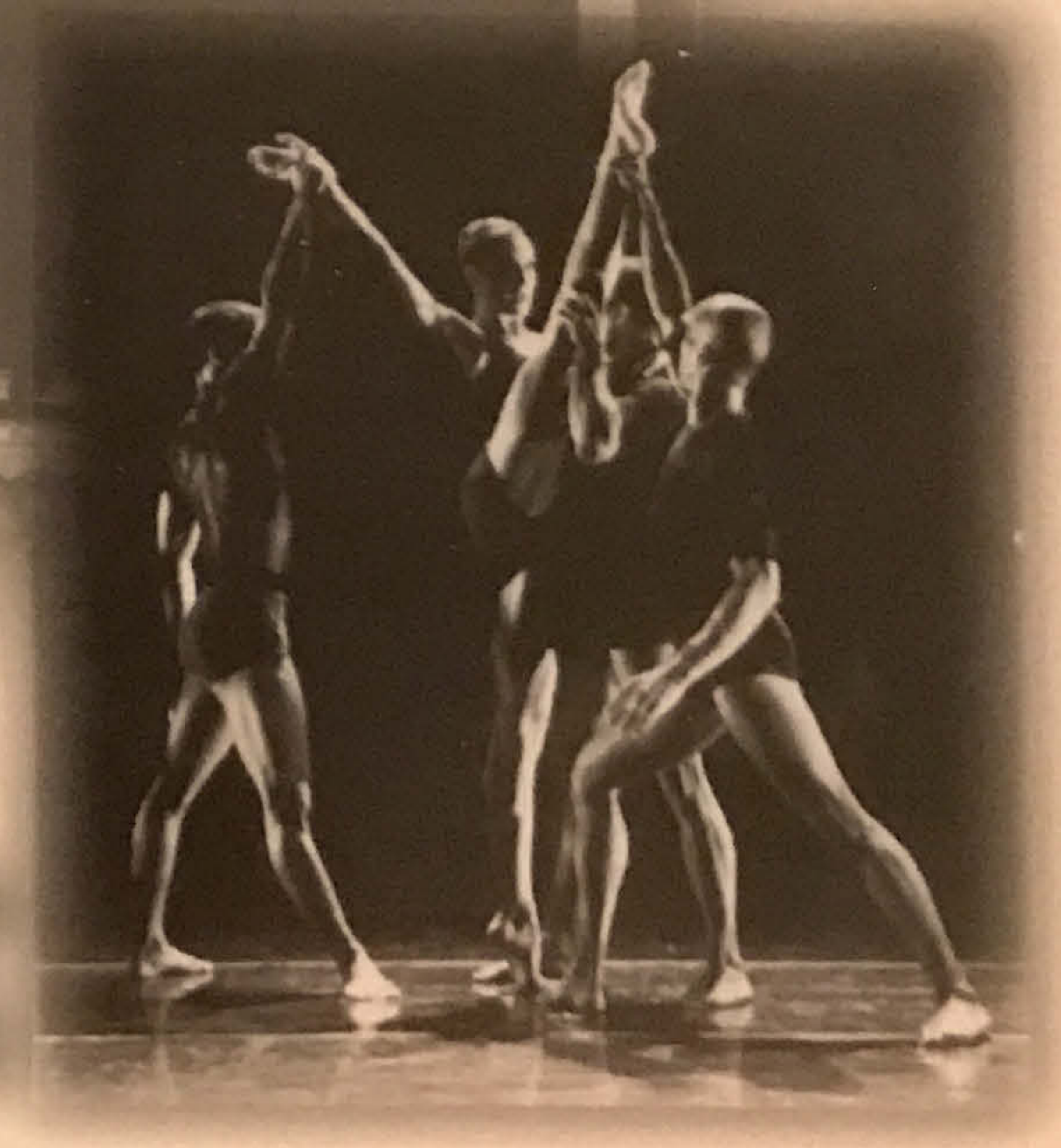
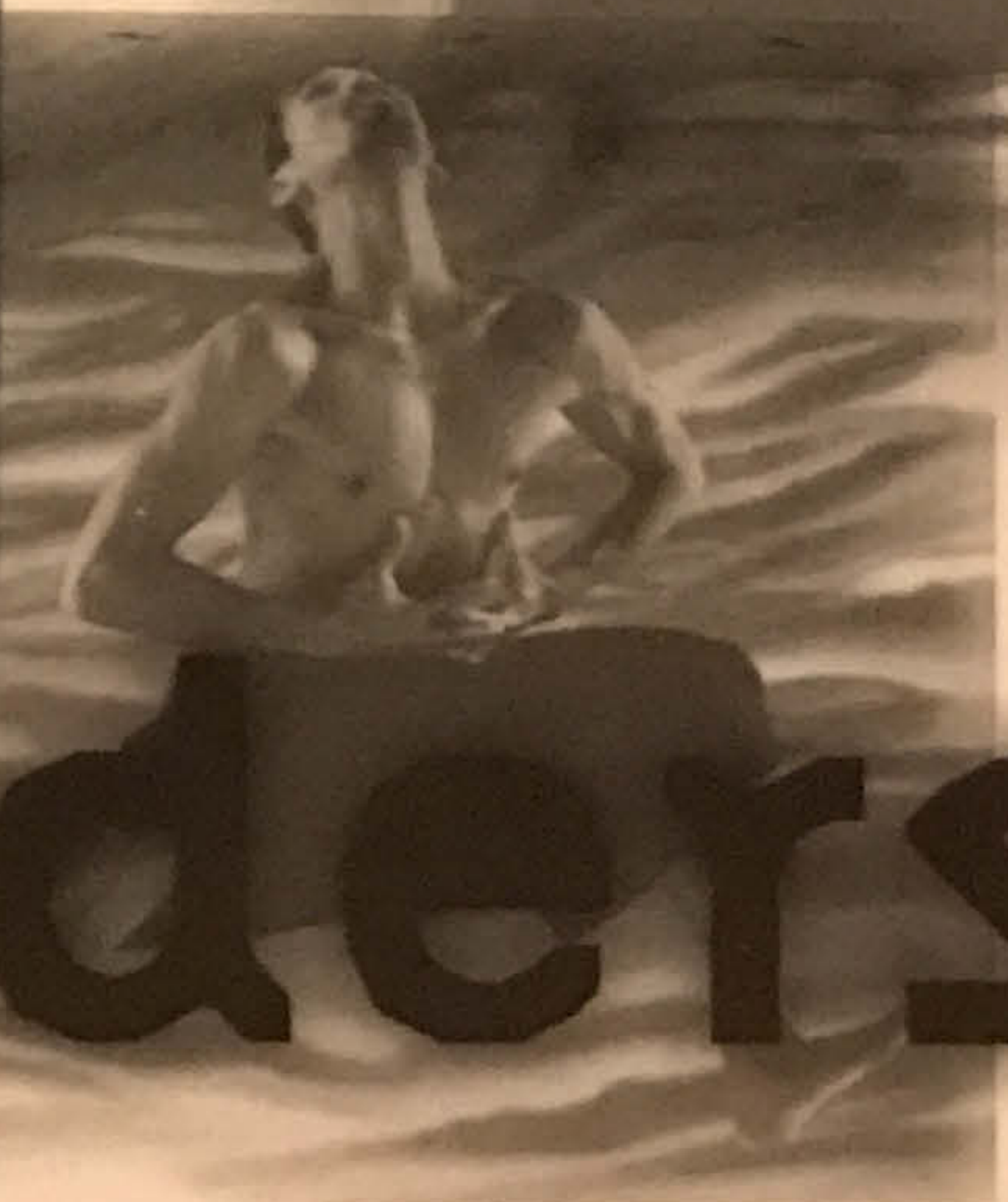
