These plays make me excited for the future of the theatre. In the range of their content and form, as well as their ambition, they capture the diversity of our nation and our world.

Each of these playwrights chose a favorite artist to help guide them through the development and production process. Perusing this brochure, you will find an impressive group of mentors, who stand at the forefront of our field, with a commitment to nurturing younger artists. We are grateful for the gift of their time and expertise.

We also owe a debt of gratitude to Professor Chuck Mee, who years ago recognized the critical importance of giving MFA playwrights at the School of the Arts an opportunity to see their works fully staged and to collaborate with a renowned mentor, the way young artists a few centuries ago worked in the studio with Giotto or Leonardo da Vinci or Michelangelo.

Welcome to the future. We hope you enjoy these bold and energetic new works by the next generation of playwrights.

David Henry Hwang
HEAD OF PLAYWRITING
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS
AFTERWARD
McFeely Sam Goodman

Set behind the scenes of a superhero movie and written largely in the first person, *Afterward* tells the story of McFeely Sam Goodman’s experience as a childhood cancer survivor. With humor, heart, and thoughtfulness, the piece combines medical memoir with superhero movie tropes to explore illness, trauma, survivorship, and anxiety.

MENTOR: KARINNE KEITHLEY SYERS

McFeely Sam Goodman’s plays include *America Breathing* (The Martin E. Segal Center), *Special Cheese* (CATCH, Hearth Gods, Columbia), *Brunchtime Is Over* (Columbia), and *The Pickle* (Little Theatre at Dixon Place), all directed by Sarah Hughes, as well as *Where Are We Now?* (chashama Summer Performance Series Residency) directed by Marina McClure. A work-in-progress excerpt of *Afterward* was presented in October at Prelude 2015. As an assistant director and dramaturg, he has worked with Half Straddle, Sibyl Kempson, Radiohole, and The Riot Group.

USUAL GIRLS
Ming Peiffer

*Usual Girls* is an autobiographical work-in-progress chronicling early female sexual development and the social conditioning that teaches women to function as sexual objects in our society. This installment of *Usual Girls* is performed in three radically different ways with three different casts, helmed by an all-female creative team. Directed by Kat Yen.

MENTOR: DAVID HENRY HWANG

Ming Peiffer is the Co-Artistic Director and Resident Playwright of the critically-acclaimed Spookfish Theatre Company and a proud member of EST’s Youngblood. Her plays have been produced at and/or commissioned by HERE, The Flea, The Wild Project, FringeNYC, Alchemical Theatre Lab, Yangtze Rep, Kraine Theater, Theater for the New City, Under St. Mark’s, among others. Her plays have been developed at The Lincoln Center Director’s Lab and NPTC’s Women’s Work Project. Ming is the recipient of The Kennedy Center’s Paul Stephen Lim Playwriting Award.
Home from a long stint in the Amazon, Nick is sunburnt, bug-bitten, and ready for Grandmother’s pumpkin pie. But when a hunting trip goes awry, he has no choice but to start anew and make a family he can call his own. What does it take to survive in a forest where the trees seem more kindred than his own relatives?

Ben Hoover is a writer and neuroscientist who uses scientific experimentation and collaboration to make live performances. His work includes Midlife (upcoming at Single Carrot Theatre in Baltimore, MD and also as a MainStage play at the 2016 Great Plains Theatre Conference), A State of Becoming (Shanghai Theatre Academy), and In One Sense (Columbia). He is the Artistic Apprentice at Roundabout Theatre Company. His scientific writing on glioma cancers, Lou Gehrig’s disease, and multiple sclerosis have been published in Neuron, Journal of Neurosurgery, and Journal of Neurochemistry.

Mentor: Anne Washburn

At the center of No Candy is a multi-generational community of Bosnian Muslim women who survived the Srebrenica genocide and, years later, run a souvenir shop near the Srebrenica memorial. While this play is about how trauma inhabits the body and shapes a community, it is also about the persistence of humor, art, and absurdity in an unimaginable time.

