

**La MaMa**  
Experimental Theatre Club

presents

# La MaMa's Squirts 2026



The Club  
74a East 4th Street, NYC, 10003  
June 4-7, 2026

# ***La MaMa's SQUIRTS 2026***

Curator Paris Alexander

Producer Buffy Sierra

Stage Manager and Audio Technician Gloria Gomez

Stage Manager Kyle b. Co.

Lighting Designer and Technician WhimZee Hanna

Production Assistant Majo López

Set Designer Devante Melton

Set Installation Assistant Yannik Couture

Imagery by MTHR TRSA and Paris

Graphic Designer Tim Bergen

Modeled by Crackhead Barney and Justice Smith

Funded in part by The Lillian Goldman Charitable Trust  
and the American LGBTQ+ Museum

## **La MaMa's SQUIRTS 2026**

This year SQUIRTS transforms La MaMa's Club into a chrome Memory Palace, a space akin to "the future" which constantly unfolds in front of us, moving towards the vision of queerness ever on the horizon. The Memory Palace is reminiscent of our disco ancestors, of Andy Warhol's factory, and 90s music videos set in reflective boxes.

Our guest artists have shown time and again the ways in which the personal necessitates the political, and how their voices can be used to enact change. Chiquitita opens the festival performing a section of Cecilia Gentili's "Red Ink", and has an extended conversation with her friend, the irrepressible heart, Lady Bunny. RuAfza stars in her play "Show, Girl"—followed by a conversation with her drag mother LaWhore Vagistan, with special guest—the legendary Bijli! And this year we pay tribute to Agosto Machado and Diana Oh / ZaZa D—two bridges amongst themselves within our queer community who we celebrate, as we celebrate one another.

Agosto Machado was contacted to advise Paris in making a collective / community shrine, in light of the recent passings of Diana Oh (ZaZa D), Eileen Dover, Ozzie Rodriguez (La MaMa's Archivist for decades), and Miss Major—to name a few. Agosto passed away the same day he was contacted. In his absence, we have made the shrine to honor him and the others. Located in The Club's lobby throughout the festival, guests and visitors are encouraged to place small items, mementos, pictures and tchotchkes there, to honor queer loved ones that has passed. At the end of the festival, the shrine will live on in the La MaMa Archive.

**June 7, 2026**

**A Twilight for ZaZa**

A sparkly conversation between Paris and Mei Ann Teo, a presentation of Diana Oh's / ZaZa D's "My H8 Letter to the Gr8 American Theater" - incorporating footage from the Ma-Yi Theater Company's Zoom reading recorded June 16, 2020. With a closing musical offering by Deepali Zeer.

The production has been supported vitally by  
Ife Olujobi and Mei Ann Teo

Diana Oh / ZaZa D was an open channel to the art that felt good to their body and was driven most by mutual care, pleasure, and keeping things heart-centered.

Excerpted from "My H8 Letter to the Gr8 American Theater"

## **RADICAL THINKER**

I wish programs were full of manifestos of what the artists really wanted  
Rather than a list of all the schools the rest of America can't afford.

I wish programs were a coloring book

Instead of a stale book of lies

Full of affirmations that mommy and daddy never gave us

I wish programs were a "fuck you"

I wish programs were a "you can kiss my (insert whatever performer wants to insert) ass"

I wish programs were a: "my work can speak on its own and you can use this book as a bibliography that's full of books that you didn't assign me to read because you were busy teaching me the music to Gypsy again"

I wish programs were full of our zodiac signs

I wish programs were full of coping mechanisms

I wish programs were our photos and our names and our Paypal addresses so you can send us money because none of us are making enough.

I wish Playbills were called what they really are, which is

A celebration

Of the year of 1947,

The year of the first Tony Awards

When Jackie Robinson was the first African-American to play professional-league baseball

And none of us were on stage

When the CIA was established

When the Cold War began

When infrastructure and inferno lit up in flames to make you turn the TV off when you didn't see your white woman lead or your John Wayne.

When you all gathered in 1947 in the Waldorf-Astoria in New York City to give each other gold statues, complimenting each other's white teeth and clear skin and good posture, and clean nails, the Chinese Exclusion Act had only been repealed for four years.

The Chinese Exclusion Act had only been repealed for four years.

The

Chinese

Exclusion

Act

(That means the Chinese were left out of this country for a long time)

SO

How could they win awards?

And Filipinos and Indians weren't allowed in until 1946.

And their food is delicious.

And then one year later in 1947, you had your parties, you sipped your wine, you went on your diets to get ready for the Waldorf-Astoria.

