

The Salt Lake Tribune

Utah dance in 2012: From 'Lottery' to a serious collaboration

BY KATHY ADAMS SPECIAL TO THE TRIBUNE

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Utah dancers and audiences of any stripe have Ballet West to thank — or damn — for national attention the 40-member ballet company brought to this geographically large state with a small population.

Ballet West impenitently plunged itself into the national spotlight last summer with the docu-reality television debut "Breaking Pointe" and earned an invitation to the nation's capital this December to perform "The Nutcracker" at The Kennedy Center.

The company earned major buzz earlier, thanks to New York Times dance critic Alastair Macaulay's rave review of its 2009 Diaghilev anthology "Treasures of the Ballets Russes," as well as his 2010 review of "The Nutcracker." The attention has been healthy for dancers, arts lovers and elected officials alike, as our state is starting to be known for more than snow and the Mormon Tabernacle Choir.

Despite how welcome such hype is for local promoters, Ballet West is outranked nationally by big-city troupes such as the New York City Ballet, American Ballet Theater and San Francisco Ballet. But it's fair to claim the company might be somewhere in the Top 10. And if Ballet West ranks eighth out of 50 ballet companies, consider that Utah is 38th in population.

Wendy Perron, editor-in-chief of Dance magazine, flew into town last month for the first time in 25 years to see Ballet West's world premiere of "The Lottery." While in Salt Lake City, she met with Repertory Dance Theatre director Linda Smith and University of Utah dance professors. The message to the other dance-related industries in Utah: Be vigilant because, like it or not, you're being watched. I've been writing for Dance magazine for many years, yet Perron's visit suggests there are more national-caliber stories arising out of Salt Lake City's dance scene.

In other 2012 news:

Stepping down • Dancer Jo Blake will retire from Ririe-Woodbury Dance Company after nine years. Blake plans to stay in town, but it's worth honoring his long commitment to

the modern-dance company. Also, the company begins an international search for a new artistic director on the eve of its 50th-anniversary season, as Charlotte Boye-Christensen steps down to pursue more international choreography projects.

Gambling on 'The Lottery' • Ballet West took a chance on developing Val Caniparoli's vision of making a dance out of one of the 20th century's most notorious short stories — and it paid off artistically. The ballet found a way to stage the concept of interactivity — which seems to be a holy grail for nearly every performing-arts company — by taking seriously the story's gruesome ending. And company members leaped at the challenge of a different dancer earning the solo at each performance. Appreciation should go to the funding of composer Robert Moran's music by The Kipper Family Foundation and Milton Steele Charitable Fund, as Moran's composition was essential to the success of the work.

Repertory Dance Theatre reaches out • Tyler Orcutt, who joined the company this season, adds technical expertise and vitality to RDT's lineup, while the company continues to reach out to new audiences thanks to a promotion with the Real Salt Lake soccer team and its upcoming concert, "Women of Valor," which honors women in the military.

Where is the audience? • The nationally acclaimed Trey McIntyre Project — visiting from its Boise homebase — performed at Kingsbury Hall last month, just one representative of the high-caliber touring companies that regularly visit Salt Lake City and Park City. The work was astoundingly beautiful, emotionally engaging, original and highly detailed. The only downside was that more of the local dance world didn't turn out.

Small spaces • Sugar Space founder Brittany Reese took the idea of collaboration seriously with this year's experimental "co.da." The company has no single artistic director, but instead offers six-month stints, as well as short-term contracts for dancers and a home base for choreographers to produce new work.

Dance at the U. • The news at the University of Utah is that new professors are coming in the modern-dance and ballet departments.

features@sltrib.com

<http://archive.sltrib.com/printfriendly.php?id=55468228&itype=cmsid>

CITYWEEKLY

HIP-HOP/RAP

Hip-Hop Roots Vol. 8 Feat. Aceyalone

Date: Jan 18, 2013

Time: 8 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-137866-hip-hop-roots-vol-8-feat-aceyalone.html>

CITYWEEKLY

DANCE

SB Dance Presents: The Sugar Show



“Iron [Fill-in-the-Blank]” competitions have been all the rage for several years, forcing creative folks to cook, write, produce theater, etc. in a tightly concentrated time period, just to see what happens to the creative spark under pressure. The fifth-annual Sugar Show—co-produced by Sugar Space Studio for the Arts and SB Dance—took that concept and expanded it, allowing one initial “speed-pitch” the chance to blossom and evolve over two months before an audience gets a chance to see the result.

