Dare to Dance in Public Film Festival
By Sarah Elgart

Abstract

In this essay, Choreographer/Director Sarah Elgart, Founder and Artistic Director of **Dare to Dance in Public Film Festival** (**D2D**) discusses her introduction to dance film, the trajectory of her career, the history behind her festival, the genre of screen dance, and its elevation into a viable and internationally recognized art form.

I've always experienced dance as a life force that lives in all of us, indistinguishable from our quotidian experience as human beings in motion. As a choreographer and dancer, I have long believed that dance is a universal language so powerful and seminal that, much like a fingerprint, every individual has a specific movement voice or DNA which is unique unto them. I have also always believed that dance can and should be made by and for, every & any movable body, at any age, and that it should be able to be witnessed and realized anywhere.

When I began choreographing professionally in my 20s, I was fresh back in the US from a life-changing year spent in Germany at Folkwang Hochschule, the school later run by Pina Bausch, and where I had seen dancers of all sizes, shapes, cultures, backgrounds, and ages, largely doing just that.

Pina's influence was seminal – in Germany as a whole, certainly at Folkwang, and for me personally. What she did in her work – crossing boundaries between formalized dance and quotidian movement, younger dancers and older dancers, and between dance, life and all of its absurdity and beauty – was completely foundational within the fields of dance and theater. As is the way with truly great art, it felt to me to be at once utterly surprising and completely familiar — making perfect sense within the worlds it created. Her predisposition to incorporate seemingly random imagery, props, astonishing production design, actors, spoken word, highly demanding technical dance and pedestrian movement, to create an experience that was completely other yet somehow made perfect sense was extraordinary. Within her world, seemingly any circumstance, subject matter, body shape, age, movement phrase, music, etc. could coexist as part of dance. By eschewing most traditional expectations for her milieu, Pina's work made the theater a platform in which dance and life were completely inseparable. It created a world in which you could expect the unexpected, and one that inherently cried out in favor of inclusivity before that was even a thing.

My life was forever changed.

Enter FILM.

The birth of Dare to Dance in Public Festival (**D2D)** is very much intertwined with my own professional trajectory and introduction to and involvement with film. The daughter of two visual artists, I had, from an early age, been exposed to a plethora of foreign "art house" films by the

likes of Fellini, Cocteau, Bergman, De Sica, Kurosawa etc. Most of them had moments of simple but sublime kinetic imagery, much of which did not make any obvious narrative sense or contribution to a story in a literal way, but – to me anyway – made absolute sense. These images stuck in my head as creative fodder, and later on in my work began to merge with dance, which, as far as I'm concerned, was what they were.

Returning to Los Angeles after my year in Germany, I began choreographing, and seizing every available opportunity for developing and presenting my own work. Having also spent time studying and performing in New York, I felt certain that some of the same ideas that I had experienced working there, e.g.using alternative spaces like lofts, galleries, etc., could also work for presenting dance in LA, which was perfect for emerging choreographers with little to no viable funding like myself. I put together a small company and began presenting regularly in lofts, galleries, parking lots, performance spaces, and more. My performances led to more opportunities to perform, as well as reviews. Reviews made you "real," and allowed your work to be considered and become part of a dialogue.

In 1981 I stumbled into a part time gig working with non-dancers – mostly marginalized communities, beginning with women inmates at California Rehabilitation Center and the California Institution for Women (CIW), a state prison housing medium and maximum-security women inmates. What began as a one-day-a-week gig turned into an Artist Residency funded by the California Arts Council for 4 years. Because most of the inmates there had little dance experience, I worked with them to create a movement vocabulary based on gesture and organic, quotidian, "pedestrian movement." I wanted them to feel that they could create dance with what they knew as human beings in motion and to have a sense of expertise as such.

This was an incredibly charged, challenging, and fruitful period for me. At CIW, I had one small group of six or seven "closed custody," Maximum Security inmates that was particularly challenging, in part because it included two women from the Manson Family who had not spoken to each other for ten years. We had begun working on a piece called "Marrying the Hangman," based on the poem of the same name by Margaret Atwood. It was a breakthrough work for me personally and also for the inmates involved.[1]

In 1983, I was awarded a fellowship through the Long Beach Museum of Art, which allowed me to explore the intersections of dance and the camera. Over a period of about a year, I would hire someone to shoot video in rehearsals at CIW (it was no small miracle that I got clearance for this), and later with my company in rehearsals and performance doing the same work. Over this period, I was experimenting in editing sessions at EZTV, working with Michael Masucci and the late John Dorr. I remember crafting an edit that went back and forth from rehearsals with the inmates to rehearsals with my company- sometimes playing with time and repetition. This was my introduction to the magic of dance combined with the camera and the tools of editing, sound, and music.

