

Lordan Napoli

AEA/SAG

Height: 5'4"

Weight: 110

Hair: Brown

Eyes: Brown

Off-Broadway

1X4 A Broken Christmas Carol Jenny

Broken Watch Theatre Co./Drew DeCorleto

Regional Theatre

Approaching Moomtaj*

Maddy/Mawan

New Repertory Theatre/Rick Lombardo

**World Premiere by Michael Weller*

The Doctor's Dilemma

Minnie Tinwell

American Repertory Theatre/David Wheeler

Shear Madness

Barbara DeMarco

Charles Playhouse/Michael Fennimore

Cuckoo-Land

Lotta Goodhope Wellfleet Harbor Actor's Theatre/Gip Hoppe

The Art Room

Norma

Wellfleet Harbor Actor's Theatre/Brendan Hughes

As Bees in Honey Drown

Amber et al

Stoneham Theatre/Michael Allosso

Epic Proportions

Louise

Lyric Stage Co./Davis Robinson

Lend Me a Tenor

Maggie

Lyric Stage Co./Jack Neary

How The Other Half Loves

Mary

New Century Theatre/Jack Neary

My Life with the Kringle Kult

Twinkle Kringle

Boston Theatre Works/Dani Snyder

Macbeth

Witch #1

Boston Theatre Works/Jason Slavick

The Laramie Project

Ensemble

Boston Theatre Works/Jason Southerland

The Laramie Project

Ensemble

Gloucester Stage Co./Nancy Curran Willis

Dew Point

Greta

Gloucester Stage Co./Simon Hammerstein

Jump/Cut

Karen

Gloucester Stage Co./Simon Hammerstein

The Miser

Marianne

New Art Theatre/Robert Shea

Romeo and Juliet

Juliet

Sterling Renaissance Festival/Gary Izzo

Film & Television

This Town

principal

Chris Engels Productions

Stolen Access/

principal

Commonwealth Films

Top Notch

principal

VPG Integrated Media Inc.

Urban Systems

principal

VPG Integrated Media Inc.

Princess House

principal

Essex Productions

Improvisational Comedy

Sterling Renaissance Festival

Bless the Mark Players

Gary Izzo

ImprovBoston

Senior Cast Member

Will Luera/Ron Jones

Training

Cornell University – Bachelor of Arts in Theatre and English (Ron Wilson-Acting, Alison Van Dyke-Voice)

British American Drama Academy – (Floyd King-Acting, Catherine Charlton-Voice)

Williamstown Theatre Festival – Apprentice (Phil Soltanoff-Acting, Ed Porter-Voice)

Will LeBow – Voice-Over Technique

Skills

Dialects (R.P., Cockney, Tex-Arkana, American Southern, Northern Irish, Elizabethan, etc.), Piano, Unarmed Combat, French Language, manual alphabet, ballet, basic tap, jazz, ballroom, and Irish Step, Costume Design, Product Promotion (Pringles, Lycos, Marlboro, Fast Company, FAO Schwartz toy demo team, Pepsi, Pets.com, etc.)

Continued Theatre Credits

Stay the Course	Antoinette et al	Mill 6 Collaborative/John Edward O'Brien
Café Society	Lucy	Mill 6 Collaborative/Brendan Hughes
Night of the Iguana	Charlotte	The Theatre Cooperative/Brendan Hughes
Temptation	Marketa	The Theatre Cooperative/David J. Dowling
Sweet Bird of Youth	Ensemble	Williamstown Theatre Festival/Michael Bloom

For The Schwartz Center for the Performing Arts at Cornell University in Ithaca, NY:

The Sea Gull	Nina	Cornell University/Kim Hines
Death Of a Salesman	The Woman	Cornell University/David Feldshuh
Angels In America: Perestroika	Ethel Rosenberg	Cornell University/David Feldshuh
Fires In The Mirror	Multiple Roles	Cornell University/Benny Sato Ambush
Twilight: Los Angeles	Multiple Roles	Cornell University/Benny Sato Ambush
The Bald Soprano/The Lesson	The Maid	Cornell University/Roger Bechtel
Romeo and Juliet	Prologue	Cornell University/Ron Wilson

