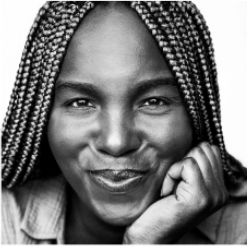


EMERGING WRITERS GROUP HEADSHOTS



Dezi Bing



Brynn Hambley



Jordanna Hernandez



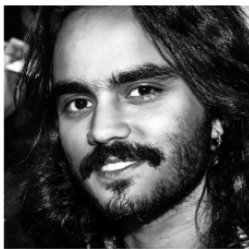
Brian Hilario



Haley Lopes



Megan Ruoro



Eka Savajol



Jeana Scotti



Gein Wong



Drew Woodson

THE PUBLIC THEATER ANNOUNCES 2025-2027 EMERGING WRITERS GROUP

**10 Playwrights Chosen
From More Than 1,000 Applicants**

Dezi Bing, Brynn Hambley, Jordanna Hernandez, Brian Hilario, Haley Lopes, Megan Ruoro, Eka Savajol, Jeana Scotti, Gein Wong, and Drew Woodson

October 27, 2025 – The Public Theater (Artistic Director, Oskar Eustis; Executive Director, Patrick Willingham) announced today that 10 new playwrights have been selected for the **2025-2027 Emerging Writers Group**. Now in its tenth cycle, the **Emerging Writers Group** is an ongoing initiative that works with playwrights at the earliest stages of their career, creating an artistic home and offering support and resources for a remarkable group of up-and-coming playwrights. Selected from more than 1,000 applicants, the 2025-2027 Emerging Writers are **Dezi Bing, Brynn Hambley, Jordanna Hernandez, Brian Hilario, Haley Lopes, Megan Ruoro, Eka Savajol, Jeana Scotti, Gein Wong, and Drew Woodson**. Finalists for the cohort include Javier Calderon, Aditya Lal Chadha, Michelle de Joya, Venessa Diaz, Diana Khổng, Forest Malley, Thaddeus McCants, Anike Sonuga, Luz Lorenzana Twigg, and Garrett Zuercher.

"We could not be more excited to welcome these ten extraordinary artists to the legacy of EWG," said New Work Development's **Amrita Ramanan, Jack Phillips Moore, and Zoë Kim**, in a joint statement. "We are

so moved by the talent, boldness and heart that this cohort collectively brings to The Public—we are a stronger and better theater with them in residence."

Over the past 17 years, The Public's **Emerging Writers Group** has nurtured numerous playwrights who have gone on to have their plays staged at The Public and elsewhere around the country. Current and upcoming Public productions by EWG playwrights include *The Seat of Our Pants* by Ethan Lipton and *Initiative* by Else Went. Previous productions include *Manahatta* by Mary Kathryn Nagle (2023); *Jordans* by Ife Olujobi (2024); Mobile Unit's musical adaptation of *Much Ado About Nothing* (2025) and *The Comedy of Errors* by Julián Mesri and Rebecca Martínez (2023 and 2024); Drama Desk Award-winning Ryan J. Haddad's *Dark Disabled Stories* (2023); Mona Mansour's *The Vagrant Trilogy* (2022) and *Urge For Going* (Public Lab 2011); *Out of Time*, with contributions by Anna Moench (2022); *Eve's Song* (2018) and *Pretty Hunger* (Public Studio 2017) written by Patricia Ione Lloyd; MJ Kaufman's *Masculinity Max* (Public Studio 2018); *The Outer Space* (2017) and the Obie Award-winning *No Place to Go* (2012) written by Ethan Lipton; Ricardo Pérez González's *On the Grounds of Belonging* (Public Studio 2017); Christina Gorman's *Fidelis* (Public Studio 2015); *Detroit '67* (2013) written by Dominique Morisseau; Branden Jacobs-Jenkins' *Neighbors* (2010); and Raúl Castillo's *Knives and Other Sharp Objects* (2009).

Writers are selected biennially and receive a two-year fellowship at The Public, which includes a \$10,000 stipend. Staged readings of works by Emerging Writers Group members are presented in the Spotlight Series at The Public. The playwrights also participate in a bi-weekly writers group led by The Public's New Work Development department and opportunities to connect to established playwrights. Additionally, they have a chance to observe rehearsals for productions at The Public, receive career development advice from mid-career and established writers, and receive artistic and professional support from the New Work Development department and Public artistic staff. Members of the group also receive complimentary tickets to Public Theater shows, invited dress rehearsals, and other special events, and a supplemental stipend for tickets to productions at other theaters.

