



THIS MIGHT BE

BOLD



... BUT SO ARE WE.

WELCOME to the extraordinary story of the **BOLD THEATER WOMEN'S LEADERSHIP CIRCLE**. Conceived in 2017 by the Helen Gurley Brown Foundation as a major grant to support female identifying (women+) artistic directors and aspiring theater leaders, designers and artists, the Circle was launched in 2018 and is already changing the face of professional theater leadership in the United States.

THE BOLD THEATER CIRCLE is inspired by the life and work of Helen Gurley Brown, longtime editor-in-chief of Cosmopolitan magazine. Gurley Brown hailed from Green Forest, Arkansas and worked her way up from copywriter to journalistic pioneer. She became one of the leading feminists of the 20th century and an inspiration to millions of women, addressing their hopes and dreams in print and paving the way for women to “have it all.”

Upon Gurley Brown's passing in 2012, the Helen Gurley Brown Trust and later the Helen Gurley Brown Foundation were created to share Helen's passion and support for women's issues, innovation in journalism, and bridging the gap between those who have and those who do not.

As part of Gurley Brown's legacy, the BOLD Circle's mission is to address the dearth of women+ artistic leaders in the American theater. Since the Circle's founding, five BOLD associates have been promoted to theater leadership, over 60 new works by women have been developed, and five musicals by women are currently in development. Our story proves that when women who have achieved major leadership in predominantly male fields are given the support and tools to focus on mentoring the next generation, they are a powerful force for systemic change. Their hard-won experience provides leadership training that cannot be learned in any school, and the women who have been supported by our program are more than ready to meet the challenges that face the theater world as we emerge from the COVID-19 pandemic committed to creating an equitable theater that reflects the colors and traditions of the world.

BOLD WOMEN ARE MAKING OUR THEATERS BETTER. WE CANNOT WAIT TO SHARE THEIR STORIES WITH YOU.

CAROL DUNNE

**DIRECTOR, BOLD THEATER WOMEN'S LEADERSHIP CIRCLE
PRODUCING ARTISTIC DIRECTOR, NORTHERN STAGE**

WHAT IS **BOLD** ?

THE BOLD THEATER WOMEN'S LEADERSHIP CIRCLE is a visionary initiative created to bridge the career gaps for women in the American theater. A study by Wellesley Centers for Women, commissioned by American Conservatory Theater Artistic Director Carey Perloff and former Executive Director Ellen Richard, revealed that women hold only 20% of artistic leadership positions in the American regional theater, and that the dearth of female theater leaders is not due to a lack of candidates but rather to a clearly observed glass ceiling preventing women from assuming the artistic helm of professional theaters.

Established by the Helen Gurley Brown Foundation in the spirit of longtime Cosmopolitan magazine editor Helen Gurley Brown and renowned filmmaker David Brown and led by Northern Stage Producing Artistic Director Carol Dunne, the BOLD Circle creates a network of women artistic directors in professional theaters across the United States and empowers them to address the issues preventing women from advancing in theater leadership. The BOLD Circle selects a cohort of five women artistic directors and their theaters every three years in an open application process and provides major funding for the mentorship of women+ directors and producers towards major theater leadership. The Circle supports these artists at every level: Gurley Brown Fellows join theaters directly out of college while artists further along in their careers join as BOLD Associate Artistic Directors and Producers. The BOLD Circle offers major support of artistic initiatives focused on women artists and creates a formal mentorship program to train and prepare future women artistic directors to lead, to create, to innovate, and to enhance the place of theater in the American culture.

The first cohort of **THE BOLD THEATER WOMEN'S LEADERSHIP CIRCLE** includes Susan V. Booth (The Alliance Theatre, Atlanta, GA), Eileen J. Morris (The Ensemble Theatre, Houston, TX), Sarah Rasmussen (formerly the Jungle Theater, Minneapolis, MN; now the McCarter Theatre Center, Princeton, NJ), Lisa McNulty (WP Theater, New York, NY), and BOLD founder Carol Dunne (Northern Stage, White River Junction, VT) and their BOLD mentees.

“THE BOLD GRANT CONNECTS US, SUPPORTS OUR VISION, AND EMBOLDENS US TO TAKE ON THE CHALLENGES FACING WOMEN IN THE THEATER.”

— CAROL DUNNE, PRODUCING ARTISTIC DIRECTOR, NORTHERN STAGE

WHY BOLD ?

WHY DO WE NEED A PIPELINE LIKE THIS?
& HOW IS IT ALREADY CHANGING THE
AMERICAN THEATER?

Since going **BOLD**,
OUR THEATERS' OVERALL
BUDGETS HAVE SEEN A
16.9%
AVG. INCREASE, EXCLUDING
BOLD FUNDS.
Our theaters' *staffs*
HAVE ALSO GROWN
AN AVERAGE OF
35.1%

This Season,
BOLD GRANTS
SUPPORTED:

84
WOMEN+
CREATIVES,

29
NEW WORKS
BY WOMEN+ ARTISTS,
OF WHICH
6 MOVED
ONTO
MAINSTAGE
PRODUCTIONS, &

14
ASSOCIATES/
FELLOWS,
OF WHICH
4 MOVED
ONTO
ARTISTIC DIRECTOR
OR COMPARABLE
POSITIONS

Since Joining,
BOLD THEATERS
HAVE RECEIVED:

17.8%
AVG. INCREASE
IN SINGLE
TICKET SALES,

11.5%
AVG. INCREASE
IN SUB-
SCRIPTION
SALES, &

53 AWARDS
&
HONORS
INCLUDING...

**2019 OBIE
GRANT FOR
OUTSTANDING
BODY OF WORK
(WP Theater),
2 BOLD-
SUPPORTED
PROJECTS NAMED
NEW YORK
TIMES
CRITICS' PICKS
(WP Theater &
Northern Stage),
PRINCESS
GRACE
THEATER FELLOWSHIP 2019
(TINASHE KAJESE-BOLDEN,
ALLIANCE THEATRE),
& STAR TRIBUNE'S ARTIST OF THE
YEAR 2018
(Sarah Rasmussen,
The Jungle Theater)**

LET US DIRECT YOUR ATTENTION

to the women+ of BOLD

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THE ALLIANCE THEATRE

Atlanta, GA | alliancetheatre.org

SUSAN V. BOOTH ARTISTIC DIRECTOR



“My name is Susan Booth, and I am the Artistic Director of The Alliance Theatre in Atlanta, Georgia. Now in our 52nd season, the Alliance is a Tony Award winning theatre committed to expanding hearts and minds off stage and off. Whether originating work that makes its way to Broadway or creating new paths to literacy in our public schools, we believe in theatre’s role as an equitable town square for all to enter, for all to speak, for all to be heard and for all to be honored.”