November auditions at the Sugar Space found several aspiring choreographers competing for the chance to be among the four finalists whose new work—nurtured by artistic mentors—will debut tonight. Tara McArthur, Boys of KHS, Monica Campbell and the intriguingly named Hula Hoopology are those finalists, and their creations will be evaluated by both a panel of judges and audience members to determine which talented participant will receive a \$1,000 grand prize and production support toward developing their next work. (Scott Renshaw)

Date: Jan 19, 2013

Time: 8 pm

Phone: 801-355-2787

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

Where: [Rose Wagner Center](#)

<http://www.cityweekly.net/utah/event-136807-sb-dance-presents-the-sugar-show.html>

CITYWEEKLY

DANCE

The Fifth Annual Sugar Show

Four choreographers were chosen as finalists from a speed pitch audition that took place in November at Sugar Space. Each finalist then had two months to create the new piece that will be premiered in the final Sugar Show. The audience and a panel will help choose the choreographer that will receive \$1,000 and production support for their next artistic work. Choreographers also received mentor ship from a panel of artists. Finalists include: Tara McArthur, Boys of KHS, Monica Campbell and Hula Hoopology. Be A Part of Independent Art! Tickets are \$12 and \$10 for students and seniors. Go [here](#) to purchase tickets.

Date: Jan 19, 2013

Time: 8 pm

Phone: 801-355-2787

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

Where: [Rose Wagner Center](#)

<http://www.cityweekly.net/utah/event-139524-the-fifth-annual-sugar-show.html>

CITYWEEKLY

DANCE

Sugar Space Presents: Romance Novel



In honor of the season of love, Sugar Space's co.da brings you *Romance Novel*, the language of love in motion. Grab a valentine, or 7, or the first person to respond to the group text you just sent to every single member of the opposite sex in your phone contacts, and come celebrate a wretchedly beautiful and complex emotion. Featuring work by co.da company members and guest artist, Camille Litalien. Tickets are \$12 and \$10 for students. There is a Master Class by Camille Litalien at Sugar Space on Jan. 29th, 5:30-7 p.m. Come to the Master Class and get 50% off your show ticket. Contact the Sugar Space at 888-300-7898 for more information.

Date: Feb 7, 2013

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-141056-sugar-space-presents-romance-novel.html>

CITYWEEKLY

DANCE

Co.Da: Romance Novel



Sugar Space for the Arts' collective dance company (co.da) is comprised of a new set of dancers every six months, chosen through an open-audition process and augmented by an invited guest artist. For this love-themed show, Romance Novel, co.da tapped Paris native Camille Litalien to add some heated French emotion to the mix.

According to Brittany Reese, founder and director of Sugar Space, the subject of the performance arose solely by chance. Of course, love and all its natural complexities is a time-honored artistic muse, and with Valentine's Day looming large on the horizon, romance seemed wholly apropos to the group. "Some ideas of love and relationships are very subtle and abstract in various pieces," Reese says, "and some are clear displays of bliss, heartache, lust, etc.—all the emotions that are inherent in human relationships." (Jacob Stringer)

Date: Feb 7, 2013

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-142356-coda-romance-novel.html>

The Daily Utah CHRONICLE

Shakespeare goes post-apocalyptic

Frances Moody

by: Frances Moody on February 14, 2013



The Tempest will be performed Feb. 15-24 at the Sugar Space, 616 Wilmington Avenue in Salt Lake City.

Photo Courtesy New World Shakespeare Company

A storm always likes to break through the surface of a calm and complacent ocean. Like a storm, Prospero waits for the precise moment to conjure a tempest that will shatter the comfortable notions of his foes in William Shakespeare's "The Tempest."

