RADIO DELIRIO

A piano recital featuring only the page turner. A radio program hot on the trail of a whistleblower hiding in plain view of the audience. **RADIO DELIRIO** imagines a classical concert taken over by the man no one was even meant to notice. While dutifully minding the score, the page-turner weaves his own show over the music: a news exposé, cum manhunt, cum chronicle of a precarious sense of self. The language of investigative news is employed – warped and digressed from – counterpointed by a layered, hyperkinetic physical score. Drawing on the culture of surveillance and whistleblowing scandals, Radio Delirio presents a tragicomic take on assimilation, derailment, and fear of inconsequence.

Written and Choreographed by: **Alessandro Magania**
Performed by: **Kim Macron, Alessandro Magania, Mickey Solis**
Directed by: **Geoff Sobelle**
Produced by: **Sandra Garner, Lingua Franca Arts**
Music Performed by: **Jae Kyo Han**
Production Design by: **Simone Peretti**
Lighting by: **Dallas Estes**
Lighting Assistant: **Rachel Fae Szymanski**
Sound by: **Andrew Maillet**
Stage Manager: **Emma Johnson**

Radio Delirio was developed with collaborations from: **Steve Cuiffo, Glenn Fitzgerald, Shae D'Lyn, Ben Williams.**

running time: 1hr approx

A Schumann sonata quivers from the speakers. Sitting alongside a ghostly, streamlined grand piano, a page turner attentively tends to the score, no pianist in sight. Two other performers, on the sidelines, act as backstage staff. *Radio Delirio* adopts the conceit of this improbable piano recital to present the personal conundrum of a disillusioned immigrant man, confronting visibility and self worth.

As the recital progresses a spy-hunt, unsung hero farce unfolds on top of the music, thanks to the paranoid mind of the page turner who imagines his own manhunt chronicled by a news radio program. He's a Romanian immigrant and, according to these dispatches, the whistleblower behind an international scandal, living under assumed identity. Testimonials, voice reenactments and exclusive reportages are channelled by page turner and backstage staff, making them into members of a pseudo-investigative news team. The text is in continuous negotiation with the music of the concert. Pitched against the narration, a choreographic score physically articulates the precariousness of its truth. Choreography segments that at times suggest high-tension covert operations alternate with passages that reveal an undercurrent of self-doubt, paraphrasing the narrative and offering a point of disjuncture. As the reporting begins to elude concrete facts and slip into details irrelevant to the assumed hunt maintaining a sensationalistic tone proofs harder and harder. The struggle becomes emblematic of the protagonist's personal battle with inconsequence.

photos: Maria Baranova-Suzuki

Radio Delirio was developed in part through a Performing Artist Residency at Yaddo (2016), and a Summer Studio Residency at P.A.R.T.S. (2017 Bruxelles), and with special thanks to FAB's Dance Block Program (NYC). Abrons Arts Center (NYC), and Centro Mousikè (Bologna).

PRODUCTION TIMELINE:

Septemeber 2016 /work-in-progress preview/ Little Theatre @ Dixon Place. NYC
October 2016 /work-in-progress preview/ Prelude16, CUNY Martin E. Segal Theatre Center. NYC
June 2018 /premiere/ The Performing Garage. NYC.*

* Presented as part of The Performing Garage Presents, The Wooster Group's visiting artists program supported by the New York City Department of Cultural Affairs, in partnership with the City Council.
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PERSONAL STATEMENT ABOUT THE WORK

A couple of years ago I came across an article that implicated the C.I.A. in a failed drug trafficking case, following leads given by a number of eyewitnesses that had been involved in the procedures. It was in a small, independent website. Informants and information appeared legitimate – some of the whistleblowers were airport and embassy officials cited by name – but the revelation never made it past a small online community. Thinking about these informants I wondered, what kind of outcome had they anticipated – or hoped for – when they had gone on record? Did they foresee possibly being incriminated? Did they go into hiding? What if someone had found happiness in both the self-marginalization and implied state of notoriety yielded by their revelation, would they avoid finding out the true outcomes?