2025-2027 EMERGING WRITERS GROUP BIOS:

DEZI BING is an actress, writer, and voice-over artist whose recent work includes starring in Shatara Michelle Ford's sophomore indie film *Dreams in Nightmares*, which had its international premiere at The Berlin International Film Festival; acting in *For Black Trans Girls*, a coproduction reading between Woolly Mammoth Theatre Company (D.C.)/The Public Theater (NYC); *Wig Out*, written by Academy Award winner for Best Picture Tarell Alvin McCraney; and working with Jackbox Games to voice 'the host' of one of their newest videos games, *Roomerang*. Bing was also recently published in *The Root*, one of America's most renowned historically black news publications, with over half a million followers on Instagram. As a playwright and storyteller, she was a semi-finalist for The Terrence McNally New Works Incubator Workshop, the Eugene O'Neill National Playwrights Conference, and the Austin Film Festival Playwriting Program, and a finalist for the Downtown Urban Arts Festival and the Prarity Development Award. She completed a yearlong Kenan Institute Playwriting Fellowship at the John F. Kennedy Center for the Performing Arts in Washington D.C. where she wrote and workshopped her first two plays of a multi-series collection entitled *The Peculiar Awakening of Riley Parker* and *IMMERENSIS*. Bing graduated from the North Carolina School of the Arts with a BFA in acting/writing and is currently working on two novels (*Liberian Girl: Obligation & Optics*, *My Journey to Authenticity in an Inauthentic World* and *Diary of a Changeling*) and other assorted poems and writings. Instagram: @Dezibing, Tiktok: @Daaamndez7.

BRYNN HAMBLEY (she/they) is a queer and disabled playwright, theater/devising artist, educator, and freelance dramaturg. She earned her BA in Theatre Arts from Gettysburg College and her MFA in Theatre from Sarah Lawrence College. Her work is ephemeral and speculative, focusing on the stories of queer and disabled people across time with an emphasis on how hope permeates grief. In the past, she was a selected as a part of Planet Female Storyfest 2025 (*Taking the D Train*); the International Human Rights Arts Festival 2025 (*Saturday's Child*); a Semi-Finalist for the Wild Imaginings: Epiphanies festival (*PIETA*); Winner of the Benson Disability Plays 2024 (*House Call*); Semi-Finalist for the O'Neill National Playwright's Conference 2024 (*PIETA*); Finalist for Experimental Heals with Experimental Bitch NYC (*Antidotal*), and

more. Hambley's plays have been published with the Coachella Review, the Ponder Review, and Mini Plays Magazine. Member of The Dramatists Guild. www.brynnhambley.weebly.com

JORDANNA HERNANDEZ (she/they) is a NYC-based queer Chicane, trauma-bustin', neurodivergent, actor, writer, creative chingona! Born in Phoenix, AZ, and raised by Mexican immigrant parents, her work explores stories of overcoming generational trauma and the badass healing from within. After graduating from Georgetown University, she became a company member of the Helen Hayes award-winning 4615 Theatre Company, where her debut play *Por Lo Que Soy* premiered as a part of the Housewarming Theatre Festival. In 2024, *Por Lo Que Soy* was selected as an entry for LimeFest at the Tank and was named a semi-finalist for the Eugene O'Neill Theatre Conference. As an actor, Hernandez has worked with Apple TV+ ("City on Fire"), Third Act Films (*Relative Control*), Little Lamp Films (*Mixed Signals*), and appears in a variety of national commercials. She's worked with theatres across the US, including The Kennedy Center, Ford's Theatre, Woolly Mammoth, Olney Theatre, Imagination Stage, and Rorschach Theatre. Hernandez enjoys spicy food, emotional deep-diving, good sneezes, flossing, and conversations that elevate her consciousness and connection to the Earth. She thanks her creative collaborator, Gregory Keng Strasser, her dog Benji, her mom Rosa, and her brother Carlos for believing in her heart and spirit.

BRIAN HILARIO is a U.S. Army Green Beret turned playwright, actor, director and filmmaker. His work wrestles with memory, identity, dread, and what it means to live a life fully, and sometimes incompletely, felt. Since leaving the U.S. Army Special Forces, he co-founded the production company Red Lightswitch Media Group where he produced documentaries, travel shows, commercials, live improv and comedy shows, and over 20 short films. He also worked with Global Arts Society bringing theater and art to underprivileged youths in the Florida Panhandle. He went on to teach English and Theater at West Florida High School before entering back into the storytelling fray and moving to the Northeast. When he's not creating and telling stories, he conducts leadership and team building workshops focusing on the human beings behind the titles, with workshops being held at Florida State University, Department of Interior, U.S. Air Force, and many more. He holds an MFA in Playwriting from Rutgers University and is also a recipient of the John I. Bettenbender Memorial Performance Award for Outstanding Graduate Artistic Achievement. His work has been read at Dutch Kills Looseleaf Reading Series, Gulf Coast State College, and workshopped at Mason Gross School of the Arts.

HALEY LOPES (she/they) is a Cape Verdean-American playwright and actor originally from Boston, Massachusetts, and based in Brooklyn. They are a proud 2023 alum of Hunter College, graduating with a major in theater and a minor in political science. Lopes is a 2024 Miranda Family Fellow who began her time at The Public Theater as a New Work Development Fellow. Through her work, she hopes to explore the evolution of grief and love, how these emotions manifest across generations, and the underlying trauma of being shaped by a past one never lived. They believe in the power of writing as a collective tool for healing and hope their work creates a space for compassion and growth. When not fervently writing, Lopes finds joy in cake decorating and baking sweet treats.