Emma Stanton is a Chicago and New York theatre artist. She has worked with such companies as American Theater Company, About Face Theatre, Double Edge Theater, Steppenwolf Theatre, En Garde Arts, and Walkabout Theater, of which she is Associate Artistic Director. She was a recipient of a Civics and Arts Foundation Playwriting Award for Emerging Artists in Chicago and a semi-finalist for a Princess Grace Award. Currently, Emma is writing for Walkabout Theater Company’s show, Cure, and teaching a documentary theatre class in Harlem Public Schools.

Mentor: Caridad Svich
Best friends Mel and Becca live in a town where all Planned Parenthood locations have recently shut down. When Mel becomes pregnant, Becca decides to donate her eggs under the table to help Mel. *Un-Utero* is a comedy about fertility, feminism, female friendship, and Susan Miller horoscopes.

**UN-UTERO**

Kristin Slaney

APRIL 29 AT 2:30PM AND 8PM | APRIL 30 AT 2:30PM

Who were you in high school? What do you remember? What have you chosen to forget? Four seniors navigate the perils of privilege, race, gender, and sexuality as they struggle to come of age in their cloistered Bay Area town.

**TREES IN THEIR YOUTH**

Dominic Finocchiaro

MAY 3 AT 8PM | MAY 4 AT 2:30PM | MAY 8 AT 8PM

**MENTOR: LYNN NOTTAGE**

Kristin Slaney is a playwright originally from Halifax, Nova Scotia. Her plays have been produced and developed in New York and Canada at Ensemble Studio Theatre, The Flea Theatre, The Tank, Columbia University, Dalhousie University, the University of Alberta, Ship’s Company Theatre, Eastern Front Theatre, Halifax for Young People, and DaPoPo Theatre. Kristin is a member of EST’s Youngblood, and Un-Utero has been named a semifinalist for the Eugene O’Neill Theater Center’s 2016 National Playwrights Conference.

**MENTOR: GREGORY S. MOSS**

Dominic Finocchiaro is a Brooklyn-based playwright, performer, and freelance dramaturg. His full-length plays include *brother brother*, *complex*, *The Found Dog Ribbon Dance*, *Gold Person*, and *The Lucky Ladies (someday you will be loved)*. His work has been developed around the country, including with Actors Theatre of Louisville, the Lark Play Development Center, the National New Play Network, Portland Center Stage, the Flea Theater, the Kennedy Center, the Amoralists, and the UCross Foundation. He is a current member of the Civilian’s R & D Group and the Lark’s Monthly Meeting of the Minds.
Reeling from the death of their best friend, four women face seemingly unanswerable questions in the aftermath: Who will give the eulogy? Will they ever be able to live alone? Why did that girl’s brother show up? Drawing on roller derby culture, *Invincible Ones* explores grief, guilt, and a constant drip from the heavens above.

*Mentor: Melissa James Gibson*

Samantha Cooper is a playwright and theatre cross-trainer originally from Cheney, Washington. She received her BA from Western Washington University (WWU) in 2010. Samantha has been affiliated with organizations such as: Annex Theatre, The Barrow Group, Blood Ensemble, Book-It Repertory Theatre, Disquiet International Literary Program (2015 Short List), Last Frontier Theatre Conference (2015 Play Lab), Macha Monkey Productions, Northwest Playwrights Alliance, and Seattle Repertory Theatre. Find her online at: http://www.samantha-jcooper.com/.

When Iolaus is killed in combat, Laodamia becomes the first woman to be widowed by the Trojan War. How she deals with her grief echoes through history and myth for millennia. Inspired by fragments from Euripides’ lost play Protesilaos, *The Laodamiad* explores love, war, and loss.

