



THE
VAGINA
MONOLOGUES

EXPOSED

A Student's Guide
to V-Day

Part of the Clare Boothe Luce Policy Institute's
"V-Day Unveiled" Project

What students are saying ...

"*The Vagina Monologues* is promoted at the University of Delaware, not just by the groups that organize it, but also by the university department responsible for the dorms. Students are often told by members of this office to go see it, even if they are offended by its content."

- Ryan, University of Delaware

"I thought feminism was supposed to encourage women to be strong and independent by embracing our characters and our intellect. Unfortunately, *The Vagina Monologues* sends the opposite message—that we are defined solely by our bodies. It is a disgusting and backwards message to send to female college students. I'm so proud of all the women I have seen stepping forward to fight *The Vagina Monologues*."

- Karuna, Mount Holyoke College

"We had *The Vagina Monologues* at my school. There was no balance for the other view. I would like to learn how to react respectfully."

- Adrienne, Stetson University

"Not only did we have performances of *The Vagina Monologues*, but we also had an entire 'Warrior's Week' with seminars on such topics as the 'female orgasm.' This was all sponsored by the student government."

- Annie, Florida State University

"I honestly hate it, but don't have a clue how to combat it besides a protest which would be further protested by thousands of feminists at UO."

- Jenna, University of Oregon

"*The Vagina Monologues* made me feel so betrayed. Eve Ensler, who claims to act on behalf of women, has done nothing more than propagate the message that misogynists espouse: a woman's body is the source and limit of her value. What's even more disturbing is how eager my peers are to participate in the V-Day campaign and how forcefully they silence its critics."

- Elizabeth, University of San Francisco

"I was shocked by how most students accepted V-Day at my school. To them, it's the 'hip' thing to do and no one would even consider that it might offend someone. There are no alternatives for people who disagree with it."

- Danielle, Drake University

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Contents

Introduction	5
Background	9
V-Day Unveiled: What Can Students Do?	17
Fact vs. Fallacy	21
References	27

Introduction

Publisher Random House proclaims it is “the bible for a new generation of women.” Hollywood types embrace it, with performances by such actresses as Rachel McAdams, Roseanne Barr, Glenn Close, Calista Flockhart and more. Feminist Gloria Steinem pronounces it, “poetry for the theater.”

We’re talking about *The Vagina Monologues*—a “play” based on interviews that feminist playwright Eve Ensler claims to have conducted with over two hundred women. The topic? Their intimate anatomy.

The *Monologues* have become an annual outrage on college campuses across the nation. So even if you haven’t personally seen it performed on your campus, chances are, you have witnessed the graphic and humiliating promotional materials and ads surrounding V-Day at your school.

With shock value as its main tactic, the production has effectively captured the attention of college students around the nation. And with the purported message of ending violence against women, the *Monologues*’ parent movement, V-Day, has earned praise from leftist groups, celebrities, and politicians across America, and even the world. But others—perhaps more than you think—are quietly left wondering how embracing vulgarity is going to make the world a safer place for women.

Does this describe you?

If you’re a student having a hard time stomaching Eve

Enslers's popularly performed feminist play, you're not alone—this pamphlet is for you. It's time to speak up.

We at the Clare Boothe Luce Policy Institute believe that *The Vagina Monologues* trivializes the legacy of women who have achieved great things with their creativity, energy, intellect, and spirit. It glorifies social deviancy and sexual perversion and assaults and condemns men. That's why we created a special program to help you combat the widespread and damaging effects of V-Day. V-Day Unveiled seeks to:

- Reclaim the romance and beauty of Valentine's Day
- Celebrate the intellect, strength, integrity, and spirit of the modern American woman
- Promote respect in ways to honor—rather than debase and degrade—women.

Nobody argues that violence against women isn't tragic, but V-Day has no real impact on the violence. Women deserve better than the reprehensible and degrading messages sent to them by Eve Ensler and her supporters—whose efforts effectually reduce women down to their sexual organs.

