

PHILADELPHIA PREMIERE

theatre exile



CAMP SIEGFRIED

by **BESS WOHL**

Directed by **DEBORAH BLOCK**

HONORARY PRODUCERS **SUSAN and ED HOFFMAN, GAYLE and DAVID SMITH**

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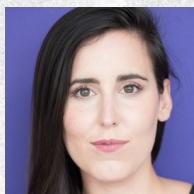


PHILADELPHIA HOLOCAUST
REMEMBRANCE FOUNDATION

OCTOBER 26 - NOVEMBER 12, 2023

STUDIO X-HIBITION

THREE READINGS OF THREE NEW PLAYS OF THREE EXCITING STORIES
BY THREE LOCAL PLAYWRIGHTS

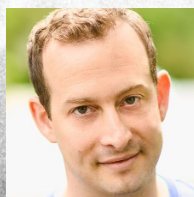


Nose Job Jan 8, 2024 at 7pm

Written by **LEE MINORA**
and **SCOTT R. SHEPPARD**

Directed and Developed by Nell Bang-Jensen.

Developed with Matteo Scammell



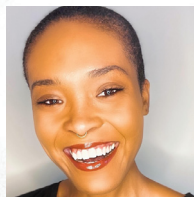
Charting twelve centuries of consent and power, *Nosejob* looks at the current state of American sexual politics by revisiting heroines from a barbarous past. Inspired by the story of Saint Aebbe of 9th century Scotland, who supposedly cut off her nose so that she would not be raped by invading vikings.



Nightbird March 18, 2024 at 7pm

Written by **R. Eric Thomas**

What goes in the place of a Confederate monument in a Black Baltimore neighborhood? This is a play about liminal spaces, about the in-between, the tenuous, the fragile and the things on the cusp of exploding. Will a reckoning come? And after that, well, what then?



Masc June 10, 2024 at 7pm

Written by **Angela/Rayne Bey**

Tasha is a woman who does not exist. That's because Tasha is Rayne- a man. Rayne is not an uppity Black woman, not a first-gen college coaster, not a self-loathing hedonist with a death wish, not what everyone thinks. Rayne masks well...until his estranged father Tony comes home on "compassionate release." Now, the jury's out on whether Tony or Rayne will make it to graduation. MASC. is a dark-comedy about identity. What parts of ourselves do we owe the ones we love?

PAY WHAT YOU CAN



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AMERICAN GATHERING OF JEWISH HOLOCAUST SURVIVORS
ADDITIONAL SUPPORT: CHARLOTTE CUSHMAN FOUNDATION

CAST

Him Adam Howard

Her Jenna Kuerzi*

SETTING

The play takes place in the summer of 1938 at Camp Siegfried. Camp Siegfried was a summer camp located in Yaphank on Long Island operated by the German American Bund from 1936-1941.

CREW

Director

Deborah Block

Set Designer

Marie Laster+

Sound Designer

Christopher Colucci

Dramaturg

Dr. Kimmika Williams-Witherspoon

ASM

Abby Kastenberg

Board Op

Casie Weaver

Lighting Designer

Drew Billiau+

Props Designer

Emily Schuman

Production Manager

Gabby Goldman

Master Electrician

Sophie Smyczek

Asst. Set Designer

Anthony Wiegand

Costume Designer

Ang(ela)/Rayne Bey

Intimacy & Fight Director

Eli Lynn

Stage Manager

Melody Wong*

Audio Engineer

Natali Merrill

Set Built By

Philadelphia Scenic Works



* Member of Actors' Equity Association,
the Union of Professional Actors and Stage Managers
in the United States

+



UNITED
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ARTISTS

NOTE FROM DEBORAH

Each year we seek scripts that spark timely discussions and dig into the true nature of the human journey, while offering hope to those of us who are struggling to find the light in our dark times. This year we join people in search of different types of love, and their struggle to rid the obstacles in their way. In Bess Wohl's *Camp Siegfried*, the teens are falling for each other while physically working to create a bright tomorrow, unaware of a looming darkness.

At Theatre Exile we don't often produce period pieces; plays that highlight the past. *Camp Siegfried* was a real camp that was part of a network of summer camps with over 70 locations nationally, that lauded and lived by Nazi Ideology. The movement was huge in the United States. But even though *Camp Siegfried* takes place in 1938, it clearly speaks to the times that we are experiencing now. Hate speech and crimes are growing exponentially in our community and around the world. *Camp Siegfried* looks at the world through the eyes of two teens who are simply looking for a better future. Through them we can see how the hate that is surrounding them slowly infuses itself into their thoughts and actions.

Thank you for joining us as we all emerge from Exile.



