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bold girls



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Bold Girls (cont.)

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[Hispanic American](#)

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[Magazines](#)

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[Musicals](#)

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[Tickets](#)

[Women's Theater](#)

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Review by Octavia McMaster

Other than this, though, the production is a fine one. Sandra Goldmark's evocative set is painstakingly realistic at its center but crumbles into razorwire and suggestive emptiness at the edges. The characters seem, appropriately, both comfortable and edgy in this liminal space, as Steve Brady's apocalyptic sunsets bleed over the walls into their cozy kitchens and living rooms.

Munro's raw Belfast dialogue is best served by Marion Tomas Griffin as Marie, whose New York Irish theater pedigree is impressive. Over the course of the evening Marie goes from sweet, pious widow to rageful wronged woman, and Griffin moves smoothly, convincingly, from one extreme to the other. Also a standout is Jordan Simons as Cassie, who hits upon just the right mix of brash and needy to bring her--sometimes despicable--character to life.

Bold Girls is at its best when it departs from the lyricism of monologues and story-swapping and allows us to simply peer in on three lively, angry, lonely women as they struggle to move forward with their lives. Late in the second act, as Cassie and Nora trade accusations about Cassie's childhood (Nora resents Cassie for "romancing" her husband, Cassie resents Nora for always loving her brother more than she loved Cassie), the play reveals its political purpose: to as these female friendships may run, in the Belfast of Bold Girls they are always at risk, ready to be sacrificed for the love of a man.