

David Quang Pham (he★him)

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What are three aspects of our program that you feel would be helpful for you to learn from me (Heather Helinsky) as your mentor in this process?

- People skills, especially (hundreds of) new people [as a playwright so used to the virtual world who now has to transition to the physical world eventually]
- The balance between innovation/uniqueness with the general consensus of a community
- Building rebutation as a specialized dramaturg [it is obvious that I, the **science** dramaturg, have fought for and helped advance certain stories onto the BAPF stage].

What do you want to achieve while you are here?

I would like to play a part in advancing musically driven stories, and provide dramaturgical and productional insights on how these work can be virtually done, based on my own experience with musical development between Michigan to Georgia. Perhaps, Playwrights Foundation may someday be open to new musical development programs as Working Title Playwrights is now.

[Optional post-process during March - July 2022]: If another play like TIGER BEAT happens, but there are more moving parts, I would be open to jumping in and helping things musically and animatedly go smoothly.

Knowing the musical writing community in the Bay Area, I would encourage BAPF to approach them for their music to be used during preshow waits or outro waits.