MEGAN RUORO (she/her) is a Kenyan-American writer and actress whose work is rooted in liberatory storytelling. She is a recent graduate of Yale University, where she studied Political Science and Theater, Dance, and Performance Studies. Her playwriting has been developed at the Yale Cabaret, The Workshop Theatre, Cape Cod Theatre Project, and Yale Playwrights Festival, and she is a national gold medalist in poetry through the Alliance for Young Artists & Writers. Ruoro is currently based in Brooklyn, where she can often be found humming Sondheim to herself on the street. Instagram: @megruoro

EKA SAVAJOL is a transmasculine playwright, lighting designer, and multidisciplinary artist interested in spirals. Savajol's writing, lighting, and performance work has appeared at the Edinburgh Fringe, East to Edinburgh at 59E59, La MaMa as part of Poetry Electric, the Tank, the Chain, Colorado College, Downtown Arts; in feature and short films, print and online journals, play festivals, and more. Savajol is a technical collaborator with the New York Neo-Futurists. Savajol is also the 2025 winner of the Goldberg Playwriting Prize, a 2025-2026 Leap of Faith artist at the Lucille Lortel Theater, and a 2025 FABnyc LES Young Artists of Color fellow. In 2024, Savajol co-founded the publishing collective Active Chapter, which has since hosted events and workshops with Hive Mind Books, Rash NYC, and the University Settlement Society.

Through the collective, Savajol has worked to put out multiple publications including the recurring series, Trans Opinions Periodically.

JEANA SCOTTI (she/her) is a playwright born in Staten Island who currently lives in Brooklyn. She is a 2025 MacDowell fellow and a 2025 Audrey Resident at New Georges. Recent plays include: *A Necessary Killing* (Clubbed Thumb's Winter Works, directed by Laura Dupper) and *oh, Honey* (directed by Carsen Joenk, site-specific production at the restaurant Little Egg in Brooklyn, produced by Ugly Face Theatre). She was a member of Clubbed Thumb's Early Career Writers' Group and is a New Georges affiliated artist. She is the co-founder of Ugly Face Theatre, where she makes site-specific and community-focused theatre. She currently lectures at Purchase College and the Maggie Flanigan Studio. MFA in Playwriting from Mason Gross School of the Arts at Rutgers. BA from Purchase College.

GEIN WONG (they/them) is an interdisciplinary Playwright and Director, whose works focus on cultivating magic and collective agency. They opened Ai Wei Wei's *According to What* exhibition with a 500-person performance piece that honored the 2008 Sichuan earthquake victims. At World Pride, Wong commemorated the 45th Anniversary of the Stonewall Riots with an immersive live art recreation of Stonewall. In *We Dig*, they collectively dug a crater size hole in Central London to see what was in Britain's dirt. Wong's play *Hiding Words (for you)* delves into a secret language Chinese women created when they were not taught to read or write. Their second play *Ocean Carving* is a performance in water about mermaids. Wong is a Curator and Organizer with the Asian American Literature Festival in NYC, works on the ESEA Lit Fest team in London, and teaches Theatre and Public Speaking at the City University of New York. In their free time, they can sometimes be found walking the runways at Paris and New York Fashion Week.

DREW WOODSON is a Western Shoshone playwright based in New York City. He has had his work read in multiple theaters across New York, including Rattlestick Theater, where he was asked to open the first annual Northeastern Native Arts Festival with his play *Your Friend, Jay Silverheels*. For this same work, Woodson was named Yale's Young Indigenous Playwright of 2021. Recently, Woodson served as the Native Artist for the Four Directions Artist Residency, a four-week program held across four states that culminated in a reading of his new work, *Smoke*, at Kansas City Repertory Theater. He also recently completed multiple workshops of his play, *From Above*, at NYU, Yale, and UC Berkeley. As a writer, Woodson seeks to tell stories where Native people are allowed to take up space, be complicated, and ultimately be more than a storytelling device. Woodson is an MFA Graduate from the Dramatic Writing department at NYU. Drewwoodson.com

ABOUT THE PUBLIC THEATER:

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, Mobile Unit touring throughout New York City's five boroughs, Public Works, and Joe's Pub. Since premiering *HAIR* in 1967, The Public continues to create the canon of American Theater and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 195 Obie Awards, 62 Drama Desk Awards, 64 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, 6 Antonyo Awards, and 6 Pulitzer Prizes. publictheater.org

The Public Theater stands in honor of the first inhabitants and our ancestors. We acknowledge the land on which The Public and its theaters stand—the original homeland of the Lenape people. We acknowledge

the painful history of genocide and forced removal from this territory. We honor the generations of stewards and we pay our respects to the many diverse indigenous peoples still connected to this land.

The LuEsther T. Mertz Legacy Trust provides leadership support for The Public Theater's year-round activities.

Generous support for the Emerging Writers Group is provided by the **Judith Champion New Work Development Fund, Chris K. Jones**, and the **Irene Worth Fund for Young Artists**.

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