

21+22 SEASON

POTIKER
THEATRE

\$10 STUDENT | \$15 COMMUNITY

MAR. 3 & 4 @ 7:30 PM
MAR. 5 @ 2:00 PM

LIVE!



theatre

NAPOLI

BY EDUARDO DE FILIPPO

TRANSLATED BY LINDA ALPER + BEATRICE BASSO

DIRECTED BY MARCO BARRICELLI

Napoli

by Eduardo De Filippo
translated by Linda Alper & Beatrice Basso
directed by Marco Barricelli

ACT ONE

Naples, Italy. 1942. The end of the second year of war.

ACT TWO

Fourteen months later. The Allied Forces of the US and UK have landed in Italy.

CAST

Gennaro	Noah Israel
Amalia	Lois Shih
Maria	Sabina Fritz
Amedeo	Patricio Becerril Martinez
Errico Settebellize	Daylon De Alva
Peppe 'the jack'	Los Silva
Riccardo	Stephen Loftness
Federico	Johnny Krikorian
Miezo Prevete	Ángel Nieves
Ciappa	Fabricio Apuy Novella
Adelaide	Isel Tucker
Assunta	Anya West
Peppenella	Alana Burgess
Teresa	Rachel Halili
Margherita	Melissa Dewey
Doctor	Alex Savage

CREATIVE TEAM

Scenic Designer	Michael Wogulis
Costume Designer	Zoë Trautmann
Lighting Designer	Bryan Ealey
Sound & Video Designer	Stewart Blackwood
Intimacy & Fight Director	Rachel Flesher
Production Stage Manager	Jared Blake Halsell
Dramaturg	Jesse Marchese
Assistant Director	Benjamin Diaz

CREATIVE TEAM *cont.*

Assistant Scenic Designer	Michelle Pham
Assistant Costume Designer	Jazz Nuñez, Caprice Shirley, Abby Stein
1st Assistant Stage Manager	Karina Ortega
2nd Assistant Stage Manager	Brandon Michael Julien
Production Assistant	Haley Quynh Baugher
Assistant Dramaturg	Emmalias
Assistant Intimacy & Fight Director	Zachariah Pane
Sound Board Op	Cindy Tsai
Light Board Op	Piper Fullington
Scenic Crew	Yasmin Jaramillo, Andrew Olson, Isabella Quezada, Juliana Scheduling, Lizzeth Serna
Costume Crew	Pilaree Isabella Duray, Melina Ginn, Yasmine Khorshidi, Anton Opperman, Natalie Teuton, Lizbeth Serna

THE DIRECTOR

Marco Barricelli is a member of the acting faculty at UC San Diego. Broadway: *Tamara*. Off-Broadway: *Agamemnon*. Artistic Director Shakespeare Santa Cruz 2008-2014. Associate Artist at the American Conservatory Theatre, and many seasons at the Oregon Shakespeare Festival. Theater credits also include Subaru Theatre (Tokyo), Guthrie Theatre, Mark Taper Forum (CTG), Old Globe Theatre, La Jolla Playhouse, Long Wharf Theatre, Milwaukee Repertory Theatre, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Actors Theatre of Louisville, Arizona Theatre Company, Portland Center Stage, Intiman Theatre, Missouri Repertory Theatre, the Utah and Illinois Shakespeare Festivals, among many others. Screen credits: Pixar's *Luca*, *The Book of Daniel*, *Holy Silence*, *L.A. Law*, *Romeo and Juliet*, *Manhunt 2*, and *11th Hour*. Education: The Juilliard School.

A NOTE FROM THE DIRECTOR

Napoli (*Milionaria* – the original title of the play, meaning “Naples Millionaire”), was written during the last two years of WWII by the legendary Italian playwright Eduardo De Filippo. Eduardo (all Italians, to this day, are on a first name basis with him) was playwright, director, leading actor, artistic director, and often the scenic designer of his productions. He wrote his plays in his native Neapolitan dialect - a language quite distinct from formalized Italian - for and about the Neapolitan people – a populace itself distinct from the Italian masses.

