

PERFORMANCE PROSPECTUS

Dayna Hanson

Gloria's Cause

DEC 2 - 5, 2010

Idea: 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

Choreographic creation: Dayna Hanson, Jim Kent, Wade Madsen,
Peggy Piacenza, Jessie Smith

Original music: Maggie Brown, Dayna Hanson, Paul Moore, Dave Proscia

Light and set design: Dave Proscia

Costumes: Dayna Hanson, Jody Kuehner, Eve Cohen

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

Animation: Victor Anselmi

TABLE OF CONTENTS

Credits.....	2
A note from OtB.....	3
Note from Dayna Hanson.....	4
Guide to Dayna Hanson.....	5
Interview Excerpt.....	6
Behind the Stories of <i>Gloria's Cause</i>	7
Bios.....	8
Funder Credits.....	10

CREDITS (CON'T)

THE GROUP

Maggie Brown: Drums, guitar, voice

Dayna Hanson: voice of Benjamin Franklin; 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: French fur trader; 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

Gratitude:

Big thanks go to Lane Czaplinski, Sarah Wilke, Mark Meuter, Julian Martlew, Jessica Massart, Ariel Glassman, Rich Bresnahan and the staff of On the Boards. More big thanks to Cathy Edwards, Erin Boberg Doughton, Patrick Leonard and the whole PICA/TBA gang. Thanks also to Mark Russell. Warm thanks to Heather Kravas, Maureen Whiting, Jody Kuehner, Victor Anselmi, Eve Cohen, ilvs strauss, Finch, Eric Pitsenbarger, Jonny Montgomery, Jon Bersche, Greg Frost, Broadway Management Group, Velocity Dance Center, Angela Cacchioli and Don Siemer, Ellie Sandstrom, Ezra Dickinson, Marissa Niederhauser, Amelia Reeber, Ben Kasulke, Sean Donovan, 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 from 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.

Slideshow images used with permission.



A NOTE FROM OTB

While Dayna Hanson is best known in the United States as a choreographer, she's actually more of an experimental director. Yes, she makes dance but it is usually just one of several disciplines in any given work and is used as a means for expressing a psychological through line in a non-verbal manner. Dayna thinks very much like a writer or filmmaker, taking on particular subjects, themes and influences through very carefully constructed layerings of text and images. Dance enters the picture as a kind of graphite line, providing a kinetic architecture on which to set disparate disciplines while it lurks under the surface and makes everything happening on stage seem just a touch more mysterious.

It's possible, though, that Dayna secretly wishes she were a rock star or maybe a cabaret singer in some David Lynch backroom crooning softly over minor chords. Increasingly, music plays a prominent role in her work. A few years ago, she helped start a band – Today! – to serve as an ever ready format for trying new ideas and coloring new projects. In *Gloria's Cause* the driving instrumentation and vocals combine to help set up quiet moments where narrative is delivered almost as patter between songs, sort of unsung moments for unsung heroes.

People often describe Seattle as isolated and remote but Dayna is well connected to how some of the most profound artists in the world approach their work. From Needcompany to the Wooster Group to Maguy Marin, Dayna is well schooled. Her knowledge and experience are on display in *Gloria's Cause* as she imbues her performers with a studied nonchalance as they coolly handle complex phrases of movement and text against a lush backdrop of sound and stage design. And these aren't just any performers – the cast and collaborators provide clear evidence of the high caliber of Seattle's performance community.

Gloria's Cause was developed in residence at On the Boards. Dayna says her team spent well over 400 hours in the building creating the show. While we are proud to invite artists from all over the world to present their performance projects in Seattle, it is particularly satisfying to help local artists of this caliber make such an ambitious show. As much as On the Boards has helped contribute to the contemporary art community of the Pacific Northwest, artists like the cast of *Gloria's Cause* have played an even larger role in defining our potential as an incubator for challenging new performances.

Sarah Wilke & Lane Czaplinski



A NOTE FROM DAYNA HANSON

When they were old men, John Adams asked Thomas Jefferson in a letter, “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.”

As artists we’re seeking out the life and soul of our history, partly because beneath the overplayed version of the external facts we learn in school—simultaneously so appealing and so ludicrous—are insights on our current struggles. Inspired by what is infuriating about the USA as well as by what makes it fantastic, what we share tonight represents a glimpse into this group’s inquiry.