Don't let Eve Ensler define women. It's time to reclaim our decency, our modesty, and our intellect. With that, we can achieve great things.



Michelle Easton
President, Clare Boothe Luce Policy Institute

Background

Eve Ensler & *The Vagina Monologues*

Eve Ensler is the author and original performer of *The Vagina Monologues*, a play that opened in New York during the mid-1990s. Born on May 25, 1953, she is a self-described feminist who claims she wrote the play after conducting more than 200 interviews on how women felt about their intimate anatomy.

Ensler says she was physically and sexually abused by her father and believes the story of a woman's sexual organs is the story of her life. By discussing a woman's life in this context, she hopes to be victorious over the "patriarchal culture [that] is waging war on vaginas" (Bourland). "Patriarchal" refers to a gender hierarchy in which men dominate or exploit women. For example, in a monologue called "Because He Liked to Look at It," she says, "Our self-hatred is only the internalized repression and hatred of the patriarchal culture" (Ensler 53). Ensler also believes "the patriarchal nuclear family is a deadly institution" (Ivins).

The Hollywood Left's starlets have turned out *en masse* to perform in *The Vagina Monologues*. They include Brooke Shields, Lily Tomlin, Jane Fonda, Calista Flockhart, Kate Winslet, Melanie Griffith, Cate Blanchett, Kirstie Alley, Melissa Etheridge, Rita Wilson, Oprah Winfrey, and more than 85 other actresses who longed to shout the "V" word onstage.

"Eve is bringing women back, she's giving us our souls back," said Glenn Close, who has been working with Ensler since the beginning of *The Vagina Monologues*. Leftist Gloria Steinem has called the play "poetry for the theater" (CNN).

In the beginning of her book, Ensler describes her calling to write this play and her bizarre journey:

It possessed me. I see now that I was a prime candidate. I was a playwright. I had for years written plays based on interviews with people. I was a feminist. I had been violated sexually and physically by my father. I had exhibitionist tendencies. I have been known to outrage, and I longed with all my being to find a way back into my vagina (Ensler xxiv).

She claims the play is something she was led to write by a higher power. "I was taken—used by the Vagina Queens. I surrender to the Vagina Queens" (Ensler xxiv).

The content of the play consists of short soliloquies that reveal intimate information about women including answers they gave to such questions as "If your vagina got dressed, what would it wear?" and "What does a vagina smell like?"

Ensler recalls her interviews with women about menstruation. She says, "There was a choral thing that began to occur, a kind of wild collective song. Women echoed each other. I let the voices bleed into one another. I got lost in the bleeding" (Ensler 33).

Many of the performances glorify lesbianism, prostitution, perpetual self-gratification, and orgasmic chanting as an exercise of empowerment. For example, the performer of one monologue entitled "Reclaiming Cunt" riles the audience into a frenzy and leads them in chanting the word "cunt" over and over.

According to the V-Day website, this is what 618 schools that participated in the College Initiative worldwide in 2006—and tens of thousands of young people—have witnessed under the pretext of bringing attention to violence against women.

By discussing a woman's life in this context, she hopes to be victorious over the "patriarchal culture [that] is waging war on vaginas."

The last monologue of the play is Ensler's description of the birth of her granddaughter and the changes that took place with her daughter-in-law's intimate anatomy during the process. On why she wrote that monologue, Ensler says,

... I was in the room when my granddaughter was born, so I remember that. But also, I was in the room when I was

born. It's kind of multilayered. And I think it's also the bigger, global room of women, like being in this room of women and seeing the power and beauty and gorgeousness of vaginas (Bourland).

In 2006 alone, 1,150 colleges and communities participated in 2,700 V-Day events, occurring on or around Valentine's Day

an inside look #1

The Vagina Monologues portrays men as irrelevant, openly mocks traditional gender relationships, and venerates child rape. Consider these examples:

.....

