

CITYWEEKLY

{CATEGORY_NAME}

2 Across



According to Bay Area Rapid Transit timetables, the trip from San Francisco International Airport to Bay Point terminal takes 85 minutes— which, in Utah Theatre Artists Company’s production of Jerry Mayer’s *2 Across*, is precisely the amount of time required for two comically mismatched strangers to solve each other’s problems, plus The New York Times’ notoriously difficult Saturday crossword puzzle. The chance meeting on an early morning BART train between by-the-book perfectionist Janet (Nova Calverley-Chase) and free-wheeling man-child Josh (Jeremy W. Chase) is in the theatrical tradition of Neil Simon, like the sparkling dialogue that ensues. A common interest in crosswords won’t be enough to prevent this odd couple’s inevitable clash. The conflict begins with Janet’s critique of Josh’s amateurish, pencil-it-in crossword strategy. Josh bristles and sparks fly, and it soon becomes clear that the dispute is about more than puzzle-solving techniques. Crosswords are a metaphor for life, and Janet—with her indelible pen and reference books—clearly must have the upper hand in that game, right? Within Chase, I think, beats the heart of a classical thespian—and his character’s youthful aspirations to an acting career (“I was convinced I was the Jewish Al Pacino”) provide great opportunities to hear him at the height of his oratorical stature. By contrast, Calverley-Chase brings such a fluid naturalism to her knockout performance that the duo’s incongruity could derail a less disciplined production. Instead, under Lane Richins’ precise direction, the two somehow achieve near pitch-perfect chemistry by Embarcadero station or thereabouts, keeping this enjoyable comedy right on track to the end of the line.

Date: Jan 21, 2010

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-46437-2-across.html>

CITYWEEKLY

THE ESSENTIALS

Sugar Space Studio: Suite

THURSDAY 2.25

By Austen Diamond



POSTED // FEBRUARY 24, 2010 -

The idea for Suite danced to life when Sugar Space founder Brittany Reese Dew was inspired by a New York City dance series highlighting women choreographers. In general, "There's not a lot of support for them," Dew says. Believe it or not, most are male, a phenomenon of the past 50 years. So, sorry, boys, this is a girls-only showcase. In its first year, and designed to continue as an annual spring concert, Suite offers women their time to shine.

"We wanted women that are out there experimenting. Also, we want to support new choreographers. There are very few people creating their own work [in Salt Lake City], and with less opportunities to perform, that [creativity] suffers," Dew says.

So, three up-and-coming Salt Lakers were chosen: Ashley Anderson, Erin Kaser Romero and Hillary Van Moorleghem. To promote feedback and mentorship, they work closely together and have feedback sessions throughout the rehearsals. However, since each contributor brings unique roots in dance, the 20- to 25-minute pieces differ drastically in aesthetic sensibilities.

Each choreographer collaborated with a female designer. Anderson, with Amelia Whitworth, created "Ways and Means Committee" in a tableaux vivants (living pictures) style, with music from classical to Dolly Parton. Romero paired with Sonya Galaviz for a piece on dreams with revolving aerial moves, surreal images and sweeping costumes. Finally, Van Moorleghem and Kerri Hopkins juxtapose video technology and classic ballet.

So, check out another unique performance by Sugar Space, which continually breathes fresh air into the SLC dance scene.

Suite @ [Sugar Space](#) Studio, 616 E. Wilmington Ave., 888-300-7898, Thursday-Saturday, Feb. 25-27, 8 p.m. TheSugarSpace.com

<http://www.cityweekly.net/utah/article-337-10580-sugar-space-studio-suite.html>

CITYWEEKLY

THE ESSENTIALS

Sugar Space: The Gray Area

THURSDAY 3.4

By Austen Diamond



POSTED // MARCH 3, 2010 -

"Audiences Award Artists" is a competition, but unlike the video game Dance Dance Revolution (embarrassing) or TV's So You Think You Can Dance? (trite and degrading), the winners push viewers to a visceral edge—intriguing, provoking and, most of all, beautiful. In November 2009, choreographers vied for a grand prize of \$1,000 and a studio-space grant. Even though that funding is limited, they created this week's performance to convey their message to the masses.

Collaborators Juan Aldape and Molly Beardmore-Heller won with "Prison of Form," depicting the awkwardness of being—and waiting—in a public space. Their work will be performed as part of The Gray Area, along with the choreographic collaboration "Another Time Stamp on this Old Map," set as a solo for Stephen Koester, University of Utah dance professor and mentor to both.

Aldape also will perform a duet dealing with interracial relationships called "Everybody's Business."

Beardmore-Heller will join a quartet in "Vanities Faire," looking at self-image and self-consciousness around others. With five 8-foot-tall mirrors onstage, a new perspective is offered to the audience.

Overall, look for relatable gestures, highlighting intricacies in a dry, unemotional way. The artists also hope to bring a new movement vocabulary to the local dance scene—to push currently static boundaries. But, this showcase is accessible to everyday people because of its common emotions and meaning.

"We are diving right into the undefined, the blurred area of our lives that deals with personal territory and our perceived reality," Beardmore- Heller says. So, find the color in the gray.

The Gray Area @ [Sugar Space](#) Studio, 616 Wilmington Ave., 888-300-7898, Thursday-Saturday, March 4-6, 8 p.m., [TheSugarSpace.com](#)

<http://www.cityweekly.net/utah/article-337-10633-sugar-space-the-gray-area.html>

CITYWEEKLY

THEATER

The Grey Area

Join the Sugar Space for an evening of performance by the 2009 winners of the Audiences Award, Molly Heller and Juan Aldape. The artists are supported by the Sugar Space in the presentation of new individual and collaborative projects. The Grey Area will feature guest performances by Stephen Koester, Katie Meehan, Cherie Mockli, Callie Ritter, Emily Terndrup and Jersey Reo Riemo. \$12 general admission, \$7 for student tickets.

Date: Mar 4, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-48966-the-grey-area.html>

CITYWEEKLY

THE ESSENTIALS

Sugar Space: After Dark

Friday, April 16

By Austen Diamond

POSTED // APRIL 14, 2010

When the lights go out, things tend to get funkier—and that's just what Sugar Space intends for the second installment of After Dark, its adult-oriented, late-night series. Welcomed back are the soaring, daredevilish Revolve Aerial Dance and the hip-swinging, Latino collective Samba Fogo. But, there are a few new surprises. Chelsea Ellis Hip-hop Crew, along with stand-up act ToySoup Comedy, will add flair.