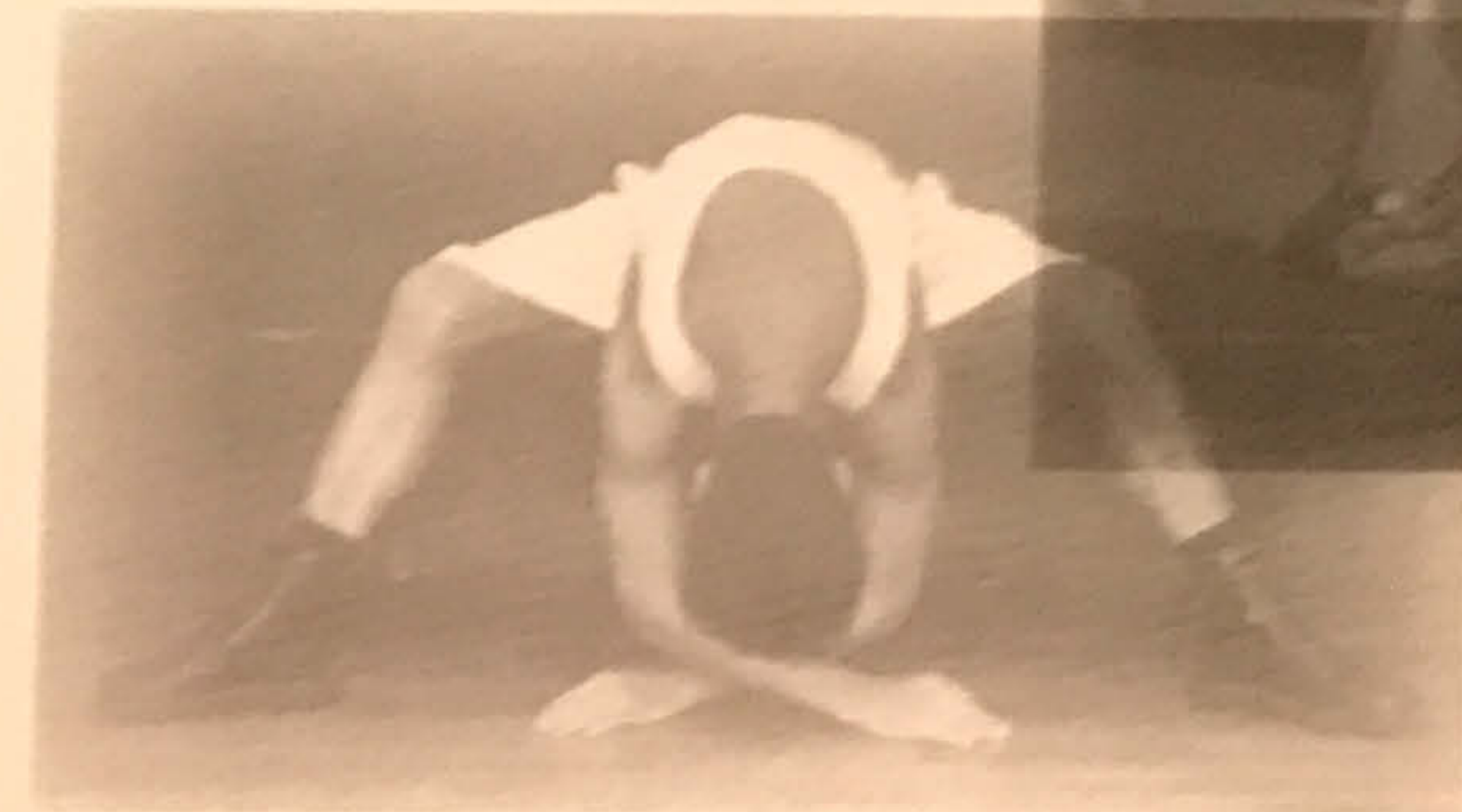