[1] Later, after my own company performed the work and it won the Vanguard Award for Choreographic Innovation, it was invited into the Olympic Arts Festival of 1984, which was an incredible triumph for the inmates. *Read more about this: https://www.culturaldaily.com/poetry-murder-dance-manson-women

In 1984, I stumbled into my first job doing choreography for a music video. It was the beginning years of MTV, and also the beginning of a cultural exploration of what elements might be used as content for this new genre - a new kinetic short film form that was, basically, an advertising vehicle for recording artists. That job led to a working relationship with director David Hogan that spanned about 35 more music videos and blew open the world of film for me. Because Hogan would frequently invite me into telecine transfer,[2] color correction, editing, and even at times, throwing around ideas for developing concepts. I was getting a crash course in filmmaking while working as a choreographer. Beyond that, I was fascinated by how dance could be used to augment and/or tell stories and create an emotional landscape. And, I had a growing interest in expanding it.

Initially, for most music videos, dance was part of a simple narrative that was resolved in the 3 to 4-minute songs that inhabited MTV. It usually was a fairly simple narrative: Boy meets girl, boy loses girl, boy gets girl back (or something like that). Often, at the apex of the music about two-thirds of the way through the video during an instrumental break, the rhythm would pick up and dancers would emerge at a key location for a rhapsodic or hard-hitting dance number. Suddenly, shoulders & hips started rolling, and a choreographed dance would emerge that was sometimes chaotic, sometimes in unison, usually exciting, fun, and incredibly popular with viewers. Over time, the quality of dance itself began to change within this format, using blends of formalized jazz movement with street moves, pushing or merging the boundaries of modern, street, break dance, acrobatics, and so much more. Soon there were music videos wherein dance was not just a side dish but the main course, like Janet Jackson's Rhythm Nation, which integrated both rifts on pedestrian gesture, military style formations, and more formalized dance moves.

Like Rhythm Nation, music videos also began moving off of Hollywood sound stages into industrial locations or onto dark, gritty, and wetted-down city streets. Everyone was feeling the pulse of dance. It was connecting fashion, music, and youth culture. It began to pop up more and more in commercials where it would inform editing and styles of camera work as well, taking cinematographers away from the mandated head-to-toe coverage of dance, and editors into shorter cuts of body parts or B roll that embellished the work in other ways. Music videos were experimental, and most of them had no loyalty to continuity (*"F**k continuity… it's a Music Video,"* was a regular mantra on sets). Commercials and even episodic television began evolving to resemble this style of shooting and storytelling, and pretty soon began appropriating the hand held, gritty, shaky camera, documentary look that some music videos were taking on. I was learning a ton, and found it extremely exciting and lucrative to be part of a cultural zeitgeist that involved new ways of using, seeing, and experimenting with dance and the camera.

No longer did a film or music video have to be beholden to the head-to-toe,

completely unedited documentation of dance employed by Hollywood films of the 30s and 40s, or by theater presenters to "put butts in seats." Nor was it about preserving the way dance appears on a stage when viewed by the naked eye. Suddenly dance was everywhere. Every day people were getting exposed to it, what it could be, and how it was evolving in real time. For myself, I had fallen in love with the medium of film and the possibilities as it intersected with dance. I was fascinated by how, between camera movement, light, framing, editing, and more -

[2] An electro-mechanical machine that converts film image to a video signal.

dance could create its own visceral language that communicates beyond cultures, ethnicities, and socio-economic backgrounds, and most importantly, beyond words. The medium of short music videos was wide open and without rules. Although I was allowed to push the boundaries of what was expected or asked for, I was thinking, "*it could be so much more."*

As a result of this momentum with dance and film during the 80's, a friend and colleague Julie McDonald (Senior Agent w/ McDonald Selznick Associates) decided to fill a niche and become an agent for dancers and choreographers. She called and asked if she could represent me, and I accepted. She has been fighting since then for dancers and choreographers to have fair pay, viable working conditions, and proper credit. The monetization of dance had begun, proof that it was beginning a new life on film and beyond. Unfortunately, to date, choreographers still are not recognized for Oscars at the Academy Awards, and do not have a union - although the Choreography Guild is fighting hard on all these fronts.

