

SCHOOL OF CRITICAL STUDIES

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20 October 2006

To Whom It May Concern,

At Clubbed Thumb they TRULY aren't interested in the kind of theatre that Brecht called "the bourgeois narcotics factory." No—instead they are interested in theatre that wakes us up from the dream of the status quo through both innovative aesthetic choices and deeply held political questioning. Although the word "club" is in their name, they aren't "clubby"—indeed, they are the most inclusive theatre company in operation, and they do work that would be considered box office poison for market-driven venues: fiercely experimental, witty, feminist, edgy plays.

In terms of theatre in New York there is a lot of energy, but nowhere is there the kind of breadth, intelligence and daring that epitomizes Clubbed Thumb. By supporting my work Clubbed Thumb has allowed me to grow as a playwright, and they also put me in the company of the most amazing writers, actors and designers working today. During the Summer Festival 05, when they work-shopped my play THOSE WHO CAN, DO, Sheila Callaghan and Rinne Groff also had plays up and running-- and this was thrilling.

Clubbed Thumb is also interested in bringing along a generation of new writers and theatre artists: they've taken on former students of mine as interns (these are kids from Brown and Harvard-- admittedly, these are great students, but they couldn't get in the door at other places!-- at Clubbed Thumb they have been welcomed. This says a lot about the role that Clubbed Thumb plays in creating a home for new theatre artists.

I urge you to support these wildly original, brilliant producers and artists. They are doing important, vital, engaging work with sprezzatura, and they are helping to produce a substantial body of work in every aspect of theatre practice.

Yours Sincerely, ✓

Brighde Mullins

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