THE ENSEMBLE THEATRE

Houston, TX | ensemblehouston.com

EILEEN J. MORRIS ARTISTIC DIRECTOR

“My name is Eileen J. Morris, and I am Artistic Director of The Ensemble Theatre in Houston, Texas. The Ensemble has the distinction of being the oldest, Black professional theatre in the Southwest. The Ensemble’s mission is to center the history, narratives, and lived experiences of Black Americans. We believe that the history, and rich cultural legacy of Black Americans can be preserved, and shared, through the performing arts; “We believe that more dedicated, international spaces to celebrate and center Black Theatre can help to provide context for a more inclusive society.”



THE JUNGLE THEATER

Minneapolis, MN | jungletheater.org

CHRISTINA BALDWIN INTERIM ARTISTIC DIRECTOR

“My name is Christina Baldwin, and I am the Interim Artistic Director at Jungle Theater in Minneapolis, Minnesota. The Jungle’s mission is to create courageous, resonant theater that challenges, entertains, and sparks expansive conversation. Our legacy is one of meticulous design in an intimate setting, telling powerful stories that interrogate and celebrate our shared experience. I am deeply invested in continuing to uplift stories that are potent, powerful and invite us all down the path of introspection and transformation.”



MCCARTER THEATRE CENTER

Princeton, NJ | mccarter.org

SARAH RASMUSSEN OUTGOING ARTISTIC DIRECTOR @ THE JUNGLE THEATER INCOMING ARTISTIC DIRECTOR @ MCCARTER THEATRE CENTER



“I’m Sarah Rasmussen. I’m the former Artistic Director of Jungle Theater in Minneapolis and the incoming Artistic Director of McCarter Theater Center in Princeton, NJ. McCarter’s mission is to create world-class theater and present the finest performing artists for the engagement, education, and entertainment of our community. An independent, non-profit regional theater, McCarter lives in the heart of the new Princeton University Arts District and provides programs all over Princeton, Trenton, and throughout central New Jersey.”

NORTHERN STAGE

White River Junction, VT | northernstage.org

CAROL DUNNE PRODUCING ARTISTIC DIRECTOR

“I am Carol Dunne, Producing Artistic Director of Northern Stage in White River Junction, Vermont. We are a LORT-D regional theater, and we program a wide range of work from world premieres to large musicals in our newly built Barrette Center for the Arts. We also offer major education and new work development programs as part of our core values. Our mission, to “change lives, one story at a time...” guides us in everything we do as we serve over 50,000 patrons each season.



WP THEATER

New York, NY | wptheater.org

LISA MCNULTY PRODUCING ARTISTIC DIRECTOR

“I am the Producing Artistic Director of WP Theater, the nation’s oldest and largest theater company dedicated to developing, producing, and promoting the work of women+ at every stage of their careers. For over 40 years we have led a global movement towards gender parity, fostering a robust, thriving community of artists in theater and beyond. WP empowers women+ artists of all kinds to reach their full potential, challenging preconceptions about the kinds of plays women+ write and the stories they tell.”



AND NOW...
MEET
THE
FUTURE
ARTISTIC
LEADERS
OF
AMERICAN
THEATER

TINASHE KAJESE-BOLDEN

Currently:

BOLD Artistic Director Fellow @ The Alliance Theatre

Available for work as:
Director • Actor

FROM TINASHE:

I am an optimist and believe the activism in my art can swell the tide for change. I'm motivated by stories that follow the narrative of overcoming the odds, surviving a tragedy when the antagonist is not limited to a character but is environmental like society, war or economic imprisonment. I am very interested in crafting small, detailed moments with actors and I think raw, honest acting is a hallmark of my work. At the same time I try to build productions that provoke our senses and agitate any complacency in my creative process so that hopefully the invitation inside a Tinashe production is for an audience to break out of their comfort zone because this connection, your curiosity, our humanity was more seductive.



RECENT PROJECTS:

Creator and Host of Sweat Virtual Play Club at the Alliance Theatre • Director of *School Girls or the African Mean Girls Play* at Kenny Leon's True Colors Theatre Company • Director of *Ghost* at the Alliance Theatre • Performer in Warner Bros' *Suicide Squad 2*

ITCHING TO DO:

Directing more regionally beyond the South-East • Directing for television • *Sweat* by Lynn Nottage • Shakespeare, bringing social issues against the strength of his language

“TINASHE... HAS THE RARE CAPACITY TO SEE THE 360 FULLNESS OF EACH PROCESS, PROGRAM AND ORGANIZATIONAL MOMENT.”