The mash-up of artists is intended to get a diverse cross-section of performers—as well as attendees—mingling. If the lineup alone isn't enough, there's a cash bar with cocktails before and after each show, with DJ Tidy spinning some vinyl on the dance floor to get folks grooving. Salt Lake City's dance scene gets spicier with every After Dark performance, and after the evening's showcase in the intimate Sugar Space studio, you might just be in the mood to put on your own dancing shoes and see where the night will whisk you.

After Dark @ [Sugar Space](#) Studio, 616 Wilmington Ave., 888-300-7898, April 16, 8 & 10 p.m., \$12. [TheSugarSpace.com](#)

<http://www.cityweekly.net/utah/article-337-10980-sugar-space-after-dark.html>

CITYWEEKLY

THEATER

Utah Theatre Artists Company: Burn This



Perhaps one day, out of pity for theater writers, Lane Richins will direct a mediocre play so that we can stop wracking our brains (and Thesaurus.com) for new ways of saying “spectacular.” That day hasn’t yet arrived, though: Utah Theatre Artists Company’s latest production—Lanford Wilson’s *Burn This*—merits all the laudatory synonyms the aforementioned Web service can crank out. The show commences imperceptibly with the entrance of Anna (Cassandra Stokes-Wylie), a Manhattan dancer/choreographer quietly mourning the recent death, by boating accident, of colleague and close friend Robbie, along with his gay partner. Stokes-Wylie brings an emotional permeability to her role that is a central element of the show. The remaining men in Anna’s life—love interest Burton (Jeremy W. Chase) and surviving loftmate Larry (William Richardson)—form a network of emotional support disrupted a month later by the abrupt arrival of Pale (Jesse Peery), Robbie’s amped-up older brother. Pale’s harrowing cokerant comprises most of the second scene, giving Peery a scenery-chewing opportunity that is not to be missed. Indeed, Peery’s commanding presence could easily overwhelm the whole play if the other three characters weren’t so well delineated. The defiantly campy Larry is the antidote to Pale’s tightly wound emotional fireworks; Richardson’s performance is nuanced and dead-on genuine. And—it has to be said—the fight scene rocks. It’s really an ensemble scene, but Chase and Peery bring such brutal physicality to the stage I was genuinely concerned for their safety. *Burn This* is a breathtaking show by a remarkable theater company. If you’ve never attended a UTAC production, this is the one. Don’t wait.

Date: Apr 30, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-54528-utah-theatre-artists-company-burn-this.html>

CITYWEEKLY

{CATEGORY_NAME}

Movement Forum: B-Sides & Rarities



Salt Lake City's improvisation-based modern-dance company Movement Forum always prepared for past performances by developing improvised movement around a theme or idea in the studio, then loosely "re-creating" those phrases and structures for an audience. This time around, it has decided to forgo even that much planning. "From that point, un-planning is the plan," explains Danell Hathaway, Movement Forum director. "Instead of creating structures, we have been focusing on creating an environment that is conducive to improvisation (including props, a live band, an array of costumes, etc.) and hope that our dancers bring their A game the night of the performance as well as draw from the energy of the audience." B-Sides & Rarities will consist of two separate performances of pure improvisation sandwiching a period set aside for audience feedback, some food and drink, music and mingling.

Date: Jul 16, 2010

Time: 7 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-58713-movement-forum-b-sides-rarities.html>

CITYWEEKLY

THEATER

Night At The Casbah

Sugar Space will be transformed into an exotic oasis at "Night at the Casbah" with Yasamina of Kismet. Night at the Casbah is a "Hafla." Hafla is the Arabic word for "party." This magical evening will feature a special performance by Yasamina and dozens of local belly dancers. There will be some open-floor dancing for everyone to get up and enjoy the music and live drums! Tickets are \$5 in advance, \$7 at the door.

Date: Jul 17, 2010

Time: 7 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-58391-night-at-the-casbah.html>

CITYWEEKLY

THEATER

Riot Act Presents The Bogeyman



Jackson, Wyoming theater company, Riot Act, comes to Sugar Space as part of their fall tour, to show their newest physical theater work The Bogeyman.

Date: Jun 17, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-57166-riot-act-presents-the-bogeyman.html>



Riot Act isn't a riot, but may be one day.

June 18, 2010 by Daniel Anderson

Playing through June 19, 2010

SALT LAKE CITY — Sugar Space is a relatively new theatre in the community. It's only been around for two years and is already host to a number of exciting classes and productions. It offers belly dancing, aerial trapeze, and other equally unique and exotic recreational endeavors. Knowing this as I entered the theatre's intimate space, I looked forward to the show I was going to see. I have to say that despite the zany atmosphere of this theatre, *The Bogeyman*, presented by the Riot Act theatre company, did not live up to my expectations.

Riot Act is a company from Jackson Hole, Wyoming. They have likened themselves to other physical theatre groups such as brilliant troupe DV8, and while their brave ideas are somewhat akin to this distinct style of performing arts, they still have a long way to go and some major problems to overcome.

The Bogeyman is an original work written specifically for the company by Micheline Auger. While the play did give the troupe a great chance to explore the physicality of their craft, it did very little else. The writing was in fact the major difficulty with the performance. The actors did fine, but their problems came from the simple fact that there is no story. There are no solid characters, themes, or ideals other than the concept of masks and that was never clearly defined. The world of the play was intriguing and reminded me of movies like *Mirrormask* and *Alice in Wonderland*, but there was no Alice character to guide us and make some sense out of the nonsensical.

Now don't get me wrong. I love theatre of the absurd, postmodernism, and the abstract. I adore the strange and unusual, and don't feel like I need to have an explanation for everything. But I do feel that no matter how strange the actions and how nonsensical the text, there need to be feelings evoked in the audience; despite the writer's efforts to create something deep out of chaos, I left the theatre feeling like I saw a show that was no more than absurdity for the sake of being absurd. I was literally subjected to actors covered in beer and tomato pulp and was almost being whipped in the face with glow sticks. The discomfort of such being the only real emotional response the show evoked in me.

While I had serious problems with the script, I felt the acting was commendable and I liked the choices the actors made to try and give some humanity to the work. The Narrator (Daniel Haworth) did a good

job of interacting with the audience, the Businessman (John Hanlon) felt wide eyed and kind, and the Woman (Macey Mott) was certainly spunky and free spirited. The only complaint I really had with the actors were a few instances of slow pacing and some obvious problems with memorization.