With Radio Delirio I wanted to explore displacement as a kind of safety zone. Having lived for the majority of my life outside of the country in which I was born and raised (Italy), I've always been conscious of the degree to which one can choose to assimilate into the social fabric that surrounds them, and how connected that is to a sense of accomplishment in the immigrant experience. Can self-worth be built without measuring up to society? The page turner in Radio Delirio has found solace in the state of anonymity into which he claims he's been forced. It has given him an excuse to extract himself from a game he feels has no regard for him. What I wanted to present on stage is a rendition of the internal support system that comes into play when the truths we choose to believe become unstable. The radio program he envisions sees him as the subject of public attention while affirming his need to stay in the shadow. Similarly, imagining a net of surveillance and investigations around him is not used to suggest paranoia, but as a contemporary form of validation, a projection of a life less inconsequential.

The movement vocabulary of the piece often takes its cue from action and espionage movies, isolating some the most recognizable physical conventions and then streamlining them into choreography patterns, posture shifts, and dynamics that suggest their embodiment without falling into mimicry. The body in a state of alertness or emanating a deceivingly calm appearance; swift, expert movements and subtle hints that the body we are seeing is in a space it should not occupy. But also passages that emphasize the incongruities presented in the piece: a momentary jolt of morale, the weight of an irreversible act, physical notations made by someone constantly questioning his own body language and himself. ALESSSANDRO MAGANIA

Alessandro Magania is a New York-based performing artist working in theatre, dance and film, originally from Bologna, Italy. In addition to performing he has recently began creating his own work, experimenting with ways in which to employ his lifelong passion for motion, transition and incongruities. He has presented pieces at Prelude Festival (Martin E. Segal Theatre Center, NYC) and Dixon Place (NYC), and received residencies from P.A.R.T.S. (Brussels), YADDO, and ToyKraft (NYC). He has performed in works by, among others, The Wooster Group, Eliza Bent, Sibyl Kempson, The Operating Theatre, Peter Petralia, Andrew Ondrejcak, and Tereke Ortiz, in live and video installations by artists Roman Ondak, Diller Scofidio + Renfro, Jarrod Beck, and Viva Ruiz, and in a handful of feature films. Festivals and venues include The Holland Festival, Edinburgh International Festival, Dublin Theater Festival, SESC Pompéia (São Paulo), Mil Santiago (Chile), and Miami Art Basel. He co-authored the screenplay for Asia Argento's 2004 film 'The Heart is Deceitful Above All Things' (Cannes Film Festival), and in 2012 made the documentary 'There Were Always Dogs Never Kids' (Special Mention Prize - Milano MIX Festival, Italy). Magania has also directed and edited video works featured by Visionaire, and Artforum.

Kim Macron studied fine arts and art history at Pratt Institute. She has collaborated with visual artist-and-poet Hannah Raine-Brenner on two year-long poetry projects and a series of visual art projects. Kim was a bassist for many years, playing venues throughout NYC with music groups Tongues (2008-2010) and Wintergreen (2010-2014). She has been collaborating with Simo Peretti since 2011 on music (Wintergreen, 2011-2014), set design (movies 'Gutboy', 2015, and 'From the Outside', 2016), and collage projects (ongoing video collages and cut-paper collages). Kim works in advertising - primarily commercials - as a set decorator. Kim first worked with Alessandro in his and Kourtney Rutherford's piece Hardcore(Dixon Place, 2014).

