



**FRATERNAL
COMPAGNIA APS**

Masquerade *Mask*

DRAMATURGY AND DIRECTION

Luca Comastri

ORIGINAL MUSIC

Umberto Cavalli

PERFORMERS

Luca Comastri
Tania Passarini
Gabriel Bird

SET DESIGN

Stefano Perocco

MASKS

Gaia Geri
e Luca Comastri

COSTUMES

Scissor Lab
Angela Zanfino

LIGHTING TECHNICIAN

Ignazio Butera

DISTRIBUTION

Margherita Biserni

"A wonderfully fun and fresh dive
into the world of the Commedia
dell'Arte"

EdFringe Review

Con il contributo di:



ThreeWeeks



Funny, clever and engaging piece.... Brilliant, informative, entertaining

BroadwayBaby



An introduction to the genre that will make many people eager to find out more about it. An enchanting masterpiece of a show

The Quintessential Review



A wonderfully fun and fresh dive into the world of the Commedia dell'Arte

Lothian Life



The action is fast-paced, full of slapstick and fourth wall breaking

The Mumble



Centuries of history condensed perfectly into the length of a standard Fringe Show

The Fringe

EXCELENT SHOW

Commedia dell'arte at its highest level of quality imagined in its celebratory setting

The butterwort art



Masks are handmade, music is played live, comedic effects are created on stage with simple, effective tricks. Exceptional ability of the performers.

Tournée

Lorquí Renacentista 2025

Festival Internacional de Comedia del Arte de Lucena 2025

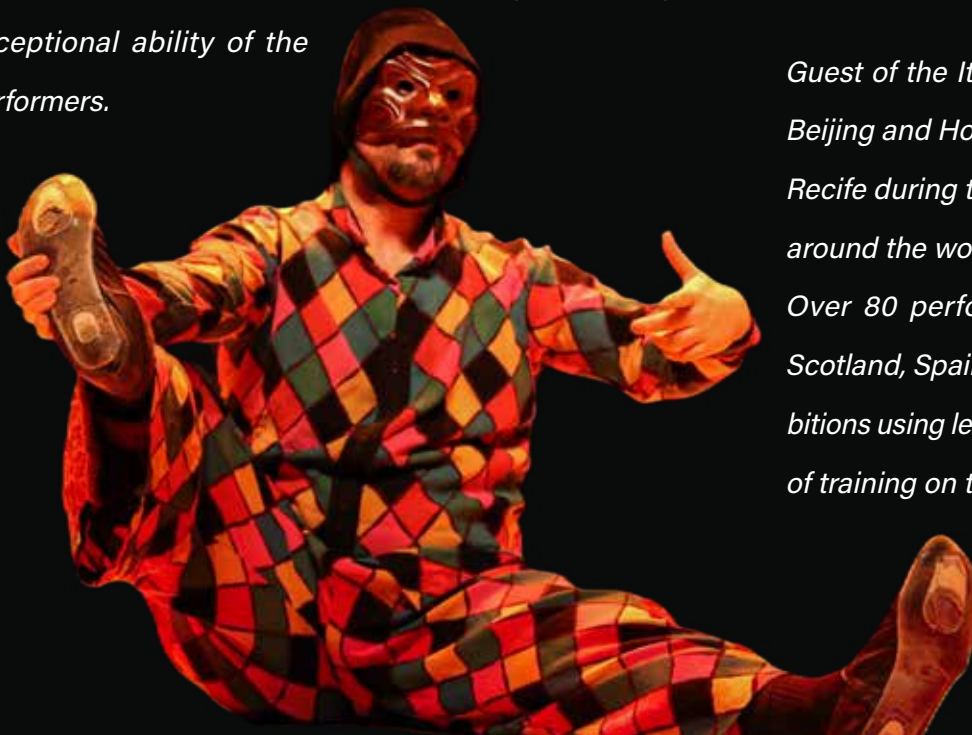
International Culture Festival Hong Kong 2025

DramaRama Festival Ningbo 2024

Fringe Edimburgo 2024

Guest of the Italian Cultural Institutes in Beijing and Hong Kong and Consulate of Recife during the Italian Language Week around the world.

Over 80 performances - Brazil, China, Scotland, Spain - accompanied by 4 exhibitions using leather masks and 200 hours of training on the use of masks on stage.



Masquerade *Mask*

Production	Direction Dramaturgy	Original Music	Actors
<i>Fraternal Compagnia APS</i>	<i>Luca Comastri</i>	<i>Umberto Cavalli</i>	<i>Tania Passarini</i>
Set Design	Masks	Lighting Design	<i>Luca Comastri</i>
<i>Stefano Perroco</i>	<i>Luca Comastri e Gaia Geri</i>	<i>Ignazio Butera</i>	<i>Gabriel Bird</i>

The Narrative of the Show

In the play, the company does not arrive at the theatre in time for the show, and the lead actor has to improvise with the only two actors present, Pasta and Pizza. Their task is to bring the masks to life with their bodies, transcending language barriers, all while explaining the cultural phenomenon of Commedia dell'Arte.