While this show was a disappointment, I have not lost hope for Riot Act or Sugar Space. They've made some brave choices, and even though the show fell flat, there is still potential for something great and much needed in this region. Besides, these people dared to make a choice and that's a lot more than some people are able to say about the entirety of their lives. So while I would not recommend this play overall, (especially for younger audiences) I think both Riot Act and Sugar Space are companies that if they can overcome some of their present difficulties, they will be shining stars of the artistic community.

*Riot Act's **The Bogeyman** plays at Sugar Space (616 E. Wilmington Avenue, Salt Lake City) on Saturday, June 19th at noon and 8 PM. For more information, visit riotactinc.org or thesugarspace.com.*

<http://utahtheatrebloggers.com/tag/sugar-space>

CITYWEEKLY

THEATER

Andrea Dispenziere



Sugar Space presents Ririe-Woodbury performer Andrea Dispenziere as she shows her own choreographic work which explores hunting through a series of vignettes that range from historical displays of Artemis to the contemporary, bulk-food store.

Date: Jul 29, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-57153-andrea-dispenziere.html>

CITYWEEKLY

THEATER

Andrea Dispenziere's "Hunting The Hemo Goblin"

Ririe-Woodbury performer Andrea Dispenziere shows her work, which includes hunting through a series of vignettes. Ranging from historical displays contemporary.

Date: Jul 29, 2010

Time: 8p

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-58392-andrea-dispenzieres-hunting-the-hemo-goblin.html>

CITYWEEKLY

THEATER

Rachel Nelson: Mammal Stories



Hailing from Minneapolis, these artists perform their newest physical theater work, Mammal Stories, which explores the complex issues that arise when roommates are forced to share a ridiculously small apartment.

Date: Aug 5, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-57173-rachel-nelson-mammal-stories.html>



“Mammal Stories” is experimental theatre at its finest

August 12, 2010 by Jason Langlois

Playing thru August 15, 2010

SUGAR HOUSE — Experimental theatre in Salt Lake and Utah counties is generally an extremely rare occurrence. There is a “mainstream theatre” niche that the general population seems to have bought into exclusively. However, to my very pleasant surprise, I discovered The Sugar Space. The Sugar Space is an unassuming, self-proclaimed “hole-in-the-wall” performance space in Sugarhouse, Utah. The Sugar Space functions as a multi-disciplinary art space designed specifically to support and enhance the creation of new and experimental pieces of art. The lobby of the theatre is adorned with works from local visual artist and rotates every 45 days. The performance space is an adaptable black-box that seats up to around 80 people with capabilities to host dance, visual and theatrical art pieces.

Currently being presented in The Sugar Space is a visiting piece, on tour from Aporia Productions based in Minneapolis, MN entitled *Mammal Stories*. The piece is experimental theatre at its finest. The show, written by Rachel Nelson, centers itself on the lives of four individuals, each trying to understand their own existence and maintain control over it in an ever-shifting 21st century America. As I watched these characters intertwine and touch each other’s lives in various, unexpected ways I felt myself compelled to reflect on my own position in the world and how I interact with it. Nelson, who also acts in the show, presents us with four very different characters that use things such as religion, sexuality, relationships and even destruction as anchoring forces in their ultimately surreal world.

As with most experimental theatre pieces, the production aspects of the show are not the point. The show is mounted with only a few props, four chairs and minimal lighting, including a visually stunning white Chinese lantern meant to represent the full August moon. The focus is on how these characters, as representatives of us, search for themselves and their individual identities as human beings.

The piece was littered with visually stunning images and innovative use of silhouette and human interaction. One particularly stand out moment came at the very end, as all the actors lay on the floor and proceeded to depict a simple, beautiful dance with flashlights shining on the wall symbolizing not only searching, but interconnectivity between human beings and the simple ways in which we touch one another’s lives and provide meaning one for another. This evening there were only four audience

members—not including the stage managers—but the story was so captivating and the performances so honest that I completely forgot the fact that the house was near empty. I was pulled into the sweltering heat of the play and found myself both entranced and interconnected with the performers.

All four performers (Jami Jerome, Ben Walton, Sarah Hollows and Rachel Nelson) are to be commended for individual moments of brilliance and a collective performance energy and continuity that are refreshing to watch. The text of the play is rich with imagery and symbolism that allows audiences to reflect and engage in ways perhaps we had not thought to before.

Rarely do we have an opportunity to see such a uniquely innovative piece of art here. The Sugar Space currently functions as a non-profit organization whose goal is solely to support and provide space for new, experimental works like “Mammal Stories” as well as various works from local artists. To those reading, I cannot encourage you enough to go support this fabulous piece and this wonderful performance space. Please note that this show contains adult language and themes.

*Aporia Productions’s **Mammal Stories** runs at The Sugar Space (616 Wilmington Avenue, Salt Lake City) August 11-15 at 8:00 PM (matinee on Saturday at 2:00 PM) Tickets: \$10 advance/\$12 door For more information visit www.thesugarspace.com, email admin@thesugarspace.com, or call 888.300.7898.*

<http://utahtheatrebloggers.com/2991/mammal-stories-is-experimental-theatre-at-its-finest>

CITYWEEKLY

COMEDY & IMPROV

Sketchophrenia

Sketchophrenia is a live sketch comedy show. Starring local comedians Andrew Jensen, Troy Taylor, Christopher Stephenson and Jimmie Morgan. Sketchophrenia combines live sketch comedy with digital short films. This go around the guys have written an all new show. With new sketches, short film and musical numbers. They have also invited local band Moon Water to play live in house during the show.

Date: Aug 7, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-58406-sketchophrenia.html>



“Mammal Stories” is experimental theatre at its finest

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Playing thru August 15, 2010

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<http://utahtheatrebloggers.com/2991/mammal-stories-is-experimental-theatre-at-its-finest>

CITYWEEKLY

THEATER

Holly Fowers

Break dancing monks vs a guitar playing hippie. Innovative dance performance.