In 1987, I was awarded two years of being invited into the Sundance Institute's (no longer existent) Dance Film Labs. I was one of four nationally selected choreographers, and the only one from Los Angeles. We were flown in to experiment with dance and film over a period of three weeks in the mountains near Park City, Utah. Sundance was a miraculous and beautiful place where you wanted for nothing. We were provided with housing, food, studio space, professional dancers, directors of photography, editors, equipment, and mentors that included the likes of Stanley Donen, Michael Kidd, and more. There I was free to play and experiment at the intersection of both mediums to create a unique art form.

Stanley, Michael and I were always on the flights together, and as such we would engage in long dialogues – argue even – about dance and film. Donen was one hundred percent old-guard. He hated the quick edits and the lack of continuity introduced by music videos. He was absolutely against the concept that dance could be chopped up within a scene into a variety of close ups, medium shots, etc. He preferred the continuous, wide shots and long edits used in his films like "Singing in the Rain" and others, wherein the camera seamlessly followed dancers from place to place. Michael Kidd was much more open and welcoming of the new ways of seeing, and to experimenting with dance on film.

In film, all storytelling is kinetic, and at Sundance, in music videos, commercials, features and more, people were exploring the relationship of dance and even just simple gesture and movement with the camera as a storytelling and sales medium. As the music videos, commercials and other media morphed in various degrees, some using more literal narrative structures and others using abstraction. Dance was finding its way back into the consciousness of the mainstream, pulsing its way back into popularity like a weed pushing through cracked pavement. It was raw, it was real, it was visceral.

Unfortunately at that time, to be involved with making and presenting non-commercial stage and site work while also doing film and music videos, was deemed unacceptable. Many critics had a perfectly clear message that any commercial exploration of dance on camera was definitively beneath a "real artist", if not an outright sell out. Lewis Segal, then Chief LA Times

Dance Critic was definitively disgusted by it, and called me "The resident windbag of Los Angeles Dance," writing, "What happens to her now depends on her pursuing opportunities for growth; her talent has never been in doubt, only the nature of her ambitions."

Yet at the height of my commercial choreography career, I was learning an enormous amount. I had never been to film school per se, but getting thrown into production is its own kind of education. I did my first music video in 1984 for Den Roy Morgan, a Reggae artist who was well known in the UK. We shot for 26 hours straight at the International Terminal of LAX - pretty unforgettable and definitely a once-in-a-lifetime experience. I saw the sun go down and come up again, inhabited the upstairs and downstairs of the terminal, and also used a plane out on the tarmac.

In 1987 I stumbled upon The Chanticleer Discovery Program. It was a program run by Producers Jonathan Sanger ("The Elephant Man") and Jana Sue Memel, who selected 7 finalists from an unknown number of submissions, out of whom maybe 3 would be given a respectable amount of money and resources to direct a longer film. And for these finalists, it was understood that if you were selected, the floodgates of Hollywood and all its adjoining opportunities would open for you. Each of us were given a directing task. While I became one of the initial 7 semi-finalists, I did not make it to the end, but I realize now that what I pitched was actually a dance film. A narrative love story with no dialogue whatsoever. That it even got as far as it did, still amazes me.

Then in 1991, I accepted a job as The Disney Channel's Performance Producer for the new Mickey Mouse Club (MMC). Before I knew it, I was living in Orlando, Florida for nearly half the year for the next four years. My job was to pitch and create concepts for three music numbers per week, and two music videos a month, as well as pitching and overseeing all aspects of production and costume design, casting, etc. I later learned that The Disney Channel felt – although they had not spelled this out to me at all while I was interviewing – that the previous musical numbers were becoming complacent. I remember in one of the interviews they showed me the film of a number that had been created for the song "Lean on Me" and asked for my opinion. It featured the kids singing dressed in domino suits, who, over the course of the number, ultimately leaned on each other and fell like dominoes. I remember saying that I thought it was an insult to the intelligence of an audience that was hungry for much more cutting-edge fare - not unlike some of the music videos of MTV - and that their viewers were likely a lot smarter than that number took them to be.

