

By CHARLES ISHERWOOD
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Oh my God, I'm seeing stars. With sequins on them. And tassels too! Round and round they go.

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Carol Rosegg

Margaret Cho and Liam Sullivan
as Kelly in "The Sensuous Woman"


Since I have not, to my knowledge, recently been knocked unconscious by a falling disco ball, I must be having a flashback to "The Sensuous Woman," the neo-burlesque revue at the Zipper Factory headlined by the comic [Margaret Cho](#). This singular entertainment — more singular than entertaining, in truth — employs enough pasties to supply a decade or two of "Gypsy" revivals.

In her opening monologue Ms. Cho protests the body-type fascism of American culture, decrying the public ridicule heaped on [Britney Spears](#) after her infamous performance at the [MTV](#) Video Music Awards, an outcry that included much snide commentary on her size. As Ms. Cho rightly observes, with disgust, Ms. Spears is hardly fat by any sane standard. (I'd add that her performance was desultory and disengaged but hardly the scandal of incompetence that it was made out to be. I feel for Britney, really I do.)

The liveliest segment comes from Liam Sullivan, an actor and YouTube celebrity, in the guise of the peevish teenager Kelly, who gives the proceedings a boost with his deadpan performances of two Internet hits, "Shoes" (six million viewings and counting) and "Let Me Borrow That Top." In the same synthetic blond wig, blocky eyeglasses and Dr. Seuss-striped stockings that he sports in the videos, Mr. Sullivan delivers a spot-on impersonation of a jaded suburban girl with a fashion fixation and a limited vocabulary that is arguably even funnier live.

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