Deborah Block, Producing Artistic Director

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CAST & CREW



Jenna Kuerzi (she/her) is an actor, singer, director, comedian, and candle-maker (@dumpsterfiresforyou) who decided to move to Philadelphia (in part) because of Theatre Exile, so to finally be here is wild. Regional: *Steel Magnolias* (Act II Playhouse), *Brighton Beach Memoirs* (Delaware Theatre Company), *RENT*, *Bonnie and Clyde* (Media Theatre), *The Snow Queen* (Arden Theatre Company), *Xanadu* (The Eagle Theater), *Fishtown* (Tribe of Fools), as well as

work with On the Rocks, Shakespeare in Clark Park, EgoPo, Revolution Shakespeare, PlayPENN, and countless independent productions and Fringe Festivals worldwide. Jenna's original solo show, *Johnny Depp! (A Retrospective on Late-Stage Capitalism)* traveled to Edinburgh Fringe and London's West End, played sold-out bar performances at Fergie's Pub, and performed at The Tank and with In.Confidence Club in NYC. jennakuerzi.com



Adam Howard (he/him) is very happy to be working here at Theatre Exile. Regional theatre credits include Borya in *The Last Parade* (InterAct Theater), Stanley in *Brighton Beach Memoirs* (Delaware Theatre Co.), Stinky Pete in *Carroll County Fix* (Azuka Theatre), Wilbur in *Charlotte's Web* (Arden Theatre Co.), Stubb in *Moby Dick* (Hedgerow Theatre), as well as work at People's Light & Theatre Co. and Shakespeare in Clark Park.

Adam is a graduate of The University of the Arts: BFA in Acting w/ a Minor in Creative Writing. As always, love to Mom.

Deborah Block (Director/Producing Artistic Director) (she/they) has been a consistent figure in the Philadelphia arts community for over 30 years as a director, dramaturg, producer, curator, choreographer and educator. Deborah has been with Theatre Exile since 2006 and assumed the position of Producing Artistic Director in 2013. Prior to that she was one of the founding organizers of the Philadelphia Live Arts Festival and Philly Fringe (now FringeArts) and was the program director for ten years. She received her MFA at Temple University where she taught for nine years. She has sat on many local and national panels and boards including Theatre Philadelphia. For Theatre Exile she has directed *Wolf Play*, *Extreme Home Makeover*, *Babel*, *Among the Dead*, *Sing the Body Electric*, *Guards at the Taj*, *Smoke*, *Red Speedo*, *Cock*, *The English Bride*, *Gruesome Playground Injuries*, *Iron*, *Hunter Gatherers*, *dark play or stories for boys*, *Roosters* and collaborated on *The Motherf**ker with the Hat*, and *Hearts & Soles*.

CAST & CREW

Marie Laster (Set Design) (she/her) is a scenic designer based in New York City and Philadelphia. Scenic design credits include *What the Constitution Means to Me* (Arden Theatre), *one drop cool* (Moxie Arts NY & WP Theater), *Chicken & Biscuits* (TheatreSquared), *All My Mothers Dream in Spanish* (Azuka Theatre), *Robin Hood* (Pittsburgh Public Theater), *The Art of Killin' It* (TheyGotTime Productions), *Wrong River* (Flint Repertory Theatre), *Death of a Driver* (InterAct Theatre), *Sandblasted* (Theatre Horizon), *Untitled* (Barrymore Scenic Design Nomination - Inis Nua Theatre). Marie received a Bachelor of Architecture degree from Philadelphia University and enjoys channeling her creative energy through the scenic design process.

Drew Billiau (Lighting Design) (he/him) is a freelance lighting designer based in the Philadelphia area. Recent designs include *The Light* for Theater Exile, *Rigoletto* and *Carmina Burana* in Concert for Opera Philadelphia. Upcoming Projects include the Samsung booth at CES 24 and *Don Giovanni* for Spokane Opera. Drew has designed numerous shows for such companies as Edinburgh Fringe Festival, Jacobs' Pillow, New York Theater Workshop, The Joyce, Vail International Dance Festival, Opera Philadelphia, Vancouver Opera, BalletX, Pennsylvania Ballet, Wilma Theater, Portland Ballet, Lucidity Suitcase, New Paradise Laboratories, Theater Exile, 1812 Productions and The Lantern Theater. Art installation designs include - The Electric Street, Electric Toronto, Electric Alley, Phoenix Desert Botanical Gardens and the Los Angeles Ice Cream Museum. Drew is currently the Director of Design & Technology at Opera Philadelphia and an Associate Designer with the corporate/industrial lighting firm Fine Design Associates, inc.