Gloria’s Cause was performed as a work-in-progress at T:BA:10 in Portland. The group will perform a club version of the piece at the PuSh Festival in Vancouver, B.C. January 26 and 27, 2011.

daynahanson.com



A GUIDE TO DAYNA HANSON

- 1.** From 1994 to 2006, Dayna Hanson was the co-director of Seattle dance company 33 Fainting Spells. Along with Gaelen Hanson, the company created performances that toured internationally and helped solidify Seattle as a center for dance. Read the Seattle Times requiem for the company to get more background info on the work that made them iconic.
- 2.** While many people know Dayna for her work in dance and film, she actually got her start in creative writing while at the UW. *Gloria's Cause* shows this skill off with more text in addition to the music and movement, making the piece into a rock musical.
- 3.** In Dayna's 2006 performance *We Never Like Talking About The End* she laid the roots for the band Today!. What started as Dayna, Dave Proscia and Maggie Brown soon expanded to include Paul Moore. In *Gloria's Cause* all of the performers, including Dayna, Dave, Maggie and Paul, all play at least one instrument throughout the show. Check out some of their music videos on Dayna Hanson's site.
- 4.** Dayna is increasingly working with film. Since her early dance shorts in 2001, Dayna has continued to do more film directing and choreographing, including many shorts (see a list here) and a soon-to-be released feature length film.

Dayna has also served as a producer and actually oversaw OtB alum Linas Phillips' work *Walking to Werner* in 2006.

Bonus connection – Dayna's images for *Gloria's Cause* were all taken by local star cinematographer Ben Kasulke.
- 5.** Dayna is creating *Gloria's Cause* as the main piece in a larger body of works. Check out *Improvement Club*, a short featuring Dayna and Dave alongside Ellie Sandstrom and Trevor Stadtmiller.

INTERVIEW EXCERPT WITH DAYNA HANSON

My initial inspiration for this work came when Dave Proscia, who is one of my collaborators in the show, was driving through Seattle one day and he saw this bumper sticker. And it said **“engaged for 27 years”**. And he was puzzled - it was like a homemade bumper sticker. And he passed the car, and he passed the car and he saw 2 women in the driver’s seat and passenger’s seat, and they were with their own little bumper sticker. That was their way of telling the world that they didn’t have the right to get married. And that little - **it was just at tiny little incident**, not even an incident, just an observation that Dave had that triggered a lot of conversation between him and me.

And that’s the initial kind of **grain of inspiration** for this whole work. We started thinking about why it is that marriage equality is not a given at this stage of the game; why it is that we still deal with racism and poverty to the degree that we do, given the rhetoric, given the kind of principles that we all grow up hearing, in terms of **what our country was founded on**. And I remember at that moment he was really angry, kind of indignant and riled up, and it unleashed a whole lot of exploration and research about what happens if you do **go back and really look?**

LISTEN TO THE FULL INTERVIEW
WITH HEATHER KRAVAS
ONTHEBOARDS.ORG
DOWNLOAD INTERVIEW PDF.

BEHIND THE STORIES OF GLORIA'S CAUSE

Gloria's Cause weaves and warps untold stories and people from the American Revolution. Here's a glimpse at a few of the things you can expect to see in this world premiere:

DEBORAH SAMPSON

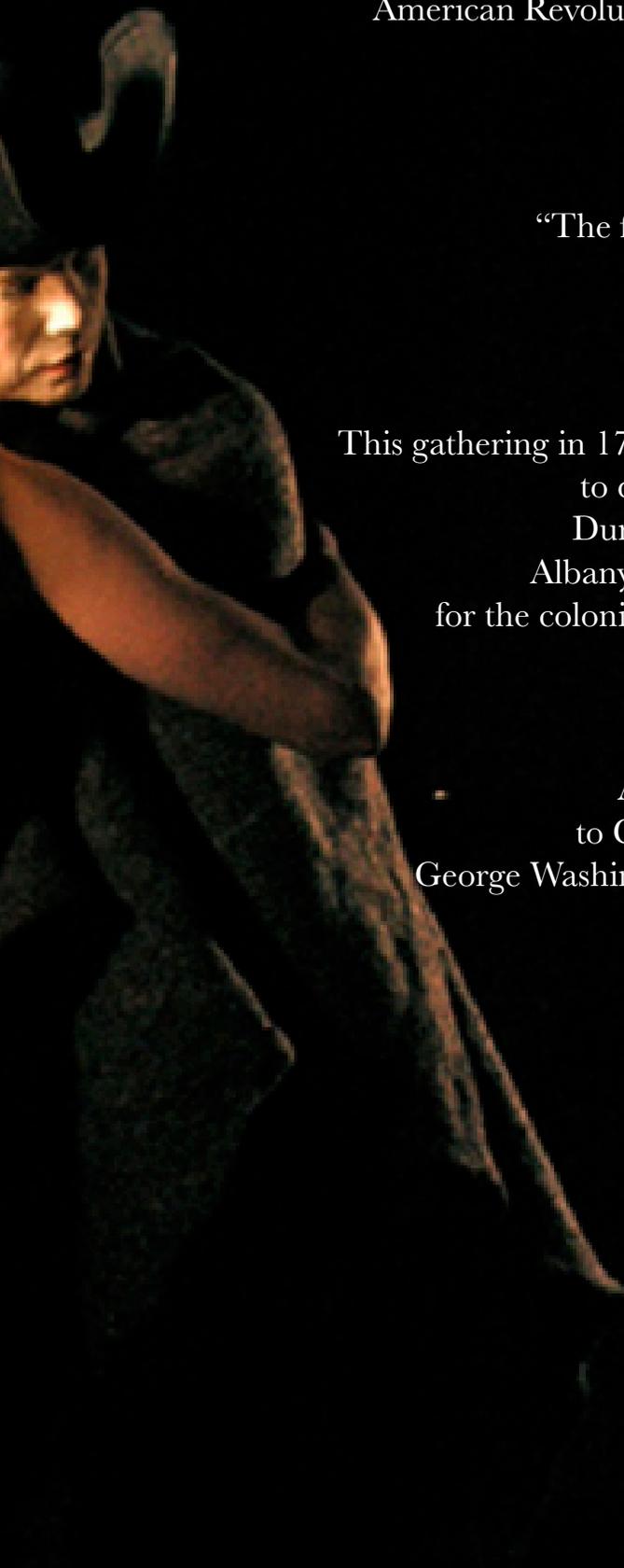
“The first known American woman to impersonate a man in order to join the army and take part in combat.”

