

La MaMa

Experimental Theatre Club

presents

Jump Start Works-in-Progress Series



The Club and Community Arts Space
74a East 4th Street, NYC, 10003
November 13-16, 2025

Jump Start

A Shared Evening of Works-in-Progress

Join us for an intimate and inspiring evening where emerging puppet artists share their works-in-progress as part of the La MaMa Puppet Series. This unique showcase offers a rare glimpse into the creative process as artists refine and develop their pieces on the path to a world premiere.

In Order of Appearance

10 Minute Immersive Process Demonstration
at 7:15pm and 7:30pm by
Leah Ogawa
in our Community Arts Space

Followed by Featured Artists in The Club Theatre

Deniz Khateri
Amanda Glynn Card
William PK Carter
Sarah Finn

Curated by Denise Greber
Producing Director and Light Designer: Federico Restrepo
Stage Manager: Gloria Gomez
Assistant Stage Manager / Running Crew: Maya Tsou

Jump Start 2025 is made possible by the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, the Howard Gilman Foundation, The Jim Henson Foundation, Radio Drama Network, and The Shubert Foundation. Additional support from Cheryl Henson is gratefully acknowledged.



Husks from Iran

Writer, Director, Puppet Designer: Deniz Khateri
Sound Designer & Music Composer: Bahar Royaei
Puppeteers: Hayley Spivey, Megan Paldino
Musicians: Bahar Royaei, Pouya Shabanpour
Voice overs: Amal Bisharat, Ahmadreza Parhizgar
Translations: Deniz Khateri, Stephen Priest

Husks from Iran is a shadow puppetry performance exploring resistance, exile, and artistic integrity through the story of a young Iranian artist navigating displacement and the role of art in the diaspora. The shadow puppets, inspired by Persian calligraphy and Iranian architecture, symbolize the fragility of immigrants and exiled artists. The play weaves an abstract collage of poetry by Iranian poets who were imprisoned or forced into exile for opposing dictatorship. The story, autobiographical of the playwright, reflects on the purpose of art and the challenge of preserving artistic integrity while questioning responsibility to her community in Iran and abroad. Her search leads her to explore the lives of four exiled poets, each facing similar struggles of survival and expression.

Born and raised in Tehran, **Deniz Khateri** is a multidisciplinary artist based in New York. Her work spans theater, experimental music-theater, contemporary opera, and animation exploring themes of memory, grief, immigration, and home. Residencies include University Settlement's Performance Project, New Perspectives Theatre, and the Center at West Park. In 2024, she received the Al-Bustan Award for a solo performance featuring a musical instrument as a puppet. She has also received the Nancy Staub Award from UNIMA-USA for excellence in writing for puppetry, as well as several awards and grants from NYFA, NYSCA and the Jim Henson foundation. Her Oscar-qualified animated documentary web series *Diasporan*, for which she serves as writer, director, animator, and singer, explores the daily lives and struggles of immigrants and has been nominated at many international festivals. Deniz holds an MA from CUNY and has performed and collaborated with theater companies in Tehran, Boston, and New York. She teaches as an adjunct lecturer at Hunter College. www.denizkhateri.com

Special thanks to: Dean Grosbard

Where Did You Go, Connie?

Created and performed by Amanda Card

Music by Connie Converse

Sound Design by Matthew Keim

Where Did You Go, Connie? is an interdisciplinary puppetry performance that investigates the legacy and disappearance of cult musician Connie Converse. Blending shadow puppetry, toy theater, live-feed video, and live music, the piece evokes a dreamlike inquiry into visibility, memory, and the ache of making art in obscurity. Amanda Card becomes both detective and caretaker onstage, searching for Connie, fusing with her, and contemplating the cost of disappearing.

Amanda Glynn Card (she/they) is a Bushwick-based interdisciplinary artist and puppeteer whose work blends memory, disappearance, and handmade visual storytelling. Using shadow puppetry, toy theater, and live-feed video, Amanda builds intimate performances that explore legacy, care, and the unseen. They are the creator of *Boy Crazy*, a solo autobiographical puppet musical presented at Ars Nova's ANT Fest, and the playwright of *The Lil Amanda Show*, which premiered with Verge Theater Company and Kindling Arts Festival. Performance credits include *Boy Crazy* (Ars Nova), *Our Bodies Like Dams* (Mabou Mines), *9000 Paper Balloons* (Japan Society), *Daydream Tutorial* (La MaMa), *Small Acts of Daring Invention* (Drama Desk Nominee – HERE), *The Greedy Peasant's All Saints' Day Celebration*, and Yuliya Tsukerman's *The Luminous Crow*. Amanda received the 2021 Lipkin Prize for Playwriting and holds an MFA from Sarah Lawrence College.