"Because He Liked to Look at It" is about a woman who does not like her private area until she meets a man named Bob whose only redeeming quality, in her eyes, is that he does.

Bob was the most ordinary man I ever met. He was thin and tall and nondescript and wore khaki clothes. Bob did not like spicy foods or listen to Prodigy. He had no interest in sexy lingerie. In the summer he spent time in the shade. He did not share his inner feelings. He did not have any problems or issues, and was not even an alcoholic. He wasn't very funny or articulate or mysterious. He wasn't mean or unavailable. He wasn't self-involved or charismatic. He didn't drive fast. I didn't particularly like Bob (Enslar 54-55).

She later learned that Bob was obsessed with women's sexual organs and considers himself a "connoisseur." Because he took interest in hers, the woman said, "He didn't look ordinary anymore" (Enslar 57).

"My Angry Vagina" is a repulsive rant about feminine products, underwear, and annual check-ups at the gynecologist. The end of the monologue presents the self-described "interests" and "feelings" of one woman's intimate anatomy.

Now it wants to travel, doesn't want a lot of company. It wants to read and know things and get out more ... It wants kindness. It wants change ... It wants chocolate. It wants to scream. It wants to stop being angry (Enslar 73).

A monologue called **"The Little Coochi Snorcher That Could"** is about a 24-year-old woman who seduces a 16-year-old child, plies her with vodka, and rapes her. In the original edition of the play, the child was 13 years old. The girl reveals, "She makes me play with myself in front of her and she teaches me all the different ways to give myself pleasure. She's very thorough" (Enslar 82).

The girl also reveals her seducer's ultimate lesson. "She tells me to always know how to give myself pleasure so I'll never need to rely on a man" (Enslar 82).

(Lee). *The Vagina Monologues* is performed at hundreds of taxpayer-funded U.S. college campuses including Catholic universities and even Wabash College, a men's school. Ensler, who lives with her longtime male partner Ariel Orr Jordan, a psychotherapist, said during an interview:

Doing this play has completely changed my relationship with my vagina ... I feel, for example, that I'm inside my vagina for the first time in my life. I'm in my life. I'm in my seat. I'm in my core. I'm in my power. I don't feel apologetic about anything anymore. I don't feel ambivalent about things anymore. I feel a determination I've never felt before in my life. Talking about vaginas all the time has really given me that confidence and strength (Bourland).

Ensler is hailed as a role model and brave pioneer among feminists, the media, women's studies professors, and college administrators. She was awarded "Best Feminist in America" in 2001 by *TIME* magazine and has been featured in women's magazines such as *Glamour*. She is considered by many modern-day feminists to be a cultural and spiritual icon for young people.

an inside look #2

In "**The Vagina Workshop**," a participant describes the encounter she had with her intimate anatomy. She says,

My vagina amazed me. I couldn't speak when it came my turn in the workshop. I was speechless. I had awakened to what the woman who ran the workshop called "vaginal wonder" ... It was better than the Grand Canyon, ancient and full of grace. It had the innocence and freshness of a proper English garden. It was funny, very funny. It made me laugh (Ensler 46).

During another moment, the workshop instructor told the woman that her sexual organ "was me, the essence of me. It was both the doorbell to my house and the house itself. I didn't have to find it. I had to be it" (Ensler 49).

"**The Woman Who Loved to Make Vaginas Happy**" is about a tax attorney who, in her late 30s, becomes "obsessed with making women happy" and becomes a prostitute.

It began as a mission of sorts, but then I got involved in it. I got very good at it, kind of brilliant. It was my art. I started getting paid for it. It was as if I had found my calling. Tax law seemed completely boring and insignificant then ... It became a kind of passion. Discovering the key, unlocking the vagina's mouth, unlocking this voice, this wild song (Ensler 105).