Mirroring the ambitions of Prospero, the New World Shakespeare Company aims to break away from the preconceived philosophies of Shakespeare's writing and transform it into a bold style of on-stage entertainment.

Prospero's tempest arrives in the aftermath of a post-apocalyptic society. After living in isolation for 12 years, it is no surprise this sorcerer has plotted a scenario that will test the character of humanity.

Filled with magic, luck and a treacherous natural disaster, the New World Shakespeare Company's rendition of "The Tempest" prompts audience members to thoughtfully ask themselves how they would react to a world-ending situation.

The idea of a Shakesperean play taking place in a world where humans are on the brink of extinction might seem far fetched to some, since the original version of "The Tempest" offered the setting of a scarcely populated island, not a post-apocalyptic world.

Nonetheless, the unfathomable idea of the end of the world occurring in the story line of a Shakesperean play, is quite believable for the New World Shakespeare Company.

Hoping to bring a modern twist to historical pieces of literature, this newly founded acting company thought a larger-than-life circumstance would allow younger viewers to connect with something that has been around for centuries.

"We are trying to bring the stories into the new world and make them more relevant," said Blayne Wiley, who plays Prospero.

After putting on a production of "Romeo and Juliet," in which the lead roles were both played by women, the New World Shakespeare Company realized it had the ability to highlight the discrimination gays and lesbians often face.

Following in the footsteps of an up-to-date version of "Romeo and Juliet," director Jill Stark wanted "The Tempest" to focus on an issue often portrayed and depicted in today's media.

Present-day news is bombarded with subjects pertaining to nuclear war, global warming side-effects and raging hurricanes. Many people are waiting for the next big disaster, which is something Stark is aware of, and she hopes viewers will draw a deeper connection to a play about a big storm.

Overcoming moments of adversity has allowed cast members to draw personal connections to the characters in the play.

"We have had everything working against us like the flu, moving and other things ... But we overcame obstacles and have made a great show," Stark said.

The New World Shakespeare Company's production of "The Tempest" will run from Feb. 15-24. A portion of the profits will go to Healthy Environment Alliance of Utah (HEAL), an organization working toward a healthy and safe Utah environment.

Contact Frances Moody at f.moody@chronicle.utah.edu

Posted by

Frances Moody on Feb 14 2013. Filed under A&E Theater

<http://www.dailyutahchronicle.com/?p=2584190>

Dance: Ballet West's gift, plus '198 Inches of Awesome' at Sugar Space, and U. dance concert

PUBLISHED: FEBRUARY 23, 2013 01:01AM

UPDATED: FEBRUARY 23, 2013 01:01AM

'198 Inches of Awesome'

Sugar Space's artist-in-residence program presents "198 Inches of Awesome."

When • Thursday through Saturday, Feb. 28-March 2, 8 p.m.

Where • Sugar Space Studio for the Arts, 616 E. Wilmington Ave., Salt Lake City

Tickets • \$10; visit bit.ly/VEBwqu

<http://www.sltrib.com/sltrib/entertainment2/55858968-223/dance-utah-concert-company.html.csp>



Sugar Space: An Outlet for Local Artists

February 26, 2013 by Alexis Heart



The Gallery at Sugar Space located at 616 Wilmington Avenue

Brittany Reese, owner of Sugar House's Sugar Space calls her business an "incubator" where artists of all kinds can find a venue to see their artistic vision through to reality.

After receiving her BFA in dance from New York University's Tisch School of the Arts, Brittany realized there was a severe lack of venues where local artists could transition from university students into professional artists. She wanted to provide the community a versatile space which could be rented hourly for events, shows, rehearsals, gallery strolls, or anything that required a creative performing or auditorium space.

One year after returning from New York, Brittany purchased a space at 616 Wilmington Avenue in Sugar House and dubbed it the Sugar Space.

2,500 square feet of flexible studio space for the community's benefit.

Brittany had the space transformed into a dance hall complete with sprung dance floor, walls of mirrors, and an integrated sound system. Her funding initially consisted of simply putting everything on a credit card, but Sugar Space held their first ever fundraiser last October. Though it took some time to get momentum going, Brittany found that by incorporating other artists' visions into her building she could tailor the space to accommodate a variety of performing artists.