Beautiful Without Consequence

Created, Written, Composed, Designed, and Fabricated by
William PK Carter

Performed by Maria Camia, William PK Carter & Thalya David

Beautiful Without Consequence is a fantastical puppet performance about removing the prey mentality from the Queer Black identity and founding community in its absence. Mimicking the life cycle of a butterfly, this show follows the main character as they change through many physical forms in search of an existence outside of the grasp of their oppressors-liberating their body and mind alike. Exploring themes of yearning, belonging, internalized homophobia/racism, and self-image, *Beautiful Without Consequence* forges an intimate connection between the viewer and the material and invites all to release the harmful expectations that they uphold within themselves and become more engaged within their own communities.

William PK Carter is a quilter and puppet artist based in Central Valley, New York, who bridges the puppet and fine art worlds by fabricating wondrous creatures that exist at the intersection of queerness and blackness. She received her Bachelor of Science in Studio Art from Skidmore College in 2023, and her work has been exhibited and performed in theaters, galleries, and museums across the east coast. Carter is the recipient of Skidmore College's President's Racial Justice Award, the Van Dewater Memorial Award, and the John P. Heins Award: Outstanding Senior Thesis Exhibition. She has just completed her time as part of the 2025 cohort of Puppet Showplace's Creative Residency for Black Puppeteers, and is a current fellow at Ann Street Gallery's Emerging Artist Fellowship. WilliamPKCarter.com

Our bodies like dams

Creation and Video Design by Sarah Finn

Performed by Amanda Card, Marcella Murray,

Tam Nguyen and Shayna Strype

Puppet Fabrication by Marcella Murray, Amanda Card, & Sarah Finn

Sound Design by Sid Diamond

Miniature Set Design by Karen Loewy Movilla and Sarah Finn

Video Operation by Shayna Strype

Our bodies like dams is a live cinematic, puppet performance following a woman's unexpected metamorphosis in the face of romantic and coastal decay.

Featuring puppetry, miniatures, live-feed cameras, and immersive sound.

Sarah K. Finn (she/they) is a writer, performer and director who creates live performance, video and film using handmade and multimedia material. Working with physical theatre, puppetry, video and humor, her work explores how performance can trouble human-centric narratives and knowledge; and be a means to practice and embrace relationality amidst uncertainty. Finn's performances & films have been presented at festivals in Canada, Czech Republic and Japan, and in the US, at Portland Institute of Contemporary Art (Risk/Reward Festival 2024), and in New York, with select presentations at Anthology Film Archives, Mabou Mines and The Brick, where they received a Brooklyn Arts Council Grant, MAP Fund Microgrant, and was a resident-artist at Mabou Mines and Object Movement Residency & Festival. Finn trained at Ecole Internationale de Théâtre Jacques Lecoq (2015-2017) and is pursuing an MFA at School for the Contemporary Arts at SFU. Finn also collaborates as a dramaturg, director, performer and designer, and has guest lectured at Simon Fraser University and Sarah Lawrence College.

Divine Generations–Moonflower

Created and Performed by Leah Ogawa and John Tsung
Fabrication Assistant: Sean Devare

Divine Generations–Moonflower illuminates a moment when a delicate yet powerful white flower blossoms in the moonlight, highlighting the inherent cycle of nature that is full of beauty, challenges, and hope through the use of string puppetry.

Leah Ogawa and **John Tsung** are multidisciplinary artists creating work based in memory, myth, and Asian American culture across different mediums. Leah has performed and worked for companies such as Metropolitan Opera House, Dmitry Krymov, Tom Lee, Phantom Limb, Loco7, and many others. John's work has been shown at Rubin Museum, NPR's Texas Standards, Interview Magazine, The Daily Beast, amongst others. He is the founder and producer of GASTA!, an artist collective featuring music producers, singers, guitarists, poets, and scholars. GASTA! will soon release their own music. Leah and John's work has been featured in NY Times as Critic's Pick. For more information follow @leahogawa and @johntsungmusic on Instagram.

Special thanks to: Leah Levine, and Sarah Machiko Haber

**A full program with information on this
production can be found on the
*Jump Start Works-in-Progress Series***

**In addition you can scan the
QR code Poster located in the theatre lobby for
access to detailed information on this program.**

LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 64th Season!

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The Downstairs Theatre

Jump Start - Shared Evening
Nov 13-16, 2025
The Club & Commiunity Arts Space

The Divine Comedy
Nov 20-22, 2025
Ellen Stewart Theatre

Osni the Flare
Nov 20-23, 2025
The Downstairs Theatre

**La MaMa Kids:
You Have Arrived**
Nov 22-23, 2025
Community Arts Space

COMING SOON

Silent Green
Dec 4-7, 2025
Community Arts Space

Protest Song
Dec 4-21, 2025
The Club

**From the Other Side
Reimagining Theatre From
The Balkans, Edition 1.0**
Dec 4-14, 2025
Ellen Stewart Theatre

Oklahoma Samovar
Dec 5-21, 2025
The Downstairs

Birth + Carnage
Dec 19-21, 2025
Ellen Stewart Theatre