For the North Country Center for the Arts Papermill Theatre Children's Theatre Tour/Bob Johnson:

Hansel Und Gretel	Olga
The Little Mermaid	Sea Witch
The Yellow Dwarf	Sand Fairy
Annie Oakley	Mamma
The Frog Prince	Queen of the Bronx
Snow White	Cinderella
The Complete Works of the Brother's Grimm... Abridged	Multiple Roles

Commercial Credits

Mass Dept. of Tourism	"This is My Massachusetts"	principal
James Sokolove	"Justice You Deserve"	principal
Kitchen Etc.	"Bowls"	principal
Pegasus Cable	"Genius"	principal
Comcast	"What Do You Love?"	principal
NH Lottery	"Spelling Test"	principal
Radio Shack	"What Was I Thinking?"	principal
Visa	"Not in our House"	extra
CVS	"I've Got Mine"	extra
Bob's Stores	"Spare Change"	extra
Comcast	"Water Cooler"	extra

Reviews/General

Bill Marx, WBUR

“Napoli is a comedienne who can be both attractive and goofy at the same time.”

Suzanne Bixby, Talkin’ Broadway

“Napoli proves the adage that the best presents come in small packages. She’s a charming comic actress...”

Donna Thompson, The Journal

“Napoli steals the show...”

Larry Parnass, Hampshire Gazette

“She gags when sipping a martini and it’s genuinely funny. She simpers when wrongly accused of having an affair and it’s funny.”

Nick Dessault, Boston Metro

“Napoli is so good that you can’t help but hope for a rewrite that develops her character more completely...”

Terry Byrne, Boston Herald

“Napoli delivers a wonderful sense of eagerness and innocent enthusiasm...”

Larry Stark, Theatre Mirror

“I must note here that Napoli, in addition to her other talents, brought to this show the most beautiful legs I have seen on any stage since Blythe Danner.”

Carolyn Clay, Boston Phoenix

“But the real reason for taking in the over-milked Epic Proportions is Napoli, with her perky authority, mincing robot walk, and- as she moves from extra’s camp counselor to Cleopatra damsel in distress- woozy thrall. In this performance, cartoon is folded into reality in just the right proportions.”

Jules Becker, Boston Metro

“Napoli combines appealing vulnerability and crisp cockiness...”

Beverly Creasy, Theatre Mirror

“Napoli is a Christmas gift all by herself. She’s adorable. She’s wacky.”

Gina Perille, Boston Globe

“Napoli delivers a near-perfect portrayal. The actress’s abilities are never in question as she expertly combines expressiveness and awkwardness to create her character.”

Carl A. Rossi, Theatre Mirror

“Not only does her inventiveness seem limitless, there isn’t a trace of knowingness about her- you never get a sense of Ms. Napoli striving for effect; (she also has a beautiful underlying poignancy; so important for a clown!). And though something tells me Ms. Napoli could rubber band across the stage or hit the floor like a plank if she had to, she is by and large a dainty lass with the mischief and mayhem bubbling just beneath the surface of her prim yet cartoon like mask. She bears such a striking resemblance to the late Imogene Coca in both looks and

temperament that whenever she appears, the era of Screwball Comedy gives way to the Golden Age of Television. Someone should write some sketches for Ms. Napoli, find her a young Sid Caesar, and turn 'er loose."

Jan Nargi, BroadwayWorld.com

"She is both comic and tender, sexy and unselfconscious."

Reviews/Specific

Temptation, Theatre Cooperative, February 2000

Bill Marx, Boston Globe

"The closest the production comes to seriousness is Laura Napoli's affecting Marketa."

Beverly Creasy, Theatre Mirror

"Laura Napoli gives a powerful performance as the innocent naïf who falls for Faustka, then falls apart..."

Café Society, Mill 6 Collaborative, November 2000

Beverly Creasy, The Theatre Mirror

"... Lucy's frenetic entrances and exits. Would there were more. Napoli (in a tour de force performance) flies like a duck across water, almost running on top of the surface. Having seen her last season in the Havel play, I can attest that no one plays crazy with more intensity... sheer delight!"