Date: Aug 19, 2010

Time: 8p

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-58394-holly-fowers.html>

CITYWEEKLY

{CATEGORY_NAME}

Allen Gardner Dance Theatre: Black/Light

Butoh is one of the most distinct forms of movement—and one of the most indefinable. The enigma of Butoh is that it really has no “style,” per se. Part acting, part dance, it utilizes the whimsical and playful nature of life to regularly explore human taboos and extremes. The problem is that the art form often remain purely conceptual, with little or no movement whatsoever. Just the title Black/Light, on the other hand, conjures images of yins and yangs, contradictions, conflictions and oppositions. And that is what the brand-new Allen Gardner Dance Theatre is out to explore by utilizing all sorts of movement forms, especially that peculiar Butoh. The evening-length performance is designed to “take us on a journey through the imaginings of our deepest fears, our highest aspirations and the humor that gets us from one to the other, blending movement, music and video in a mosaic of truth through fiction.”

Date: Aug 26, 2010

Time: 12

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

http://www.cityweekly.net/utah/event-59679-allen-gardner-dance-theatre-black_light.html

CITYWEEKLY

THEATER

Sugar Space Presents The Allen Gardner Dance Theater

The Allen Gardner Dance Theatre, a new dance company encompassing all forms of movement with an emphasis in Butoh. Jerry Gardner (Artistic Director) has studied directly with creators of Butoh in Japan and America, and also has expertise in Mime, Mask, Ballet, Noh and various forms of martial arts. He has a PhD in Buddhist Studies. Dr. Gardner performs, teaches, leads workshops and conducts master classes at both local and international levels.

Date: Aug 26, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-58969-sugar-space-presents-the-allen-gardner-dance-theater.html>



Posted by [Tony Hobday](#) on Sep 2, 2010 in [Arts News](#)

Junior Arts Org Does Risky Business



Nestled in a industrialized strip center in the Sugar House area is a tiny multidisciplinary arts organization fittingly called Sugar Space. A table, a couch, a curio cabinet and several pieces of original artwork decorate the simple lobby. Two-tiered crescent-moon rows of seats allow for patronage of up to about 80, within the black-box performance space. The organization was founded three years ago, by its current Executive Director Brittany Reese Dew, after an injury and subsequent surgery to her knees halted her dance career. “In an odd way it was a positive change, though it forced me to put all my creative energies elsewhere and that was how Sugar Space came about,” says Reese Dew.

“Sugar Space was definitely a risk,” she also admits. “I was of the mentality that if you build it they will come, which has proved to be partially true. It was a passion for me, and I have always followed my passions in life; so I knew I had to do it and would figure it out along the way.”

Reese Dew is a Utah native, but has spent most of her life outside the state, including “performing and teaching in countries like Poland, Belarus, Taiwan and Brazil. After graduating from the Los Angeles County High School for the Arts she had spent 17 years experiencing much in New York City. Then, after receiving a Bachelor of Fine Arts

in dance from New York University, Reese Dew spent several years not only performing in New York venues like the Joyce Theater, The Kitchen and Dance Theater Workshop, but she also “performed on bridges, subways, parks, clubs, warehouses — you name it.”

“It was fun because you would perform with a group at BAM and then perform with them the next weekend in a West Village dance club or places like Joe’s Pub or at an art opening,” Reese Dew says. “My clearest memories are of performing in funky spaces where the audience was two feet away, and dancing in the rain in the middle of Krakow on cobblestone, and at some midnight showcase trying get my body warmed up. Most of the companies I worked with were improvisational and collaborative, yet the directors and choreographers had a very clear vision. I had enormous input into the creative process and my employers were peers.”

Those years of improvisation and collaboration inspired what Sugar Space is today. “I have carried this idea of collaborative art-making over to Sugar Space,” states Reese Dew. “What sets Sugar Space apart is that we are trying to empower artist’s to create new work themselves and not just learn steps from someone else.”

At its core, there are four main components to Sugar Space: functioning as a presenting venue for live performance and visual artists; functioning as a training institution and community hub offering ongoing community classes and events for kids and adults; an arts organization that is a participant in community partnerships, outreach and provides logistical and financial support for artists; and provides a space available for private rentals.

Three years have passed since Sugar Space started and Reese Dew feels, though the company is tirelessly trying to achieve 501(c)(3) status, is “getting closer to my original goal.” “I have more realistic expectations and a more finely tuned vision,” she says. “We now have an advisory board,” Reese Dew continues. “We started “for profit” and are transitioning to non-profit and just received our first grant. The problem has primarily been lack of funds to pay for administrative staff. Our goal has always been to make sure the artists we work with get paid fairly; and we have not sacrificed that even with our other hurdles.”

Over the next several months, and according to Reese Dew, within a 1- to 2-year plan for the organization, Sugar Space will be home to some exciting works, including “a series that highlights artists from the LGBT community.” Planned for next year, she encourages interested applicants and possible collaborators to contact them now.

“We are moving closer to being a full-fledged presenting venue and have a lot of exciting shows planned,” she continues. “We have some annual series that are like

shells that then house different artists annually including Suite, which is a women's choreographer series with a community outreach element, and *After Dark* which is a late night performance with more of a nightclub feel."

"Our Artist in Residence program, which this year will feature *Influx Dance*, is based on an application process, and recipients receive 40 hours of free space, approximately \$500 allotted to staff, marketing materials, etc., and artists receive a percentage of the door."

Also, arguably our largest event of the year is *The Sugar Show* (formerly named Audiences Award Artists)." This year we have an 18 and under category in addition to the adult category, and SB Dance will also be a co-presenter this year. Preliminaries will be held at Sugar Space and the finals will be held at the Rose Wagner Theater.

Applications are still being accepted for artist's of any discipline of original, live performance up until September 15. Winners are selected from the audience and a panel of professional's based on the criteria of potential, originality, execution and merit. Winner's receive \$1,000 and full production support for a future show."

Sugar Space also presents many independent artist programs throughout the year, including Aporia Productions, a Minneapolis-based 'experimental" theatre group, who recently performed *Mammal Stories*, a witty and compelling story about four young lives becoming intertwined by sexuality and relationships and other strong forces. And coming to Sugar Space in October is *Sketchophrenia*, live sketch comedy, and starring local comedians Andrew Jensen, Troy Taylor, Christopher Stephenson and Jimmie Morgan.

To help Sugar Space continue to grow and change, Reese Dew asks QSaltLake readers: What do you think a community arts organization could offer you? Who would you like to see presented? What would a program look like that you would want to attend or participate in? What makes you decide to go see live performance instead of going to a movie or hanging at home? E-mail your thoughts, wishes to admin@thesugarspace.com.

<http://gaysaltlake.com/news/2010/09/02/junior-arts-org-does-risky-business/>

CITYWEEKLY

ARTYS

Artys 2010 Page 3

Celebrating Utah's Arts: The Best In Local Theater, Dance, Art & More.