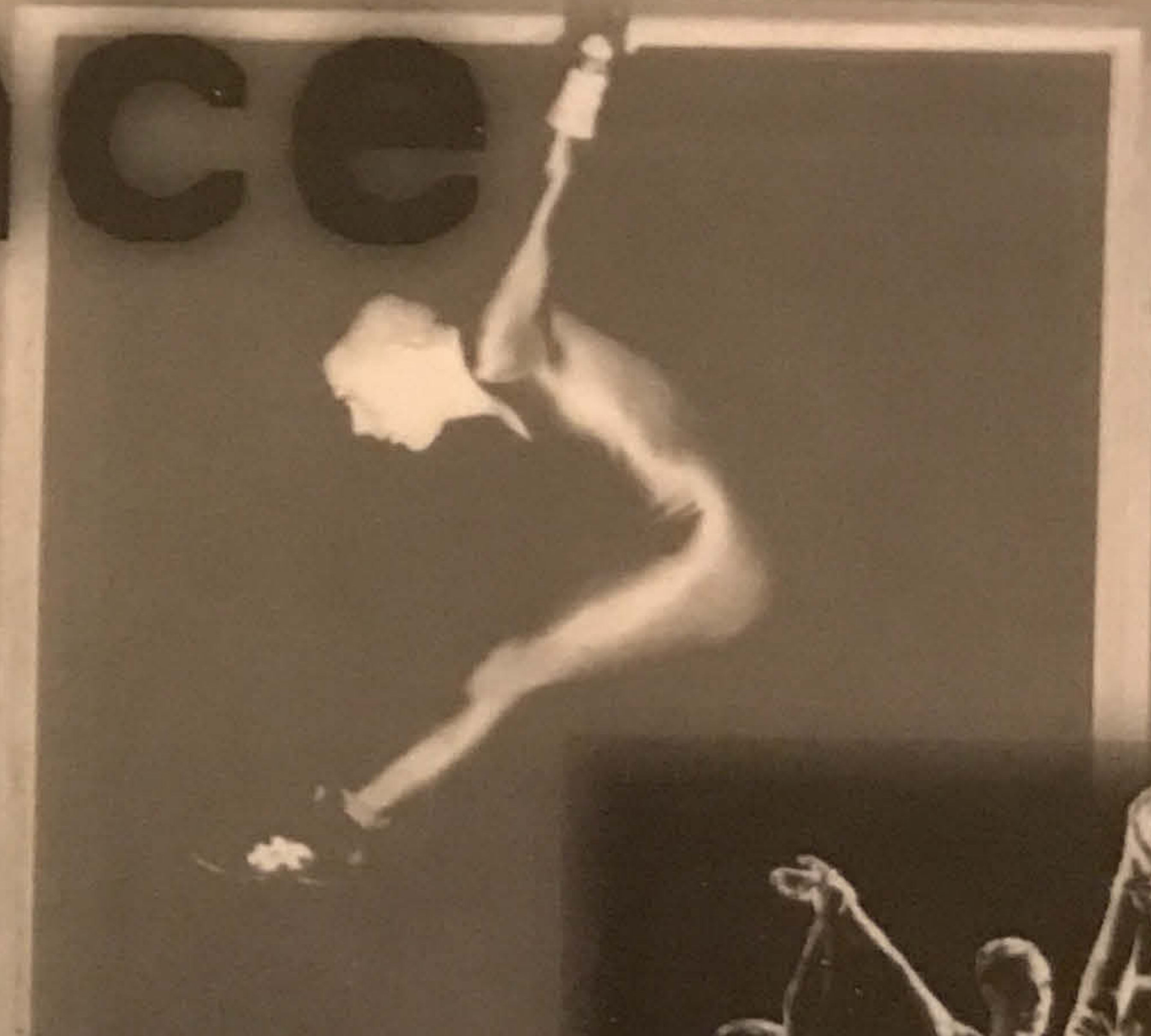
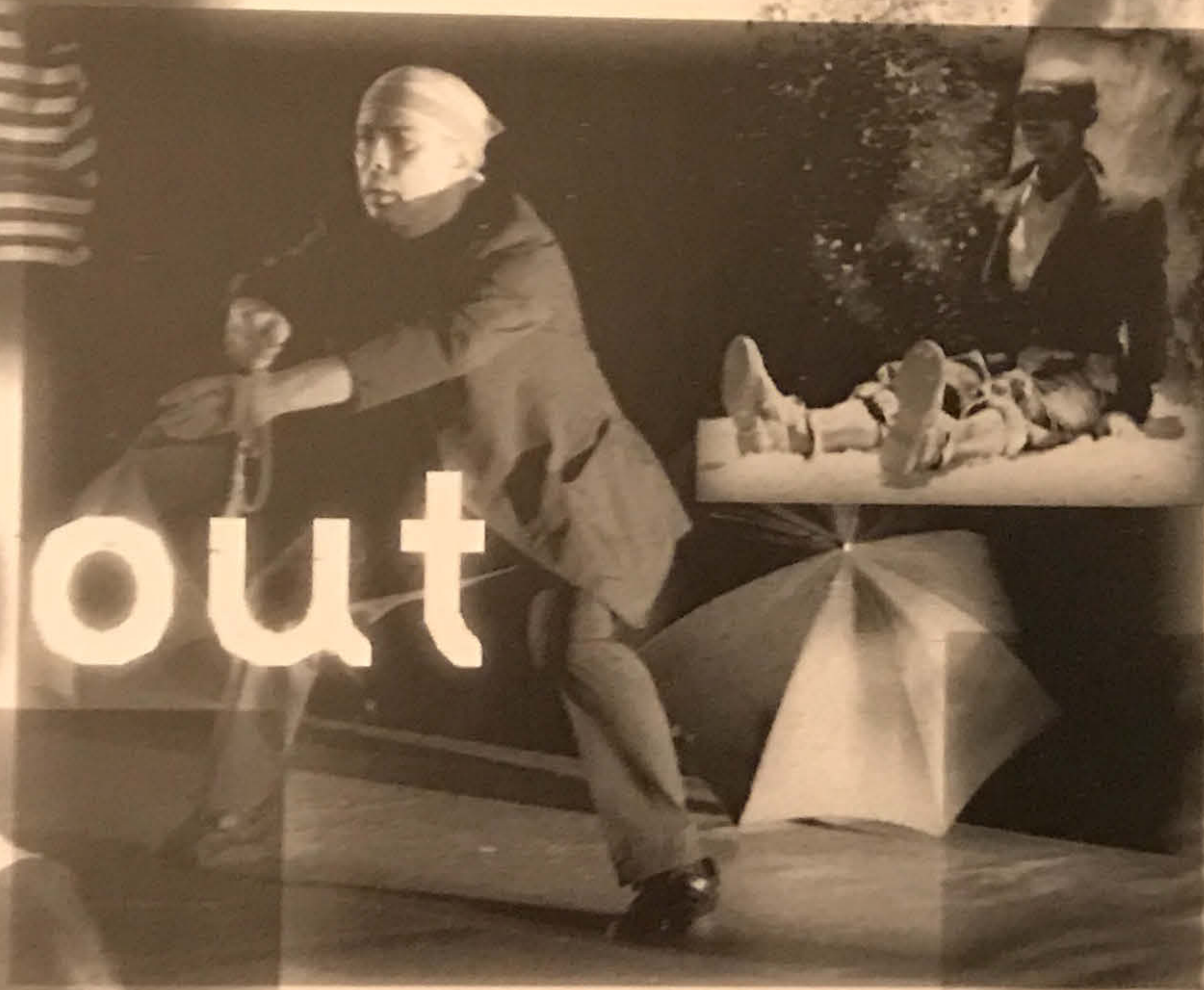