The show is an homage to the main characters of the 500 year-old Italian stage tradition: from the old Venetian merchant Pantalone to the servants Arlecchino and Zanni; from the Doctor, through the Captain, and arriving to the nobles and lovers. Each character tackles fundamental social issues: the power of love, the love of power, hunger and the misery of the less fortunate, death, and magic which surrounds the world and stage.

The native-speaking actor and the Italian actors' script is rich in puns and keywords in the local language and ensures that the show can be enjoyed to its full extent in every country.

The space left for improvisation, along with the playful involvement of the audience, are fundamental elements of the show. In addition to honouring and reviving the tradition of the cultural phenomenon of Commedia, one of the main goals is to tear down the distance between actor and spectator, making the audience an integral part of the show.

At the end of the performance, the company is willing to discuss the show in greater depth and answer questions from the audience, to show the craftsmanship that goes into making the masks, which will also be part of an exhibition to be held in the theatre.

Director's notes

Masquerade Mask introduces the audience to the world of Commedia dell'Arte. The expressive techniques typical of Italian theatre – improvisation, pantomime and the use of masks – are used to create a universal theatrical language that is accessible to everyone.

The chosen approach also includes a historical comic presentation, links and inspiration from the works of authors such as Shakespeare, Molière, as well as the contemporary Italian master Dario Fo, winner of the Nobel Prize for Literature.



Commedia dell'Arte

Commedia dell'Arte is a theatrical genre that flourished during the Renaissance, spreading throughout Europe and thrilling audiences from both the working classes and the aristocracy between the 16th and 17th centuries. Among the elements that characterised its success, the most important were comedy, the appearance of women on stage and the use of masks.

For the first time in history, actors qualified as professionals, thus distinguishing themselves from the performances offered at court by intellectuals and courtiers.

These wandering professionals can sing, dance, tell stories, imitate, and above all they use masks covering their facial expressions, forcing the actor to become completely and physically involved, emphasising body language and gestures in search of an authenticity that transcends language barriers.

This theatrical genre gave rise to opera, pantomime, mime, improvisation, and comic techniques, especially those fixed characters that are still part of Italian theatre heritage today, and whose repertoire traces several centuries of theatrical, social, and anthropological history of Western culture.



Technical *notes*

Stage area

A minimum stage area of 6x5 metres is required, where a backdrop measuring 4 metres in length and 3 metres in height can be set up, along with 2 mask stands measuring at least 1 metre in length and 2 metres in height.

Lighting system

4 front PCs
2 front RGB LED PARs
3 front profile spotlights
1 PC in the centre of the stage
4 RGB LED PARs for lighting cuts from the wings (2 per wing)
3 RGB PARs for backlighting.

The company uses the Qlc+ (light control) programme; therefore, a DMX cable is required that can be connected to the DMX-USB interface supplied by the company and reaches the stage area.

A simple light behind the backdrop to facilitate changes.

Audio system

For audiences of over 500, amplification with panoramic speakers is required.

If necessary, amplification for microphones, 2 speakers are required to be connected via a mixer with Canon cables and a three-channel Canon audio mixer.

