As the stage lights shone on the backdrop of the Yvonne Theater stage, revealing a giant, vagina-shaped curtain with ruffled black drapes and a large red-lipped rim, there could be no mistaking it; a controversial play was about to begin.

The Vagina Monologues, a series of stories, anecdotes, interviews and experiences collected from hundreds of women by Eve Ensler, was performed at Rider under Miriam Mills’ direction, despite its recent banning in Catholic colleges across the country.

However, while the material in The Vagina Monologues can rarely, if at all, be considered offensive, some of the more controversial material can actually be considered unnecessary.

The Wednesday performance opened with an ensemble cast of six females, Sarah Toben, Adrienne Hussey, Gina Maria Cicchino, Rebecca Brown, Pam Gerst and Hannah Flynn, who threw around the word vagina, often in a very exaggerated fashion, to get initial giggles and cheap pops out of the audience. While slightly humorous at first, the comedy began to turn slapstickish and became reminiscent of Dudley Do-Right, repeatedly stepping on the same rake, for the same laughs.

Monologues like “The Angry Vagina” and “The Re inventing Recital,” delivered by Cicchino, appealed directly towards women in their attempt to bring the humor out of annoyances like thong underwear, tampons and feminine napkins. However, excessive and unnecessary vulgarities ultimately served only to take away from the comedy of the performance, and was tailored more towards the part of the crowd that still found humor in the delivery of the language that had been intentionally overused in the beginning of the play.

A series of sexual moans chanted by Basham, presented in a piece that was supposed to show the uniqueness of every female, also seemed unnecessary, as the same moral was given in another performance. With the initial comedy out of the way, the characters were able to touch on some very serious depressing details of their mandatory clothing, which still found humor in the delivery of the language that had been intentionally overused in the beginning of the play.

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