



DAYNA HANSON: *GLORIA'S CAUSE*

APRIL 5 – 7, 2012 8:30 PM

APRIL 8, 2012 7:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

DAYNA HANSON: GLORIA'S CAUSE

CONCEPT: Dayna Hanson and Dave Proscia

DIRECTION: Dayna Hanson

CO-CREATORS: Peggy Piacenza and Dave Proscia

PERFORMERS: Maggie Brown, Dayna Hanson, Jim Kent, Wade Madsen, Paul Moore, Peggy Piacenza, Dave Proscia, Pol Rosenthal, Jessie Smith

CHOREOGRAPHY: Dayna Hanson in collaboration with the group

ORIGINAL MUSIC: Maggie Brown, Dayna Hanson, Paul Moore, Dave Proscia

LIGHT AND SET DESIGN: Dave Proscia

COSTUMES: Dayna Hanson, Jody Kuehner, Eve Cohen

PRODUCTION STAGE MANAGER: Heather Mayhew

TECHNICAL DIRECTOR: Dave Proscia

PRODUCTION COORDINATOR: Jody Kuehner

REHEARSAL ASSISTANT: Heather Kravas

TEXT: Dayna Hanson and the group

LYRICS: Dave Proscia and Dayna Hanson

DRAMATURGE: Jean Lenihan

PHOTO EDITING: Dayna Hanson

VIDEO: Benjamin Kasulke, Jacob Rosen, Finch

ANIMATION: Victor Anselmi

THE GROUP

MAGGIE BROWN: Drums, guitar, voice

DAYNA HANSON: Occasional narrator; keyboards, voice

JIM KENT: Colonel James Layton Kent; keyboards, accordion, voice

WADE MADSEN: Paul Revere, Elisha Williams, Founding Father, George Washington; trombone, voice

PAUL MOORE: Drums, bass guitar, guitar, voice, keyboards and effects

PEGGY PIACENZA: King Hendrick, The Eagle, camp follower

DAVE PROSCIA: John Lydius, Founding Father; bass guitar, guitars, voice

POL ROSENTHAL: Individual, James Delancey, Founding Father, Host; percussion, voice

JESSIE SMITH: Deborah Sampson Gannett (a Continental soldier); guitar

REDCAT is a Partner of the National Performance Network (NPN). This project is made possible in part by support from the NPN Performance Residency Program. Major contributors of NPN include the Doris Duke Charitable Foundation, Ford Foundation, the National Endowment for the Arts (a federal agency), the MetLife Foundation and the Nathan Cummings Foundation.

The creation and presentation of Gloria's Cause is supported by the National Endowment for the Arts in cooperation with the New England Foundation for the Arts through the National Dance Project. Major support for NDP is provided by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers.

Gloria's Cause is a National Performance Network (NPN) Creation Fund Project co-commissioned by On the Boards in partnership with Under the Radar Festival and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). For more information: www.npnweb.org.



MetLife Foundation

ABOUT GLORIA'S CAUSE

When they were old men, John Adams asked Thomas Jefferson, "Who shall write the history of the American Revolution? Who can write it? Who will ever be able to write it?" Jefferson answered, "Nobody, except merely its external facts... The life and soul of history must be forever unknown."

In *Gloria's Cause*, we nine artists are seeking out the life and soul of our history as Americans. In the margins and parentheses of history—rather than its chapter headings—we've looked for insights into our modern struggles. Through the kaleidoscope of our own creative process, we've come to a view of our story that is far more dissonant and strange than what most of us learned in school. The fractured take we share tonight is inspired as much by the USA's maddening inequities as by what we really, truly love about this country.

BIOGRAPHIES

Dayna Hanson (director, performer) has been making dance, performance, film and music in Seattle for 25 years. Co-artistic director of dance theater company 33 Fainting Spells from 1994-2006, Dayna's work has been seen on stage and screen nationally and internationally. Her dance film, *Measure*, can be found on First Run Features' Dance For Camera DVD, Vol. 1. Her choreography was seen recently in Tae Yong Kim's 2011 feature film *Late Autumn*, and in the Rude Mechs' cowboy musical *I've Never Been So Happy*, at Center Theatre Group's Kirk Douglas Theatre. She is currently in post-production on *Improvement Club*, her feature-length, hybrid dance film tracing the semi-fictionalized creation of *Gloria's Cause*. Dayna is developing a new dance theater musical, *The Clay Duke*, to premiere in 2013. Alongside Maggie Brown, Paul Moore and Dave Proscia, she plays keyboards and bass guitar in the band, Today! Dayna is a 2006 Guggenheim Fellow in choreography, a 2009 Artist Trust Media Fellow and a 2010 United States Artists Oliver Fellow in Dance.

Dave Proscia (co-creator, composer/musician, performer, light and set designer, technical director) has been lighting dance since '00. He has done lights for Scott/Powell Performance, Deborah Hay and 33 Fainting Spells. Dave has also been collaborating musically in Seattle for the last 15 years. He is originally from Mineola, NY and received his B.A. in Visual Art from S.U.N.Y. at New Paltz. Dave is extremely proud to be working with Dayna Hanson on *Gloria's Cause*.