Ang(ela)/Rayne Bey (Costume Design) (they/all) is a multidisciplinary-artist from Southwest Philadelphia. Ang is founder of Upstream Performance Collaborative, co-artistic director of Shoe Box Theatre Collective, and a Barrymore-nominated actor and director. They are so excited to return to Theatre Exile, joining this brilliant team of collaborators on *Camp Siegfried!* Affiliations: Ring of Keys, Rising Writers (Azuka Theatre), and PlayPenn Playwrights Cohort; Former: Echoes (Primary Stages), Strides Collective Emerging Playwrights, and Jouska PlayWorks. Selected-credits: [residencies/awards/exhibitions] HATCH, F. Otto Haas Award Finalist (Theatre Philadelphia) and #blackgirlquarantine (University of California, Berkeley); [design] sandblasted (Theatre Horizon) and A Hit Dog Will Holler (Azuka); [acting] Fabulation (Lantern Theater) and The Light (Theatre Exile); [playwriting] The Medusa Play (SBTC) and MASC. (Philly Women's Theatre Festival) - [commissions] On Buried Ground (Christ Church Neighborhood House) and Finding Freedom (Museum of the American Revolution); [directing] The Taming! (Shakespeare in Clark Park) and Water By the Spoonful (Eagle Theatre). Upcoming: The Venus Problem (New Manifest Theatre Company), On Buried Ground (Christ Church Preservation Trust), and MASC. (Theatre Exile Studio X-hbition) angbey.com @tallblackcreative

CAST & CREW

Christopher Colucci (Sound Design) (he/him) Back in Exile! Recent work: *Tartuffe* (Lantern) and *Noises Off* (Delaware Theater Company). Upcoming projects: *Crumbs From the Table of Joy* (Lantern); *Who's Afraid of Virginia Woolf?* (Walnut Street Theater); *The Flatlanders* (1812 Productions/DTC); *The Lehman Trilogy* (Arden) and *The Comedy of Errors* (Lantern). 2016 Pew Fellowship in the Arts; 8 Barrymore Awards for Outstanding Original Music and Sound Design; Independence Fellowship in the Arts (2012, 2019); MA in Philosophy from Western Kentucky University. BA in Philosophy/Theology from Eastern University. Soundcloud (<https://soundcloud.com/cmsound>); YouTube (<https://tinyurl.com/yd89tm64>); Instagram @christopherm_colucci

Emily Schuman (Props Master) (she/her) is a Philadelphia-based props designer, actor and musician. Her prop and object design work has been seen at such companies as Nichole Canuso Dance Company, InterAct Theatre Company, 1812 Productions, Applied Mechanics, Orbiter 3, and Theatre Horizon. This is her first Theatre Exile production and she is thrilled to be working with such amazing artists.

Eli Lynn (Intimacy & Fight Director) (they/them) is a Barrymore Nominated fight director, a certified Intimacy Director with Intimacy Directors & Coordinators, and an actor based in Philadelphia. Recent Fight credits: *Sense & Sensibility* (PA Shakespeare Festival) *The Play*

CAMP SIEGFRIED PANEL DISCUSSION

LEARNING ABOUT THE PAST TO UNDERSTAND THE FUTURE



Moderated by **Elaine Culbertson**
American Gathering of Jewish Holocaust Survivors



with **Randi Boyette**, ADL Philadelphia



and **Eszter Kutas**,
Philadelphia Holocaust Remembrance Foundation

NOVEMBER 5TH 2023

FOLLOWING THE 3PM PERFORMANCE OF CAMP SIEGFRIED

CAST & CREW

Eli Lynn contd. *That Goes Wrong* (1812 Productions), *Shakespeare's R&J* (New Light Theatre), *Shakespeare in Love* (People's Light), *'Tis Pity She's A Whore*, *The Sea Voyage* (PAC). Recent Intimacy credits: *Sense & Sensibility*; *The Tempest*; *In The Heights* (PA Shakespeare Festival). *Head Over Heels* (Theatre Horizon), *The Light*; *Motherf*cker With The Hat* (Theatre Exile), *A Streetcar Named Desire* (Arden Theatre). They are also an Artistic Associate at Philadelphia Artists' Collective. Love always to Vanessa. Soli Deo Gloria. www.Eli-Lynn.com

Kimmika Williams-Witherspoon (Dramaturg) (she/her), PhD (Cultural Anthropology), M.A. (Anthropology), MFA (Theater), Graduate Certificate) Women's Studies, B.A. (Journalism); is a Senior Associate Dean of Strategic Initiatives and Innovation in the Center for the Performing and Cinematic Arts at Temple University and a Full Professor specializing in Urban Theater and Community Engagement in the Theater Department in the School of Theater, Film and Media Arts. Williams-Witherspoon has had over 28 plays produced, 20 productions, 13 staged readings, 8 one-woman shows and she has performed poetry in over 120 national and international venues. Williams-Witherspoon is a contributing poet to 49 anthologies and magazines, author of 11 books of poetry, 9 book chapters, 7 journal articles and 2 books on African American Theater. She is the recipient of a host of awards and citations. Her scholarly work centers around pedagogy, women's issues, the African diaspora, performance rituals and community engagement.