Technical Oversight

Luca Comastri

Show duration

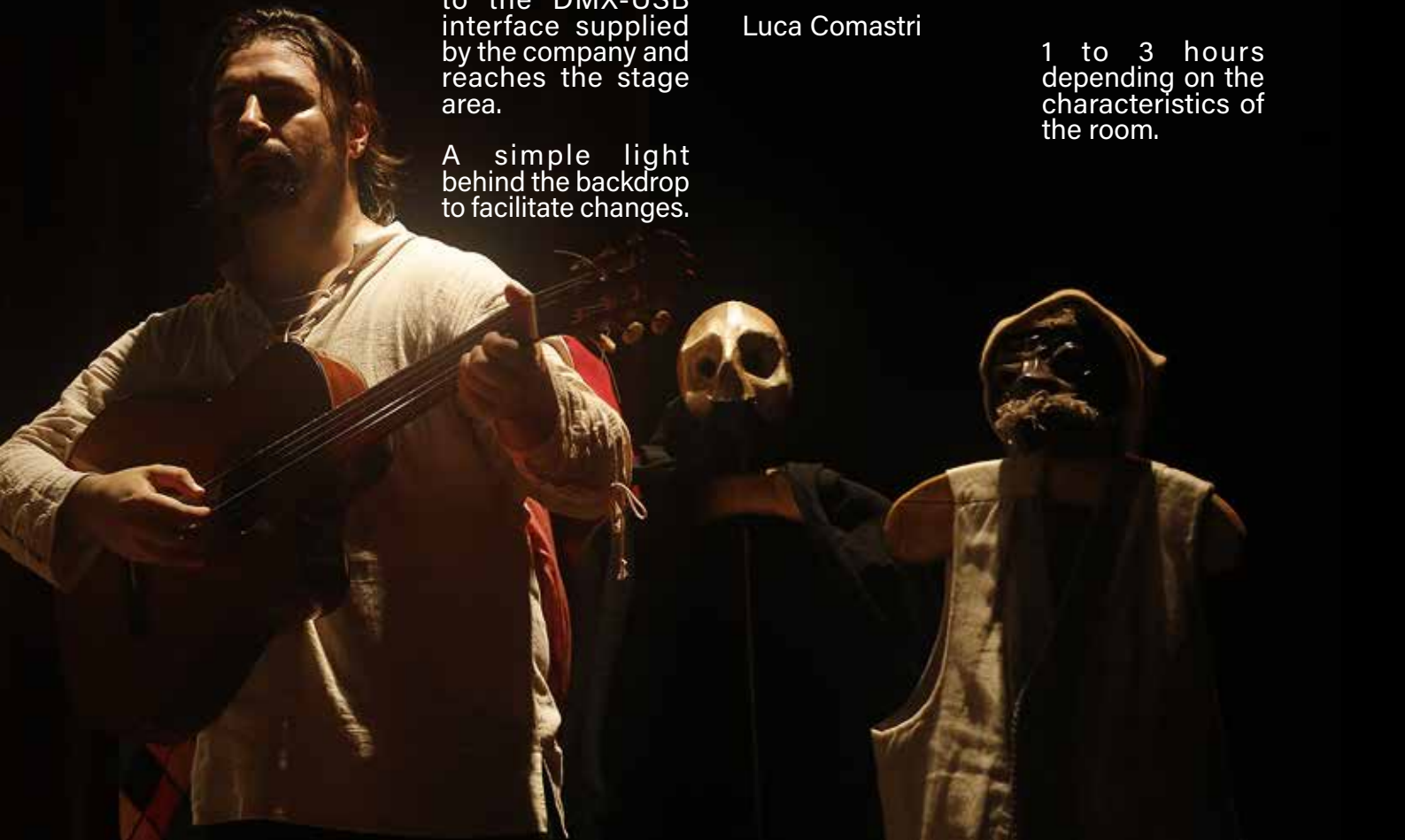
60 minutes

Set-up/take-down time

Set-up 60 minutes
take-down 30 minutes

Lighting plan time

1 to 3 hours depending on the characteristics of the room.



La *Compagnia*

Origin



The company name refers to the oldest Italian notarial document, which marked the formation of a Paduan theatre company and the beginning of professional Italian theatre, Commedia dell'Arte. From this document, dated 25 February 1545 - symbolic date - and above all from the phenomenon of Renaissance-era masked theatre, FRATERNAL COMPAGNIA drew inspiration and built its identity around promoting this artistic and cultural heritage. Founded in 2000, it has worked relentlessly in the field of education and theatre production, and over time has specialised in a methodology that combines tradition with more modern theories of character work.

Style and production themes



Since its first days, the company – the first to organise World Commedia Day, promoted by SAT, with the patronage of UNESCO and ITI (International Theatre Institution, Italian Centre) – has focused on Commedia and popular theatre, as well as theatre of memory and social theatre.) The association regularly organises workshops and internships on Commedia dell'Arte – with a focus on young people's cultural and social education – as well as exhibitions and meetings on contemporary issues, such as equal opportunities and migration. While historically involved in the research and promotion of popular traditions to further innovative theatrical mask-making, they've more recently expanded their activities to include storytelling and clowning.

Training and collaborations

Since its inception, Fraternal Compagnia APS has collaborated with the Municipality of Bologna and the Emilia-Romagna Region, creating an international 20-day residential training course and subsequently short training courses at the Accademia di Teatro dell'Arte, as well as projects preparing younger generations for the professional theatre field. Internationally, the company has organised workshops, performances, exhibitions, conferences, and cultural exchanges at the following universities: Doshisha University, Kyoto; Osaka Metropolitan; Shizuoka Uni of Art and Culture, Hamamatsu; Yamagata University; Nankai University, Tianjin; Beijing Institute of Fashion and Technology; Nottingham University, Ningbo; UDESC, Florianopolis; UFBA, Salvador; UEM, Maringá; UERN, Natal.

International experience and awards

Recognised as an innovative theatre production company by the Italian Ministry of Culture in 2021, Fraternal Compagnia has been touring Japan, China, Turkey, Poland, France, Spain, Hungary, Great Britain, and Brazil since 2011, in collaboration with the following Italian Cultural Institutes: IIC Beijing, IIC Hong Kong, IIC Tokyo, IIC Osaka, IIC Edinburgh, as well as Dante Alighieri, and Consulates in Curitiba, Salvador, Macao, and Recife.

The company has taken part in the biggest European festivals with great critical acclaim: Avignon Festival 2019 and 2021, Edinburgh Fringe Festival 2024.

For its commitment to social theatre, the company won the 2012 ENRIQUEZ AWARD in Sirolo for communication in the social and civil sphere (best director, best foreign playwright, and best leading actress).



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