When Julianna Hane came to Brittany with the idea to start an aerial group, the ceiling was fitted for the proper anchors to install silks needed to perform aerial moves while dangling from the ceiling. Julianna soon began teaching aerial classes under the name Revolve Aerial Dance (RAD). The popularity of her classes grew until RAD was taking up almost all of the Sugar Space's rental spots. When Julianna relocated to the east coast she sold RAD to two of her students who now operate out of their own location under the name Aerial Arts of Utah, teaching multiple classes in all different skill levels and also putting on public and private performances around Utah.

Later, a husband and wife team approached Brittany about starting a theater company in Sugar Space. Jared and Tiffany Greathouse began the Hive Theatre Company and offer public performances.

Eventually they hope to afford their own theater venue, but until then, Sugar Space has allowed them to incubate their vision.

Sugar Space provides similar opportunities to anyone who has a vision they wish to carry out. Multiple classes are held at the Sugar Space, including yoga, theater, and various forms of dance. Musicians can hold shows there, visual artists can place their work in the gallery space at the front, and authors can hold book signings. Besides these ambitious events, one can also rent the space for a birthday party or business meeting. The Sugar Space is occupied nearly 100% of the time and is booked out for a full year, opening at 7:30 am and sometimes closing as late as 2 am. What is truly amazing about the Sugar Space's ability to stay open for so long and to offer so many different possibilities for clients is that it is a business essentially run by one person, the only official employee: founder Brittany Reese.

For more information, visit www.thesugarspace.com.

<http://www.utahstories.com/2013/02/26/sugar-space-an-outlet-for-local-artists/>

CITYWEEKLY

COMEDY & IMPROV

And...Go!



And...Go! Improv Comedy is a family friendly show that aims to have the audience laughing out loud. Improv comedy is largely based upon audience interaction as actors on stage utilize audience suggestions in an on the spot performance.

For more information and to see other upcoming shows, visit www.andgoimprov.com

Date: Mar 29, 2013

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-144816-andgo_.html

SLUG MAGAZINE

SAMPLE TRACKS @ SUGAR SPACE 04.05

BY ALEXANDER ORTEGA [ALEXANDER@SLUGMAG.COM]

Posted April 8, 2013 in Theater & Dance



Katherine Adler (L) and Kitty Sailer (R) during their performance of Inventory, choreographed by Samuel Hanson. Photo: Robin Sessions

Sugar Space is tucked away on 616 Wilmington Ave. in Sugarhouse, which provides for a sense of stealing away to a small mountain town, and lends her performances an intimate tone. As I took my seat, too small kids—brothers, by the looks of it—were dancing on the black stage floor with stuffed toy snakes that matched their respective yellow and blue, striped outfits to the amusement of the adults. As the house music faded,

Sugar Space director and founder Brittany Reese introduced the show and informed the audience that Sugar Space will be opening a second space on the West Side at 130 South and 300 West, and encouraged attendees to make a donation to the cause, which you can do [here](#).

Leah Nelson Del Porto and Cortney McGuire of fivefour kicked off the showcase with their piece, “my space is sometimes yours.” An older piece in their repertoire, “my space is sometimes yours” is honed and polished. The program previewed that the piece was devoid of musical accompaniment, which turned out to be an excellent choice, as the under-the-breath mutterings between Nelson and McGuire proved to be not only entertaining, but underpinned the conceptual content of the piece, which was negotiating space with another person and the shifting boundaries. The two began at Front Stage Right in positions on the floor as if they were sitting on a hill, and shifted and minutely wiggled like children or a couple sharing a bed. There was a comical use of their summer dresses, which were short and often revealed the two’s underwear, which they repeatedly yanked down. They executed much of their movement verisimilarly, with their arms moving in long, sweeping motions, and they often collided uncomfortably with each other. The intended awkwardness elicited laughter from the aforementioned brothers who freely sang and exclaimed their wonder with comments like “I wonder what she’s going to do next!” The audience reveled in their commentary, and after they sang “The ABCs,” McGuire implored Nelson to redo a phrase where they moved along a diagonal because the “ABCs” recitation was a distraction, and they danced closely with one another again. I first thought that their designation of the work as being a quartet was a slab of cheeky, meta-dance commentary, but I later learned that Nelson and McGuire are both expecting a child each! Had they not been, though, the two little dudes in the crowd surely made for good accompaniment. At times, the two would spiral away from their union, and when they were together, their apologies for obstructing the other’s space worked out in a way that was both genuine and funny. The text for this piece was sparse, but effective, as Nelson invoked the similar conversational discomfort as Michael Cera’s movie roles; at one point she declared unto McGuire how great it was to be “talking” and to have somebody listening as McGuire tractor-beamed Nelson to her. Nelson would leave McGuire, and at one point, sat in with the audience as McGuire sat feigning devastation, and said, “You know I have an acute fear of dancing alone,” and they ended the piece. Nelson and McGuire effectively conveyed the necessity of human partnerships and the intrinsic and sometimes arbitrary discomforts therein. There’s something that really gets me with dances that are a bit understated—I give it a 10.