A NOTE FROM THE DIRECTOR *cont.*

What distinguishes Eduardo's plays from, say, Luigi Pirandello's work, is that, where Pirandello might be said to have examined a deeply psychological existentialism and meta-theatricality, Eduardo follows an arguably more straightforward path with a unique mixture of broad commedia-like comedy juxtaposed with profoundly serious subject matter. This is especially evident in *Napoli*.

The challenge as we produce this work in the United States is that, as I see it, Eduardo had an immediate rapport with the Italian audience when they came to see his play and his performance; the audience brought their very familiar history and knowledge of Eduardo to the theatre with them, endowing everything he did with the baggage of their past intimate relationship with this actor/playwright. Therefore, Eduardo need only walk onto the stage and raise an eyebrow in order for the audience to read into that gesture an entire lifetime's association with him and what that gesture might mean. There was, inevitably, a shorthand between performer and audience that was taken for granted. Of course, we do not have that as we produce a De Filippo play in this country. Therefore, our work will make its way on the merit of the story, simply told, and the characters deeply drawn. There is, to be sure, great sentimentality in this story but it is never without its darker, more poignant facets.

Another challenge has to do, broadly speaking, with the subtle difference with which European audiences receive art, as opposed to the American audiences (I'm, of course, speaking in very generalized terms here in order to make a more specific point): there tends to be, in Europe, more acceptance of the ambiguities of art (i.e., life); whereas, in America audiences tend to want the answers to questions made clear to them, in one way or another.

Napoli deals in ambiguities and it is up to us, as American artists presenting this work, to resist our own impulses to tie things up in a nice neat little bow. I have found myself falling into that trap as I work on this beautiful play.

Eduardo's last line in the play encapsulates this point. Gennaro says: "Ha da passá nuttata," which is literally translated as "The night has to go by." The play leaves us with multiple questions that are profound, far-reaching, and unresolved - purposefully; and that, indeed, is its dramaturgical strength. The moment, and the phrase itself, has become so iconic in Italy that, even today, it is fixed in the Italian lexicon. When a difficult challenge is faced, "Ha da passá nuttata" is used to say: "we'll just have to wait and see what happens." All this, thanks to their friend Eduardo.

SPECIAL THANKS TO:

Antonio Iannotta
Eva Barnes
Aldo de Dominicis Rotondi
Serena Romano

THE CAST

Alana Burgess (Peppenella) is a fourth-year theatre major and psychology minor. UC San Diego credits: *Men on Boats*, *Epicene: A Queer Extravaganza*, *Sonnets for an Old Century*.

Daylon De Alva (Errico Settebellizze) is a third-year transfer theatre major from San Diego. UC San Diego credits: *Twelfth Night*, *She Kills Monsters*. His work on *She Kills Monsters* awarded him a nomination for the Irene Ryan Acting Scholarship.

Melissa Dewey (Margherita) is a second-year transfer theatre major. She is thrilled to perform in her first show at UC San Diego. She thanks her family for their support throughout her college career, as well as the cast and crew for their enthusiasm and dedication to the show.

Sabina Fritz (Maria) is a third-year undergraduate theatre and dance double major with an emphasis in acting. UC San Diego credits: *Men on Boats*, *New Directions '21*, *As You Like It*, *winterWorks '20*, *Balm in Gilead*.

Rachel Halili (Teresa) is a second-year theatre major from the Bay Area. UC San Diego credits: *Peerless*, *Uncle Vanya*. Other select credits: *The Patrick O'Sullivan Show* (Company 157).

Noah Israel (Gennaro) is a third-year MFA candidate originally from outside of Baltimore, MD. He holds a BA in Theatre and a BS in Neurobiology/Physiology from the University of Maryland: College Park. UC San Diego credits: *Prepared* (WNPF '21), *A Midsummer Night's Dream*, *HEAP*, *Orestes 2.0*. Other select credits: *to the yellow house* (La Jolla Playhouse); *The 39 Steps*, *Sweeney Todd* (Rep Stage); *Legally Blonde* (Keegan Theatre); *Aquarium* (Imagination Stage); *Big River* (Adventure Theatre/Lyric Theatre of Oklahoma); *Hairspray*, *Beauty and the Beast*, *Oklahoma!* (Shenandoah Summer Music Theatre).