Mickey Solis New York and Off Broadway credits: the American premier of Ivan Viripaev's ILLUSIONS (Baryshnikov Arts Center), An Oresteia (Classic Stage Company), God of Carnage(Engeman Theater), White People (Ensemble Studio Theatre), Night Over Taos (INTAR, directed by Estelle Parsons), The Master and Margarita (Fisher Center), Beckett at 100(92nd St. Y with Alvin Epstein and Bill Camp), Error of Their Ways (HERE Arts Center), and Private Moments in Central Park directed by David Levine for Creative Time. Regional Theater: Most recently Tristan in the New England Premier of The Effect (Gloucester Stage) with Lindsey Crouse, Brad Hall, Susannah Hoffman and directed by Sam Wiseman, also Yale Repertory; American Repertory Theater; Dangerous Ground (Brooklyn); Triad Stage; Appalachian Summer Festival; New College Theater; Moscow Art Theater; Epic Theater; Shakespeare on the Sound; Kentucky Shakespeare Festival. Other performances: Susan Marshall Dance Company, The Japan Society, The Ohio Theater, Wang Center for the Performing Arts, The Berkshire Playwright's Lab, Playwrights Horizons, The Actors Studio. Film & Television: michigan (writer), Lament for the Artist (co-writer), Fall North, Man With Van, Law & Order, Law & Order: SVU, Person of Interest, Blacklist, Blind Spot, Mysteries of Laura, Girls. Mickey has taught acting at NYU's Tisch School for the Arts and The Florida State Thespian Festival. Mickey is also a screenwriter. He studied comparative religion at Western Michigan University and earned his MFA at The Institute for Advanced Theater Training at Harvard University.

Geoff Sobelle is an actor, director and creator of original performance works. A dedicated absurdist, he uses illusion, film and homespun mechanics to create surreal, poetic pieces that look for humanity where you least expect it and find grace where no one is looking. His work is deeply collaborative and reflects long-time partnerships with other independent artists. His most recent works include: HOME (recently presented at BAM Next Wave) and The Object Lesson (BAM Next Wave '14, Bessie Award, Edinburgh Fringe First, Total Theater, and Best of Edinburgh Awards), which was presented last season at New York Theatre Workshop. Other recent work includes: Hear Their There Here (a site-specific sound installation currently at St. Ann's Warehouse); Holoscenes (an aquatic performance/installation created with Lars Jan) and Pandaemonium (a multi-media dance piece created with Nichole Canuso and Lars Jan). His work with Trey Lyford under the name Rainpan 43 includes: all wear bowlers (a dreamscape clown vaudeville - Drama Desk Nomination), Amnesia Curiosa, (a cabinet of curiosities, spirits and forgotten family), machines machines machines machines machines machines (a rube-goldberg-inspired junk play - Obie Award for Dufala Bros' design) and Elephant Room (a surreal magical spectacle created with Steve Cuiffo). Independent work includes Flesh and Blood & Fish and Fowl (a comedy about human extinction - Edinburgh Fringe-First award). Before coming to New York, Geoff lived in Philadelphia where he created and performed original works with Pig Iron Theater Company for twelve years. Geoff was among the first teachers at the Pig Iron School, an accredited two-year physical theater training program in Philly. Other Philadelphia collaborations include: Headlong Dance Theatre, Subcircle, NCDC and Thaddeus Phillips Intercontinental. Almost all of his original works have premiered at the Philadelphia FringeArts Festival.

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In New York, his work has been seen at BAM Next Wave, St. Ann's Warehouse, New York Live Arts , HERE Arts Center, BRIC, Clubbed Thumb and Bard College; nationally in Philadelphia (Fringe Arts), Boston (Arts Emerson), Washington DC (Studio Theater), Minneapolis (Walker Arts Center), Columbus (Wexner Center), San Francisco (Curran, Theater Artaud), Berkeley (Berkeley Rep), Los Angeles (Kirk Douglas Theatre), La Jolla (La Jolla Playhouse); internationally in the UK (Edinburgh Fringe Festival, London Mime Festival/Barbican); France (Paris Festival d'Ete); Germany (Ruhrfestspiele); Poland (Konfrontacja Teatralne Festival); Australia (Sydney Festival, Perth Festival, Commonwealth Games); South Korea (BIPAF), New Zealand (NZ Festival), Taiwan (Taipei Arts Festival). Geoff is a Pew Fellow and a Creative Capital grantee. He is a graduate of Stanford University and trained in physical theater at the Lecoq school in Paris.