Next, dancers Katherine Adler, Kitty Sailer and Michael Watkiss lined up for Samuel Hanson’s piece, *Inventory*. I was endeared to the dance from the get-go, as Hanson used a track from one of my favorite artists, Bryan Lothian: “Yo-Yo You Go.” The main focal point as Sailer and Adler coursed through the stage was Watkiss reading one-liner descriptions of people (seemingly at random) from a list in a notebook, the only vestige of the identities of the people being their linguistic descriptors (i.e. a reference to an undergrad honors thesis by yours truly), as the demarcators of each identity were just numbers, e.g. Watkiss introduced “Number 47!” Watkiss’ acting skills shone with his crisp delivery. At the end of this segment, Sailer had apparently been keeping time on the watch she wore, and Watkiss exited. The next section of the dance included Adler and Sailer moving in near unison on their feet with phrases where the two would point to the audience and upward, sometimes facing the wall behind them, usually on their feet. They recited text that flowed through different identities, delivered in sentences using the second person. What evidenced the shifting persons was that Adler and Sailer would deliver statements referring to “you” that shifted gender, such as speaking to an “idyllic matriarchal” figure (thus causing the speakers to reveal that they used to mistake the addressee’s true name for Barbara),

then shift to a statement like, "You were the only boy I knew in high school who enjoyed dance belts." As with the previous dance, the two moved in a verisimilar way, which evinced the theme of the piece, that one is defined by those around her. For the third part, Watkiss re-entered the stage to read off a couple more names, and Sailer and Adler recited a series of "yeses" and "noes," counting on their fingers. Ultimately, the piece's text resonated as a spectacular experiment, although it somewhat stifled the dance aspect. I am certain, however, that as this piece grows, the three sections will be sutured together and the language and movements will coalesce more. Not one to settle for cakewalks, Hanson presented another challenging and engaging piece, and the dancers executed the score deftly.



Cortney McGuire (L) and Leah Nelson (R) performing "my space is sometimes yours." This dance appeared to be a duet, but the program specified that the dance was a quartet: Nelson and McGuire are both pregnant.

This made the message of their dance even sweeter, that as we feel alone, we are not, actually, because of the closeness and familiarity of our relationships. Photo: Robin Sessions