Johnny Krikorian (Federico) is a first-year undergraduate theatre major from Los Angeles. He is inspired by his grandfather who always told him to do what he loves and Mr. Morgan who helped him realize that theatre is something he truly loves.

THE CAST *cont.*

Stephen Loftness (Riccardo) is a fourth-year transfer theatre major. UC San Diego credits: *Sotoba Komachi*, *As You Like It*, *Epicene: A Queer Extravaganza* (Epicene).

Patricio Becerril Martínez (Amadeo) is in his last year at UC San Diego and is thankful for all the support of his family and friends. He migrated from Leon, Mexico at a young age and grew up in Sonoma County, CA. UC San Diego credit: *Mojada*. Other select credits: *Untitled Puppet Show*, *A Skeptic and a Bruja* (LNPF, San Diego Repertory); *As You Like It* (RavenTheater); *The Good Doctor*, *How the Garcia Girls Lost their Accents* (SRJC Theater).

Ángel Nieves (Miezo Prevete) also known as CITY PIGEON, is a fourth-year transfer student and extends gratitude for this opportunity. UC San Diego credits: *Trojan Women*, *Twelfth Night*. Other select credits: *Take Back Graffiti Hall*, *Pia's Wonderous Adventures in Tlaxlandia*, Sparks Showcase; *1 LIFE* (self produced). He would like to thank his friends, family, and UC San Diego Theatre & Dance department for their endless love and support.

Fabricio Apuy Novella (Ciappa) is a third-year transfer theatre major from Palmdale, California. This is his acting debut at UC San Diego and sends his gratitude to the mentors and artists he has worked with back home, as well as to the cast and crew for their kindness and determination in this production.

Alex Savage (Doctor) is a third-year theatre major from Alexandria, Virginia. UC San Diego credits: *Epicene: A Queer Extravaganza*, *The Nether*, *Mr. Burns: A Post-Electric Play*, *Balm in Gilead*.

Lois Shih (Amalia) (she/her) is a third-year MFA candidate. She is from Thornton, Colorado, and holds a BA in Theatre with Acting Distinction from the University of Denver. UC San Diego credits: *Backwaters* (audio play, WNPF '21), *Uncle Vanya*, *Heap*, *Orestes 2.0*. Other select credits: *The Great Leap* (Round House Theatre); *Romeo and Juliet* (Colorado Shakespeare Festival); *The Curious Incident of the Dog in the Night-Time*, *The Wolves* (Boulder Ensemble Theatre Company). She has also been part of new developmental readings/workshops at The Public Theater, Chautauqua Theatre Company, Hedgepig Ensemble Theatre/Ma-Yi Theatre Company, and IAMA Theatre Company.

THE CAST *cont.*

Los Silva (Peppe ‘the jack’) (he/his) is a theater performance major, born in Tijuana, Mexico and raised in Palm Springs, CA. He is proud to be making his debut with UC San Diego. Select credits: *Evil Dead The Musical* (The Casual Company); *Urinetown, Unpresidential* (San Diego City College), *Mr Sweets, Victim, Wormfood* (Bloody Good Time Productions). He would like to thank his loving wife, his family, friends, and Professors Katie Rodda, Emmilyn Thayer, and Todd Salovey.

Isel Tucker (Adelaide) is an actress, dancer, and playwright from Tijuana, Mexico. She is third-year transfer theater major. She hopes to continue to grow as a performer and human being. UC San Diego credit: *Men on Boats*.

Anya West (Assunta) is a fourth-year transfer double majoring in theatre and communication. Select credits: *I_You* (Company 157); *In The Heights, Once On This Island* (Chabot Community College). She is very excited to be making her departmental debut.

THE CREATIVE TEAM

Haley Quynh Baugher (Production Assistant) is a third-year transfer student majoring in psychology with a minor in theatre. This is her first experience on the stage management team and has greatly enjoyed the opportunity to work with such an amazing cast and crew. Besides theatre, she loves to dance Ori Tahiti and Hula Hawaiian, which she has been practicing for 8 years.

