prey to a certain theme and variations format as Nannerl's world continually shrinks even as her brother's expands. Interestingly, Leopold Mozart, Nannerl and Wolfgang's father, becomes the most dramatically compelling character as we see the toll it takes on him as his plans for the family's financial success don't always work out.

Nevertheless, with its ravishing period & original music, a sound design that enhanced the text, and a final, stunning *coup de théâtre*, *The Other Mozart* was a worthy, sophisticated entertainment.

Mozart, or rather *Amadeus*, played a small part as well in Kurt Fitzpatrick's *Best Picture* in which all 86 Oscar winners got lampooned (or at least a mention) in an hour. It's a cute conceit and there were some sharp moments but it could've used more of them. As it was, by the second half a certain similarity among the parodies prevailed depriving the show of the fizzy quality something like this requires.

Still, the quick-changing trio of Fitzpatrick, Jon Paterson and especially Tara Travis, whose droll impersonations ranged from Julie Andrews to Meryl Streep and who reminded me of a young Joan Greenwood, were all game co-conspirators for this fluff.

There seemed to be a conspiracy afoot in *The Hole in the Coffin* involving a deceased New Orleans musical legend, his warring family members, a dedicated fan of his, and the fan's long lost love. Written and performed by Nick Jaina in a moodily low-key mode, after a bit of foreplay, *Hole* turned intriguing about a third of the way through, but while its emo songs added atmosphere, they slowed things down and I began to lose patience with the show's dragginess.

Chris Cromwell staged this nicely at *Siberia* and I admired Jaina's talents playing the piano, guitar and even accordion, but this confessional tale trailed off rather than ending with a proper pay-off, a case of a shaggy dog missing its all-important tail.

Over at *The Orange Couch* another conspiracy seemed to be going on with names redacted to protect the guilty. *TED:*

Ted offered a series of faux-TED talks steeped in the anti-technology philosophy of Ted Kaczynski, aka "The Unabomber." This was as dry as a stone and it was almost hard to tell how much of *TED: Ted* was for real or how much tongue-in-cheek.

As for *Vodka, F*cking and Television*, it seemed to have lost something in the translation from Russian to English. John J. Hanlon's ponderous translation did little to find an American equivalent for this talky Slavic play of ideas in which a young husband (Ryan Broussard) tries to give up Vodka (Nancy Ramirez), Television (Angelica Menges) or you know what (Candace Taylor) in order to live a better life.

The young cast from Lafayette did as much as they could with this, valiantly trying to form flesh'n'blood characters out of conceptual ideas; Taylor especially brought a warmth and sassiness to hers who turns out to be more than what she first seems.

Then there was *Pussy Panic!*, a collection of four yarns written and performed by Dandy Darkly, a monologist with an outsized personality who knows how to work a crowd. Now, I LOVED the "Sweetly Sapphic Romance of Fanny and Dolores" an utterly charming and touching tale of two older women who find love in a seniors home.

But "Little Sally, the Kleptomaniac," who wound up with such things as an old boys' club and a nuclear submarine in her vagina, and "Mr. Timothy, the Mortician," who gets business by killing Hollywood dowagers, aspired to sinister Edward Gorey-esque flair but, despite their rococo verbiage, lacked the biting wit needed to fully pull it off.

And as for the fourth tale, a noxious exercise in Madonna-bashing and Michael Jackson-knocking, it was about 15 years past its expiration date.

So here's to *The Fringe*. I look forward to an even more ambitious version of it in 2015!

Coming Attractions

A Christmassacre Story, an original musical, will have its world premiere at *The Shadowbox Theatre* (2400 St. Claude Ave.) on December 4-7 and 11-14. Tony-award winning actor Michael Cerveris (*Assassins*, *Sweeney Todd*) will star as Burl Ives in this Christmas horror musical comedy for the first weekend while a surprise New Orleans celebrity guest star will appear the second.

A musical mash-up of beloved Christmas TV specials & movies and *The Silence of the Lambs*, *A Christmassacre Story* will offer audiences an immersive, multimedia, heinously gory theatrical experience that will be the perfect way to spend a gruesome and entertaining night out during the Christmas season. Patrons are advised to wear their ugliest Christmas sweaters.

Over at the *House of Blues*, our own *Bianca Del Rio* will touch down on December 13 with her *Rolodex of Hate Tour*. Nobody seems to know, yet, what she has up her sleeve or under her wig for this mega-tour, but she's so popular a second late show has already been added. Don't know what to get the person you love to hate? Tickets to Bianca should do the trick!

[Correction: My review of *The New Group's* production of *Sticks and Bones*, incorrectly referred to the director. He is Scott Elliott (not Scott Ellis). I regret the error.]