— Susan V. Booth, Artistic Director @ The Alliance Theatre

RACHEL HEMPHILL DICKSON

Currently:

BOLD Associate Director @ The Ensemble Theatre

Available for work as:

Artistic Director • Executive Director • Managing Director • Production Director • Producer • Casting Director • Outreach Coordinator • Education Coordinator • Touring Coordinator

FROM RACHEL:

My philosophy is that if we put the art first, theater can evoke change for everyone, viewers and creators alike. As a creator, I give my full being to the creation, no matter the capacity in which I serve. In doing so, through every project, I am changed — in thought, action, belief, or spirit. It is my hope that through each creation, a receiver, who becomes an equal creative participant in the creative process once breath is shared, will have a chance to think, feel, move. Putting the art first means combining truths—my truth and the art's truth—to make an accessible truth for an audience member who will see it through the lens of their own truths and perhaps, find transcendence to a new space. Honoring the truths of every collaborator involved in the creative journey is important. Embracing the synergy created by a truly collaborative creative process makes for a more powerful outcome. Seeking space that gives breath to those who have been denied due to race, age, gender, sexuality, ability or other, is an integral part of my truth journey.



RECENT PROJECTS:

Producer of The Ensemble Theatre's *Celebrating the Creative Journey Series* • Actress in Calvin Ramsey's *The Green Book* at The Ensemble Theatre • Playwright for original piece *Deferred Landscape: Hexed Hijacked, and Hopeful* produced by Driven Theatre Company at the Contemporary Arts Museum Houston • Prepared to direct Dan Wolf and Tommy Shepherd's *Beatbox: A Rapparetta* at The Ensemble Theatre

ITCHING TO DO:

Developing a program for playwrights in Houston • Bridging the gap between university and professional theater • Directing, acting, and producing issue-based works with research and discussion • Youth educational programming • Engaging with historical theatres across the US that are by, for, about African-Americans

“RACHEL IS INTENTIONAL IN HER THINKING AND GENEROUS IN HER SPIRIT OF PROVIDING SERVICE TO HER COMMUNITY OF FELLOW STAFF MEMBERS, ARTISTS, FEMALE LEADERSHIP AND YOUTH.”

— Eileen J. Morris, Artistic Director @ The Ensemble Theatre

ALISON RUTH

Currently:
BOLD Artistic & Advancement Associate @ The Jungle Theater

Available for work as:
Director • Dramaturg • Literary Manager • Administrator

FROM ALISON:

My mission is to create emotionally intelligent and intellectually rigorous theater. As a director, dramaturg, and administrator I am excited by artists who are using their unique perspective to urgently question the cultural and theatrical status quo. Reading the scripts of working playwrights is my biggest source of inspiration. I am emboldened by writers who have something to say, possess a command of comedy, and understand structure as a powerful tool. My directorial approach is the same as any good dramaturg - the text is my true north. Working through a deep comprehension of the text, an appreciation for the integrity of the playwright's vision, and an awareness of their use of dramatic structure is the truest foundation I have found on which to build a production. I view the administrative and logistical coordination of many moving parts as its own type of artistry and as an administrator, I believe the dedication to collaboration, care for detail, and advocacy for the as-of-yet untold story is critical to the success of an organization. If my work is unique it is because of my deep fascination with how stories operate, combined with a delight in absurdist humor, irreverent points of view, and a fearlessness to engage thought and emotion.



RECENT PROJECTS:

Founder and Artistic Director of Grumble Theater • Director of *Féminaal* by Nina Morrison at Grumble Theater • Dramaturg for *Candide* at Des Moines Metro Opera • Dramaturg for *Two Gentlemen of Verona* at Shakespearean Youth Theatre

ITCHING TO DO:

Aurora fra Bergen, or, Ibsanity by Nina Morrison • *Harlem Duet* by Djanet Sears • *Mondo Tragic* by Eric Micha Holmes • *Anything* by Sarah Kane • *Taming of the Shrew* by William Shakespeare • *Trich* by Sarah Cho

“ALISON RUTH EMBODIES THE CREATIVITY AND INTEGRITY THAT YOU WOULD HOPE FOR IN EVERY COLLABORATOR.”

JESS CHAYES

Currently:
BOLD Associate Artistic Director @ Northern Stage

Available for work as:
Artistic Director • Associate Artistic Director • Director • New Work Producer

FROM JESS:

*“The true unspectacular intimacy that long work and true confidence in other people brings about.” This line, from Peter Brook’s *The Empty Space*, has always resonated with me - I believe that the best work comes out of real trust, and that real trust is built and earned. Having started at the helm of a collaborative devising ensemble, I have always prized process, conversation and the idea that each collaborator can have a personal stake in the whole. People are complex, and I want to tell stories as complex as the people who made them and as the forces that govern our world. This commitment to trust has expanded to my work as a director and now producer of new plays. I work in theater because I love people, and facilitating artists give me deep joy. Whether as a producer or director, I am passionate about creating the conditions for artists to do their best work, and empowering them to bring their whole selves.*



RECENT PROJECTS:

Director of *Intelligence* at NYITW Next Door • Director of world premieres of *Venus Rising* and *Jordan* at Northern Stage • Producer for *New Works Now* at Northern Stage • Producer for *Spot On*, *Backstage@Northern Stage*, and *Play Date* • Coordinator for Northern Stage’s E-Term Program

ITCHING TO DO:

A comedy with a giant cast • *Seneca Falls* by Jean Ann Douglass • Coordinating a new play development program • A director’s theater where the season is planned by choosing directors to support and working in consultation with them to pick projects

“JESS IS A TRIPLE THREAT... VISIONARY THEATER DIRECTOR, BRILLIANT ADMINISTRATOR AND SELFLESS EDUCATOR. HER VAST EXPERIENCE IN EVERY AREA OF THE THEATER HAS MADE HER AN INVALUABLE ASSET TO NORTHERN STAGE.”

