

PETERBOROUGH NEW DANCE is an animator of contemporary dance and, under the banner PUBLIC ENERGY, related forms encompassing theatre, new music and interdisciplinary work. Since 1994 we have presented a mainstage series of dance companies and independent choreographers drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre and performance community by presenting area artists and arranging specialized classes and workshops. Tax deductible donations can be made on line at [www.canadahelps.org](http://www.canadahelps.org).

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Peterborough New Dance presents  
battery opera (Vancouver)

# [storm]

March 9 & 10, 2007  
The Market Hall, Peterborough

## [storm]

created by Lee Su-Feh and David McIntosh  
choreography and direction Lee Su-Feh  
original text and music David McIntosh  
performers Ron Stewart, Yannick Matthon, David McIntosh,  
Max Murphy  
lighting design James Proudfoot  
stage management Katherine Redekop  
dramaturgy DD Kugler  
costumes Lee Su-Feh  
photography Andrew Querner

### *notes and acknowledgements*

Max's Dad will be performed in turns by Bob Howard, Tony Blair, George Bush and Stephen Harper.

*battery opera would like to thank the following artists  
for their contributions in the creation of [storm]:*

Billy Marchenski, Jen Murray, Christopher Grove, Liz Hamel, David Flewelling, Deborah Heard; as well as Peter Bingham & EDAM Dance, Vincent Walker, and Susan Elliott for their teaching and support.

*Additional sources for text and music:*

traditional songs, The Mabinogi, Max Murphy, Ron Stewart, Yannick Matthon, Lee Su-Feh, Vera Lynn, Robert Louis Stevenson (excerpt from Olalla), Homer (excerpt from The Odyssey), William Steig (excerpt from Amos and Boris, read by Junhong McIntosh-Lee).

*The company wishes to thank:*

Stephen White and Dance Victoria for supporting the development of this production by providing a creative residency in Victoria in 2005

The 2003 Alcan Award for the Performing Arts: Dance for supporting the first draft of this work  
*Cyclops*, which premiered at the Vancouver East Cultural Centre,

*Our funders:*

The Canada Council for the Arts, The British Columbia Arts Council, The Government of British Columbia, The City of Vancouver's Office of Cultural Affairs, The Vancouver Foundation, The Hamber Foundation & Imperial Tobacco Canada Foundation.



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## BIOGRAPHIES

**Lee Su-Feh** was born and raised in Malaysia, and began performing in children's theatre where she was exposed to and influenced by traditional as well as contemporary South-East Asian performance forms. Her subsequent training includes traditional Southeast Asian dance, contemporary dance and ballet; as well as a great deal of Chinese martial arts. Some of her teachers and mentors include Janet Pillai (children's theatre), Marion D'Cruz (dance), Lari Leong (dance), the late Master Xu Gong Wei (martial arts) and Master Yang Guo Tai (martial arts). In 1998, she won the Prix de Jeune Auteur of the prestigious Rencontres Chorégraphiques Internationales de Seine-St Denis for her work *Gecko eats Fly*. This and other works have toured nationally and internationally. She has been collaborating with David McIntosh since she saw him lying bleeding, in Kota Baru in 1985.

**David McIntosh** was born in Lexington, Kentucky. While at the Emily Carr College of Art, he began creating and performing in art videos, including *I AM REAL ESTATE* which was selected for *INFERMENTAL VII*. After being expelled, he wandered aimless and nefarious. Still curious, he began to create and perform in art/punk/fuck bands, including *Five Year Plan* and, later, *Five Year Fuck*. In 1990, he began to study martial arts. Since 1993, he has created and performed theatre that reflects the disparate elements of his experience. In 1995, he co-founded battery opera with Lee Su-Feh with whom he has been collaborating ever since he was run over by a car while on his bicycle somewhere between Kuantan and Kota Baru in 1985.

**Ron Stewart** has been a dance artist for the past twenty years and has worked with a number of Canadian contemporary dance companies and choreographers including EDAM, Toronto Dance Theatre, New Dance Horizons, Sarah Chase, Lola Dance, Winnipeg Contemporary Dancers and Bill Coleman to name a few. Other projects with battery opera include *Spektator* (which toured to Croatia's 20th Dance

Week Festival and Montreal's FIND in 2003), *Cyclops*, and *Bob's Lounge*. He has worked extensively with Jennifer Mascall and was Guest Artistic Director of Mascall Dance for the 2003/04 season. Ron has taught contemporary technique at Simon Fraser University School for the Contemporary Arts. Most recently, he completed Yoga teacher training with Kate Potter and started Skyclad Yoga ([www.skycladyoga.com](http://www.skycladyoga.com)). In 2006, Ron was the recipient of an Isadora Award, offered by the Scotiabank Dance Centre for Excellence in Performance.

