

## **The Making of Pinocchio: audio introduction**

Welcome to this audio introduction to The Making of Pinocchio, a performance about gender transition created by artists and lovers Rosana Cade and Ivor MacAskill.

The audio described performance will take place on Wednesday 12<sup>th</sup> September at 7.00 pm. The performance lasts 90 minutes. There will be a touch tour at 6pm – 6.25pm to enable you to explore the space and handle some props and costumes.

This introduction will take about 6 minutes to listen to.

The performance moves between the story of Pinocchio, a puppet who longs to become a real boy, and a film studio where Rosana and Ivor are working on a film about their own version of Pinocchio. It's a film that they have been creating since 2018, alongside and in response to Ivor's gender transition.

The film studio is suggested by a large red cloth that makes a wall on the left about 5 metres high, and spreads across the whole floor. In the front left-hand corner a small Perspex box mimics the studio, with a red cloth at the back and base. A black lamp shines a bright light into it. Standing in front of it is a little wooden camera on a tripod. It is a replica of a 1920's camera with two circular discs on top – the cans that would hold reels of film.

In the front right-hand corner another curtain printed to look like pale brown planks of wood forms a space big enough to house two director's chairs made of pale blond wood with backs and seats of the same printed cloth. There's a little round hole in the curtain about two metres from the floor. It's slightly bigger than a two-pound coin and surrounded by a small red square.

Suspended from the ceiling towards the front of the studio is a video screen. Scenes filmed on the studio floor are visible on the screen. The artists on the floor position themselves carefully, sometimes a couple of metres apart. When the footage appears on the screen the illusion is that they are close together, but one is much taller than the other. This allows the puppet boy Pinocchio and his human creator Geppetto to exist onscreen side by side. Captions also appear on the screen.

There's a line of props at the back of the studio which will be brought forward by the artists. They include a stepladder, a wooden theatre populated by plain wooden

puppets with featureless round heads, and another wooden movie camera – this one with a working camera inside it. The wooden case is big enough to be worn over the head and walked around the studio as it's operated. A bright light shines from the front.

Both the performers are white. **Rosana** uses the pronouns they / their. They're in their mid-thirties with red hair cut into a very short, smooth bob, shaved at the back and sides to above their ears. Their eyes are hazel, and their complexion is pale and scattered with freckles. Rosana's basic costume is a loose, one-piece jumpsuit in the same wood-patterned cloth as the drape in the director's corner. Small red painted wooden blocks with holes in them are attached at the nipples, crotch, knees, shoulders, and butt. Occasionally a matching cap is added.

To play the old woodcarver Geppetto, Rosana wraps a grey furry band around their face to provide a beard and bushy eyebrows. They take on a creaky, bowlegged walk and wear a black apron with a large pocket filled with wooden dowels of different lengths to represent carpenter's tools. They add a scarlet cap, and glasses with square wooden frames.

Rosana also speaks directly to us, talking about their relationship with Ivor and the story of his transition.

**Ivor** is in his early forties, dressed in the same basic costume as Rosana. He's clean-shaven and rosy-cheeked with short dark hair, peppered with grey. His eyes are brown with arching brows that can give him the look of a sad clown. Ivor puts on a black short-fringed wig to play Pinocchio. On his head is a red conical hat and a white ruff drapes limply over his shoulders, almost reaching his elbows.

Two other artists silently manipulate cameras and aspects of the set. The designer Tim Spooner passes props, microphones, and pieces of costume. The cinematographer is Jo Hellier. Dressed in red trousers, tops, and caps, they seem to dissolve into the red wall, sometimes standing motionless until needed.

Their lighting, by Jo Palmer, drenches the studio in jewel-like colours, heavy reds, vivid magenta, and deep blues. At times the edges of the studio are covered in shadows.

The Making of Pinocchio contains full nudity and briefly talks about transphobia, and sometimes explores the exploitation and misrepresentation of trans people's lives and bodies.

The performance attempts to centre queer joy and pleasure. A sexual fantasy is depicted in a playful manner, as is the nudity. Ivor and Rosana are sharing their experiences and their bodies in ways they are comfortable with. They have found ways to take care of themselves when they perform.

### **Cast and production credits**

The performers are Ivor McCardle and Rosana Cade.

Scenography designed by Tim Spooner

Sound by Yas Clarke

Lights by Jo Palmer

Cinematography by Kirstin McMahon and Jo Hellier