VIRGINIA OGDEN

Currently:

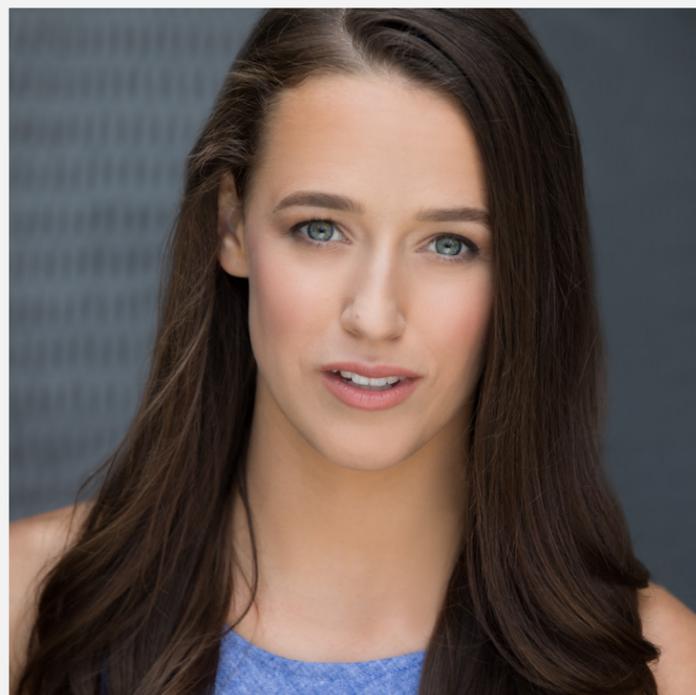
BOLD Artistic Fellow @ Nothern Stage

Available for work as:

Director • Movement Director and Choreographer •
Producer • Administrator

FROM VIRGINIA:

'I just want to put bodies in space,' I said to a coworker recently when he pressed me to distill my artistic mission, and it surprised me how accurate it was. As an artist, I believe that radical community-building between unlikely groups is the strongest tool we have to inspire empathy and create long-lasting change. My work as an administrator, artistic leader, and interpretive artist is always in service of bringing people into community with one another, across teams, casts, and audiences. As a producer and administrator, most simply, I love to bring brilliant artists into common space to create excellent work. Using the phrase more literally, as a director and movement director/choreographer, there is nothing more thrilling to me than realizing text on stage. I am fascinated by the physical language of a play and I love to utilize ensemble-based movement in my work. I love the Greeks, new work, musical theater, and cannon plays with a strong world.



RECENT PROJECTS:

Associate Producer of 2020 New Works Now Festival • Director of *Outside Time, Without Extension* reading in Thirsty Theater 2020 • Director/Producer of New Years Eve Cabaret • Associate Director/Choreographer of world premiere musical *Pete(Her) Pan Jr.* to Jess Chayes • Assistant Director of *Only Yesterday* at 59E59 to Carol Dunne

ITCHING TO DO:

Medea by Euripides in a new version by Ben Power • *What Every Girl Should Know* by Monica Byrne • *Tribes* by Nina Raine • *Mosquitoes* by Lucy Kirkwood • *Spring Awakening* (A New Musical) • a new musical with a multi-generational cast • creating the movement aesthetic for a new musical • a new play at a college • *Twelfth Night* by William Shakespeare

“WITHIN TWO YEARS, VIRGINIA HAS BECOME A DIRECTOR/CHOREOGRAPHER AND PRODUCER TO BE RECKONED WITH. RELENTLESSLY POSITIVE, CREATIVE AND SO INTELLIGENT, SHE IS A TEAM PLAYER WHO WILL ALWAYS SAY YES... AND.”

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— Carol Dunne, Producing Artistic Director @ Northern Stage

REBECCA MARTINEZ

Currently:

BOLD Associate Artistic Director @ WP Theater

Available for work as:

Co-Artistic Director • Director • Community
Partnership & Engagement Practice

FROM REBECCA:

Performance is uniquely situated to bring strangers together, but then what? When producing work or designing an experience, I start by asking - Who is the work for? Who do we need to be in partnership with to make it with rigor, safety and thoughtfulness? How do we hope folks will receive the work? How do we bring intended audiences and the work together? And now that we have them together, what can we accomplish with these strangers? As a director and storyteller, I am excited by work that is adventurous, surprising, and rigorous, work that invites audiences to connect to performance, to space, and to each other. I come from an ensemble theatre background and I endeavor to bring those values of deep listening, collaborative co-creation, flexibility, and humor into spaces I lead. My cultural heritage has a significant influence on my work, I have ancestors from Europe, Mexico and unceded lands that are now known as Colorado and New



Mexico. My indigenous ancestors were detribalized and colonized, as were so many others. As both a director and an arts leader, I am interested in artistic practices that decolonize and share power. Representation and equity are integral to artmaking and I champion work and artmakers that challenge systems that uphold white supremacy and exclusion, on and off the stage.

RECENT PROJECTS:

Director of *Here We Are: Pandemic Fight* (Theatre for One), *I Am My Own Wife* (Long Wharf Theatre); *Mojada: A Medea in Los Angeles* (Repertory Theatre of St. Louis), *Miss You Like Hell* (Baltimore Center Stage), *Anna in the Tropics* (Fine Arts Center, Colorado Springs, Henry Award for Outstanding Direction).

ITCHING TO DO:

Non-traditional new musicals/plays with music • Performance that celebrates joy • Immersive work • Theatre that doesn't live in a theater • Work that disrupts systems of white supremacy and oppression • Participatory work that connects audiences • Immerse civic practice into building community partnerships • Co-lead a company of BIPOC artmakers (including music, dance, theater, clown, puppets and community parades) with deep roots in our cultural and geographic communities.

“REBECCA IS AN EXTRAORDINARY THEATERMAKER WHO...HAS ALREADY BEGUN TO TRANSFORM WP IN HER SHORT TIME WITH US—ULTIMATELY I BELIEVE HER WORK WILL TRANSFORM THE AMERICAN THEATER AS A WHOLE.”

