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July 16, 2009

To Whom It May Concern,

I am writing to voice my unequivocal support and respect for Clubbed Thumb, and the company's Producing Artistic Director, Maria Striar.

My relationship with Clubbed Thumb began during my first year of graduate school at Brown University's MFA playwriting program. My colleagues in the program spoke of Clubbed Thumb with a kind of respect and reverence - it is a company young, adventurous playwrights are hungry to work with. My friend and classmate, Ann Marie Healy, a longtime Clubbed Thumb collaborator, kindly forwarded Maria one of my scripts. Often, as playwrights, we send our work out into the world, and never hear back, or, after several months, receive a carefully worded form letter that effectively ends all conversation. Maria was different from the outset. I received a warm, personal email from her, speaking specifically to the qualities of my work that excited her, and encouraging me to begin a dialogue with the company. A great deal happened between this first email and our recent shared production, but I see the relationship beginning here, with this email, which encouraged a two-way conversation, and treated my work as something other than mere product.

Over the next two years or so, Maria would check in periodically, asking to see what I was working on. I sent her a lot of plays, none of which were right for her at the time, but it was clear she was genuinely invested in my development. This interest was encouraging, unconditional, and unobtrusive; there were no notes, no "if you just changed the main character to a..." dramaturgical negotiations. That balance of respect and straightforwardness is a hallmark of Clubbed Thumb's development style, and, to my mind, it is exactly the tone in which a producer should begin working with an emerging playwright.

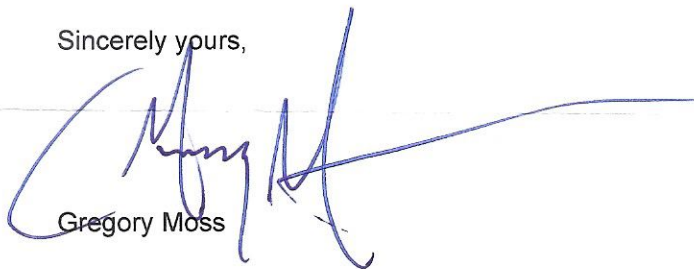
Last winter, we finally found a project that was both finished enough to move into production, and sufficiently embodied the Clubbed Thumb aesthetic; a coming-of-age piece entitled *punkplay*. This would be my first professional New York production - an exciting and daunting prospect. Maria and her associate, the brilliant Diana Konopka, provided a clear, supportive framework to guide me through pre-production. I was allowed to lead the process - choosing a director, designers, casting - in collaboration and conversation with Maria. A human-scaled and transparent process is crucial to my ability to make work; it builds trust and keeps everyone on the same page. As a writer, I want to be included in every conversation that will affect the production of my play. Maria made sure I was kept in on those conversations and that my input was heard. The level of trust, respect and freedom Maria affords her artists creates for an atmosphere of serious play - a space for genuine collaboration - which, in my experience, leads to the best and most exciting theater.

It was in tech for *punkplay* that I saw what really makes Clubbed Thumb so unique. The task of facilitating and producing three premieres in rep over the course of three weeks is Herculean. Over and above the administrative duties, Maria and Diana were in the room throughout tech, virtually living at the Ohio, working tirelessly and ceaselessly to make sure that the artistic team had everything necessary to render the best possible version of the play. Maria's devotion to her theater's work is heroic

and egoless. Whatever needed doing, she would do, including sweeping floors, providing reflection on design choices, cheering on the actors and calming the anxious playwright with conversation and beer when necessary.

The production's success reflects this selfless devotion. Maria is a tough-minded woman, but she makes theater with her heart first. She treats her collaborators as a community, and her ethics play out at every level of the production. I am intensely grateful to Clubbed Thumb for bringing my first New York production to life, and I would happily turn down offers at larger theaters to work with them again.

Sincerely yours,

A handwritten signature in blue ink, appearing to read 'Gregory Moss', with a long horizontal flourish extending to the right.

Gregory Moss