ALBANY CONGRESS

This gathering in 1754 united members of the colonies for the first time to discuss their relationship with the Native Americans. During the conference Benjamin Franklin presented his Albany Plan of Union, a plan which outlined the potential for the colonies uniting to become a single entity (it was rejected).

THE INTERCEPTED LETTER

A letter that Colonel Richard Lee was trying to send to Colonel Joseph Reed was accidentally intercepted by George Washington and revealed deep criticisms of his leadership.



BIOS

Dayna Hanson (director, performer) has been making dance, performance, film and music in Seattle for more than 20 years. She co-founded Run/Remain Ensemble and 33 Fainting Spells and is a 2006 Guggenheim Fellow in choreography. Dayna is a 2009 recipient of an Artist Trust Fellowship in media.

Her next project is *Improvement Club*, a feature film tracing the semi-fictional creation of *Gloria's Cause*. Information about this project—and how to help support it—can be found at Project Site (projectsite.unitedstatesartists.org).

Dave Proscia (co-creator, composer/musician, performer, light and set designer, technical director) has been lighting dance since '00. Most recently 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, N.Y. and received his B.A. in Visual Art from S.U.N.Y. at New Paltz. David 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. Her pre-college life consisted of working as a choreographer and performer touring both nationally and internationally. She is happy to be rejoining forces with long-time collaborator and friend Dayna Hanson.

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

Maggie Brown (composer/musician, performer) is 20 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. Wade will be performing *Phoenicia and Vic* with Victor Janusz December 19 and 20 at the Holiday lounge for the 21st year.

Jim Kent (performer) is primarily a dancer and has performed locally 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 Seattle's theater and music scenes for 15 years. He helped found the Infernal Noise Brigade and is a published author. He's worked with DKPan's P.A.N., The Degenerate Art Ensemble, and Implied Violence for the last 10 years and has traveled all over the world. He's extremely excited to be working with Dayna Hanson's crew!

Jessie Smith (performer) is Artistic Director of Dead Bird Movement, a modern dance and film production company. She also plays guitar in the band The Gargle Blasters. She is a founding member of Implied Violence and was their choreographer and an ensemble member from 2002-2009. She has been dancing for Amy O'Neal and Zeke Keeble's company locust since 2006. She is honored to take part in her first show with Dayna.

Heather Mayhew (stage manager) is quite giddy to be working with Dayna on the awesome adventure that is *Gloria's Cause*. Aside from working with Dayna, she is also the Stage Manager for Pat Graney, working on both *Triptych* and *House of Mind*. Outside the Modern Dance world, she has the pleasure of working in the Burlesque scene with such luminaries as: *The Swedish Housewife*, *Miss Lily Verlaine*, and *Miss Indigo Blue*.

Seasonal support for OtB is provided by



This production sponsored by

THE PAUL G. ALLEN
FAMILY *foundation*
CELEBRATING 20 YEARS

**Andrew W. Mellon
Foundation**



**Glenn H. Kawasaki
Foundation**



Gloria's Cause is a National Performance Network (NPN) Creation Fund/Forth Fund Project co-commissioned by On the Boards in partnership with Under the Radar 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). The Forth Fund is supported by the Andrew W. Mellon Foundation. For more information: npnweb.org

Dayna Hanson photos by Ben Kasulke