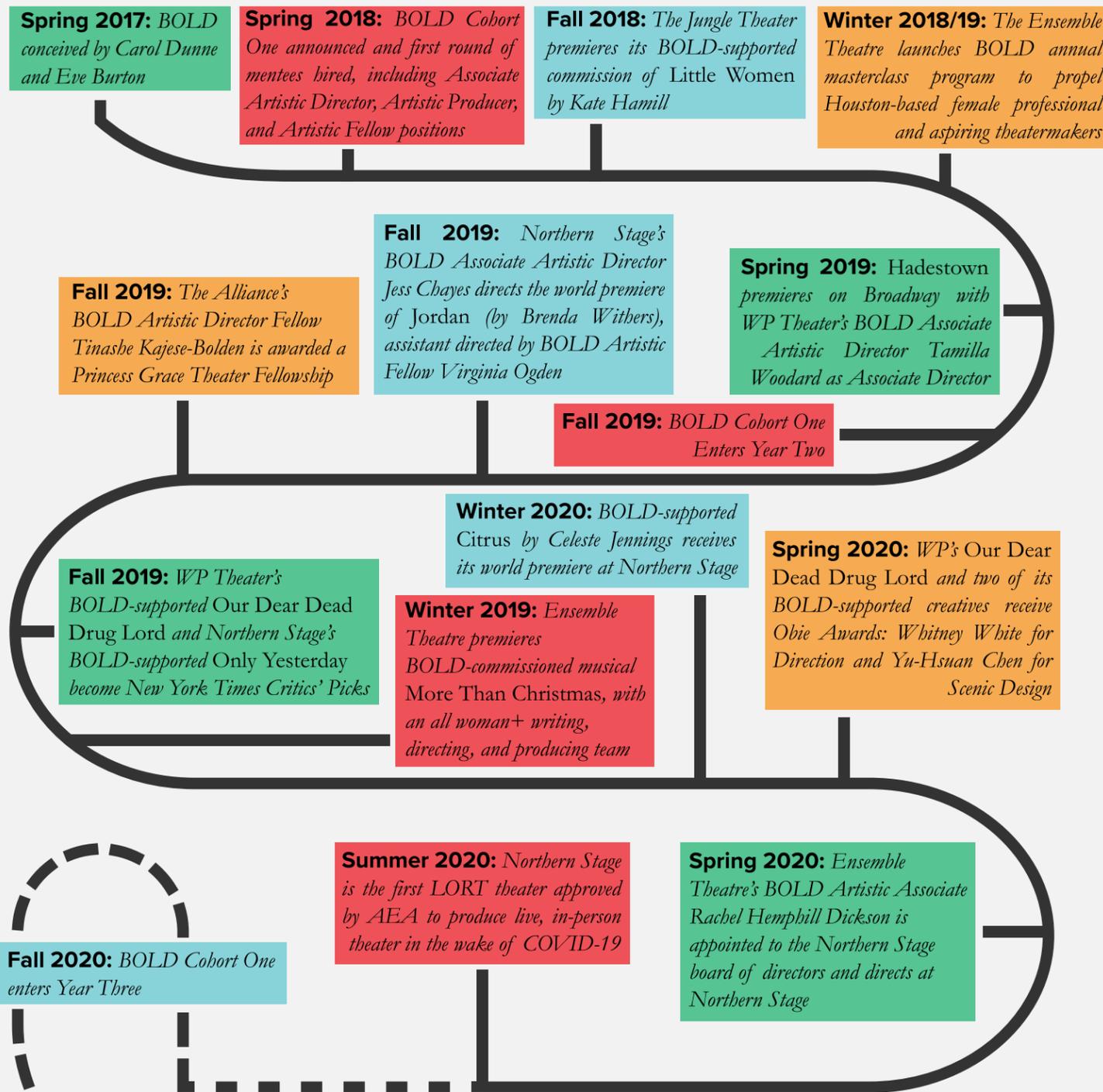
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— Lisa McNulty, Artistic Director @ WP Theater

HERSHEY V. MILLNER



THE HISTORY OF



And now, meet our graduates...

Formerly:
BOLD Artistic Associate @ The Alliance Theatre

Currently:
Masters Student @ Georgia State University



FROM HERSHEY:

I don't consider myself to be a theater artist. Rather, my goal is to facilitate the creation and sharing of theater, in an ethical and equitable way. Whether it is between a specific community and an organization, an audience and an artistic experience, or a body of research and a dramatic text – I act as a bridge that allows for genuine relationships to form. I believe in the transformational power of theater and its unique ability to build empathy through the ritual of a shared live experience. In all that I do, I strive to ask the challenging questions (of others and of myself), honor those who came before me, and make space for those who will come after. I would love to create a season-long apprentice program for aspiring

arts administrators. I envision this program providing housing and/or a livable wage, in order to be accessible to applicants from all socioeconomic backgrounds. With the core pillars of EDI, education, and practical experience it would be a bridge into nonprofit regional theater, especially for members of underrepresented communities and those without college degrees.

RECENT NEWS:

Reiser Atlanta Artist Lab • Alliance Theater Festival of Wellness • Sweat Virtual Play Club

“HERSHEY HAS A FIERCE INTELLECT AND CURIOSITY, ASKING OF EACH PRODUCTION, PROGRAM OR INITIATIVE HOW IT CAN BEST BE SHAPED AND DELIVERED TO HAVE THE MOST IMPACTFUL OUTCOME FOR THE MOST PARTICIPANTS.”

— Susan V. Booth, Artistic Director @ The Alliance Theatre

Formerly:
BOLD Associate Producer @ The Alliance Theatre

Currently:
Festival Producer @ The Oregon Shakespeare Festival

FROM DONYA:

Anthropophagy and Verfremdungseffekt describe a great deal of my work, both as a director and a producer. Anthropophagy, in its strict definition, is cannibalism. However, Oswald de Andrade (a Brazilian poet) has appropriated it as a way to understand and create culture - you ingest the influences that surround you, and whether you intend to or not, use that to create your own culture, an anthropophagic one. Verfremdungseffekt was Brecht's term for the alienation effect he strove for in much of his work. Make the strange familiar and the familiar strange. They are two different ways to talk about the same thing. And in different ways, they reflect my upbringing as a black woman in many predominately white environments. I'm consistently alienated from and familiar with my environment. As a producer, I find myself drawn to projects that express these ideas and I find that way of thinking helpful in a rehearsal hall as well. It's helpful to be able to put myself in someone else's shoes. In this way, no one's life experience is totally alien or totally familiar and there is always something I can bring to the table whether I'm negotiating with a venue to bring a show from my theatre there, or working with production staff to solve a problem in tech.