By City Weekly Staff

POSTED // SEPTEMBER 15, 2010

STAFF CHOICE

Best Use of Chocolate Sauce

[Ashley Anderson and Regina Rocke, In & Out](#)

Sugar Space's production highlighted one Utah choreographer (Ashley Anderson) and one from outside the studio (Brooklyn, N.Y.-based Regina Rocke). Rocke's racy work was certainly something Utah rarely sees, challenging dance's status quo in the performance's final provocative piece. She spoke over a prerecorded, original "Johnny Teabag" monologue; the New York accent and vulgarity made even Anderson crack a smile. In conclusion, Rocke said, "What would a performance art piece be without blackface?" and proceeded to lather Anderson in Hersheys chocolate sauce and glitter. The historical, gender and racial jokes left the audience with something to chew on—or, in this case, lick off. TheSugarSpace.com

The Salt Lake Tribune

Fall arts preview: 'Carmina Burana,' 'Sleeping Beauty' and more on Utah's dance stages

PUBLISHED SEPTEMBER 15, 2010 2:26 PM

This is an archived article that was published on sltrib.com in 2010, and information in the article may be outdated. It is provided only for personal research purposes and may not be reprinted.

The cure for economic woes has proved elusive, but some suggest a bit of aesthetic therapy may help. This season, the Utah arts scene is brimming with options that soothe, elate and invigorate. Start planning with our guide. Here's what coming on the Utah dance scene:

The Sugar Space

Sept. 23-25 • Influx Dance (2010 Artist in Residence)

Oct. 8 • Toy Soup Comedy in Sketchophrenia, (shows at 8 and 10 p.m.)

Nov. 12-13, 19-20 and Dec. 4 • The Sugar Show 2010 highlighting local dance, theater and other performance artists, one will win \$1,000; various times.

Dec. 18 • Aerial Arts of Utah

Jan. 15 • Night at the Casbah Bellydance with Yasamina of Kismet

Jan. 20-22 • The Neta Dance Company

Info • The Sugar Space, 616 E. Wilmington Ave. (2190 South), Salt Lake City. Performances at 8 p.m., unless noted. Tickets are \$10 in advance, \$12 at the door; 888-300-7898 or www.thesugarspace.com.

<http://166.70.33.200/sltrib/entertainment/50237875-81/arts-dance-tickets-www.html.csp?page=3>

CITYWEEKLY

{CATEGORY_NAME}

InFluxdance: Justice For Some

Americans have a history of protesting in a variety of ways: signs, sit-ins, marching or fighting; it's in our blood. But hopefully, they won't protest the premiere of inFluxdance's Justice for Some, where protest is the theme. Independent touring company inFluxdance moves more than its dancers. Beginning in 2005 in Boston, then spending time in Charlottesville, Va., the company has settled here this year as the Sugar Space's artist in residence, prepping for the assignment weekly since February. Artistic directors Alysia Woodruff and Rose Pasquarello Beauchamp have created a crossdisciplinary, multimedia-heavy program that includes collaboration from dancers, a composer, an architect, a designer and a videographer. inFluxdance's goal is to shed light on an important subject with an accessible dance language, for all levels of appreciation. Woodruff says, "It's more literal than most modern dance performances in Utah."

Date: Sep 23, 2010

Time: 8p

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-60551-influxdance-justice-for-some.html>

CITYWEEKLY

THEATER

InFluxdance At The Sugar Space

Collaborating from Salt Lake City, Utah to Charlottesville, Va., inFluxdance will premiere "justice for some" as the culmination of their Sugar Space Artist Residency. Alysia Woodruff and Rose Pasquerello Beauchamp join forces to bring together a colossal collaboration between architect, composers, videography, lighting design, choreography and dancers. After a long history of working together inFluxdance brings forth their artistic spin on the history and future of protest and challenge the notions of equality. While highlighting injustices, this show brings forth the concept of standing up for what you believe.

Date: Sep 23, 2010

Time: 8p

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-60022-influxdance-at-the-sugar-space.html>

CITYWEEKLY

THEATER

2010 Artist In Residence Recipient Influx Dance



Sugar Space's 2010 Artist in Residence recipient, Influx Dance, from Salt Lake City/Charlottesville, VA perform an original dance theatre piece exploring women throughout history based on writing by Margaret Atwood.

Date: Sep 23, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-57159-2010-artist-in-residence-recipient-influx-dance.html>

CITYWEEKLY

COMEDY & IMPROV

Sugarspace Presents Sketchophrenia

The Arty Award nominated comedy sketch show, Sketchophrenia, returns with an all new show. Written by and starring local comedians Christopher Stephenson, Troy Taylor and Andrew Jensen. The show combines live sketch comedy with digital short films. They have also invited local band Fat Apollo and the Cellulites to perform live after the show.

Date: Oct 8, 2010

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-60763-sugarspace-presents-sketchophrenia.html>



Comings & Goings: November 2012

Monday, 29 October 2012 16:26 Written by [Carol Koleman](#)

What's new around town.
by Carol Koleman

Sugar Space turns 5

Congratulations to **Sugar Space** on its five year anniversary! **Sugar Space** provides workshops and classes, an arts-focused pre-school, great performances—this month they host Body Logic Dance Company and the art of Susan Spransy—and classes in contact improvisation, hoop dancing, acting and yoga. It's also available to rent.

Brittany Reese, director and founder, was born in Utah and later attended New York University's Tisch School of the Arts where she graduated with a B.F.A. in Dance. She has performed as a professional dancer and taught and choreographed around the world. She founded **Sugar Space** in 2007. Its mission is to produce innovative, multi-disciplinary arts programs and to support emerging and established artists locally and abroad.

616 E Wilmington Ave. (just north of Dancing Cranes). thesugarspace.com

<http://www.catalystmagazine.net/component/k2/item/2087-comings--goings-november-2012?highlight=WyJzdWdhcilsInNwYWNNliwic3VnYXlgc3BhY2UiXQ==>

On the Spot

Salt Lake's Brittany Reese Dew



Brittany Reese Dew, Director and Founder of **Sugar Space Studio for the Arts** is a graduate of NYU's Tisch School of the Arts with a B.F.A. in Dance. She has performed, taught and choreographed with a variety of companies in Taiwan, Brazil, Poland, the Dominican Republic, Costa Rica, Hawaii, throughout the United States and in NYC where she lived for 16 years. She developed and founded Sugar Space in 2007 out of a need for a curated, professional training and showing venue in SLC. Its mission is to present and support innovative and experimental artists as well as host multi-disciplinary arts programs, classes and showings.

