

## **The Making of Pinocchio at ROXY Birsfelden**

### **Access Information**

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- The performance is 90 minutes long
- There is no interval
- The performance space has step-free access
- All performances are Relaxed this means you can move or make noise if you need to and can go in and out of the performance space
- Early boarding will be permitted for audience members with access needs
- All performances are captioned, including descriptions of the sound and music
- Latecomers will be permitted
- Ear defenders are available for anyone who might find these useful
- There is an accessible toilet in the foyer
- There is a chill out space outside the performance space that is available during the show
- If you find that you have an overwhelming emotional response, be it positive or negative, and would like to check in with somebody, there will be a trained wellbeing practitioner available during and after the performances. They will be introduced before the show.

#### **Content Notes**

- There are no strobes, flashing lights or haze
- There is a short section with loud music
- There are no moments of complete darkness
- Contains nudity
- The show briefly talks about transphobia, and sometimes explores the exploitation and misrepresentation of trans people's lives and bodies

#### **Lighting and Sound**

- There are no strobes, flashing lights or haze
- One of the moving cameras has a bright light
- There is a short section with loud music and a loud blower machine
- There is music underneath performers talking but there are captions integrated into the show
- There are no moments of complete darkness

#### **Participation**

- The performers speak directly to the audience
- There is no expectation of audience participation in the show.

## **The Space**

The stage will have a large screen, hanging near the front. There will also be a large red drape hanging on the left and going across the floor. There will be 2 more visible smaller screens on the stage that the performers use.

Near the front there will be a drape of material with fake wood printed on it, with 2 directors chairs in front of it. There are lots of props lined up against the back wall and some of these will move to the front of the stage during the show. There are wooden cameras in the space and some of these will move.

Often there is action happening live on stage, and this is being filmed by a camera from a different angle and projected onto the main screen, so you are watching 2 different perspectives at the same time.

The performers are: Ivor MacAskill, Rosana Cade, Tim Spooner\*, Jo Hellier\*

## **Comprehensive content description**

The Making of Pinocchio is a performance about gender transition. Rosana Cade and Ivor MacAskill are artists and lovers. They created The Making of Pinocchio alongside and in response to Ivor's gender transition. The story alternates between retelling the story of Pinocchio, a puppet who wants to be a real boy, and a film studio where Rosana and Ivor are trying to make a film of their version of Pinocchio. As Ivor and Rosana make the film they talk about their experience of gender and their relationship. Rosana and Ivor mention different parts of the story of Pinocchio but you do not need to know the story to follow what is happening.

Ivor talks a little at the beginning about transphobia but does not tell any specific stories. The performance attempts to centre queer joy and pleasure. It is playful and it uses humour. Ivor and Rosana check in with each other throughout the performance.

Ivor performs a dance where he is fully nude at some points, at a distance from the audience. When Ivor is nude audiences will see that he has had chest masculinization surgery. There is also a short film clip where we see Ivor's chest before top surgery.

Rosana describes a sexual fantasy between Pinocchio and the artistic director of the venue, which plays with the artistic director having power over Pinocchio and seducing him. All of the characters are consenting to being involved in sexual activity and experience pleasure. The nudity and sexual fantasy scenes are performed in a playful way.

Rosana and Ivor have thought a lot about this performance. They are sharing their experiences and their bodies in ways they are comfortable with. They have also found ways to take care of themselves when they perform.