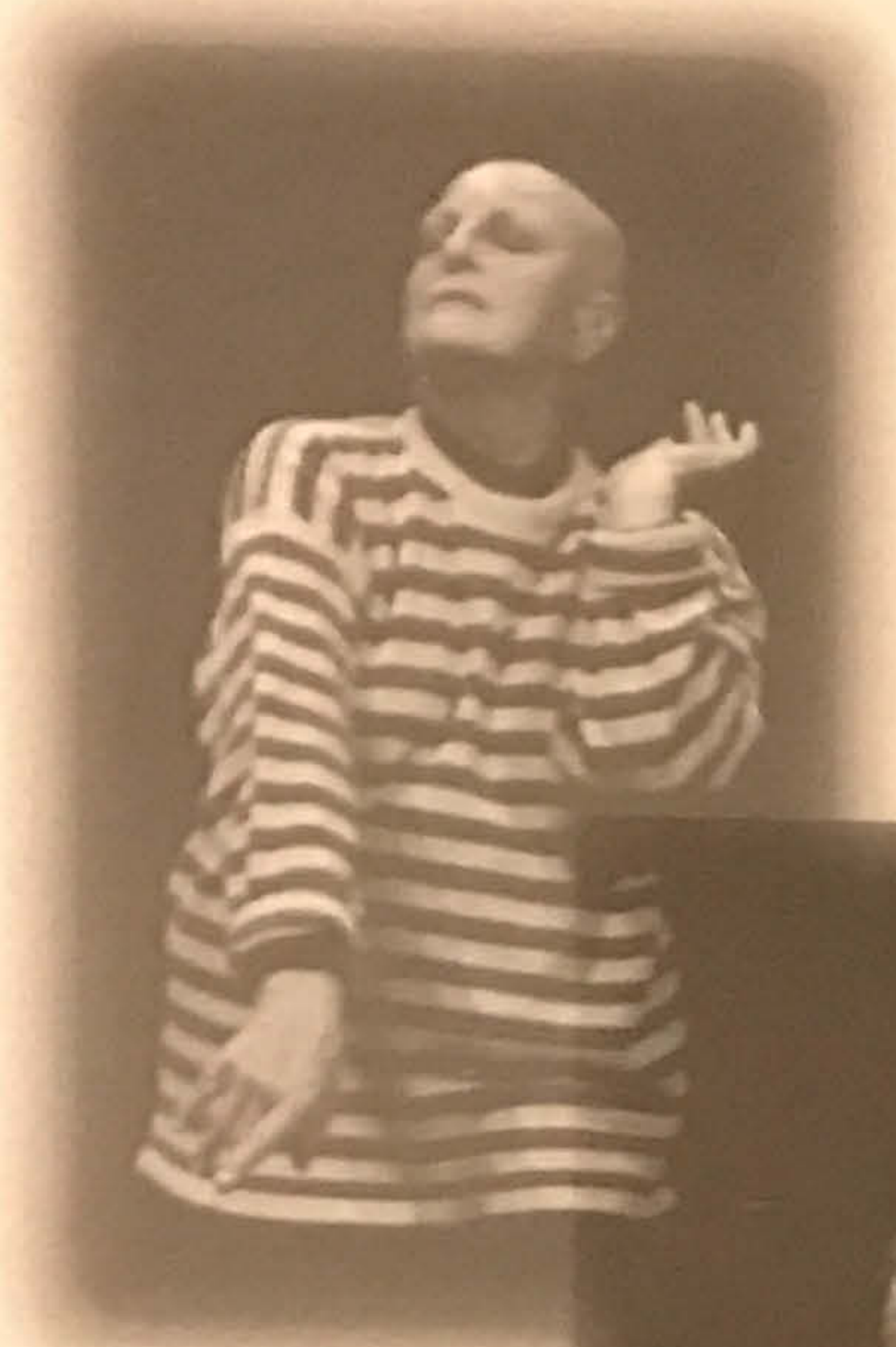