Stewart Blackwood (Sound Designer) is a third-year MFA candidate. Originally from Cleveland, Ohio, he is an interdisciplinary sound designer, composer, and creative coder. He focuses on creating impactful audio experiences by exploring spatial sound techniques, (un)conventional composition, and live effect processing. UC San Diego credits: *51BARRIO, Sotoba Komachi, Heap, Man in Love* (ASD). Other select credits: *32 Acres* (Center Theater Group); *Proof of Love* (Black Lives Black Words); *A Midsummer Night’s Dream, Winter’s Tale* (Island Shakespeare Festival); *Godspell JR., Feed, Wildfire and the Birdscouts* (Cleveland Playhouse); *A Brief History of America, The Transition of Doodle Pequeno, Death Comes to Us All, Mary Agnes* (Hangar Theatre); *Emilie, Macbeth, Little Women, Hedda Gabler* (Kent State University).

Benjamin Diaz (Assistant Director) directed his own play *LULL* at the Arthur Wagner Theater. Recent acting credits: *Oedipus El Rey, Our Town, Waiting for Lefty* (Chula Vista Southwestern College).

THE CREATIVE TEAM *cont.*

Bryan Ealey (Lighting Designer) is a second-year MFA student from Houston, TX, and a Board Member for NobleMotion Dance Company (Houston). He holds a BA in Drama from Prairie View A&M University (Texas). He has toured across the country in concert venues such as The Fox Theatre (Detroit) and Madison Square Garden (New York), worked as an Audio Engineer and Lighting Designer at House of Blues - Houston and Lighting Director for River Pointe Church in Richmond, Texas. Previously, he was the Dance Technical Director at Sam Houston State University. UC San Diego credits: *Men on Boats*, *Miles for Mary* (SD), *New Directions '21*, *Uncle Vanya*.

Emmalias (Assistant Dramaturg) is a second-year theatre and critical gender studies double major; her primary theatrical interests rest within writing and dramaturgy, and her work aims to serve queer/female bodies and survivors of domestic abuse. UC San Diego credits: *Epicene: A Queer Extravaganza!* (Dramaturg), *Trojan Women* (Asst. Director), *As You Like It* (PA). UC San Diego LABS credits: *All News Radio* (Writer/Director, Fall '20); *Visions of Bodies Being Burned* (Choreographer/Director, Winter '21); *A Night at the Grand Guignol* (Contributing Writer, Winter '21). Emmalias will make her professional writing debut at New Village Arts' Final Draft Festival this spring.

Jared Blake Halsell (Production Stage Manager) is a second-year MFA student originally from Ione, CA. Prior to moving to San Diego, he attended Folsom Lake College where he also worked at The Harris Center for the Arts (formerly Three Stages) as a stage technician from 2011–2016. He graduated from San Diego State University in 2019 with his BA in Theatre Arts. UC San Diego credits: *51BARRIO*, *Meladi Thive and Her Words of Comfort* (audio play, WNPF '21), *Town Hall* (ASM), *Heap* (ASM). Other select credits: *Spring Awakening*, *The Who's Tommy*, *Anna in the Tropics*, *James and the Giant Peach* (ASM), *To Be Alive: A New Musical* (PM & PSM); The Old Globe's premiere of *Almost Famous: The Musical* (SM Intern).

Brandon Michael Julien (2nd Assistant Stage Manager) is a second-year transfer student from the Bay Area who attended Chabot college prior to enrolling in UC San Diego.

Jesse Marchese (Dramaturg) is a third-year PhD student. He is a theater writer, scholar, director, dramaturg, and administrator whose research and production work exists at the intersection of queer theory, post-structuralism, and 20th century performance. For UC San Diego, he has directed *IYA: The Ex'celen Remember* by Luis "xago" Juarez and inspired by tribal chairwoman Louise J. Miranda Ramirez of the Ohlone/Costanoan-