The V-Day Movement

In 1997, Enslar met with a group of women, many from an organization called Feminist.com, and planned for the launch of the V-Day movement. In their effort to redefine a day meant to celebrate love and romance, Enslar and her "Vagina Warriors" proclaimed Valentine's Day as "V-Day" until the violence against women stops, and then it will become "Victory Day" (Enslar 173). So long, Cupid.

Groups who have received money from V-Day include Equality Now, Feminist.com, LA Gay and Lesbian Center, Planned Parenthood, Girls, Inc., Take Back the Night, and local abortion providers (Enslar 175).

The kick-off took place on February 14, 1998 at a celebrity benefit performance of *The Vagina Monologues* at New York City's Hammerstein Ballroom Theatre. Twenty-five hundred people attended the event, which featured a number of well-known Hollywood feminists, including Whoopi Goldberg, Susan Sarandon, Glenn Close, Winona Ryder, Marisa Tomei, Kathy Najimy, and Rosie Perez. According to Karen Obel, former director of the V-Day College Initiative, people everywhere wanted to witness "the groundbreaking event that forever changed the meaning of Valentine's Day" (Enslar 130).

In the V-Day edition of *The Vagina Monologues* book, Enslar proudly highlights the gruesome features that she calls "vagina occurrences" that have been inspired by the play (Enslar xxviii).

- Glenn Close gets 2,500 people to stand and chant the word "cunt"
- Wesleyan University has a Cunt Workshop
- Roseanne Barr performs "What Does Your Vagina Smell Like" in her underwear for 2,000 people
- Vagina glass sculptures, cunt lollipops, vagina puppets, vulva lamps
- Vagina miracles and sightings

The V-Day movement receives a great deal of support from individuals and corporations. Barney's New York, Eileen Fisher, Berlex, and LUNA were among the 2006 company sponsors (Sponsors & Supporters). Previous corporate sponsors include Hearst Magazines, Women.com, Lifetime Television, Liz Claiborne,

and *Marie Claire* (V-Day Launches). In 2000, *Self* magazine sponsored the entire Initiative and the Planned Parenthood Federation of America was the primary sponsor of that year's Empowerment Workshop (Enslar 137), a student training event led by Enslar on how to mount a production of *The Vagina Monologues* at their schools. Students also see a performance of the play.

In addition, V-Day collects funds raised from donations, ticket sales, advertising, and merchandising. They then distribute the funds to grassroots and field organizations working to stop violence toward women. According to its creators, "V-Day presents a sweeping movement based on women's ability to speak their truth about violence in a way that liberates rather than condemns, and frees both the spirit and political will" (Enslar 176). Groups who have received money from V-Day include Equality Now, Feminist.com, LA Gay and Lesbian Center, Planned Parenthood, Girls, Inc., Take Back the Night, and local abortion providers (Enslar 175).

V-Day College Initiative

In 1999, the V-Day College Initiative launched a campaign to propagate a radical feminist message on the local level and, more specifically, to young women and men. Initiative organizers used women's studies and theater departments, professors, student activities organizations, health educators, and campus theater groups to pressure colleges and universities into hosting productions of *The Vagina Monologues* on Valentine's Day.

**During a period of three months in 2006,
there were 1,150 campuses and communities
celebrating V-Day and 2,700 productions of
The Vagina Monologues worldwide.**

During its first year, the V-Day College Initiative occurred at 65 schools in the U.S. and Canada, exposing more than 20,000 people in North America to V-Day and *The Vagina Monologues*. Since then, the number of participating schools and students has increased at an alarming rate. During a period of three months in 2006, there were 1,150 campuses and communities celebrating V-Day and 2,700 productions of *The Vagina Monologues* worldwide (Lee).