Japanese American
Cultural & Community Center
and Los Angeles Performance Exchange
present

dance

without

borders



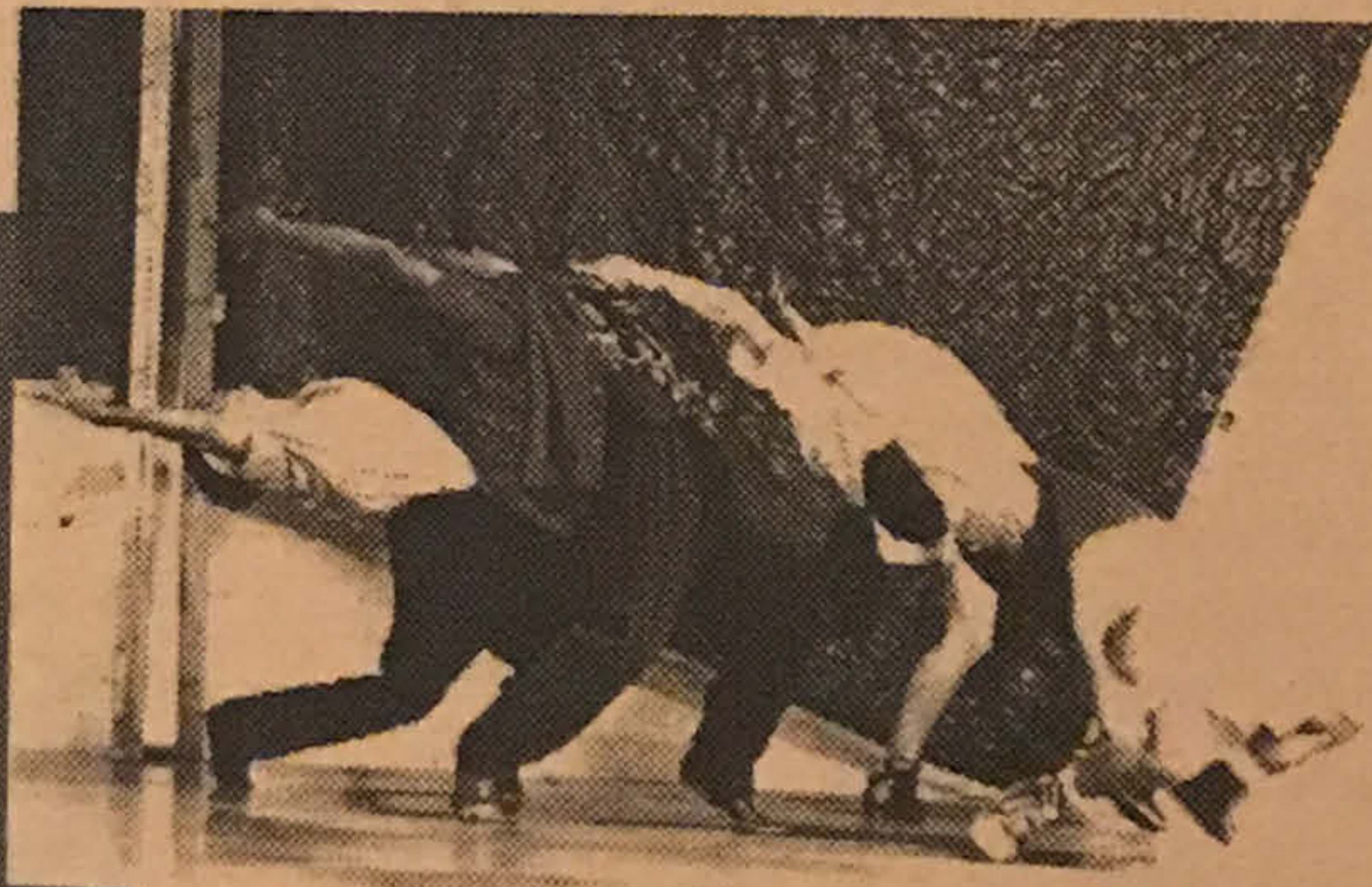
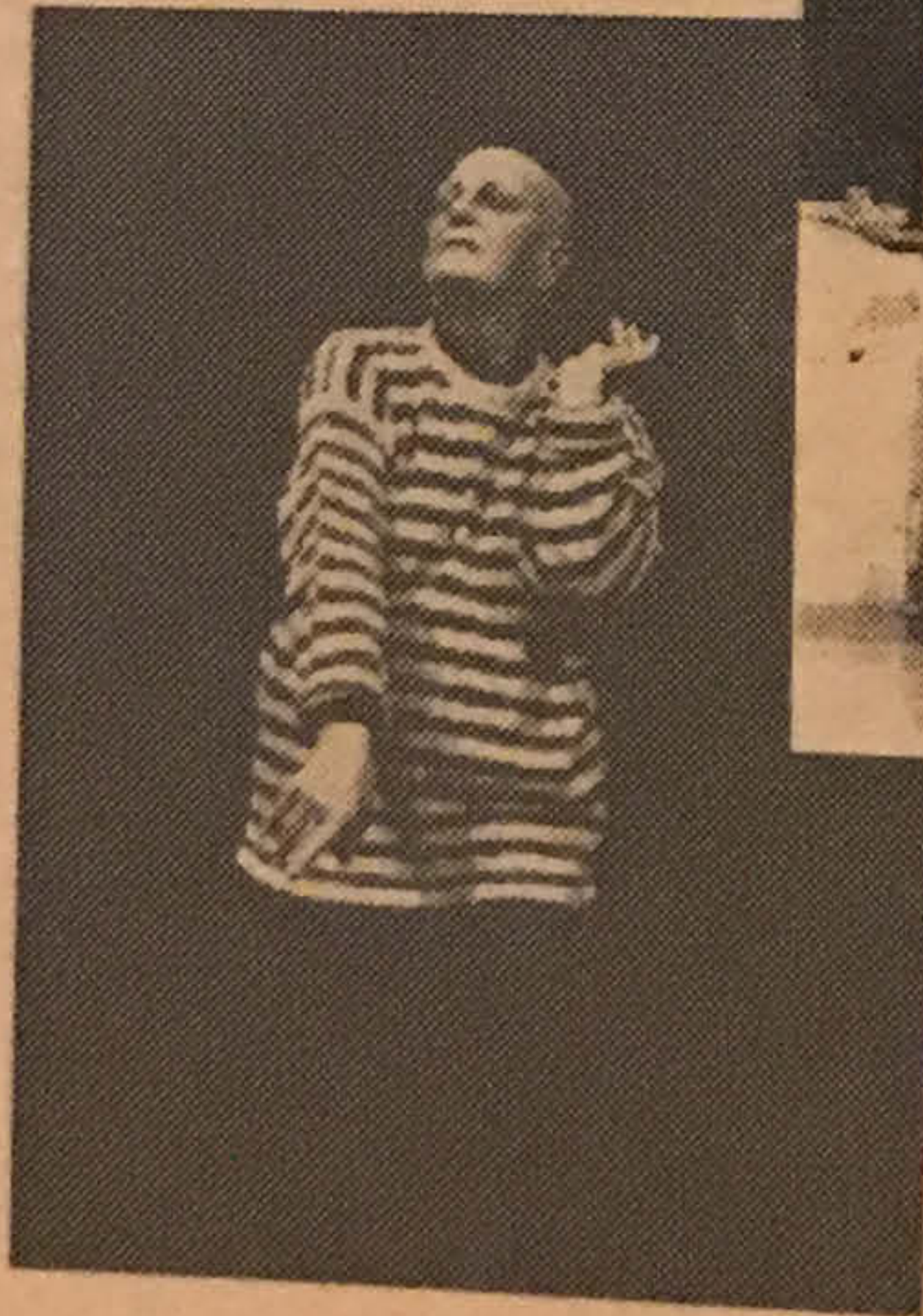
Japan America Theatre
May 20, 21, 22, 1994 8pm



