

SAMUEL D. HUNTER

441 W 49TH ST. APT 15. NEW YORK, NY 10019 * 917-689-0965 * samhunter1@gmail.com

To Whom it May Concern:

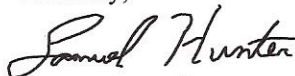
Production opportunities for emerging playwrights in 2010 are few and far between—especially when your plays aren't what the mainstream considers "marketable". When I wrote a play called FIVE GENOCIDES that examined rural America's relationship to international tragedy, I assumed that—like most of my plays—it would end up sitting dormant on my hard drive, or have a reading or two at a theater that had no intention of actually producing it. When Maria Striar contacted me saying they wanted to do a workshop of the play, I figured that this opportunity—like most others—would be an end in and of itself. But, to my joy and surprise, Clubbed Thumb strives to actually produce the plays that they develop—which, surprisingly, is very unique. Also, unlike most companies, Clubbed Thumb is willing to take a chance on an unknown, emerging playwright like myself, simply based on their interest in my work.

My personal experience as a young playwright is that it's nearly impossible to make the jump from readings to productions. I've had readings and workshops at many, many, many theaters—and I've even had plays that have been workshopped so many times that I've completely lost sight of what I was originally trying to say. Even though readings and workshops can be very helpful in the writing process, a play is never finished until it's fully produced. The experience with Clubbed Thumb ended up being perfect—I came in with a rough draft, we did a week-long workshop in which I did several new drafts, followed by a few more closed readings before the rehearsal process began. Knowing that there was a production coming was a wonderful light at the end of the tunnel—which inspired me both to have confidence in the play, and to work as hard as I could on making the play what I wanted it to be. At the end, I can say that FIVE GENOCIDES ended up being the play I had always hoped it would be, both in terms of the script and the production itself.

Without companies like Clubbed Thumb, many writers like myself would never cross that barrier into being a produced playwright. After being produced in Summerworks, people have taken both me and my work seriously because, at long last, an artistic director was willing to put my work on stage. I know that I'll always look back on this experience as a foundation for my career—and I know that many artists feel the exact same way.

Companies like Clubbed Thumb are keeping new American theater alive, relevant, and exciting. When Clubbed Thumb takes a chance on a play, they are influencing the greater conversation—pushing the art forward, and making it possible for a new vocabulary of playwriting to enter New York, and eventually, the rest of the country.

Sincerely,



Samuel D. Hunter