After a brief intermission, the Movement Forum troupe entered and brought two volunteers to the stage to accompany their improv-based dance, *The Fence*. I must say that I regret not raising my hand to volunteer, because the extent of their volunteerism, in total, included sitting in a chair and eating an ice cream cone. The dancers formed two teams, red and blue, and moved in groups like schools of fish. As they moved through each other, at times, one dancer would hook onto another from the opposing team, like a snag of clothes on some thorny bushes. Next, Watkiss (who reappeared in this piece) and Nancy Carter staged a fight, some wrestling improv, with the blue team stationed at Stage Right and the red team at Stage Left, subtly cheering for their teammate. Nelson, who also reappeared in Movement Forum, broke up the squabble and asked the audience some questions. The blue team changed to the white team and the red to black as representatives of vanilla and chocolate, respectively, and Nelson asked the crowd which ice cream flavor they preferred. She posed the question of which flavor best complemented cherries, and the chocolate team and the vanilla team improvised their points of view as to which flavor worked best: The black team stacked on each other, calling to mind a sense of “structure”; the white team’s iteration was a bit nonsensical. Nelson asked an audience member to pose a question, and he asked which was better for a hangover, and the dancers followed up, the black team seeming to display the heartiness of chocolate and the white team seeming to display the tender delight of vanilla. The dancers then merged teams to enact the idea of an ice cream swirl, in a sort of happy coming to terms, after Nelson sent the volunteers back to their seats, and they eventually conjured their own cones. One dancer dropped one (I believe it was Carter), and they performed a mourning ceremony with their arms stretched to the air. Dance improvisation, I would wager, is difficult, and to procure a seamless dance that’s based upon improv seems like a hefty task. *The Fence*, however, included too many facets of the theme (working with/through/etc. animosity between groups of people), which exhausted the piece of its allure and made it feel too long. If I had my druthers, I would have started the dance with Nelson’s communication with the crowd, and cut Your Kid Sister’s cover of Rancid’s “Poison.” You can learn more about Movement Forum [here](#).

Sample Tracks was a fantastic opportunity for very different choreographers to show their work, whether they were long-set pieces, fresh works in progress or improv. The crowd was meager, but, to my pleasure, I got to share an experience of seeing performance devoid of disingenuous assholes who go to the ballet for the mere sake of “seeing art” because it’s the cultured thing to do. If you’re not an asshole, Salt Lake City is home to a vibrant, DIY dance community, so make sure to check out more productions from Sugar Space and other people making dance.

Photos:



Katherine Adler (L) embraces Kitty Sailer (R) as she looks at her watch in Samuel Hanson's *Inventory*. Photo: Robin Sessions



Mike Watkiss addresses the crowd at the beginning of Movement Forum's piece titled *The Fence*. Photo: Robin Sessions



Movement Forum during their improvisational piece titled *The Fence*, which was danced to the *West Side Story* Prologue. The dance began with two volunteers joining the dancers, one volunteer was given a chocolate ice cream cone and one was given a vanilla ice cream cone. The dancers split in to two groups to battle to decide which flavor is better. Photo: Robin Sessions



Katherine Adler and Kitty Sailer embrace during their performance of *Inventory*, choreographed by Samuel Hanson.
Photo: Robin Sessions



Kat Martinez and Sarah Franco performing *The Fence*, an improvisational piece by the Movement Forum. Kat Martinez represented vanilla and Sarah represented chocolate as they danced out the different sides of the debate: chocolate versus vanilla ice cream. Photo: Robin Sessions

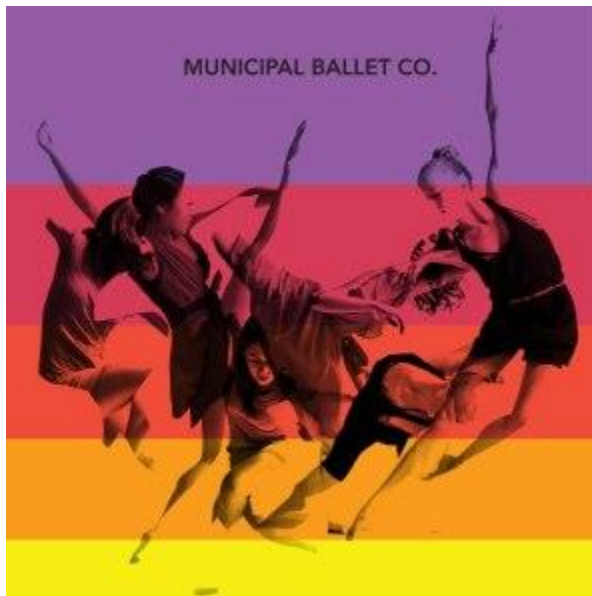


Cortney McGuire and Leah Nelson DelPorto perform a piece entitled my space is sometimes yours, this is an absolutely beautiful piece about two people who are trying to prove their independence, as they show how safe and comfortable they are with each other. Photo: Robin Sessions