Author's Frank Perez & Jeff Palmquist host a book signing for "Treasures of the Vieux Carre" & "In Exile" in The Balcony Bar @ Cafe Lafitte in Exile



Bourbon Pride's Josh Duffy & First Presbyterian Church of New Orleans Pastor Fred Powell III join Frank Perez book signing @ Cafe Lafitte in Exile



Lazarus House director Kim Moss joins author Frank Perez as he signs "Treasures of the Vieux Carre" @ Lafitte's



Gerald, Bradley, Kenneth & proprietor Pedro join Vanessa Carr, Benjee & proprietor Bertrand @ Tulane Avenue Bar



Proprietor's Tittie Toulouse & Mr. Electra City welcome you to The Four Seasons in Metairie



Austin, Opal, Cody & John do Zingo @ The Corner Pocket



Dancer Andrew, Shangel from Rupaul's Drag Race & dancer David @ The Corner Pocket



Boys on the bar during Barry Bareass' Dancer of the Week contest @ Corner Pocket



Helene & Dr. John cocktailing @ Dance Club of the Year Oz



Lafitte's Jerek & Khryschian join GrandPre's Michael (center) @ Oz



Hosts Chris Wecklein & Sidney Williams



Elizabeth Bouvier & reigning King Cake Queen XXI Barbara Ella



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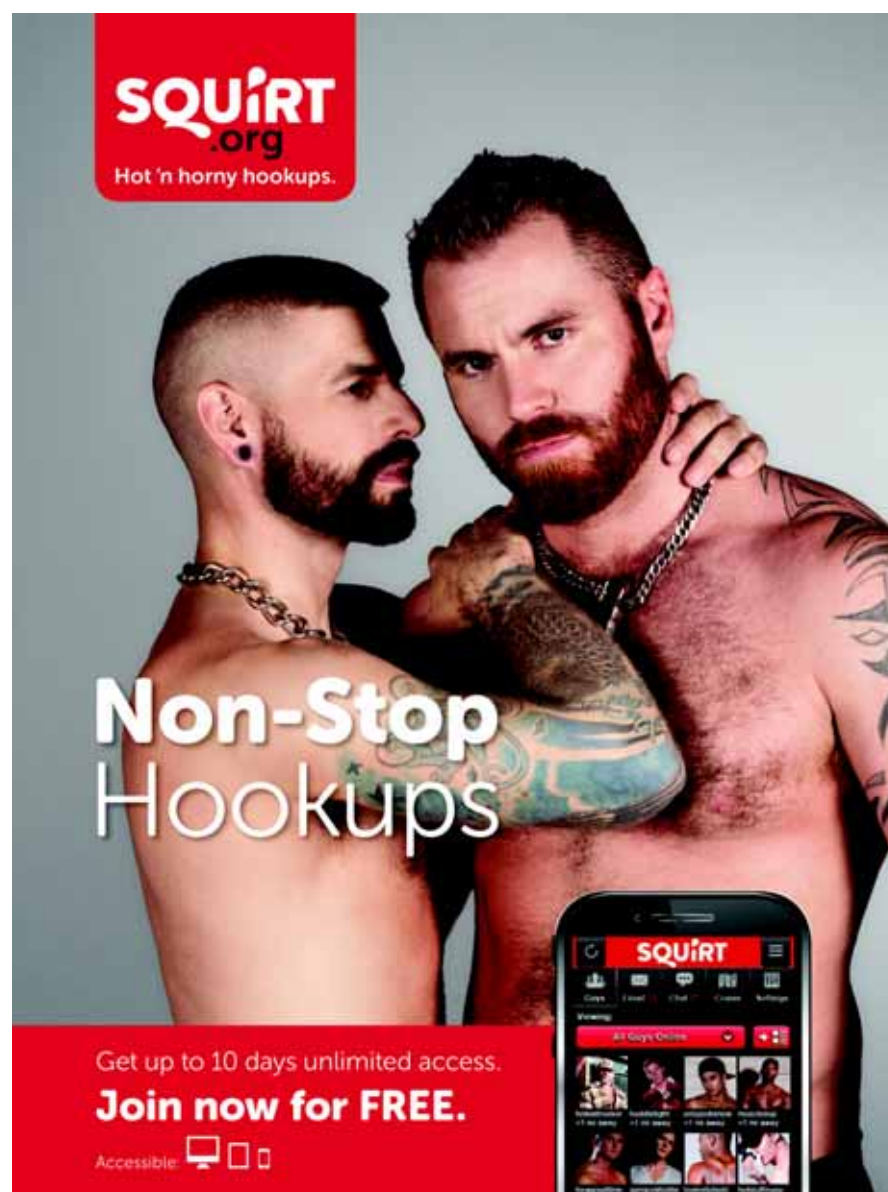
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