**Yannick Matthon** began his classical dance training at L'Ecole Supérieure de Danse du Québec. He has performed with The Alberta Ballet and Les Ballets Jazz de Montréal. In more recent years Yannick has been invited to perform as a guest artist with companies and festivals including The FIND festival, Canada Dance Festival, Dancers Responding to AIDS (NYC), D.U.M.B.O. (NYC), Fall For Dance (NYC), Karen Jamieson Dance, Azure and Artists, Syst'me D, Fondation Jean-Pierre Perreault, battery opera, Crystal Pite's Kidd Pivot, as well as The Holy Body Tattoo. Now based in Vancouver, Yannick continues to dance as well as teach classical, modern and improvisational dance to both pre-professional and professional dancers.

**Max Murphy** is a baritone saxophonist, flautist, composer, piano noodler, verbal squawk box and free roaming musical lunatic. He has been performing/recording locally, nationally and even overseas for the last fourteen years. Having been a proud member of battery opera for the last four years, he has performed with them in *Cyclops*, *Spektator*, [*storm*], as well as the infamous, and ongoing *Bob's Lounge*.

**DD Kugler**, a Vancouver-based freelance dramaturg/director in theatre and dance, was the first Canadian president of Literary Managers and Dramaturgs of the Americas (LMDA). He served eight seasons as Production Dramaturg

with Toronto's Necessary Angel Theatre, five seasons as Artistic Director of Edmonton's Northern Light Theatre, and has taught for the past eight years in the Theatre Area at Simon Fraser University's School for the Contemporary Arts.

**James Proudfoot**, originally from Edinburgh, Scotland, has been living in Vancouver for twelve years. For the past ten years he has been resident Technical Director of the Firehall Arts Centre. During this time, James has contributed lighting designs for full length works to many Vancouver dance companies including the Holy Body Tattoo, Anatomica, Kokoro Dance, Co.ERASGA, DanStaBat, Lola Dance, EDAM, Kinesis Dance, Frozen Eye, Wen Wei Dance and battery opera amongst others.

**Katherine Redekop** works as a freelance stage manager and technician in Vancouver. A student at Simon Fraser University, she he was recently enticed away from classes at SFU to stage manage the national tour of Unbound for Wen Wei Dance. This is Kathy's first show with battery opera and she is excited to be a part of the *[storm]* tour.

**Andrew Querner** is an independent photographer living in Canmore, Alberta. In 2005, battery opera commissioned Andrew to document the process of creating *[storm]* leading up to its premiere at the Vancouver International Dance Festival. The photographs were shown at the VIDF and subsequently at the Scotiabank Dance Centre. This was Andrew's first gig with dancers, who mainly photographs adventure climbing while pursuing personal documentary projects closer to home. Most recently, he was awarded the Grand Prize in the 2006 Banff Mountain Photography Competition. Andrew's work can be viewed at [www.andrewquerner.com](http://www.andrewquerner.com)

Led by dancer-choreographer Lee Su-Feh and singer-writer David McIntosh, battery opera offers a view of the contemporary body as a site of intersecting and displaced disciplines, cultures and histories.

Underlying the practice of battery opera is a dynamic dialogue and mutual attraction between opposing tensions, an exchange that is sensitive to the nuances of power and influence in the socio-political history we have inherited.

In battery opera, forms and traditions meet, merge and argue to celebrate the power and fragility of a human body that breathes, speaks, sings, thinks, moves, dances

battery opera performing arts society is  
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Please contact us if you would like to be added to our mailing list. In accordance with privacy laws, we do not and will not give away or sell your contact information. We welcome your comments and feedback about *[storm]*.

battery opera is a registered non-profit, charitable organization and as such we also welcome your membership and donations. This shows our funding bodies (in a measurable way) that there is community support for the arts and support for companies such as battery opera. Without it, our work would not be possible. You may send your raves, rants (and cheques) to:

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