RECENT NEWS:

Produced the Alliance Theatre's Off-Site Season • Continued to develop the Reiser Atlanta Artist Lab • Ran the Spelman Leadership Fellows and Interns program at The Alliance • Directed *Downstairs* and *An Octoroon* for Actor's Express • Co-chaired the Alliance Theatre's EDI Committee • Directed the workshop for *You Will Get Sick* Noah Diaz for Seven Devils Playwrights Conference • Producer and Production Manager for OSF's 2020 Season

“SHE IS A BRILLIANT PRODUCER AND DIRECTOR AND AN EXTRAORDINARY LEADER.”

— Susan V. Booth, Artistic Director @ The Alliance Theatre

Formerly:
BOLD Associate Producer @ The Jungle Theater

Currently:
Freelance Casting Director

ON SHEENA:

Sheena Janson Kelley is a Minneapolis-based artist, educator, administrator and arts advocate. Since planting her roots in the Twin Cities area she has worked as an actor with CLIMB Theatre, Theatre Mu, Theater Latte Da, Mixed Blood Theater, and Ten Thousand Things Theater. After a Performing Apprenticeship with the Children's Theatre Company, Sheena discovered her passion for arts administration, casting and EDI initiatives and since 2014 has been Company Manager and Casting Associate for one of the nation's leading theaters for multigenerational audiences. Check out the article entitled "These casting directors are three of the most powerful people in Twin Cities theater" in the Star Tribune for a profile of Sheena and her work in Minneapolis as a casting director.



RECENT NEWS:

Casting Director and Assistant Director of *Ride The Cyclone* to Sarah Rasmussen at The Jungle Theater • Cinderella in Ten Thousand Things' production of *Into the Woods*

“SHEENA IS AN INVALUABLE PRODUCING PARTNER, BRINGING KEEN INSIGHTS ON REPRESENTATION AND STORYTELLING, IN ADDITION TO BEING AN INCREDIBLY SKILLED CASTING DIRECTOR.”

— Sarah Rasmussen, Former Artistic Director @ The Jungle Theater

SARAH LUNNIE

Formerly:
Associate Artistic Director @ The Jungle Theater

Currently:
Freelance Dramaturg

FROM SARAH:

I think of myself as an early audience and as a collaborative editor. The first definition is more spiritual. It speaks to the idea that the work we make is ultimately for someone. Theatre is fundamentally an exchange: an offering of experience and a reciprocal offering of witness. As elemental and obvious as it sounds, the first thing I have to offer is my interested attention. My approach is responsive, and iterative, not linear—meaning I don't enter the collaboration with a fixed idea of where we're going to end up, and progress isn't always forward.

There's something that we can't see yet, that we can't know when we begin, that it will take the whole process (and eventually, an audience) to discover. Making theater isn't manifesting pure, untransformed vision in time and space. The thing we do is much more mysterious than that. It's a more gradual unfolding, a process of revealing and attending to what we're finding and defining, together. We have to be open to the revision of our previous understanding.



RECENT NEWS:

Co-creator of Telephonic Literary Union's *Human Resources* (Woolly Mammoth) • Dramaturg for Anne Washburn's *Shipwreck* (Woolly Mammoth, Public Theater), Jeff Augustin's *Where the Mountain Meets the Sea* (Humana Festival), Lucas Hnath's *The Thin Place* (Playwrights Horizons) and Heidi Schreck's *What the Constitution Means to Me* (Broadway, New York Theatre Workshop, Clubbed Thumb) • Producer of Ngozi Anyanwu's *Good Grief* and Lucy Thurber's *Transfers* (Audible)

“SARAH LUNNIE IS A LEADER AND DRAMATURG WHO SEES STORY ON EVERY LEVEL OF COMMUNICATION... SARAH IS A LIVING WITNESS TO HOW OUR WORDS MATTER.”

— Sarah Rasmussen, Former Artistic Director @ The Jungle Theater

MAGGIE BURROWS

Formerly:
BOLD Resident Director @ Northern Stage

Currently:
Freelance Director

FROM MAGGIE:

I believe deeply in the civic function of theater. We tell stories to allow individuals to feel and reflect resulting in community growth and healing. Most of my work is on comedies and musicals, relaxing the audience and letting them into a story, disarming them and then asking them hard questions or allowing them to see something that they didn't know was there before. This is how theater works to move and expand, not in some giant climactic epiphany, but inch by inch, joke by joke, story by story.



RECENT NEWS:

Director of *The Sound of Music* on the Northern Stage mainstage • Associate director of the Broadway revival of *My Fair Lady* to Bartlett Sher • 2018 Boris Sagal Directing Fellowship at Williamstown Theatre Festival • Director for *MAN OF GOD* by Anna Moench, Geffen Playhouse 2020 • Produced and Curated PUBLICReads, a free, director-driven reading series at PUBLICArts in NYC • Conceived and Produced *JAMES AND THE GIANT PEACH WITH TAIKA AND FRIENDS* for Roald Dahl Story Company to benefit Partners in Health in the COVID crisis • Director for *ON YOUR FEET* at the MUNY, Summer 2021

“MAGGIE BURROWS IS A DIRECTOR WHO INSPIRES ME. HER COMEDY WORK IS BRILLIANT, WITH THAT RARE ATTENTION TO TRUTH AND STORYTELLING THAT MAKES FOR A MUCH MORE SATISFYING EXPERIENCE. MAGGIE'S WORK ON MUSICAL THEATER IS SO ALIVE, PERCEPTIVE AND FRESH, AND HER DIRECTION OF NEW WORK COMBINES DRAMATURGICAL EXCELLENCE WITH UNIQUE DIRECTORIAL VISION. OUR COLLABORATIVE RELATIONSHIP IS BELOVED BY OUR ENTIRE COMPANY.”

