

## Dance on Film News

*Dance on Film News (D.O.F.N) is a BI-monthly publication that takes the reader inside the art and culture of Dance on Camera Films. BI-Monthly issues include profiles, interviews, articles on the creative process, points of view and critical commentary from people in the profession. Plus calendar of events that keeps readers informed about upcoming screenings*

Dance on Film News talks to three Dance film festival administrators on the key components of running a film festival. Kelly Hargraves from Dance Camera West in the US, Hans Beenhakker from Cinedans in Netherlands and Cynthia Pepper at Footage Festival also from US.

### *Paul Leo: How does your festival choose the films they screen?*

**Kelly Hargraves(Dance Camera West) :** We select our films by first doing a pre-screening with our two festival directors and then showing them to a panel of our co-presenting organizations,

We choose our experimental/short films based on their merits in presenting exciting choreography, performance and filmmaking. We have also had some very good luck with documentaries in the last year or so, and thus have expanded our venues so we can show long form docs and features.

**Hans Hans Beenhakker (Cinedans):** Through entries for the competition, databases like the one from IMZ and Koln, tips from fellow festival administrators, visits to other festivals, trying to get in touch with the producers to know which films are in production and will come out for the deadline.

**Cynthia Pepper (Footage):**I have a jury of dancers, musicians and artists that love dance on film. I also invite my children ages 6 and 8 because they know what has great energy!

### *Paul Leo: What type of audience do you hope to attract ?*

**Kelly Hargraves(Dance Camera West) :** The success of our festival has been it's attempt to attract a wide range of audiences by bringing the films to host venues--such as the Getty Center or the Laemmle Theaters, where audiences already exist but may not have had exposure to dance films per say. We draw upon the film community, the visual arts community AND the dance community.

*Hans Hans Beenhakker (Cinedans)* :We do seem to attract the whole dance scene but try also very hard to get the film makers (through film schools and film organisations etc.) Regular audience through advertising etc. outside the art scene.

**Cynthia Pepper (Footage):** Media, dancers, artists , musicians anyone who appreciates what we do. We will take them all!!!

*Paul Leo : What makes a good Dance on film festival?*

**Kelly Hargraves(Dance Camera West)** :A good festival for us, is one where the audiences feel that they have discovered something they have never seen and feel inspired to see more dance film or more live dance. It is also one where we receive a large number of international submissions--especially when many of those submissions are from local artists who were inspired to make dance films after seeing our festival.

*Hans Hans Beenhakker (Cinedans):*The public should have a feel they can anticipate and share their view on what is being shown. Our videotheque, open discussions created an open atmosphere which people greatly appreciated ( backed up by the questionnaire which every body could fill in)

**Cynthia Pepper (Footage):** Lots of people who are passionate. Participants who are excited to see their films on the big screen and yes.....MONEY! My best festival was funded by a bank and it was the most fun because we had a great party, great films and lots of dancers and their friends cheering on each and every film.

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**Launch Producer Akin Souleyman is pleased to announce the nine shortlisted projects for 2003. Launch received (*in France, Germany and UK*) over 140 dance film proposals and showreels in the past few weeks.**

**This autumn six will be produced with SSP (FRANCE) retaining a development option on the remainder. Each proposal is budgeted between £20,000 (EURO 30,600) -£50,000 (EURO 76,5000). The list includes 4 first time directors.**

**Orlando Mortenson - Auto Focus (GER/ITALY) Documentary Jazz**  
**Keith Elison - Who doesn't Dance Like you? (GER/FR) Contemporary**  
**Alexi Kaufman/ Max Kaufman - The Raindrops (NL) Contemporary**  
**H Paquin / Macy Lovisek - I Love Northern Soul (UK) Disco**  
**Maria Chopin - Dance Steps in B Minor (IT) Ballet**  
**Paolo Fontanili / Wayne Fosse - My Suitcase (IT) Hip Hop Dance**  
**Sasha Singh - Kathak and Me (UK) Indian**  
**Franciose Broussard-Moore (FR) African**  
**Judy Filipacchi /H.Jin Park (GER) Documentary Contemporary**

**<http://www.constellation-change.co.uk/launch.htm>**

**Constellation Change** announces it's call for entries for it's 2004 Screen Dance Festival taking place March 2004.

The festival embraces a wide range of diversified and dynamic dance films. This international annual event , provides a showcase for new and established dance works. The forthcoming 2004 festival will include the *Dance, Camera, Action shorts programme, Feature length films, Master Classes, Debates and Seminars as well as* high caliber of international filmmakers and guest artists.

Our 2003 festival was held at National Film Theatre (*home of London film festival*). Currently, there is No entry fee to the CCSD Festival. Entrants are invited to submit films & Videos in one of three categories. Filmed ([click link for rules](#)) >>>

**Choreography, Innovative Works and Documentary style**, To submit an entry online, then visit the website link below.

[www.constellation-change.co.uk](http://www.constellation-change.co.uk)

***Deadline closes on 11th October 2003***

If you want to receive an entry form with regulations please send your full home address *details to:* [ccfestival@hotmail.com](mailto:ccfestival@hotmail.com) with the subject: subscribe. We will add you to our mailing list and send you an entry form for 2004 festival.

