



Allison Rhodes

When I found out that *Into the Wire* had been cancelled, I found myself reflecting on that old (and perhaps overused) adage about how significance lies in the journey, not the destination. And in this reflection, I found myself conflicted. The journey had been incredible – those long nights of rehearsals filled with laughter and sweat, hours spent experimenting with movements until a story took shape. However, there was also a reward waiting at the end of those long hours, a chance to fulfil that hard work in the form of a performance. I would often, perhaps to a fault, ask how much choreography we had made it through each night, largely because I enjoyed feeling closer to this final outcome. I was like a child counting down towards her birthday.

One of our last rehearsals had been marked “two months until the show,” which at the time felt like an immovable fact. Then, within a matter of weeks, the world changed with such severity all certainty unraveled. When the show was officially cancelled, I was not surprised, but I still felt a sense of loss. Those rehearsals hold so much meaning, and even knowing what I know now, I wouldn’t trade them for the world. Still there was an undeniable sadness in knowing we wouldn’t get to see this project through in its original format.

Ultimately, however, I am glad that a version of *Into the Wire* will still be shared with the world. The themes explored in this show are more timely now than ever, and I am glad that Broken Rhythms has found a way to display this work. I also have a new reward to look forward to. I await a time the world can find its footing again, and we can return to the studio. Broken Rhythms is an endlessly empowering company, made up of motivated, supportive artists, and I know that it will continue as a source of light. Through art, we can better make sense of the world – and with the world as it is right now, we need the arts more than ever.