This section of our text queries the film industry’s tendency to fragment and splice dancing images in service of the larger picture. Different filmmakers have established varied approaches to capturing, sustaining, speed altering, and depth positioning dancing bodies. There is, after all, some movement sequencing that only exists as a physical possibility by means of filmic editing techniques. In many ways, this gets us back to the question of who’s behind the camera. Whether the shots are about the alienation of movement with respect to gravity, surrounding environments, or multiple perspectives, film has the capacity to distort space/time dimensions with respect to physical movement that live dancers would never dare to attempt on stage. Fred Astaire in particular holds a highly valued place in dance film history as, among other things, the dancer who demanded that the camera follow him, not the other way around. His slight tilt off the vertical axis held viewers in anticipation of what the camera might have considered a wholly unorthodox relationship to the floor. Astaire’s stipulation of full-body camera coverage, not just moving legs and feet or torso shots, raised the bar for a film industry just beginning to understand visualization of movement for movement’s sake. While Kassel in this section generates ways in which film editing might enrich dance with use of unexpected angles, layered images, or coincidental configuration, Moore holds fast to the notion that either the camera needs to dance or the dancer but not necessarily both in contradiction with each other. Arendell locates Maya Deren’s leaps in and out of camera frame as a visual dreamscape somewhere in between these two extremes, noticing a virtual flirtation between multiple selves and swiftly-shifting landscapes.