The Doctor's Dilemma, April 2001

Beverly Creasy, The Theatre Mirror

"...it's Laura Napoli who makes more of an impression as a woman scorned."

Jon Lehman, The Patriot Ledger

"and Laura Napoli has an engaging cameo as a working girl who was done wrong by the irresistible Louis Dubedat."

Dew Point, Gloucester Stage Company, July 2001

Bill Marx, WBUR

"The actresses are solid, especially Laura Napoli as the neurotic Greta, a bundle of repressed anger desperate to keep Jack in her bed."

Larry Stark, Theatre Mirror

"And Ryan and Napoli, the one eventually clear-eyed and finished, the other deluded and jealous, heave in harassing-fire to make that dilemma vitally exciting."

The Laramie Project, Boston Theatre Works, October 2001

Carl A. Rossi, The Theatre Mirror

"Indulge me for singling out Laura Napoli, for she is most affecting as the young man who found Shepard tied to that fence (and at first mistook him for a scarecrow). With her hair tucked into a baseball cap and her hands stuffed into her pockets, Ms. Napoli beautifully conveys the flat-footed (and voiced) awkwardness of a small town youth

struggling to comprehend the role that fate has cast him in, but also- for the first time in his life- learning to be eloquent in public.”

Macbeth, Boston Theatre Works, February 2002

Sally Cragin, Boston Globe

“These three (Erin Bell, Elizabeth Hayes, and Laura Napoli) are pert and nasty....”

Larry Stark, Theatre Mirror

“Laura Napoli, Elizabeth Hayes, and Erin Bell are dancing sprites who seem, at every turn, to know the tragic future and to find it sardonic fun.”

Lend Me a Tenor, Lyric Stage, April 2002

Boston Globe, Ryan McKittrick

“Laura Napoli brings a frenzied, comic exaggeration to Maggie...”

Boston Phoenix, Ellen Pfeifer

“Laura Napoli’s Maggie is all nerves and angles- in the 21st century you’d give the girl some Xanax.”

Beverly Creasy, Theatre Mirror

“Laura Napoli is delightfully silly as the smitten daughter (Cosi Fan Tutte style)...”

Jules Becker, Boston Metro

“Laura Napoli combines appealing vulnerability and crisp cockiness as Saunder’s daughter...”

Carl A. Rossi, Theatre Mirror

“Laura Napoli (Maggie) was so moving in Boston Theatre Works’ ‘The Laramie Project’ (and wasted as one of its ‘Macbeth’ witches), and I was delighted to see Ms. Napoli send up what could have been Yet Another Ingénue. She bears such a striking resemblance to the late Imogene Coca in both looks and temperament that whenever she appears, the era of Screwball Comedy gives way to the Golden Age of Television. Someone should write some sketches for Ms. Napoli, find her a young Sid Caesar, and turn ‘er loose.”

Epic Proportions, Lyric Stage, November 2002

Chris Harding, Dorchester Reporter

“The exquisite Laura Given Napoli heads the ensemble...”

Beverly Creasy, Theatre Mirror

“Laura Napoli whose controlled hysteria cannot be bested anywhere...”

Bill Marx, WBUR

“Napoli is a comedienne who can be both attractive and goofy at the same time.”

Carl A. Rossi, Theatre Mirror

“Christmas is definitely coming early this year, for I received my second present two days after BAM’s gift of ‘The Pirates of Penzance’: a leading performance from one of Boston’s most promising young actresses- Laura Given Napoli. One year and one month ago I had never heard of Ms. Napoli, but after being moved by her performance in last year’s ‘The Laramie Project’ (Boston Theatre Works) and delighted with her clowning in the year’s ‘Lend Me a Tenor’ (The Lyric Stage), I began to wish for Ms. Napoli to break away from ensemble playing and shine in her own light, and she has been given that chance in the Lyric’s current production of ‘Epic Proportions’.... In my scribbles for ‘Lend Me a Tenor’ I wrote “She bears such a striking resemblance to the late Imogene Coca in both looks and temperament that whenever she appears, the era of Screwball Comedy gives way