I don't think I fully realized the impact that dance and the media could have until after my first year on that job. I was returning home to LA over the break (where I was working creating movement pieces with transitional homeless women in a group we called MADRES). I had also accepted a short-term teaching job for a middle school's after school program. It was my first day teaching, and I had asked for a television and a tape player, because I planned to show the students some examples of dance in a variety of forms. I remember walking in carrying a stack of VHS tapes up to my neck. There were examples of my own and other people's stage work that I admired, and a couple of tapes from numbers that we had just recently created for MMC, each of which had the signature Disney mouse ears on them along with the numbers' titles. Before I even made it to the front door of the classroom the students had greeted me, and seeing the tapes with the mouse ears and reading the titles, immediately broke into the dance moves from each of

those works, moves that our amazing choreographer Myles Thoroughgood and I had created just weeks ago. It blew me away. From that moment on, my approach to the job had a new level of commitment. Above all, I saw and *really understood* the intelligence of the young people in the Disney audiences as well as the reach of the media. I committed to squeezing in more and more challenging concepts and ideas in all aspects of the numbers from the songs selected from production design to the movement itself. I understood that beyond the song and sets, if the power of the dance works we created as a whole were intelligent and pushing aesthetic boundaries, this was a good thing, especially as it involved an audience of hungry young people. Still, I thought, there could be so much more done on film. By the time I left Mickey Mouse Club four years later, I had directed a few multi-camera musical numbers and several dance music videos, helped with casting, and worked with emerging superstars like Christina Aguilera, Britney Spears, Justin Timberlake, Ryan Gosling and more. I had become a member of the Director's Guild of America.

Fast forward to 2013. The web was well into its third decade and artists of every discipline were sharing work across borders and time zones. Cultures, genres of dance, and ideas in general were cross pollinating at a rapid rate. I had just completed seven years of watching hundreds of dance films, and working in various capacities (e.g., Board Chair, Director of Artistic Development) with Dance Camera West, a seminal, Los Angeles-based, international Film Festival for the growing genre of screen dance. It was during that time when an old friend, Producer Adam Leipzig, pitched me an idea: to write about dance film as a genre for his new online magazine Cultural Weekly (now Cultural Daily).

When considering this opportunity, what occurred to me is that most people outside of the dance community have little knowledge of what dance can be, or what its many and varied dimensions are let alone any knowledge at all of screen dance. I realized that many people's notions of dance genres might encompass ballet, tap, hip-hop, and *maybe* jazz. But I was acutely aware that these various genres of dance were also informing one another, and that dance was becoming much broader than the confines of their names or definitions. And because I believed dance to be a universal language with incredible power, I accepted, and began the column. I called it, "ScreenDance Diaries."

To the best of my knowledge, ScreenDance Diaries is the first international column exploring the genre of dance film. I wasn't writing reviews per se, rather I was curating, sharing, and writing about dance film as a genre. For the better part of eight years, every week I would comb the web, or select a dance film that I knew from my database, and feature it online. I saw many, many more provocative films than I could write about. Most interesting of all, was that I began to recognize trends in the films in terms of locations, editing styles, ways of shooting. What occurred to me was that there was a kind of international zeitgeist going on. A not always conscious, yet urgent dialogue happening in the world about dance genres, and the craft of Screen Dance. It felt to me like an enormous cultural cross pollination and I found this incredibly exciting.

Because Cultural Weekly and the ScreenDance Diaries were online, it was international. I would receive a fair share of comments and engagements which clearly illustrated interest, and a hunger for more. In addition to this, little by little, people began to write to me, sending me their own films, or dance films done by friends, asking me to review them on the column or to respond

directly to them with my thoughts via email. I realized that I had an audience and a platform, and that I could do much more to spread the art of Screen Dance.

With the help of Cultural Weekly, Dare to Dance in Public Film Festival (D2D) was born as an online dance film festival. On September 30, 2015, ScreenDance Diaries and Cultural Weekly put out our first call.

> Have you ever walked down a city street and happened upon random and seemingly unplanned movement that is, or looks like dance? It could be accidental, it might be intentional, but whatever it is, it has the look and feel of dance? Perhaps it's a street corner preacher dragging one foot and pointing as he follows a potential recruit… Maybe it's a group of choreographed performers – collection hat out – testing some moves… It could just be a joyful person dancing as if the star of her own private movie, or an old man simply dancing to the divine. In any case, planned, random, or accidental, Cultural Weekly and ScreenDance Diaries invites you to be there, create it, capture it on camera, and submit it to our first upcoming International Dare to Dance in Public Film Festival.