Gabby Goldman (Production Manager) (she/they) is an PHL/NYC based production manager and prop designer. This is their first season with Theatre Exile! Recent credits include *Mary Gets Hers* (prop design) at Playwrights Realm; *The Trees and Regretfully, So the Birds Are* (asst. Prop supervisor) at Playwrights Horizons; *What the Constitution Means To Me* (Weston Theater Company) as the Assistant Props Supervisor. They hold a BFA from Montclair State University

Melody Wong (Stage Manager) (she/her) is thrilled for her 2nd season at Theatre Exile. Credits include, *Abandon*, *The Light*, *Wolf Play* at Theater Exile, *American Fast* with InterAct, *Dreamgirls* with Theater in the X, *In Search of the Kitchen Gods* with 1812 Productions, *Group!*, *Janet Wide Awake* and *Ok Trenton* with Passage Theatre. Additional credits: SM for; *Publik Private* with Playpenn, *TURN! Polly Mope*, *Lashed but not Leashed*, *Black Light*, *The Outer Space*, *The Kinetic Tree*, PIFA 2016 at the Kimmel Center for the Performing Arts, *Minorityland* with PowerStreet Theater, *The Wiz* with Theater in the X, *Tiger Style* with Philadelphia Asian Performing Artists, *Master Harold and the Boys*, with EgoPo Classic Theater, Barrymore Awards 2018/2019, *ASM Whitman! Contradict this!* with Bearded Ladies Cabaret, Assistant to the Director for the live capture of *La Triviata*, *Turandot*, *The Marriage of Figaro* with Opera Philadelphia. Assistant Director on *Di Hati- Ku* with Modero Dance Co. at Fleisher Art Memorial. Lion dance consultant/ guest speaker *King of the Yeas* at Princeton University.

CAST & CREW

CAMP COOKIE

THEATRE EXILE TRANSFORMS INTO A
SPEAK-EASY STYLE CABARET WITH DRINKS,
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FRIDAY 11/24 *and* FRIDAY 2/2



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Abby Kastenberg (Assistant Stage Manager) (she/her) is a Philly-based stage manager thrilled to be a part of her first show with Theatre Exile!. Other credits include *All That Fall* (Idiopathic Ridiculopathy Consortium), *A Seance for Mae West*, and *But Not Uncle Vanya* (Aporia Artists Collective), *Twelfth Night*, *Romeo and Juliet*, and *Fairytales Fight Club: Cinderella* (Indecorous Theatre Productions), *Acute Exposure* (Richmond Triangle Players), and *Ragtime*, *Tiny Beautiful Things*, and *The Snow Queen* (The Arden). Many thanks to her friends, family, and the incredible Camp Siegfried team! Theatre Horizon, Eagle Theater and UArts, among many others. Sophie is eternally grateful for the electricians who hung and focused the show, for all their hard work. And many thanks to you for supporting live theater! sophiesmyczek.com

Sophie Smyczek (Master Electrician) (she/her) is a freelance electrician based in Philadelphia. Recent Head Electrician credits include Rhythm Bath with Studio Susan Marshall, Late Night Snacks with the Bearded Ladies Cabaret, and mainstage productions at Arcadia University. She has also worked with Des Moines Metro Opera, Theatre Exile, Theatre Horizon, Eagle Theater and UArts, among many others. Sophie is eternally grateful for the electricians who hung and focused the show, for all their hard work. And many thanks to you for supporting live theater! sophiesmyczek.com

CAST & CREW

Natali Merrill (Sound Engineer) (she/her) is a sound and technology designer and engineer excited to return to Theatre Exile! Based in Philadelphia, she has been the sound designer for productions including *Broads* (1812 Productions), *Spring Awakening* (Bryn Mawr College), *High Noon* (Ninth Planet), *Shakespeare's R&J* (New Light Theatre Company), *Fucking A* (Swarthmore College), *Riot Antigone* and *Cabaret* (Haverford and Bryn Mawr Colleges). She has worked with Theatre Exile, 11th Hour Theatre Company, the Bearded Ladies Cabaret, New Century Theatre Company in Seattle, and the Williamstown Theatre Festival. A graduate of Haverford College with a major in physics, she researched and wrote a thesis on acoustics in performance halls with RWTH Aachen University in Aachen, Germany. She is also a singer and composer. www.nmerrill.com