to the Golden Age of Television. Someone should write some sketches for Ms. Napoli, find her a young Sid Caesar, and turn 'er loose." Well, folks, the young lady is now gloriously loose, for the first half of 'Epic Proportions' could have come right out of 'Your Show of Shows', with Ms. Napoli displaying a brisk, quarter-in-the-crack walk and doing wonderfully silly things such as having thousands of (unseen) extras count off into groups of four. (Hearing a mortally wounded camel moaning off-stage, Ms. Napoli pauses, then quips, "Call the kitchen.") The pleasure in watching Ms. Napoli in this Epic is not only does her inventiveness seems limitless (Messrs. Coen and Crane wrote the melody; each night on stage Ms. Napoli writes the orchestrations), there isn't a trace of knowingness about her- you never get a sense of Ms. Napoli striving for effect; in fact, she gets some of her biggest laughs by NOT looking for them (she also has a beautiful underlying poignancy; so important for a clown!). And though something tells me Ms. Napoli could rubber band across the stage or hit the floor like a plank if she had to, she is by and large a dainty lass with the mischief and mayhem bubbling just beneath the surface of her prim yet cartoon like mask. (Imagine, say, a sketch where Ms. Napoli plays Queen Elizabeth, crossing the stage with great dignity- and then she catches her train on a nail...). And now I want to see Ms. Napoli play something sexy and sophisticated- say, Amanda, in Noel Coward's 'Private Lives'- she could easily convince me she's a knockout. My birthday is in April; perhaps then....?"

Suzanne Bixby, Talkin' Broadway

"Napoli proves the adage that the best presents come in small packages. She's a charming comic actress..."

Terry Byrne, Boston Herald

"Napoli, who delivers a wonderful sense of eagerness and innocent enthusiasm..."

Carolyn, Clay, Boston Phoenix

"But the real reason for taking in the over-milked Epic Proportions is Napoli, with her perky authority, mincing robot walk, and- as she moves from extra's camp counselor to Cleopatra damsel in distress- woozy thrall. In this performance, cartoon is folded into reality in just the right proportions."

The Art Room, Wellfleet Harbor Actors Theatre, June 2003

Gina Perille, Boston Globe

"Despite some of the manic excesses, Laura Given Napoli delivers a near-perfect portrayal of Norma, the mental-ward nurse with dreams of a new life outside the hospital. Norma serves as a moral and mental center in 'The Art Room', although her abilities are occasionally questionable. The actress's abilities, however, are never in question as she expertly combines expressiveness and awkwardness to create her character. Audiences saw glimpses of her performance style when she appeared in 'Epic Proportions' with the Lyric Stage Company last winter, but Napoli's work in 'The Art Room' trumps all."

How the Other Half Loves, New Century Theatre, July 2003

Larry Parnass, Daily Hampshire Gazette

"Dolan and Napoli give us two endearing and overwhelmed innocents. As Mary, Napoli has the edge that the simplest characters get in this sort of romp. She gags when sipping a martini and it's genuinely funny. She simpers when wrongly accused of having an affair and it's funny."

Donna Bailey-Thompson, The Journal

"Napoli as the socially-inept, dedicated wife Mary, steals the show. She squeaks monosyllabic responses. She moves as if controlled by an unseen puppeteer- gawky, gauche."

My Life With The Kringle Kult, Boston Theatre Works, December 2003

R.J. Donovan, Onstage Boston

"Laura Given Napoli plays Twinkle, a dim-witted assistant elf whose quirky, perky personality is irresistible."

Beverly Creasy, Theatre Mirror

“I must declare that Laura Napoli is a Christmas gift all by herself. She’s adorable. She’s wacky.”

Larry Stark, Theatre Mirror

“I must note here that Laura Napoli, in addition to her other talents, brought to this show the most beautiful legs I have seen on any stage since Blythe Danner left The Theatre Company of Boston to become Gwyneth Paltrow’s mom.”

Carl A. Rossi, Theatre Mirror

“Ms. Napoli’s perfectly proportioned physique, viewed through a red negligee, was visual proof she should be playing flesh-and-blood women and not just men’s travesties of them.”