"The American Theatre Wing's Tony Awards salute excellence in Broadway theatre"

Well, I guess we all won't get a chance to be excellent then

The Oriental Exclusion Act of 1924

Banning all Asian immigrants. For a while there.

Segregation alive and well.

You went to the Waldorf-Astoria and drank from your fountains labeled white.

And in 1932 hundreds and thousands of Mexican-Americans were forced out of here.

So they definitely didn't win a Tony.

So who's gonna play Mama Rose?

And her daughters have to look like her too

Or else everyone is going to be confused

When they play make-believe wearing their lace-front wigs

And forehead microphones

Let's make everyone in the family look the same

It's much less confusing that way.

I wish Playbills were full of facts

I wish programs made reparations

Celebrating the work of our poetry in our journals

And the eulogies we give to our loved ones

I wish programs had substance instead of noise

Something that says I love you and I love that you're here

I wish programs came with a twenty dollar bill slipped inside

I wish programs let me know that if I believe in my dreams hard enough, that someone will celebrate my beauty like they celebrated Ingrid Bergman's

I wish Ingrid Bergman could give me a kiss on the forehead and tell me I am enough.

I wish programs let me know that I won't always be the radical thinker, and I'm actually being heard

I don't want to read your bio.

I want to honor the channel that you are.

I want your name, your face, and I want to know that I'll see you again sometime.

And I want to know that you see me too.

**Paris Alexander** is a visual performance artist, storyteller, curator, and conjurer. They have directed *La MaMa's SQUIRTS* since 2020. They believe that looking back helps you go forth. They have done, admittedly, a number of tribute shows and revivals of queer works lost to time- they have lip synced their late grandmother's voice in a song pleading Papa Legba to open the gates to the spirit world, put up an installation of their late mom's ephemera and mementos in a house on Governor's Island with Forest For Trees Collective, and used a flashlight in place of a spirit in a number of numbers past. Through *SQUIRTS* and *Visual AIDS* (separately) they have done archival research and created one night only revivals of plays by members of The Blacklips Performance Cult. From 2021-2025, with Voxigma Lo and Julie J, they led *Sylvester*- an afro/retro futurist experimental drag show at Purgatory, BK. Recent Credits: Actor in *Down & Out* by Ife Olujobi, Directed by Garrett Allen. Conceived and performed archival drag video pieces for *Life is Drag* by Rachel Rampleman, Produced by SoMad. A gogo dancer for a revival of Felix Gonzalez-Torres' *Untitled (Go-Go Dancing Platform)* at Hauser and Wirth, a dancer in a revamp of Tyler Ashley's 2014 dance piece *Kidnap Me*, now called *Don't Kidnap Us* at QNCC in May. — IG : @parisssssssssssssssssss

One of their favorite quotes by La MaMa's founder Ellen Stewart:  
"The Is is the Was, and the Was is the Is."

**Buffy Sierra** is a New York City-based artist and performer whose experimental work slips promiscuously between disciplines. A performance artist, dancer, choreographer, musician, producer, visual artist, writer, and curator, her live and recorded works of art are visceral and haunting. She creates ecstatic experiences that synthesize sex, death, divinity, horror, beauty, and technology through her transgressive transfeminist lens. She is currently producing an electronic album algorithmically composed using the medical data of her own transition. Buffy is a resident artist and company member with the Great Jones Repertory Company at La MaMa Experimental Theater Club, Producer for *La MaMa's SQUIRTS: Generations of Queer Performance*, Co-Producer for an experimental performance series called HOLE PICS, Event Coordinator at Creative Time, and an editor for *Women and Performance: a journal of feminist theory*. She has previously produced events and programs with The NYC Trans Oral History Project, The Park Avenue Armory, BOFFO Performance Festival Fire Island, and many individual artists. @buffysierra | buffysierra.com

**Special Thanks:** Mei Ann Teo, Linda Simpson, Harris Singer, Scout Davis, Glen Santiago, Michal Gamily, Eileen Dover, Sara Arno, Chris Rodriguez, Penny Arcade, Justin Vivian Bond, Dan and Santi, Kylie Goetz, the La MaMa family, Felix Gonzalez-Torres, Ellen Stewart, Adriana Garbagnati

**La MaMa's Squirts 2026** is supported, in part, by The Lillian Goldman Charitable Trust, public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

**A full program with information on this production can be found on the La MaMa website page of *La MaMa's SQUIRTS June 7***

**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](http://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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June 4-7, 2026

The Club &

Community Arts Space

### "SICAL" (So It's Come At Last...)

June 20-21, 2026

Community Arts Space

### La MaMa Kids

**luzAzul**

June 4-7, 2026

Ellen Stewart Theatre

### Pairings

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### The Game of Bluff

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