Bess Wohl (Playwright) is a playwright and filmmaker. Her plays have been produced on and off Broadway, regionally, and internationally and her feature film debut, *BABY RUBY*, starring Noémie Merlant and Kit Harington, premiered at the 2022 Toronto Film Festival and was released by Magnolia Pictures. She also wrote for the Apple TV+ series, "Extrapolations," created by Scott Z. Burns. Her plays include *GRAND HORIZONS* (Tony Nominations for Best Play & Best Featured Actress, Outer Critics Circle Honor, Drama League Award nom); *MAKE BELIEVE* (NYTimes Critic Pick, Best of 2019, Outer Critics Circle Honor); *CONTINUITY*; *SMALL MOUTH SOUNDS* (John Gassner Outer Critics Circle Award, top ten lists in The New York Times, The New York Post, The Guardian); *AMERICAN HERO*; *BARCELONA*; *TOUCHED*; *IN*; *CATS TALK BACK* and the musical *PRETTY FILTHY* with composer/lyricist Michael Friedman and The Civilians (Lucille Lortel and Drama Desk nominations for Outstanding Musical). Wohl's plays have been produced or developed at theaters including Second Stage, Manhattan Theater Club, Ars Nova, The Williamstown Theatre Festival, Goodman Theater, The Geffen Playhouse, People's Light and Theatre Company, The Contemporary American Theater Festival, Vineyard Arts Project, The Pittsburgh Public Theater, Northlight Theater, Ojai Playwright's Conference, the Cape Cod Theatre Project and PlayPenn. Awards and honors include the Sam Norkin special Drama Desk Award for "establishing herself as an important voice in New York theater," multiple Outer Critics Circle honors, the Georgia Engell Comedy Playwriting Award from the Dramatists Guild, the Athena Award for her screenplay *VIRGINIA*, MacDowell Fellowships and inclusion on Hollywood's Black List of Best Screenplays. Wohl is an associate artist with The Civilians, an alumna of Ars Nova's Play Group, and the recipient of new play commissions from Manhattan Theatre Club, Lincoln Center and Williamstown Theatre Festival. In her previous life as an actress, she appeared onstage in New York and regionally, and in numerous films and TV shows where she has given birth, solved crimes, committed crimes, been wrongly accused, and come back from the dead. She is a graduate of Harvard and the Yale School of Drama.

Actors Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theaters across the United States. Equity members are dedicated to working in theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

THE GERMAN-AMERICAN BUND

By **DR. KIMMIKA WILLIAMS-WITHERSPOON**

In 1936, the German-American Bund, on the eastern side of Long Island, operated as a pro-Nazi socio-political organization. These Bunds sprung up in the United States as, both, cultural organizations and political lobbying groups to support and advocate “for policies beneficial to Germany.” This pro-Nazi group operated throughout the 1930s, organizing rallies, marches, and parades—including the 1939 rally in Madison Square Garden, where Fritz Kuhn made his famous speech suggesting to the 20,000 people in attendance that *Americanism* was compatible with *Nazism* as compatible visions of the world.

Kuhn took over the *Friends of Germany*, the German American Business Association, which was the American umbrella organization that sponsored the German-American Bund. In its heyday, the German Bunds were most known for their summer camps, operating across the country modeled after Hitler’s *Youth Camps*. There were lots of them— Camp Hidenberg in Wisconsin; Camp Nordland in Andover, New Jersey; Camp Windham in New York and Deutschhorst Country Club in Sellersville, Pennsylvania.

Camp Siegfried was one of the most popular camps, located in Yaphank, New York. Young people from the German American neighborhoods like Yorkville, could catch a special train from Penn Station to take them to an idyllic summer camp that just so happened to teach hatred and xenophobia.

CAMP SIEGFRIED

POST-SHOW DISCUSSIONS

Theatre Exile loves to spark discussions. Join us for one of our many post-show discussions. We have discussions after the following performances:

SUNDAY NOVEMBER 5 - 3PM

WEDNESDAY NOVEMBER 8 - 7PM

THURSDAY NOVEMBER 9 - NOON

SATURDAY NOVEMBER 11 - 8PM

SUNDAY NOVEMBER 12 - 3PM

The discussions will take place approximately 90 minutes after the listed show times. You don’t have to attend a performance to join us for a discussion.

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by **SAMUEL D. HUNTER**

Directed by **MATT PFEIFFER**

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