*Mentor: Oskar Eustis*

Chas LiBretto is a writer and performer based in New York. He is the co-founder of Psittacus Productions, and an alum of Ars Nova and Theater Masters. His writing has been produced and developed at Lincoln Center Education, Ars Nova, Pasadena Playhouse, New Ohio, Live Source, Alabama Shakespeare Festival, Vineyard Theatre, New York Musical Theatre Festival (NYMF), Theater Masters, littlefield, Ugly Rhino, Columbia University, The Sargent Theatre, Musical Theatre Factory, Son of Semele Theatre, The Lost Colony, and the Paideia Institute for Humanistic Study. Find him online at http://www.chaslibretto.com
Grey Lady, Hither Ditch & The Next War
Kate Mulley

Grey Lady, Hither Ditch & The Next War constitute a trilogy of plays that explores the intersection of war and medicine across three different wars and 150 years. Set during the Civil War, the First World War and the War in Afghanistan, these plays delve into the tragedy, comedy, mystery and romance of life and death at the front lines, in field hospitals and at home.

Kate Mulley is a playwright, producer, dramaturg and founding member of Vox Theater. Her plays have been performed throughout the US and internationally at theaters including Dixon Place, the Flea, Northern Stage, Theatre503 and the Soho Theatre. Kate has been a Fellow at Shanghai Theatre Academy, a Tennessee Williams Scholar at the Sewanee Writers Conference and a finalist for the Juilliard Playwriting Fellowship. She graduated from Dartmouth with a degree in Theater and History and received an MA in Writing for Performance from Goldsmiths College, London.

Mentor: Madeleine George
Kate Mulley

Mentor: Stan Lai
Hongyi Tian

An American who teaches English at a high school in Xi’an, China, and a Chinese who works in New York City. They’re in different countries, yet their journeys intersect and intertwine as they meet different people along the way. A play about family and being a foreigner, and perhaps most importantly, how we make sense of our existence as we journey through life.

Hongyi Tian hails from Xi’an, China. His works include Wutopia, Yossarian and Bardamu, Familiar Strangers, Long Night in the Rye, Blue Snow, and At 30,000 Feet, We Meet and Depart. In October 2015, Hongyi assisted his thesis mentor, Taiwanese playwright/director Stan Lai at the 3rd Wuzhen Theatre Festival. Since November, Hongyi has been working as Stan Lai’s assistant at Theatre Above, a brand-new theatre located at the heart of Shanghai. Hongyi is also translating Stephanie Arnold’s A Creative Spirit: An Introduction to Theatre, which will be published in China later this year.
The MFA Theatre Program at Columbia is international, collaborative and interdisciplinary. Named in honor of Oscar Hammerstein II, it is defined by its location in New York City, a global capital of theatre, and by the extensive network of Columbia alumni who run prestigious Broadway, Off-Broadway and regional theatres; direct and perform in Tony- and other award-winning productions; work in every level of the professional theatre world; and teach, mentor and engage with students on an ongoing basis. Columbia Stages is the producing arm of the Oscar Hammerstein II Center for Theatre Studies.

Columbia University School of the Arts awards the Master of Fine Arts degree in Film, Theatre, Visual Arts and Writing and the Master of Arts degree in Film Studies; it also offers an interdisciplinary program in Sound Arts. The School is a thriving, diverse community of talented, visionary and committed artists from around the world and a faculty comprised of acclaimed and internationally renowned artists, film and theatre directors, writers of poetry, fiction and nonfiction, playwrights, producers, critics and scholars. In 2015, the School marked the 50th Anniversary of its founding. In 2017, the School will open the Lenfest Center for the Arts, a multi-arts venue designed as a hub for the presentation and creation of art across disciplines on the University’s new Manhattanville campus. The Lenfest will host exhibitions, performances, screenings, symposia, readings, and lectures that present new, global voices and perspectives, as well as an exciting, publicly accessible home for Columbia’s Miriam and Ira D. Wallach Art Gallery. For more information visit arts.columbia.edu.

ColumbiaStages.org for tickets and up-to-date information.

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