Peggy Piacenza (co-creator, performer) is a 2010 graduate of the Ada Comstock Scholars program at Smith College. For most of her pre-college life she worked extensively in Seattle as a choreographer and performer touring both nationally and internationally, including with 33 Fainting Spells. Through Smith College, Peggy was the inaugural recipient of the Helen Gurley Brown Magic Grant, which allowed her to bring together Cambodian and American artists in Cambodia for a month of intensive dialogue and dancing in November 2011. This is her third season in a row performing at REDCAT!

Paul Matthew Moore (composer/musician, performer) grew up in California listening to The Carpenters, Wings, John Lennon and Willie Nelson. Paul and his friend Timothy Young are about to release a mind-blowing orchestral rock record made with the generous support of Stone Gossard (Pearl Jam). Paul Matthew Moore's music has been heard on all continents. His film scores have been to The Sundance Film Festival, Cannes Film Festival, etc.

Maggie Brown (composer/musician, performer) is 21 and loves music. She has been playing and writing music for a while and hopes to continue until death. She is very happy to be working with Dayna and company (especially Wade). She likes music, peace, love, poetry, art, and everything nice.

Wade Madsen (performer) is a professor of dance at Cornish College of the Arts. Born and raised in Albuquerque, New Mexico, Wade was an ensemble cast member of Dayna Hanson's *We Never Like Talking About The End* in 2006.

Jim Kent (performer) is primarily a dancer and has performed in Seattle and nationwide since 2003. Prior to his discovery of dance, he filled his life with piano playing in church, violin playing, singing, and acting. He enjoys accompanying ballet classes, nerding out on the vast processes of nature, and having a full dancing life.

Pol Rosenthal (performer) has been working in theater and music for over 20 years. He moved to Seattle to be in a rock band, TCHKUNG. Then he worked with DK Pan's senses-altering Butoh company, the P.A.N. In the 90s he worked for sonic conspiracy Muzak. In leaving he helped found the radical street art/action group the Infernal Noise Brigade. There he befriended and became a member of multi-disciplinary effort The Degenerate Art Ensemble. Eventually, he embraced Seattle theater company Implied Violence (now St. Genet) and has enjoyed a multi-year, unhealthy relationship to their demanding work philosophies. Last year he was in Curtis Taylor's *The White Days* as an "actor". Presently he is working with Paige Barnes on a dance piece for Fall 2012. He is grateful to be back in the revolutionary arms of Dayna Hanson and Company.

Jessie Smith (performer) is Artistic Director of Dead Bird Movement, a modern dance and film production company. She also plays guitar in the punk/metal band The Gargle Blasters and piano in the country band Rollin' Hazard. She is a movement collaborator and performer in Saint Genet, an experimental performance/visual art company. She was a founding member of Implied Violence and was their choreographer and an ensemble member from 2002-2009. She also danced for Amy O'Neal and Zeke Keeble's company locust from 2006-2010. She has had the pleasure of working with Dayna since 2010.

Heather Mayhew (production stage manager) is quite giddy to be working with Dayna on the awesome adventure that has been *Gloria's Cause*. Aside from working with Dayna, she has the pleasure of working in the Burlesque scene with the talents of Miss Lily Verlaine, and Miss Indigo Blue.

GRATITUDE

Big thanks go to Mark Murphy, George Lugg and the staff of REDCAT. More big thanks to Lane Czaplinski and On the Boards, Mark Russell, Cathy Edwards, Erin Boberg Doughton and PICA/TBA. Warm thanks to Heather Kravas, Maureen Whiting, Jody Kuehner, Victor Anselmi, ilvs strauss, Finch, Eric Pitsenbarger, Jonny Montgomery, Jon Bersche, Greg Frost, Ellie Sandstrom, Ezra Dickinson, Marissa Niederhauser, Amelia Reeber, Ben Kasulke, Sean Donavan, Vinny Smith, Jacob Rose, Ellie Sandstrom, Linus and Henry Mumford, John and JoAnn Proscia and Vern and Marlis Hanson.

SOURCES

Research for *Gloria's Cause* took place at the University of North Carolina at Chapel Hill through a residency generously provided by Carolina Performing Arts that included participation by the Center for the Study of the American South, the Southern Historical Collection and the following scholars: Kathleen Duval, Joy Kasson, Freddie Kiger, Tim McMillan, Harry Watson and Tim West. Special thanks to Emil Kang, Reed Colver, and Erin Hanehan of Carolina Performing Arts for their support.

Text and ideas for *Gloria's Cause* are drawn from various sources, including *Masquerade: The Life and Times of Deborah Sampson*, *Continental Soldier* by Alfred F. Young; *Indians and Colonists at the Crossroads of Empire: The Albany Congress of 1754* by Timothy Shannon; *1776* by David McCullough; and the Papers of George Washington, courtesy of University of Virginia Press.

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