Jae Kyo Han began his piano studies at the age of 4. Early on he began to compete, receiving top prizes in several competitions such as NEPTA, and MMTA, and was a finalist in the 14th Chiang Wen-Yeh International Young Artist Piano Competition. During his undergraduate studies at Brandeis University, Jae won the school's concerto competition and graduated Magna Cum Laude with Highest Honors in Music. He was also twice selected to perform in Weill Recital Hall at Carnegie Hall, both times as winner of the American Fine Arts Festival. Jae has also participated in piano festivals in New York City (The Beethoven Institute, IKIF), Austria (Mozarteum International Summer Academy), and England (Oxford Philomusica). In 2010, Jae moved to New York City to pursue further musical studies. He received his Master's for piano performance at Mannes College for Music in 2013. Since completing his degree, Jae has established his teaching studio in Brooklyn, started working as a piano tuner, and runs a small music center, 88 Keys. He is also an active volunteer with the organization, Sing for Hope, as the project leader at the NY Memory Center.

Simone Peretti Born in the Ligurian coast of Italy, Simone spent most of his childhood playing around his dad's workshop. There he learned furniture building, painting and sculpting. After moving to NYC he began designing sets for advertising campaigns by Martin Schoeller, Stefano Azario, and Jake Chessum, among others. Together with his wife, Kim Macron, he created the sets for the stop-motion movie "Gutboy" (2015) and Luis D'Arpa's film "From the Outside" (2016). He has previously collaborated with Alessandro Magania, designing set pieces and performing in Hardcore (2014, Dixon Place). Simone lives in New York with his wife Kim where he collaborates on various projects with family and friends.

Dallas Estes is a Brooklyn-based lighting and scenic designer. Design credits: 59E59, JACK, The Gamm Theater, and site-specific works in Brooklyn, including Piper Theater at the Old Stone House & Washington Park. Assistant scenic and lighting credits include: Brooklyn Academy of Music, The Public Theater, Opera Philadelphia, The Old Globe Theater, Abrons Arts Center, Trinity Repertory Company, and the Bushwick Starr. Dallas has a BA from Brown University and is an MFA candidate at NYU Tisch Design for Stage and Film.

Andrew Maillet is a sound designer, musician and performer. Recent projects: live film performance of Zbigniew Bzymek's Xenophilia (JACK Brooklyn, sound/music/performer); proto-VR adaptation of Witkiewicz's Pragmatists (Hopkins Center @ Dartmouth College, adaptation/sound/performer); the Wooster Group's A Pink Chair (In Place of a Fake Antique) (The Performing Garage, video programming/performer). Andrew is currently developing a series of live electro-cabaret music video jams as "AMAI" (see instagram.com/amai_ok for upcoming engagements).

Sandra Garner is an independent NY-based producer working through her company Lingua Franca Arts, which is dedicated to the development, support and presentation of international contemporary performing arts projects. Projects and groups have included 13P, Banana Bag & Bodice, Summer Play Festival, Glasgow-based Tumult in the Clouds, Christine Jorgensen Reveals, Gary Winter, Oye Group, Radiohole, Operating Theater Company, Nellie Tinder, James Allister Sprang's GAZR: Life Does Not Live, Howard Fishman's A Star Has Burnt My Eye, Christina Masciotti's Raw Bacon From Poland, Andrew Schneider's YOUARENOWHERE and AFTER, Suzanne Bocanegra and Patricia Noworol. Lingua Franca Arts is about cultivating a common language among artists, art forms and audiences. linguafrancaarts.com

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