THE CREATIVE TEAM *cont.*

Esselen Nation, as well as *Epicene: A Queer Extravaganza*, which he co-wrote with Emmalias and a company of undergraduate students. From 2017 to 2019, Jesse was Executive Director of Astoria Performing Arts Center (APAC) in Queens, where he produced acclaimed productions of *Follies* and *Caroline, or Change*, and premiere productions of Madhuri Shekar's *Queen* and Monet Hurst-Mendoza's *Veil'd*. Prior to his work at APAC, Jesse served as Associate Director of Off-Broadway's award-winning Mint Theater Company where he helped to produce nearly fifteen productions, two of which he also directed: *The Lucky One* by A.A. Milne and *The Fatal Weakness* by George Kelly (nominated for two 2015 Drama Desk Awards and three Henry Hewes Design Awards). His work, as a writer, researcher, dramaturg, and director, has also been seen at The Civilians, The New York Public Library for the Performing Arts, New York City Children's Theater, Lincoln Center for the Performing Arts, York Theatre Company, New World Stages, Theater for the New City, Gallery Players, Village Light Opera Group, and Marymount Manhattan College. He received his BA in Theatre Arts at Marymount Manhattan College and his MA in Theatre at CUNY Hunter College, where he was twice awarded with the Vera Mowry Roberts Foundation Fellowship for academic excellence.

Jazz Nuñez (Assistant Costume Designer) is a second-year theater major from Ontario, California. Mingling with costumes for the first time, they are thrilled to see the work of their designer and fellow assistants on stage. UC San Diego credits: *Mojada: A Medea in Los Angeles* (Josefina), *Uncle Vanya* (PA), *Meladi Thive and Her Words of Comfort* (AD, WNPF '21), *Neighborhood 3: Requisition of Doom* (Mother Type), *Men on Boats* (Dunn), *Circle Mirror Transformation* (Marty).

Karina Ortega (1st Assistant Stage Manager) is a first-year MFA student from Anthony, New Mexico. She received her BA in Theatre Arts from New Mexico State University in Las Cruces, NM. After graduating in 2019, she interned at The Hippodrome Theatre in Gainesville, Florida as an Assistant Stage Manager. Select credits: 2019-2020 season at The Hippodrome Theatre; *Othello: The Remix* (Scaffolding Theatre Co.); *RENT*, *My Fair Lady* (American Southwest Theatre Company).

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THE CREATIVE TEAM *cont.*

Michelle Pham (Assistant Scenic Designer) is a first-year biochemistry major. This is her first department show at UC San Diego.

Caprice Shirley (Assistant Costume Designer) is a second-year theatre transfer from Victorville, California. Returning to assist for this show has been a wonderful experience for her as she has gotten the chance to work with an amazing team of people who have helped her to grow as an assistant costume designer. UC San Diego credit: *Men on Boats* (ACD).

Abby Stein (Assistant Costume Designer) is a fourth-year undergraduate theatre major from Orange County, California. She has had an amazing time getting to work in person with this amazing cast and crew and would like to thank Zoë for all her guidance and support, and Jazz and Caprice for their assistance and incredible work. UC San Diego credits: *Twelfth Night* (PSM), *Meladi Thive and Her Words of Comfort* (ASM, WNPF '21), *Exotic Deadly: Or the MSG Play* (PA).

Zoë Trautmann (Costume Designer) is a second-year MFA student. She is originally from Dallas-Fort Worth, Texas and holds a BA in Theatre Design/Tech from the University of North Texas. Was most recently employed as an Assistant Costume Designer for Uptown Players in Dallas, TX. UC San Diego credits: *Men on Boats*, *Town Hall*. Other select credits: *Sweeney Todd* (Music Theatre of Denton); *The Humans*, *Steel Magnolias* (Denton Community Theatre); *Nathan the Wise*, New Choreographers Concert 2018 & 2019, *Summer and Smoke* (University of North Texas).

Michael Wogulis (Scenic Designer) is a second-year MFA student from Laguna Beach, California. He holds a BA in both Theatre and Communications from UC San Diego, having graduated in June of 2020. UC San Diego credits: *peerless*, *New Directions '21*, *Town Hall*, *winterWORKS '21*, *The Nether*, *Mr. Burns: A Post Electric Play*, *Much Ado About Nothing*, *Dry Land*, *Our Town*, *Balm in Gilead* (ASD), *Peer Gynt* (ASD), *A Raisin in the Sun* (ASD).

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ARTS AND HUMANITIES
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WINTER (LIVE!)

SEASON

2022

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