Nick Dessault, Metro

“As cult member Twinkle Kringle, Laura Given Napoli is so good that you can’t help but hope for a rewrite that develops her character more completely. Having nailed the blank stare and patent worship of the elusive cult leader, Napoli’s Twinkle is too good to be rendered a mere participant in mediocre slap-stick and pie-in-the-face antics.”

Louise Kennedy, The Boston Globe

“In that, he’s ably assisted by the winsome Laura Napoli, as the frighteningly perky Twinkle Kringle...”

Liza Weisstuch, The Boston Phoenix

“Laura Given Napoli plays as a perky, squeaky-clean-spirited creature plucked from a Disney World parade who’s prone to bouts of Valley Girl vulgarity...”

James A. Lapota, Newsweekly

“The production opens on Twinkle, a girl elf who is played by Laura Given Napoli with a perky sprightliness that cheerily combines the awkwardness of a young teenager adjusting to her prepubescent body with the mechanical movements of a moving mannequin from a department store’s Toyland display.

Cuckooland, Wellfleet Harbor Actors Theatre, June 2004

Hamilton Kahn, Provincetown Banner

“The rest of the cast sparkles, as well. Nathaniel McIntyre and Laura Given Napoli are solid as Gooden Pistoff and Lotta Goodhope... Napoli also has a fine turn as real estate broker Candy Cuttencurl.”

Melanie Lauwers, Cape Cod Times

“Reveling in this extraordinarily chaotic production are the actors. Nathaniel McIntyre, Laura Given Napoli, Stephen Russell and Caitlin Gibbon, all seasoned thespians, are well up to the task of quick switches from modern to mythical- equally at home in shorts and togas.”

Approaching Moomtaj, New Repertory Theatre, September 2004

Will Stackman, Aisle Say

“The third woman in Walker’s life is more interesting... Lordan Napoli, seen last season with John Kuntz in “The Kringle Kult”, is eye-catching as always. In the real world, she plays Madeline aka Maddy, a free-spirited young cellist he’s been having a fling with, who’s planning to move from Chicago to be closer to him. The scenes between them have a too good to be true theatrical charm which contrasts nicely with the mundane scenes with his wife. Napoli’s role as Mawan, the palace musician in Moomtaj is more problematic, though quite amusing, and much more conniving. Exactly how her two alter-egos relate in walker’s mind is a bit of a mystery, but then infatuation often is. And it’s good to see her back in Boston, however briefly.”

Jan Nargi, BroadwayWorld.com

“We do see chemistry between Prescott and Lordan Napoli as Madeline. This is due, in part, to Weller’s characterization of their relationship. It is the classic insecure older man’s rejuvenating mid-life affair with a younger, zestier woman. It is also due, however, to Napoli’s sprightly performance. She brightens Walker’s life and Prescott’s delivery by focusing only on the here and now, not the tumult going on around them. She is both comic and tender, sexy and unselfconscious. She invites both Walker and Prescott to relax and live in the moment.”

Alexander Stevens, Newton Tab

“And Lordan Napoli is a dynamo as Walker’s girlfriend. You understand why he’s fallen for her quirky charms. Napoli is alluring and funny as the temptress in his dreams, and then she kicks butt in a key emotional scene.”

Terry Byrne, Boston Herald

“an outrageously comic performance by Lordan Napoli...”

Davis Brooks Andrews, Metro West Daily News

“Lordan Napoli as Walker’s mistress in both realities has a good knack for delivering some funny lines.”

Carl A. Rossi, Theatre Mirror

“I was saddened to read in the program that Lordan (f/k/a Laura) Napoli, who comes close to stealing the show away from Mr. Derrah, is now living in Manhattan which explains her absence from the Boston scene but implies her zaniness will be rationed here unless she can be tempted back on a once-again residential basis- if not, may this talented minnow sparkle on in Manhattan’s oceans.”

Bill Marx, WBUR

“The cast includes some of the area’s most talented performers, from Thomas Derrah and Natalie Brown to Lordan Napoli.”

Carolyn Clay, Boston Phoenix

“and Lordan Napoli... charms as goofball temptress real and imagined.”