○ What hangs above your mantel?

● There are three drawings of me that were sketched by NYC-based artist Terry Rosenberg. They are personal portraits that he drew while I was dancing in a rehearsal with Neta Pulvermacher's company. He sketches many dancers and dance companies, including American Ballet Theater, and he generously gave me three that he had done of me. I love them.

○ What are you reading?

● Right now I am not reading anything interesting except stuff related to work including information on becoming a non-profit and information on video editing, etc. The last book I read for fun was probably "Running with Scissors." With running the business and two kids I haven't had much time to read, sadly.

○ What artist, living or dead, would you choose to paint your portrait?

● I would choose Egon Schiele to paint my portrait if he were living or perhaps my late friend who made installations of miniature worlds and people that were on objects that appeared to be eyeballs/planets.

The Salt Lake Tribune

‘Sugar Show’ contest breaks the fourth wall

Arts • Audience, judges offer feedback to artists performing new works.

BY ALICIA GREENLEIGH

THE SALT LAKE TRIBUNE

PUBLISHED: NOVEMBER 20, 2010 04:43PM

UPDATED: NOVEMBER 20, 2010 06:56PM

At most performing arts events, audience members only interact with artists through offering applause or a standing ovation.

But in a rare reality TV show-flavored change of pace, this weekend’s “The Sugar Show” competition broke the fourth wall by inviting the audience to offer feedback and vote on their favorite performances.

The showcase of local dance and musical talent, produced by the Sugar Space and SBDance, is set up with nine artists competing in a two-night preliminary competition. Four finalists, selected by the audience and a panel of professional judges, will perform on Dec. 4 at the Rose Wagner Performing Arts Center. One artist will receive \$1,000 and production support for a future show. The event is in its third year.

“It’s really all about giving artists in the community an opportunity to get their work seen,” said Brittany Reese Dew, owner of the Sugar Spacem, about the event, which is now in its third year. “And I think it’s really important for them to also get feedback because that’s really how you grow as an artist.”

After each performance, audience members were asked to consider the work’s potential, originality, execution and merit, then had three minutes to write comments to the performers. At the end of the show, the audience voted for its top two performers to advance to the next round. That’s when judges weighed in, while the audience was encouraged to ask the artists questions, offer observations or even tweet their opinions online.

The preliminary competitions featured four original dance pieces, performed by Craig Berman, Chantal Downing and Arwen Rogers, Samuel Hanson and Katie Meehan, and I-Fen Lin.

Interestingly enough at the Friday night preliminary competition, the audience insights seemed to coincide with those of the judges. Berman and Lin were selected as the night’s finalists.

Berman, a former dancer with Momix and Cirque du Soleil, performed “Racked,” set to “Je Crois Entendre Encore” from the Pearl Fishers by Bizet. The audience and panel were impressed by the physicality in the piece, as he threaded himself up-and-around a red bike rack with moves that rival some gymnasts.

Lin was praised for her technique and artistry in “BLANK,” which she said sought to connect body motion and emotion. She performed to Goldberg Variations by Masaaki Suzuki.

Judge Winnie Wood said she was looking for the artists “to mean it.” “Just because you’re up there doesn’t mean you can just go through the motions,” said Wood, a faculty member of Wasatch Academy, a performing arts school in Mount Pleasant. “I’m looking for them to show me heart and soul, to share something with me. That’s why I’m here.”

The other judges were Kate Crews Linsley and Jason Linsley, husband-and-wife dancers from Ballet West; Kim Strunk, a Utah Valley University faculty member and former dancer for Repertory Dance Theatre; and Jenny Larsen, a fitness instructor with a dance degree from the University of Utah.

Julie Carson, a third-grade teacher at Carl Sandburg Elementary in West Valley City, said she enjoyed the show and was pleased she had picked the two winners, even though she doesn’t regularly attend dance performances. “I liked being close to the dancers,” Carson said. “It was more intimate, and I think [the small space] helped tell the story,” Carson said.

The open dialogue seemed to spark the audience’s interest, as many of them stayed long after the show ended to mingle and chat with dancers.

—

‘Sugar Show’ finals

P When • 8 p.m., Dec. 4

Where • Rose Wagner Performing Arts Center, 138 W. 300 South, Salt Lake City

Cost • \$12 at 801-355-ARTS or www.arttix.org.

Photos:



(Djamila Grossman | The Salt Lake Tribune) I-Fen Lin performs at the Sugar Show competition in Salt Lake City, Friday, Utah performing artists competed for a \$1,000 prize and production support for a future show. A final competition will be held Dec. 4 at the Rose Wagner Performing Arts Center.



(Djamila Grossman | The Salt Lake Tribune) I-Fen Lin performs at the Sugar Show competition in Salt Lake City, Friday, Utah performing artists competed for a \$1,000 prize and production support for a future show. Finals will be held Dec. 4 at the Rose Wagner Performing Arts Center.



(Djamila Grossman | The Salt Lake Tribune) Katie Meehan and Katherine Adler perform at the Sugar Show competition in Salt Lake City, Friday. Utah performing artists competed for a \$1,000 prize and production support for a future show. Finalists will compete Dec. 4 at the Rose Wagner Performing Arts Center.



(Djamila Grossman | The Salt Lake Tribune) Karen and Jeffrey Steadman of Midvale judge performances at the Sugar Show competition in Salt Lake City, Friday. Utah performing artists competed for a \$1,000 prize and production support for a future show. Finals will be held Dec. 4 at the Rose Wagner Performing Arts Center.

<http://www.sltrib.com/sltrib/home/50714088-76/audience-artists-arts-dance.html.csp>

CITYWEEKLY

A&E BLOG

Dance Tonight: "Yellow"

by Austen Diamond



POSTED // 2010-11-08

Love dance? Love free dance? Ashley Anderson thinks whatever your answer is, you should love dance more. Get your fill today in the Main Library's Urban Room for a free showing of loveDANCEmore resident artist Diana Crum's "yellow" at 4:30, 5:30 and 6:30 p.m. Check out Anderson, host of loveDANCEmore residencies, interviewing Crum below. For more info about future free showings at the library, among other performances, check out lovedancemore.org.

Tell the readers a little bit about your background and how you came to Salt Lake City.

