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I love working with Clubbed Thumb; I've had two productions in their Summerworks Series; I HAVE LOVED STRANGERS in 2006 and THE SMALL in 2010.

The intimacy and the particularity of the organization is a huge strength. I know in the past I worked with organizations which were interested in producing new plays for the sake of producing new plays, but without an special passion for the particular work itself. Maria only produces plays she feels passionately about, and she gives them her passionate support.

A real strength of Clubbed Thumb is that it has developed and maintained relationships with a strong community of talented and loyal artists, while still remaining a place where promising writers, directors, actors and designers can get their first real breaks.

Clubbed Thumb has very much supported my development as an artist. What emerging playwrights need, more than anything else, is production of their plays – with a proper period of rehearsal and with serious collaborators – and with real – but not overwhelming stakes – for a community which takes their work seriously and holds it to a standard.

There are a (very small) number of programs which provide emerging playwrights with a full 4 weeks of rehearsal before a public performance; I can't think of one of those programs which attracts the audience that Clubbed Thumb does. Their audience base is a huge part of the appeal of working with Clubbed Thumb: largely young, shrewd, adventurous, and up for a good time. Houses are packed, the festival is an event, and playwrights get a real sense of how their work plays.

I feel like they're an organization which has very cannily remained small in size, while increasing the experience they're able to bring to the production of new work.

I'm always, as an audience member, interested to see what they will produce, and expect it will be a mixture of writers I've never heard of, and work by writers I know; I respect their taste and expect it to enlighten me.

Anne Washburn