In the beginning I invited submissions of films five-minutes and under. Because I wanted the process to be democratic, I assembled our first panel of judges that included Valerie Faris (director w/ Jonathan Dayton, "Little Miss Sunshine"), d. Sabela Grimes (choreographer, Rockefeller Fellow, Bessie Award Winner, composer & educator), Julie McDonald (dance agent & Co-Founder McDonald Selznick Associates), Tony Testa (choreographer for Janet Jackson, Kylie Minogue, Ariana Grande, Britney Spears and others) and myself. We announced that films would be judged in three categories. Best Interface of Dance and Camera, Best Original Choreography and Best Use of Location. In addition to having their films featured and written about in Cultural Weekly, cash prizes would be announced and distributed to the winning films. We received almost 70 submissions from all over the world that first year.

It became clear that we were promoting creativity, and that people were going out and making films just for D2D. Suddenly, we had gone from being a film festival to a call to action.

Dare to Dance in Public Film Festival was founded on the concept of democratizing dance, in part by identifying it as a universal language that all human beings with functional body parts had access to, each in their own unique and singular way. Unlike indigenous and tribal cultures, it always struck me that Americans were afraid of dance, and afraid to look silly. It occurred to me that the US had no national holiday or ritual that included dance. In fact, most people in the US don't seem to dance at all until they're a few drinks in at a wedding. As Twyla Tharp famously said: *"*Dance is simply the refinement of human movement -walking, running, and jumping. We are all experts. There should be no art form more accessible than dance, yet no art form is more mystifying in the public imagination."

Seminal for me in the founding of D2D was promoting what I saw as the absolute importance of leveling the playing field for dance, the importance of taking dance outside of the studio, off the stage, and into the public realm. I was interested in seeing people dance, seeing people confronted by dance, and also having people consider what might or might not be considered *as dance.* I was also interested in how it could be transformed through its relationship to the camera, and within all the available tools of filmmaking.

Dance is often only viewable in niche venues. As such, only a certain cross section of the population may have knowledge of or access to it. This is in part because of cultural predisposition, ethnic backgrounds, and/or socio-economic factors including their locations in a city in relation to a venue and for many, their predisposition to know that a dance event is even happening in the first place.

I know, from my own site-specific works, that when dance is taken into non-traditional spaces, it has the opportunity to reach and engage whole new audiences. When dance is presented to an unsuspecting public, you are giving people the opportunity to discover something they may never have seen before. When dance is performed in unexpected public places, it is tacitly inviting the viewer to consider, "why dance shouldn't happen anywhere at any time?" When created with vision, dance can transform quotidian spaces and moments from the mundane into the magical. It can engage and invite the public in, simply by the fact that, as fellow human beings, they can see, speak, understand and *feel* the same language.

At the height of their popularity, music videos, commercials, television, and films were featuring dance that originated on the streets and in communities – powerful dance that transcended traditional platforms and wasn't being taught in schools or studios but developed on its own terms. David La Chappelle's short documentary film KRUMP for example, which came out in the very early 2000's, followed the creation of a whole new form of dance of the same name that grew from the streets of Los Angeles. "Krumping" as a dance form was created by underserved LA communities of color that became a powerful dance movement and community. Krump was a specific form that referenced African Dance, clowning, and the concept of using dance as a means of self-expression for "the more negative emotions and experiences of life, as a positive way for people to express their feelings without judgement or harsh consequences." The film KRUMP gave way to RIZE, a feature-length endeavor on the same topic and following the same group of young people.

In starting Dare to Dance in Public Film Festival I envisioned a different kind of Screen Dance festival that was founded on access and considered all these things that were happening both in the world and in dance. As dance has historically been integrated into forms of protest against racism, inequality, and other social injustices, this was something else I wanted to welcome into the world and consciousness of D2D.

As such, we developed these tenets: 1) D2D would include films that challenged both filmmakers and viewers to explore the relationship between site, camera, editing, dance, and more; 2) D2D would consider and include budgeted and shot listed films, as well as low and no budget films that were shot from the hip; 3) D2D welcomed films that engaged public spaces and audiences, and, perhaps most importantly; 4) D2D would transcend the perceived boundaries of culture, country, race, religion, ethnicity, gender, etc. to explore what we have in.