**Assassination Tango** Leading man **Robert Duvall** writes and directs his third feature, the romantic thriller *Assassination Tango*.

John J. (**Duvall**) is an aging hit man who has settled down into family life in New York with teacher Maggie (**Kathy Baker**). After he is offered a good sum of money, he accepts a job to kill an Argentinean General in Buenos Aires. The general that he's sent to eliminate delays his return to the country and John J stays to finish the job. He has a great love of dance and decides to find a local dance club to get a flavor of the Latin culture and studies the tango. He meets Manuela (real-life girlfriend **Luciana Pedraza** making her film debut), a beautiful dancer who becomes his guide into the sensual world of the tango. He's mystified by the world she has shown him, but this peaceful life comes crashing down when the reality of why he's there comes back to the forefront.

## **Assassination Tango Screens "The Deauville Festival of American Film (Sept 5 -14th)**

**For Gregory**

**Hines, performing was a family affair. As a prodigious young tap dancer, he wowed audiences working alongside his father and his elder brother, Maurice, with whom he later appeared on Broadway and in films.**

**Gregory Hines' film credits include White Nights, The Cotton Club and Waiting to Exhale. But the younger Hines, who succumbed to cancer at 57 last month , became a showbiz icon in his own right, and not just because of his fancy footwork. In a career that spanned five decades, Hines also earned acclaim as an actor, recording artist, director and choreographer. And whatever the project or medium, he charmed and dazzled fans with a rare combination of charisma, class and seemingly boundless energy. Gregory Hines shares his thoughts on dance.)**

**Indeed, some of Hines' most fondly remembered movie roles required no dancing shoes, from Mel Brooks' History of the World, Part I, an early showcase for his natural comic savvy, to his turn as a street-smart con man in 1991's A Rage in Harlem. The latter film teamed Hines with such noted actors as Danny Glover and Forest Whitaker. Other credits included Eve of Destruction, Deal of the Century, Waiting to Exhale, The Preacher's Wife and Running Scared.**

**Very sad news about Tania Trepanier, the director of *Dance Can Do All that , West Hollywood Story and Sugar and Spice.* Tania was featured recently in DOFN Issue 39.**

**Tania was hit and killed by a bus while walking her bike across the street this summer.**

**Constellation Change ation Change Screen Dance Festival will be conducting a course (*sponsored by Arts Council London*) for Black and Asian students who wish to learn video camera techniques in the shooting of dance films in February 2004 .**

**This course covers all aspects of video camera techniques in the shooting of dance performances for the screen. This basic introductory course intended to give an all round perspective of video making for beginners and newcomers to video production. The Best Foot Forward - Screen Dance course *is* aimed at the next generation of passionate film makers with original dance on screen ideas.**

To pre-register for course pack **Click here [2004 Best Foot Forward Programme](#)** or contact **[bestfootforward@constellation-change.co.uk](mailto:bestfootforward@constellation-change.co.uk)**  
**<http://www.constellation-change.co.uk/pages/contact/screendance.htm>**

**Richard James Allen and Karen Pearlman, directors of the award winning and internationally acclaimed Physical TV Company, have just finished shooting a new full-length dancefilm called Thursday's Fictions.**

**Thursday's Fictions is a fantastical dancefilm about the joys of living in the moment. In it each day of the week is a character, and each character only gets to live for one day. But they all have rich lives filled with ambitions, longings, hopes and fears, and each of them has something to learn. The week starts with Thursday, a dance maker, who wants to cheat the cycle of reincarnation so that she can come back as herself and keep working on her dances. Thursday bedazzles and seduces Friday with her briefcase full of lively and provocative movement, but she comes to a sticky end. When the athletic and acrobatic Saturday gets wind of Thursday's antics, she chases her down through the week until finally, Wednesday, Thursday's son, learns the lesson that has eluded all of the characters/days of the week that have come before him. He learns to live fully in the moment, he learns to live fully in the dance. Thursday's Fictions is based on a book of the same**

**name by Richard James Allen which was nominated for one of Australia's most prestigious literary prizes - the NSW Premier's Literary Award.**

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Website [www.artmedia.com.au/physical\\_tv.htm](http://www.artmedia.com.au/physical_tv.htm)

For those students requesting info on films by DV8, see below archive site.

<http://www.dv8.co.uk/film/film.html>

The Dance Film Association (DFA) is an American non-profit membership organisation which supports the genre of dance film and video through festivals, screenings, publications, grants and workshops. The DFA web site provides information about the DFA and its activities.

<http://www.dancefilmsassn.org/>

## **How to Un-subscribe**

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