<http://www.slugmag.com/articles/4683/Sample-Tracks-Sugar-Space-0405.html?page=1> and
<http://www.slugmag.com/articles/4683/Sample-Tracks-Sugar-Space-0405.html?page=2>

All Events.in Salt Lake City

Sugar Space Artist in Residence Program Presents: Sunset District by Municipal Ballet Company



🕒 Thu Apr 11 2013 at 07:30 pm

📍 Venue : Sugar Space Studio for the Arts, 616 East Wilmington Avenue (2190 South), Salt

Lake City, United States

Created By : [Sugar Space Studio for the Arts](#)

Municipal Ballet Co., a vibrant, local, and classically based ballet troupe will present its debut performance, "Sunset District," on April 11th and 12th, 2013 at Sugar Space.

"Sunset District" is an evening of ballet, comprised of work from seven local choreographers, most of whom will also be dancing in the performance, and one filmmaker.

Sarah Longoria, a graduate student in the University of Utah's Ballet Department, founded Municipal

Ballet Co. with the intention of providing ballet artists with an outlet to create and perform their art in a variety of venues for diverse audiences.

“We’re trying to break the stereotype of ballet being boring and elitist. Ballet technique is really just the medium. With a variety of great music and a contemporary aesthetic, our show will appeal to those who have maybe never cared to see a ballet performance. Hopefully, after seeing this, they’ll be hooked,” Longoria said.

She also hopes to foster collaboration between the ballet company and a wide range of local artists and musicians. For this performance, Longoria worked with Salt Lake artist Trent Call on the event poster. Call’s art will also be on display and for sale in the gallery at Sugar Space during the performances.

“Sunset District” was made possible through an Artist in Residence grant, one of the many opportunities offered by Sugar Space for performing artists.

Performances:

Thursday and Friday, April 11th and 12th at 7:30 p.m.

Sugar Space

616 Wilmington Avenue, Salt Lake City, Utah 84106

\$12 General Admission

\$10 Students and Seniors

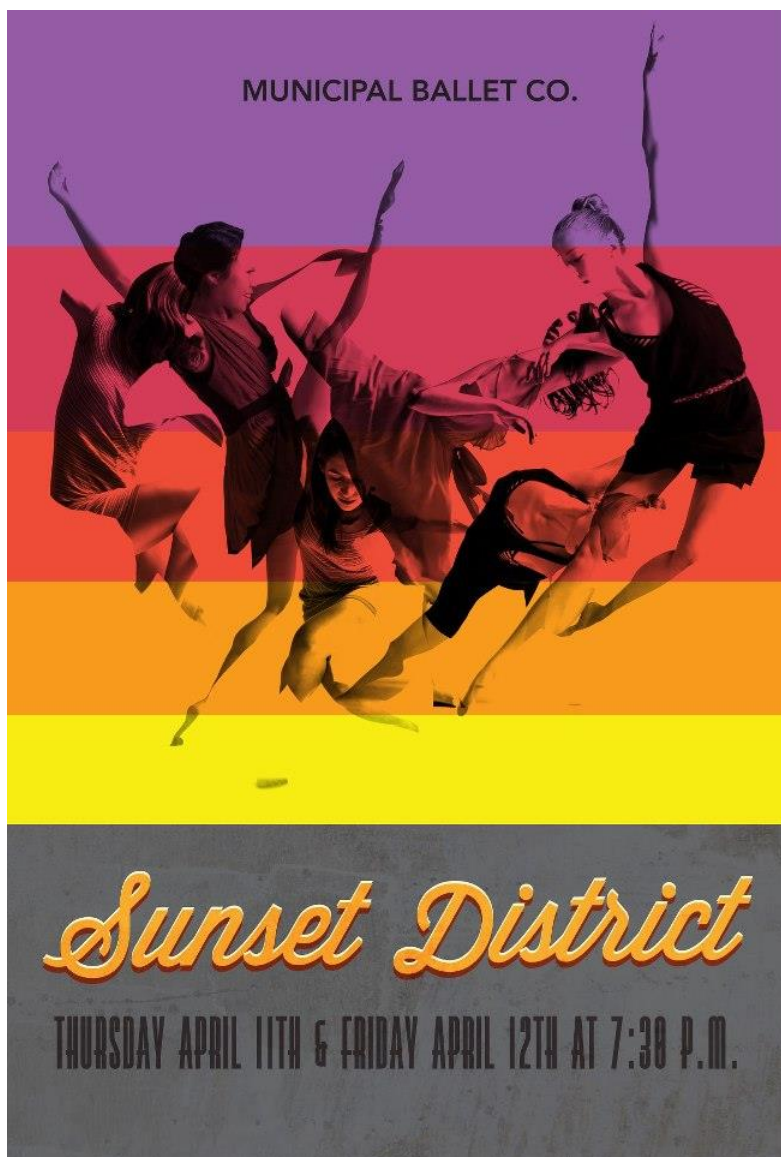
For tickets visit www.thesugarspace.com or call 888.300.7898