Within a relatively short time we began receiving films from all over the world. In the beginning we received many films of people dancing in remote beaches at sunset, or safe, quiet, rural areas where no one else saw them. Some of these were beautiful, but the films of dance happening in metros, train stations, supermarkets, parking lots, promenades and other public places. Films where the public were – sometimes unwittingly – forced to engage with both the dance and

camera, those were what excited us. By their very existence, those films made a statement beyond location, dancers, choreography, and camera. By their very nature those films were saying, “dance can live here.” One thing was abundantly clear, much of the work we received was created in direct response to our tenets. Filmmakers were writing us to say as much. D2D was inspiring dancers, choreographers and filmmakers to create new work. What we quickly realized was that the name Dare to Dance in Public was, for many, an invitation. People just *got it.* And what’s even better, *they responded.*

In 2020 when the Pandemic hit, it was clear that we were in completely new and unpredictable territory. With films coming from countries all over the world - many with differing and/or rapidly changing curfews and/or rules around the Pandemic - and with people navigating a tremendous loss of loved ones, income, mental health issues, and freedoms, we, like the rest of the world were dealing with a completely altered landscape. It was no longer feasible to require people to film outside when the restrictions for each country were so different. And at the same time, people wanted, and *needed,* to make something creative, to have a sense of community, and to be connecting and expressing themselves through movement. Simultaneously, as people responded to the upheaval in the United States over the senseless murders of Black men and women by taking to the streets in solidarity with the Black Lives Matter movement, dance was incredibly important as part of the protest**.** It became very clear that between all of these realities, D2D had to embrace the constraints of the moment as an opportunity. In response, we created Pandemania, a made-up word which we defined as follows:

> ***pan.da.may.ni.uh*** *(noun), a state of abnormally elevated arousal, affect, and energy due to isolation, frustration, anger, and various strong emotions brought about as a direct result of the Coronavirus, as well as issues/world events e.g. systemic racism, immigration & displacement, the environment, LBGTQX & women’s rights, and other pandemics in our collective history. Pandemania frequently ensues in a heightened need for self-expression through movement.*

Also in response to the moment, we created a new initiative called Six Foot Distance Dances, directly inviting dance filmmakers to make short, approximately one-minute films that pondered what they were facing as questions of the moment, such as: How do we dance in isolation? How do we connect? How do we create relevance dancing in the privacy of our own homes? What do we feel while being physically limited by an invisible enemy?

The Six Foot Distance Dances initiative brought about another batch of wildly creative short shorts from all over. Some were accompanied by texts that either reached out into the void, or offered creative context. I’ll never forget two texts from a young woman who read about our initiative and created two beautiful and simple films. She wrote: “*Hi! I was folding clothes the other day in the laundry room of our apartment building and since I was alone...well, I just went at it. I tried to be quick before anyone else barged in (social distancing!) and since I had just my phone and myself, there's no moving camera unfortunately, a lot of moving emotions though. I felt so liberated by this experience that I went home, changed into another dress, and filmed another piece with my husband's shirt. I was never caught but I kind of wish I was. Anyway, thank you so much for this great challenge! It really brightened up the day for a lonely girl all the way in Finland*.”

As a choreographer - especially when dealing with site-specific works, I have always loved what I call “the ghost imprint” of a performance. Especially with site-work, what I have experienced is that when a performance uses a specific site well, it can cause audience members to see that site or place with new eyes, and always with the lingering memory of the work they witnessed there and how it made them feel. Dance is inherently ephemeral. There is a beauty to live performance and the irretrievable once-ness of each moment as it passes before your eyes. With live work, to a certain extent you as an audience member are the director and editor of your own experience. You can choose where to look, or whether to look at all. But dance on film allows one to inhabit the specifically manipulated point of view and world of the director and choreographer, and to be able review it again and again. If the creators’ vision is powerful and moving, that can be an incredible experience, and leave an indelible mark.

Live or filmed, one form of dance is not better than the other. But what I hope is ultimately understood, is that Screen Dance, with the innumerable options presented by the tools of film, the extent of its reach, and its power to move people beyond preconceived borders, continues as a unique experience and a singular testimony to what it is to be alive and human in the world today.