*The Japanese American Cultural & Community Center
and the Los Angeles Performance Exchange present*



DANCE WITHOUT BORDERS



Friday, May 20, 1994
Saturday, May 21, 1994
Sunday, May 22, 1994



JAPAN AMERICA THEATRE
10th Anniversary Season
Spring 1993-94

DANCE WITHOUT BORDERS

Friday, May 20, 1994



MEHMET SANDER

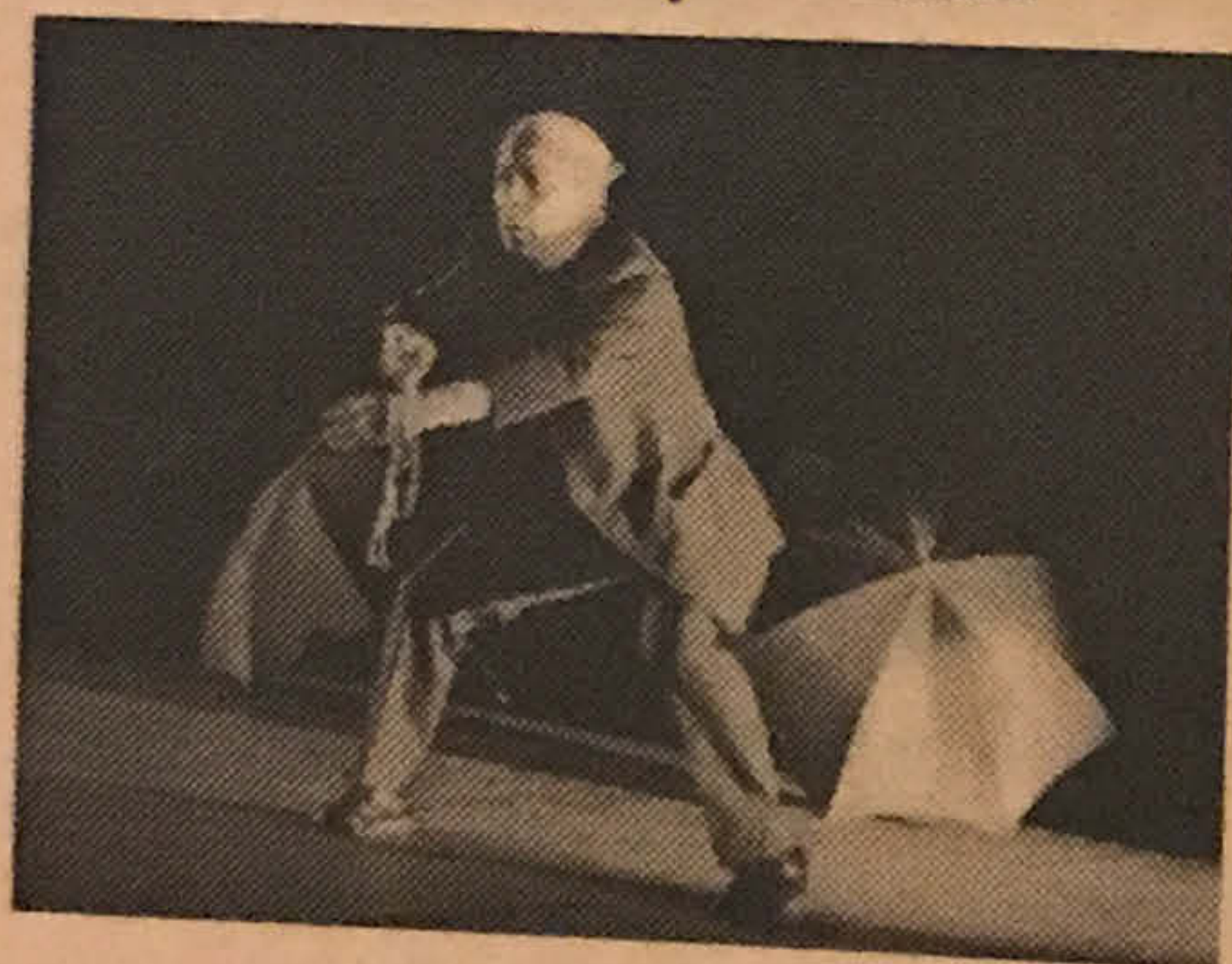
spacetimegravity
(1994) World Premiere

Choreography and executed by Mehmet Sander

Construction by Tad Yanawine

Lighting Design by Jennifer Boggs

Commission by Joe Linton



Nixson Borah

RUDY PEREZ

***REMAIN IN LIGHT/
Can I Bear All The Red Ribbons**
(1991)

Choreographed and Performed by Rudy Perez

Music Composed and Designed by

David Hughes and Robert Berg

Light Design by Don Bondi

*Received the LESTER HORTON AWARD for
Outstanding Performance/Solo in 1991.

RACHEL ROSENTHAL

filename: FUTURFAX (1991)
Los Angeles Premiere

Written and Performed by Rachel Rosenthal

Lighting Design by Kevin Adams

Sound Design by Robbie Daniels

Objects by Angie Bray

Sound Tape Voices,

Gospel of Western Civilization: Robert Litvak

Futurfax Voices:

Christine Berry, Angie Bray, Robbie Daniels,
Adrienne Houle', Hae Kyung Lee,
Jose Santana, Joan Spitler

Mixed at PACIFIC STUDIO:

Glen Nishida, Engineer

Main Bibliography:

Ishmael by Daniel Quinn

Biosphere Politics - A New Consciousness
for a New Century by Jeremy Rifkin

Earth in the Balance - Ecology and the
Human Spirit by Senator Al Gore

A Brief History of Time - From the Big
Bang to the Black Holes by Stephen W.
Hawking

Very special thanks to Daniel Quinn

Heartfelt thanks to Robert Litvak,

Christine Berry, Angie Bray, Robbie Daniels,
Hae Kyung Lee, Jose Santana, and Joan Spitler.

ABOUT THE ARTISTS

MEHMET SANDER (born 1967) hails from Istanbul, where he began his career dancing in 1984 with Geyvan McMillan in Turkey. He then studied at London Contemporary Dance School, California State University, Long Beach, American Dance Festival and Harvard University. Mehmet draws inspiration from Mondrian, Kandinsky, Malevich, John Cage, Ellsworth Kelly, Louis Kahn, post modern architecture