I grew up in Atlanta and moved to New York to study dance at Columbia University, where I earned a B.A. in 2005. I stayed in New York for three years and worked as a choreographer, dancer, teacher and administrator. In 2008, I needed a break from the fast-paced city and started the M.F.A. program at Hollins University/the American Dance Festival. Ashley Anderson was working there, having completed the M.F.A. program the year before.

While I was a graduate student, I began developing a practice of making site-specific work based on improvisational scores. I was very influenced by classes with K.J. Holmes and a performance with Jennifer Monson/iLand. Also, my parents are both architects. As a child I spent spring breaks and summer vacations following them through city streets, looking at buildings and urban plans. Living in a small Southern town and studying at Hollins, I had lots of time to reflect on all of these experiences. I would go to the studio everyday and improvise. I also had access to an incredible library and great mentors, who showed me a variety of other artists' work and writing. I was able to begin developing a practice of dance that integrated my past experiences.

Ashley contacted me last spring when she was making site-specific work at the Main Library. I knew about her dance performances at the State Capitol with Burr Johnson and at Sugar Space with Regina Rocke. I was eager to come to Salt Lake City and make a site-specific work while Ashley was eager to have her company (Ashley Anderson Dances) develop a presenting arm (loveDANCEmore) which could host resident artists.

So, I'm here for a week, making a dance in the Urban Room [main lobby] of the Main Public Library and teaching at schools in the area.

Can you give us more information about the performance at the library?

The dance will happen three times on Monday, November 8, - at 4:30pm, 5:30pm, and 6:30pm - in the Urban Room of the Main Public Library. It will be free and lasts about 20 minutes. Most of it happens on the ground floor. Viewers can watch it from anywhere in the building. I recommend the ground or second floor.

I'm expecting some viewers to come to the library specifically to see the dance. These people will sit and watch it all the way through. Some pedestrians will probably walk through the library, see the dance, stop and watch it. Other pedestrians will see the dance and walk right past it. The mix of all of these people and the performers is exciting to me.

I've been working with five dancers, all incredibly talented and very different from one another. We've spent an intensive week in rehearsals, developing a way of working together. I'm interested in building scores which show the dancers' individuality as well as a cohesive group identity. We've created a performance score in which the dancers alternately try to fill up the whole space, embody states of being suggested by the architecture, imitate pedestrian behavior, and literally draw the site.

When dancing, one feels the here and now. Performance can include viewers in an awareness of the present moment. During a performance, dancers and viewers alike sometimes slow down. They can see space, the architecture, the values behind aesthetics of building, the uses of space, and the history of the site. I am interested in dance as a practice of awareness, a practice of being in the here and now.



Are there other general interests you have with public art projects?

I am interested in public art. Who makes it? Who commissions it? Who is it for? When I make a dance in a public site, I cannot choreograph pedestrian activity. The pedestrian activity is always unpredictable and out of my control. So I have to create a choreographic structure that is clear enough to contain the performers and at the same time open enough for them to respond to their surroundings. I think of the dance as a both the performers' and pedestrians' activity. In a way, I am creating a frame through which viewers can see the relationship between art and life. The dance and the everyday surroundings interact much like art and life do. I like that. I like seeing and learning about what that relationship is and what it can be.

How did you choose the library as the site for your work?

When Ashley and I decided that I was going to come to Salt Lake City, she suggested a few sites to me – including the Capitol Building and the Library, where she had done dance projects before. I went online and looked at photographs of buildings and public sites around the city. I decided to use the Library because I liked the building and the way it relates to the surroundings. The wide, open space of the Urban Room invites movement. At the same time, the glass walls and tall columns frame the space and contain the activity.

I also wanted to work in a space, where dancers would be among pedestrians and the audience would be composed of both visitors who planned to watch the dance and visitors who were surprised by the dance.



Describe what else you've done as part of your residency.

I've been teaching at schools in the area, including West High School, University of Utah and Salt Lake Community College. I love teaching. I learn so much from sharing with students and hearing their impressions.

I've also tried to see the city a little bit. I'm staying near the Capitol, so it's easy to walk downtown. I've seen Temple Square. I'll be going to the Salt Palace later today (my dad was one of the architects on the renovation). It's a great city.

Do you think there is any new information your work in SLC will contribute to your projects in New York & elsewhere?

For me, the only way to live in New York is to occasionally leave it. Traveling helps me make sense of my life there. The pace of life is so different. It's nice to be reminded that not everyone in America lives that way.

I also always learn from making work and from teaching. Each project helps me further develop my ideas. I've gotten to work with really amazing performers and students here. They've all embarked on a process with me. We learn by going through the process. I can go back to New York now with a deeper understanding of public art, site-specific dance and improvisational practices.

<http://www.cityweekly.net/utah/blog-2443-4555-dance-tonight-yellow.html>

CITYWEEKLY

THE ESSENTIALS

The Sugar Show

Friday Nov. 19-Saturday Nov. 20 @ Sugar Space

By Jacob Stringer



POSTED // NOVEMBER 18,2010 - There are two big reasons SB Dance decided to throw its independent weight behind the annual *Sugar Show*, co-produced by Sugar Space. According to Stephen Brown, productions such as *The Sugar Show* present a clear motive for artists (Sadie Carhartt and Larissa Trout are pictured) to create and experiment with new ideas without having to worry about the business end of producing a show. The small space and feedback portion of the program also create a unique opportunity for an audience to experience work of a certain type.

But, first and foremost, “*The Sugar Show* is about opportunity,” explains Brown. “Like most places, getting your work onstage (or hung or heard or seen) often depends on whom you know. That’s why most choreographers are former dancers—their employer might produce or at least be a supportive launching pad for their work. For *The Sugar Show*, you simply apply.”

Applicants including SLC Ballet, Arwen Rogers and Chantal Downing, Monica Campbell and The New Works Theatre Machine will present works aimed at capturing \$1,000 and a full weekend of performances during Sugar Space’s next season. Liberty Valentine, one of this year’s choreographers, echoes Brown in her reasons for participating. “*The Sugar Show* is important because it gives all kinds of performing artists incentive to propel further in their work. It allows for discussion, feedback and direct access to an audience. It also gives the community a chance to view live and original work.”