V-Day often includes more than just *The Vagina Monologues*. According to former College Initiative director Karen Obel, many schools offer additional activities in conjunction with their events. For example, Arizona State University constructed a forty-foot inflatable vagina on campus. Middlebury College ran a “Feminist InfoFest” alongside the performance. Brown University hosted a vulva puppet-making workshop (Enslar 139). Students have also shared with us V-Day-related events they saw or heard about at their schools:

- Workshops to create a vagina using pipecleaners, felt, and glitter at the University of Northern Iowa
- Penn State University’s Cunt Fest
- Orgasm workshops at Roger Williams University and Florida State University
- Vagina lollipops to promote the events at Boise State University and Luther College
- Students with T-shirts that say “I love Vaginas” at the UNC-Chapel Hill

Consuming four to six months of time and preparation, V-Day leaders boast that the College Initiative is “one of the biggest and most demanding projects [students] have ever undertaken” (Enslar 140).

What is sad, even tragic, is the V-Day College Initiative has become the highlight—the pinnacle—of some students’ college experience, supplanting laudable and enduring achievements such as making the Dean’s List, serving as an officer in student government, or successfully completing an intense internship program.

How does this prepare young women and men for the real world? The *real* world—not the politically charged patriarchal underworld that exists in feminists’ minds, but the one in which a woman’s sexual organ is not the topic *du jour*. The one that includes grace, dignity, integrity, hard work, and self-respect as the formula for a successful life.

The answer is simple: it doesn’t prepare students for the real world. And yet thousands of students are joining this sexual crusade, spending enormous amounts of time during their college years, and learning what? Only how to convince themselves that saying the word “vagina” will somehow empower them and will save the world from sexual predators. The truth is that neither is true.

Student emails to College Initiative director Karen Obel illustrate the supposed life-altering effect V-Day has had on many people.

"On a personal level, the College Initiative will be the experience that I remember most from my college career."

—Danielle, Colorado State University (Ensler 141)

"Since becoming involved in this project, I have learned to respect myself more. I am just a happier person overall because I feel that I am part of something so colossal and important and compelling and breathtaking. And I am proud to say that I now have no problem saying 'vagina.' In fact, I literally say it at least five times a day lately."

—Jenna, Carnegie Mellon University (Ensler 153)

"A friend who had told me that she didn't understand why we were doing *The Vagina Monologues* and didn't see the point in always talking about 'those things' came to the performance, and the next day told me it had changed her life."

—Maryann, Carleton College (Ensler 158)

"I relished the fact that I was able to use the word 'vagina' in my everyday vocabulary. Every time I saw a cast member on campus, we would speak loudly and confidently about how excited we were to be part of *The Vagina Monologues* ... Because of the College Initiative, I said 'vagina' at least a dozen times a day for two months and I was able to reclaim it as a word."

—Tyler, Cornell University (Ensler 158-159)

"Every woman in the cast has made comments like 'This is the most important thing I've ever been a part of' and 'I am a different woman because of this' ... We are wise, VAGINA-talking women and men! ... I'm proud to BE MY VAGINA!"

—Jenn, Washington University, St. Louis (Ensler 168)

V-Day Unveiled

What Can Students Do?

So, what's the best tactic for dealing with V-Day? What can students do to counteract the damaging effects *The Vagina Monologues* has on young people and campus life? The Clare Boothe Luce Policy Institute is a voice for those who want to stand up for decency. CBLPI created V-Day Unveiled to support students who are willing to take a stand against *The Vagina Monologues* and the V-Day College Initiative by:

REFUSING to replace "Valentine's Day" with "Vagina Day"

RENOUNCING the offensive and degrading image of women and men presented in *The Vagina Monologues* and V-Day activities

REJECTING the false claim that these tasteless exhibitions will put an end to violence against women and girls

TEN things you can do



1

Contact Us

Call 1-888-891-4288 or visit our website at cblpi.org today to find out how you can get involved in V-Day Unveiled activities and events on your campus.

2

Tell Your Story

Do you have a personal V-Day experience that you'd like to share with us? Tell us your story, and with your permission, we'll post it on our website to get you connected with other students who feel the same way.

3

Gather Resources

Order our free information kit containing materials to help you expose *The Vagina Monologues* and V-Day on your campus and promote ways to honor women—not debase and degrade them.