and physics, and acknowledges Merce Cunningham, Lucinda Childs, Elizabeth Streb, Jeff Slayton and Gloria Newman as his early dance influences. He founded the Mehmet Sander Dance Company in 1990, and has received numerous awards for his performance and choreography including the 1992/93 Long Beach Public Corporation for the Arts/Individual Artist Grant and the 1992 Lester Horton Dance Award for Outstanding Achievement in Performance/Company.

Mehmet Sander's choreography has been presented at venues throughout Southern California and the West, including *Highways* in Santa Monica, *Sushi* in San Diego and *Alaska Design Forum* in Anchorage. Mehmet Sander and his company performed last year in Europe at *Holland Dance Festival*, Netherlands, *New Moves Across Europe*, Scotland, *Antwerp Festival and Klapstuk Festival*, Belgium, among others. This summer the company performs at *The Warner Grand Theatre* in San Pedro on June 4 and in Europe at the *Belluard Bollwerk International* in Switzerland, before returning to Los Angeles for *Kaleidoscope*. Mehmet, as a soloist, next appears at the *Institute of Contemporary Arts* in London, in Europe at the *Salzburg Festival* in Austria, *Triple X* in Holland and back to the United States for a premiere at the *Walker Arts Center* this August in Minneapolis.

Special thanks to Joe Linton, H.C. Nichols, Matt Johnstone, Andy Shigekawa, Diana Takamine, Ergin and Sezgin Sander, Roy Rallo, Jordan Peimer, Gail Matsui.

For booking information contact

CADENCE at 310/838-0849

RUDY PEREZ's early life in New York City did not foretell a career in dance. In his early 20's, Perez began what was to become ten years of a "double life," working days as a computer operator/programmer and studying dance at night.

He has retained the influence of his early training with Martha Graham and Merce Cunningham. While involved

with the Judson Church Theatre (whose members included Robert Raushenberg, Yvonne Rainer, Trisha Brown and Lucinda Childs) during the 1960's, he started performing the breakthrough solos that helped to launch the post-modern movement.