— Carol Dunne, Producing Artistic Director @ Northern Stage

RACHEL KARPFF

Formerly:
Artistic Producer @ WP Theater

Currently:
Director of Programming @ New York Times

FROM RACHEL:

My background is in science; I initially set out to work in clinical brain research. Many of my tools as a creative producer map to my scientific training: rigor, curiosity, collaboration, and a willingness to experiment, guided by strong core principles. I believe in imagining— and reimagining — what is possible, and in traveling together to the edges of what we think we know, to discover something new. I’m interested in many forms of live culture; my work spans Off-Broadway, avant-garde theater, music festivals, parties, banquets, opera, and site-specific performance. After two wonderful seasons as WP’s BOLD Artistic Producer, in April 2020 I joined the New York Times as a newsroom Director of Programming, working with journalists to bring the Times’ editorial voice to new formats for live and digital audiences. I’m grateful to the BOLD Circle, Lisa McNulty, and my WP colleagues, for giving me a platform from which I can share more voices and stories.



RECENT NEWS:

Line producer of WP Theater’s 2019-2020 season, including Alexis Scheer’s *Our Dear Dead Drug Lord* (extended three times) and Donnetta Lavinia Grays’ *Where We Stand* • Visiting dramaturg, Arkansas New Play Festival • Reiser Atlanta Artists Lab judge, Alliance Theatre • Co-leader of WP’s 2018-2020 Lab for early-career artists • Guest lecturer at Columbia University, The New School, Emerson College, and New York Academy of Sciences

“RACHEL IS A BOUNDARY-EXPLODING PRODUCER. HER EXPERIENCE AND INTERESTS ALSO... TEACH THE THEATER TO SPEAK IN MANY LANGUAGES.”

— Lisa McNulty, Artistic Director @ WP Theater

TAMILLA WOODARD

Formerly:
Associate Artistic Director @ WP Theatre

Currently:
Co-Artistic Director @ Working Theatre

FROM TAMILLA:

I began my BOLD tenure at WP in the Summer of 2018 and this season was truly a season where the groundwork of year one began to come to fruition. And most consequential to the mission of the BOLD Initiative, I realized my goal of becoming an artistic leader at a cultural institution when I accepted the position as the Co-Artistic Director of Working Theater, in March of this year. Without the Bold Circle Support I am quite sure that I would not have found an opportunity for such rich, emboldening experiences and such a fast track to one of my greatest ambitions, to lead a company of my own here in New York City . I am immensely grateful to the vision and resources behind the Bold Initiative and feel incredibly fortunate for the incredible mentorship of Lisa McNulty and the unparalleled support of my WP Family.



RECENT NEWS:

Directed a world premiere of Donnetta Lavinia Grays’ *Where We Stand* at WP, as a co-production with Baltimore Center Stage • Led the WP Lab application process for a new cohort of 15 Playwrights, Directors, and Producers • Launched a new mentorship initiative for Young Black theater women • Created a community night at the theater • Transitioned into Co-Artistic Director of the Working Theater

“TAMILLA WOODARD IS AN ARTISTIC SUPERHERO — SHE IS THE FUTURE OF THIS ART FORM.”

— Lisa McNulty, Artistic Director @ WP Theater

CHANGING LIVES



THE IDEA FOR THE BOLD THEATER CIRCLE came to us in 2012. Helen Gurley Brown was an avid fan of the theater and spent many evenings sinking into those red velvet seats. In Helen's later years, she asked almost weekly to see a Broadway show. She loved the theater in her beloved New York City. All I needed to do was call any theater and say that Helen Gurley Brown, longtime editor of Cosmopolitan magazine and wife of David Brown, a great Broadway producer, wanted a seat. There always seemed to be room for Helen in front and center orchestra seats. Eating peanut M&M's and drinking water, the last production that captured Helen's attention, on the Wednesday before the Saturday that she died, was *Nice Work If You Can Get It* directed by Kathleen Marshall.

I like to think that there were many things about Broadway and about this musical production that captured her attention during her last days with us. She might have resonated with the work-ethic, the rigor and countless hours of practice it takes from all involved to put on this production night after night, on stage and behind the scenes. She surely appreciated the artistry of Marshall, who won a Tony award for direction and choreography.

After the show, Helen remarked to me in our car ride uptown, her lament at the lack of women at the helm of theater companies and the potential for different stories to be shared. Astounded that in 2012, only a handful of women directors like Kathleen Marshall were on Broadway, it was at that moment she suggested we ought to shift the gender paradigm in the theater world for future audiences. What excited Helen about theater was its ability to tell diverse stories. With so many women as protagonists on stage, why shouldn't a woman be responsible for writing or directing that story?

At its core, BOLD Theater is about creating a pipeline for talented women, empowering them with financial resources and opportunity as well as strong mentorship. The BOLD Theatre program in its few short years has already shown that women can powerfully lead theater companies if given the opportunity. That it is indeed "nice work if you can get it."

With this idea planted years ago, I reached out to Carol Dunne to make an idea become a reality. She immediately said "Circles." We sent out a request for proposals from theaters nationwide led by women to apply for funding asking them to dream big. Forty eight applications were received, a selection committee of 10 women theater leaders gathered to weigh all applications, and with the final selection of 5 theaters from across the country, the BOLD Theater Women's Leadership Circle was born.