4

Get Trained

Organize a training seminar with CBLPI at your school to learn how to launch an effective counter-campaign.

5

Host a Speaker

Bring a speaker to your campus to spread the message that women are not defined by their sex organs. CBLPI helps students host such inspiring women as Ann Coulter, Christina Hoff Sommers, Bay Buchanan, Phyllis Schlafly, Michelle Malkin and others. See *pages 16 and 17*.



to beat the Monologues



6 Put on an Event

Organize your own campus event to:

- Challenge *The Vagina Monologues* and the V-Day movement
- Celebrate and promote the intellect, spirit, and strength of modern American women
- Honor the importance of love, family, romance, and Valentine's Day

7 Get Talking

Talk to your friends, professors, parents, college trustees, and alumni about the offensiveness of *The Vagina Monologues* and V-Day. Ask them to help you put pressure on administrators to have it removed from your school. Start a letter-writing campaign to your school's board and donors.

8 Tell Your Elected Leaders

If your school receives state or local funding, send a letter to your legislators and inform them about how their constituents' tax dollars are being spent.

9 Bring in the Media

Write a letter to the editor of your school and community newspapers protesting the inappropriateness of *The Vagina Monologues* and the V-Day College Initiative. Contact local and national talk radio and let them know V-Day doesn't represent you!

10 Write an Op-Ed

Have a strong opinion about the *Monologues*? Submit an op-ed to your school newspaper's editorial page.



Fact Vs. Fallacy

V-Day's Top 10 Wrong Claims

MYTH #1: The play empowers/liberates women

False. *The Vagina Monologues* is a lie. It does not empower women with its message that women's identity and image are wrapped up in their sexual organs. True empowerment lies in the heart and the mind. Consider these images from the play:

- "The Woman Who Loved To Make Vaginas Happy" is a monologue about a successful tax attorney who leaves her career to become a lesbian dominatrix prostitute, specializing in the use of sexual "props," i.e. whips, handcuffs and ropes (Enslar 105-106). Liberating or ironically violent?
- "The Vagina Workshop" describes a woman who attends an orgasm workshop and participates in a group masturbation session. The workshop leader tells the woman her sexual organs are "the essence of me ... both the doorbell to my house and the house itself" (Enslar 49). This mindset is exactly what the early suffragettes were fighting against.
- "Reclaiming Cunt" invites the audience to participate in cult-like chanting of an explicit word to describe a woman's private parts (Enslar 101-102). Now, how exactly does this empower women?

MYTH #2: The play raises awareness about violence against women

False. The play offers women little more than encouragement to view themselves as a single body part and become obsessed with their sexuality and sexual behavior. It does not provide healthy or practical information about how to protect themselves against violence and/or recover from a violent experience.

- The opening monologue states that playwright Eve Ensler's biggest anxiety was not about adequately and responsibly addressing violence against women. She wrote this play because she "was worried about [her] own vagina" as far as "what we think about vaginas and even more worried that we don't think about them" (Ensler 3). How about worrying that laws setting punishments for sexual offenders are not strong enough? Or that most women are unfamiliar with basic self-defense techniques?
- Questions raised throughout the play make a mockery of meaningful ways to address and learn about violence against women. They include, "If your vagina got dressed, what would it wear?" (Ensler 15), "If your vagina could talk, what would it say?" (Ensler 19), and "What does a vagina smell like?" (Ensler 93).

MYTH #3: The play is not anti-male

False. Men are portrayed only in a negative way throughout the play—as adulterers, abusers, weirdos, and rapists:

- A cheating husband "forces" his wife to shave her vagina in the monologue "Hair" (Ensler 9-11).
- In "The Flood," a man calls his date "a stinky weird girl" (Ensler 27).
- Supporters of the play will often ask, "What about Bob?" Bob is featured in "Because He Liked To Look At It," the word "it" referring to a woman's vagina. We learn that Bob is ordinary, boring, and unappealing. That is, until the female character discovers his one redeeming quality: a perverted obsession with women's private parts (Ensler 54-55).