The Sugar Show: Preliminaries @ Sugar Space, 616 Wilmington Ave. (2190 South), 888-300-7898, Nov. 19-20, 8 p.m., \$10-\$12 day of show only; Finals @ Rose Wagner Performing Arts Center, 138 W. Broadway, 801-355-2787, Dec. 4, 8 p.m., \$12. ArtTix.org, TheSugarSpace.com

<http://www.cityweekly.net/utah/article-30-12645-the-sugar-show.html>

CITYWEEKLY

{CATEGORY_NAME}

The Sugar Show

There are two big reasons SB Dance decided to throw its independent weight behind the annual Sugar Show, co-produced by Sugar Space. According to Stephen Brown, productions such as The Sugar Show present a clear motive for artists (Sadie Carhartt and Larissa Trout are pictured) to create and experiment with new ideas without having to worry about the business end of producing a show. The small space and feedback portion of the program also create a unique opportunity for an audience to experience work of a certain type. But, first and foremost, “The Sugar Show is about opportunity,” explains Brown. “Like most places, getting your work onstage (or hung or heard or seen) often depends on whom you know. That’s why most choreographers are former dancers—their employer might produce or at least be a supportive launching pad for their work. For The Sugar Show, you simply apply.” Applicants including SLC Ballet, Arwen Rogers and Chantal Downing, Monica Campbell and The New Works Theatre Machine will present works aimed at capturing \$1,000 and a full weekend of performances during Sugar Space’s next season. Liberty Valentine, one of this year’s choreographers, echoes Brown in her reasons for participating. “The Sugar Show is important because it gives all kinds of performing artists incentive to propel further in their work. It allows for discussion, feedback and direct access to an audience. It also gives the community a chance to view live and original work.”

Date: Nov 19, 2010

Time: 8p

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-62123-the-sugar-show.html>

CITYWEEKLY

A&E BLOG

Review: The Sugar Show Friday Preliminaries

by Austen Diamond



POSTED // 2010-11-20

Everyone who attends *The Sugar Show* is a critic, and that's a good thing. With a packed-in audience to vote and a panel of experts weighing in for the first night of preliminaries, two of the four choreographers were selected to move on to the finals on December 4. They will then vie for a \$1,000 prize and logistical support to perform their work in full in 2011.

Now in its third year, it's changed names from *The Awards Show* to *The Sugar Show*, is co-produced by SB Dance and Sugar Space and has expanded from one evening to two preliminaries and a finale. That's a lot of sweetness. After being accepted, each artist has about three months to complete their piece, which, difficult as it may be, helps to craft more clearly focused works. Friday's four pieces spanned the spectrum of artistry and evocation.

Upon entering, each audience member was given a pamphlet that included feedback cards for each piece—later to be given to each choreographer—and an educational card to help with assessment criteria. Listed were questions to ponder as well as details of using POEM—Potential, originality, execution, merit—criteria when adjudicating the works.

Craig Berman started the show with "Racked." With a resume including performing with Momix and Cirque du Soleil, his reputation preceded him. Berman broke gravity solo

on a red bike rack after realizing that his bike was stolen. Attired in bike tights, Berman oscillated too quickly between tragic woe and glee to have a successful arch to conclusion. Berman's sheer athleticism was surely impressive, but, for me, detracted from the whole as a dance piece. Overall, it has great potential, especially if he experimented with making it a pas de trois. Despite my skepticism, Berman was a crowd favorite and moved on to the finals.

Water has no limit in its inspiration to artists. Chantal Downing and Arwen Rogers teamed up to choreograph "Stream Life," the most accessible dance of the evening and back-dropped by a film. Rogers danced solo and made good use of space and repetition, which helps untrained spectators assimilate and comprehend a dance's language. In flow-y garb, Rogers would spin diagonally and cast a shadow on the screen that was depicting spinning rocks or water running down a woman's back. Nearly a visual overload, the piece was a success and has potential to expand into a much bigger body of work. However, they will not be moving on.

The most challenging piece of the evening (and for Utahns at large) was Samuel Hanson and Katie Meehan's "kathryn and katherine." Meehan danced alongside Katherine Adler—schoolmate in the U's Modern Dance program. The opening (Meehan later said was inspired by Fleetwood Mac LP covers) consisted of backward bows with candles was just annoying enough to make the climax interesting. As the two performed a simple task sequence of darting across the stage to chug Budweisers (yes, beers in a dance performance), they would also incorporate beautiful movements, ultimately leading into arm windmills. The piece was just sheer entertainment, yet had an aesthetic that begs to ask questions of the viewers for weeks to come. They took the greatest risk of the evening and disappointingly weren't rewarded for it.

The former was like an awkward poem with a wonderful lingering quality, while "BLANK," choreographed by I-Fen Lin, was like a one night stand. Perhaps the tightest and most technical piece, done solo in a simple white outfit without props, left nothing more to say. The panelist Jason Larson couldn't say much either. And, a piece that doesn't beg to be spoken of, for me, doesn't warrant an audience award. However, again, others felt differently, and Lin will move on to the finals.



After the performances, the panelists shed their thoughts, as did the audience, in addition to asking questions. This feedback process is an oasis for artists in a place that is often dry of constructive criticism. For the audience, it also facilitates better understanding of dance, its process and the choreographer's creative insights. Go see tonight's performance (and the finals on December 4). You won't be disappointed.

The Sugar Show: Preliminaries @ Sugar Space, 616 Wilmington Ave. (2190 South), 888-300-7898, Nov. 19-20, 8 p.m., \$10-\$12 day of show only; Finals @ Rose Wagner Performing Arts Center, 138 W. Broadway, 801-355-2787, Dec. 4, 8 p.m., \$12. ArtTix.org, TheSugarSpace.com

<http://www.cityweekly.net/utah/blog-4629-are-you-asking-if-i-am-lucky-really-lucky.html>

CITYWEEKLY

INDIE/ALT

KILIONA Cd Release Party

Local musician, Kiliona, is releasing a new album. Other artist for the evening are; Young Sim, Cubworld, DJ Drew, and Transfusion Hype Dance Company.

Date: Dec 3, 2010

Time: 7:30 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-62414-kiliona-cd-release-party.html>

CITYWEEKLY

THEATER

2010 Sugar Show Finals

The winner of The Sugar Show Performance Event will receive \$1,000. Sugar Space will also present the artist for a full-length weekend of performances the following season.

Date: Dec 4, 2010

Time: 3p 8pm

Phone: 801-355-2787

Address: 138 W. Broadway, Salt Lake City, 84101

Where: Rose Wagner Center

<http://www.cityweekly.net/utah/event-61095-2010-sugar-show-finals.html>