Perez's teaching and performing residencies include UCLA, Brown University, Oberlin College, NYU, Arizona State University, University of Colorado-Boulder, American University and George Washington University in Washington D.C., University of Nevada, Las Vegas and Marymount Manhattan College, where he was Resident Artist-in-Dance for nine years. Part of his training included work as a dance therapist at Bellevue Hospital, and teaching dance at creative arts programs for children at Adelphi University and Friends Seminary in New York. While still in New York, he was commissioned by WGBH-TV to create a work for Dance For Camera. The work "District One," was funded by the Ford Foundation and broadcast in 1975. Prior to his departure for the west coast, he formed the Men's Coalition, an all male group and created "According To What or Is Dance Really About Dancing," which was nominated for best choreography by the Soho Arts News.

Since his arrival to Los Angeles in 1978, Perez has created a body of works that include commissions by LACE Gallery, MOCA/Mark Taper Forum, Pasadena Armory Center for the Arts, UCLA Center for the Performing Arts. The company's other major performances have been the Los Angeles Festival (1984, 1987, 1993), Santa Barbara County Bowl Summer Solstice, Dance Kaleidoscope (John Anson Ford Theatre), The House, Plaza de la Raza and the Dorothy Chandler Pavilion at the Music Center.

His works have been performed by the Alvin Ailey American Dance Theater, Ze'Eva Cohen, Bonnie Oda Homsay, Ballet Repertory Theater (ABT II), Washington Ballet (D.C.), Tanzprojekt Munchen (Germany), Quebec ete Danse (Montreal) and locally by DANCE/LA and the Pacific Dance Ensemble.

He is a recipient of numerous grants and awards including the National Endowment for the Arts, Los Angeles Music Center's VIVA ARTISTAS! PERFORMING ARTS AWARD, which honors distinguished Latino artists, The Brody Arts Fund, California Arts Council, National/State/County Partnership, Cultural Affairs Department of Los Angeles, Vanguard Award, Lester Horton Award (1991) for Outstanding Achievement in Performance/Solo, and an Honorary Doctorate from Otis Institute

of Art and Design.

Chapters on the early work of Rudy Perez appear in *The Rise and Fall and Rise of Modern Dance* and *The Complete Guide to Modern Dance*, both by New York Times Dance Reviewer Don McDonagh, *Dancebeat* by Village Voice Dance Critic Deborah Jowitz, *At The Vanishing Point* by Marcia B. Siegal and *I Was There* by the late Walter Terry. He is currently teaching at the WESTSIDE ACADEMY OF DANCE in Santa Monica, and is on the faculty at the Los Angeles High School for the Arts. The Rudy Perez Performance Ensemble, continues as a company with creative force and versatility.

Special thanks to Adrian Ravarou, Steve DeGroot, Nixon Borah, Michele Lee, Albert Wolsky and the Friends of Rudy Perez.

Class, Audition, Performance Information and Contributions:

Rudy Perez Dance Theatre, Inc.
P.O. Box 36614
Los Angeles, CA 90036
(213) 931-3604

ROBERT BERG has performed with and written music for the rock bands, The Mystery Group, The Razor's Edge and Bachelors Anonymous. He has composed for dancer Terri Lewis and wrote the score for the local hit *AIDS! The Musical!* He is currently composing for film and most recently contributed the music for a production of Megan Terry's *Home* at New Performance Gallery, San Francisco.

DAVID HUGHES has collaborated with Robert Berg as vocalist/lyricist for the band Bachelor's Anonymous and on music for performances by John Fleck. Currently exploring the art of the spoken word, his latest work has been with local multidisciplinary ensemble, *As Is*.

DON BONDI was an original member of both the Gloria Newman and Bella Lewitzky Dance companies. He has designed the lighting for the Rudy Perez Performance Ensemble for the Dance Kaleidoscope Series and the Latino Festival. Currently he is Dance Chair at the Los Angeles County High School for the Arts.

PROGRAM NOTES

filename: FUTURFAX

Twenty years ago, ecologists gave us forty years before the crash, unless we radically changed our ways. But our ways were not changed in any significant fashion, and it's twenty years later. Therefore, I project the Crash for around 2011 AD.

So long as we continue believing the lie that has been indoctrinating us for about 10,000 years, we cannot change our ways, for it is the scaffold upon which we erected Western Civilization. We human beings had existed for almost three million years in harmony with the Earth as one species among countless others. In that span of time, nothing more spectacular happened than our slow evolution into Homo Sapiens. When, however, as Daniel Quinn puts it, we told ourselves a Story which cast us as unique, separate and above all others, and when we, as a result of this scenario, took it upon ourselves to conquer, overwhelm, master and enslave our environment, civilization was born. The price we pay for this brilliant supernova explosion is that, in the tiny span of 10,000 years, we will have exterminated all life, along with ourselves. Was it worth it?

We live in a world of materialistic dominance. Nothing counts higher than our things and the status they bestow on us. As the logical outcome of enacting our "Story," we suffer untold and unnamed misery deep in our souls. Drugs, violence, oppression, addictions, wars, dishonesty, murderous competition, alienation from the enmity toward the community of life as well as from other humans, are all symptoms of a malady whose virus is a perniciously wrong-headed and hubristic world view.

Unless our beliefs can change, we are doomed. But because we have totally involved the environment in our "folie," we have doomed everything else along with us.

In 2012, there will probably be around eight billion humans on our poor earth! With breeding never checked, no space to stand on, resources depleted, air and water fouled, land eroded, animals all but gone, climate wrecked, we will whimper toward the end.

"Filename: FUTURFAX" is a cautionary tale that asks: "What if, then what?" ...