Today with so much success in the first two years of its founding, including artistic director positions attained and plays that have been cultivated and performed regionally and Off-Broadway, we are increasing the "Circle" and adding another theater beginning in 2021. Dozens of BOLD Artistic Directors, BOLD Associate Directors and Producers, BOLD Fellows, and entire teams of women playwrights, directors, composers, and designers have been supported by the BOLD Theater grant. **THIS IS A TESTAMENT TO HELEN'S BELIEF IN THE POWER WE HAVE AS WOMEN TO ENACT CHANGE AND TELL OUR OWN STORIES AS BEST WE CAN. SHE WOULD BE PROUD.**

EVE BURTON
FOUNDER, BOLD THEATER WOMEN'S LEADERSHIP CIRCLE

HOW CAN EVERY THEATER BE BOLD ?

According to our BOLD Artists

"Do the work to see who's out there. The more writers / directors / designers / producers you know, the more diverse your pool of options becomes, and the better the work."

"HIRE WOMEN+ ON THEIR POTENTIAL."

"VISIONARY LEADERSHIP never accepts zero-sum-game thinking. BOLD leadership knows the best idea can come from any voice in the room – so you'd better **MAKE YOURS A BIG ROOM** and you'd better invite a whole lot of people with a whole lot of views into your theatre's circle of changemakers."

"Commit to full productions of exciting but imperfect new plays!"

"Every theater can be BOLD by not only making room for more female - identifying artists in their ranks, but also fostering an environment of support for these new voices and future leaders. That support is created through authentic evolution in each theater's structure – from the administration to the board, to front of house and backstage. That evolution is accomplished by listening to and learning from the new voices previously excluded from the decision making. Beyond financial support, encouragement comes from sharing ideas, experience and time with those new voices."

"Holding space for long-term investment in women's leadership that is ongoing, sequential, and provides real opportunities and entry points into the field is crucial to the future of American theatre."



BOLD'S IMPACT



The all women+ audition room for the World Premiere of *Citrus* by Celeste Jennings at Northern Stage

“The **BOLD** Grant reminds the American theater that there’s *no lack of talent, just a lack of vision* and a lack of access to positional power for **women+ leaders** in the field.”



Danielle Slavick as Lara in the World Premiere of *Jordan* by Brenda Withers at Northern Stage, directed by BOLD Associate Artistic Director Jess Chayes

“For the past few years in American theatre, we have seen more women emerge as artistic leaders, but very few women of color running larger and mid-size LORT and professional institutions. BOLD has recognized the dearth of women of color at the helm of cultural institutions, and is providing the people ‘on the ground’ the tools to face the issue head on.”



Ronson Hawkins as Kevin and Eboni Williams as Lyric in the BOLD-supported World Premiere musical *More Than Christmas* at the Ensemble Theatre



The BOLD-Supported Production of *Our Dear Dead Drug Lord* by Alexis Scheer at WP Theater, a NYT Critics' Pick



The world premiere of *Little Women* by Kate Hamill at the Jungle Theater, a BOLD-supported commission

“WHEN THE FACES AROUND THE LEADERSHIP TABLES START TO REFLECT THE FULLNESS OF HUMANITY, OUR IMAGINATION OF WHAT THE NEXT LEADER MIGHT LOOK LIKE STARTS TO EXPAND.”



BOLD Artistic Director Fellow Tinashe Kajese-Bolden speaking on panel on women's role in leadership at the Alliance Theatre

BOLDLY GO...

where to find more on our women+

HERSHEY V. MILLNER BOLD Artistic Associate
www.hersheyvmillner.com

DONYA K. WASHINGTON BOLD Graduate
www.donyakwashington.com

SARAH LUNNIE BOLD Graduate
www.sarahlunnie.com

JESS CHAYES BOLD Associate Artistic Director
www.jesschayes.com

VIRGINIA OGDEN BOLD Artistic Fellow
www.virginiaogden.com

REBECCA MARTINEZ BOLD Associate Artistic Director
www.rebeccamartinez.org

RACHEL KARPf BOLD Graduate
rachelkarpf.com

TAMILLA WOODARD BOLD Graduate
www.tamilla.com

COULD YOUR THEATER BENEFIT FROM A LITTLE BOLDNESS?

Apply to join our next cohort at www.boldtheater.org

Acknowledgements:

Designed by *Michael Maerlender*

Conceived and Compiled by *Carol Dunne, Jess Chayes, Eve Burton, and Virginia Ogden*



...RY K. ALLEN, PLAYWRIGHT, THE JUNGLE THEATER - CHIARA ATIK, PLAYWRIGHT, NORTHERN STAGE - SARAH BAHR, COSTUME DESIGNER, THE JUNGLE THEATER - KIMBLE
...OWER, PLAYWRIGHT, THE ALLIANCE THEATRE - MELANIE BIVENS, MUSIC DIRECTOR, THE ENSEMBLE THEATRE - STEPHANIE BLUE, COMPOSER, THE ENSEMBLE THEATRE - YU-HSUAN CHEN, SCENIC DESIGNER,
...WRIGHT, NORTHERN STAGE - TERRY BURRELL, THE ALLIANCE THEATRE - DAINTEE JONES CLARK, DRAMATURG, THE ENSEMBLE THEATRE - PEARL CLEAGE, PLAYWRIGHT, THE ALLIANCE THEATRE
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...SHIRLEY-JO FINNEY, DIRECTOR, THE ENSEMBLE THEATRE - LAUREN GUNDERSON, SCENIC DESIGNER, THE ALLIANCE THEATRE - LINDA MARVEL, STAGE MANAGER, THE ALLIANCE THEATRE - BROOKE MAXWELL, WRITER, THE JUNGLE THEATER - LEORA MORRIS, ADAPTER/DIRECTOR, THE ALLIANCE THEATRE - KATHY MAXWELL, LIGHTING DESIGNER, THE JUNGLE THEATRE
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...JOANIE SCHULTZ, DIRECTOR, THE JUNGLE THEATER - AMANDA WATKINS, DIRECTOR/PRODUCER, THE ALLIANCE THEATRE - AMY WERNIG, DRAMATURG, THE ENSEMBLE THEATRE - WHITNEY WHITE, DIRECTOR,
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