Myth #4: You don't have to be subjected to the play if you don't want to

False. Advertisements, promotional materials, and other events

surrounding the play on campus are equally offensive and degrading, as well as unavoidable.

- Roger Williams University was flooded with signs that read, “My Vagina is Huggable,” “My Vagina is Flirty,” and “My Vagina is Regal.”
- University of North Carolina-Chapel Hill allowed T-shirts that read “I [Heart] My Vagina.”
- Boise State University distributed vagina lollipops.
- Florida State University had an orgasm workshop.
- Arizona State University constructed a 40-foot inflatable vagina on campus.

MYTH #5: The play is not pornographic

False. It includes extremely graphic descriptions of women’s sexual experiences.

- One monologue has an explicit depiction of two lesbians having sex. “She’s inside me. I’m inside me” (Enslar 115). And it gets much more graphic.
- “The Vagina Workshop” describes one woman’s experience with masturbation. “I bounced and landed, landed and bounced. I came into my own muscles and blood cells and then I just slid into my vagina” (Enslar 50).

MYTH #6: V-Day opponents are anti-feminist

False. Those who oppose the V-Day are pro-woman. We reject the effort to convince women to think of themselves as sexual objects. And we object to claims that the *Monologues* brings meaningful attention to the serious issue of violence against women. In addition, the early suffragettes—the original feminists—fought hard for equal rights and treatment under the law for women. They fought against the very notion that a woman is reducible to their body parts. By opposing this play, we honor their efforts.

MYTH #7: The play does not venerate child rape

False. The child rape that occurs in “The Little Coochie Snorcher That Could” (Enslar 77-82) is presented as a spiritually redeeming experience for the young girl who is violated. She describes the rape as “surprising, unexpected, politically incorrect salvation” that “transformed my sorry-ass coochi snorcher and raised it up into a kind of heaven.” The monologue describes how a 24-year-old woman plies a 16-year-old girl (she is 13 in the original

version) with vodka and then sexually violates her. And in the original version, this monologue ended with the line: "If it was rape, it was a good rape."

MYTH #8: Funds raised by the play are ending violence against women

False. While some of the funds are being sent to community programs and organizations that help victims of violence, the play itself does not effectively address this issue, its cause or any constructive solutions. Rather, it perpetuates the very attitude that often leads to sexual violence: treating women as objects. According to V-Day organizers, groups who have also received proceeds from the play include Equality Now, Feminist.com, gay and lesbian centers, Planned Parenthood, and Girls, Inc.—groups with specific political agendas that reach far beyond violence against women.

MYTH #9: The play is based on true stories

False. In her book, Eve Ensler states, "Some of the monologues are close to verbatim interviews, some are composite interviews, and with some I just began with the seed of an interview and had a good time" (Ensler 7). The V-Day website provides no evidence these interviews actually occurred or that any of the women mentioned exist.

MYTH #10: Opponents of the play are against free speech

False. Opposing the play and advocating censorship are two very different things. We do not advocate violating the First Amendment. In the free marketplace of ideas, the best idea will win out. V-Day Unveiled was created to offer positive approaches that students can use to offer alternatives and/or express their disapproval of the play being performed on campus with school funds. Some colleges have banned the play, including Providence University and Catholic University.

We hope the V-Day marketing ploy and the lunacy of the play will be exposed. We also hope women, men, professors, and administrators will reject this demeaning portrayal of women.

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The Clare Boothe Luce Policy Institute's mission is to prepare women for effective leadership and to promote leading conservative women. The Institute provides educational, networking, and mentoring opportunities for conservative women across the country, advancing ideas that are pro-America, pro-free enterprise, pro-religion, and pro-family.

For more information about V-Day Unveiled or to tell us your story, visit us at www.cblpi.org/programs/vday or call us toll-free at 1-888-891-4288.



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