<http://allevents.in/Salt%20Lake%20City/Sugar-Space-Artist-in-Residence-Program-Presents-Sunset-District-by-Municipal-Ballet-Company/154204028078337>



Municipal Ballet Co.'s *Sunset District* and other dance this weekend

by SARAH THOMPSON on Apr 12, 2013 • 1:49 am



Sunset District, by Salt Lake City's newest dance group, Municipal Ballet Co., debuted at Sugar Space Thursday evening. Formed by Sugar Space artist in residence Sarah Longoria, a graduate

student in ballet at the University of Utah, Municipal Ballet Co. hopes to provide an outlet for ballet artists to create and perform their own work for a more diverse audience. The company also hopes to transcend the stereotype of ballet being old-fashioned, elitist and boring.

Sunset District accomplishes both goals beautifully, with ten live dances and two dance films, more than can be reviewed here. From the first piece, "Adrift," which introduces all nine of the company's members, it's obvious that this is not traditional ballet. Dressed in modern dance attire and soft shoes, the dancers gently guide the audience into the performance with a strongly balletic opener by Longoria that still manages to signal that this is something new, and provides an opportunity to get a feel for each dancer. This segues seamlessly into Longoria's sparkling duet, featuring dancers David Riskin and Stacie Riskin.

Kaya Wolsey's "She was not alone," which follows, ventures further into contemporary dance, with dancers clad in black shorts and socks, and features a much more contemporary movement vocabulary and more physical interaction among the dancers.

The remainder of the program flows gracefully through a wide variety of approaches to ballet, including solos, storytelling, intensely emotional work, and lighthearted, jazzy fun. Of particular note are "The Crowd," choreographed by Sarah Judd and featuring Saena Fukui, Eve Allen's "Psychotic Girl", and Ellie Hanagarne's heartbreaking and heartbreakingly beautiful "Inverted Out" featuring the remarkable Eri Nishihara, the only dancer to appear in toe shoes.

Interspersed with the live dances are two films by Ben Estabrook. His "Rebirth" is a lovely minimalist short, choreographed by Holly Martin and featuring the impressive Jessica Liu, accompanied only by the sounds of her shoes scraping the floor and her own breathing.

Many of the dancers also serve as choreographers, and every dance succeeds in holding the audience's attention and offering a new take on what ballet has to offer. The dancers are technically accomplished and the music selection is diverse and as close to perfect as one could hope.

Municipal Ballet Co. fills a much-needed niche in the Salt Lake dance scene offering a high-quality, accessible complement to the more traditional Ballet West, as well as to the city's thriving contemporary dance companies.

Municipal Ballet Co.'s *Sunset District* will be performed again Friday evening, April 12, at 7:30 pm at Sugar Space.

<http://artistsofutah.org/15Bytes/index.php/municipal-ballet-co-s-sunset-district-and-other-dance-this-weekend/>

CITYWEEKLY

DANCE

Municipal Ballet Company: Sunset District



Municipal Ballet Company, a classically based local ballet troupe, presents its debut performance, "Sunset District." Founded by University of Utah Ballet Department graduate Sarah Longoria, the intent of this group is to break the stereotype of ballet by providing a variety of great music, a contemporary aesthetic and fostering collaboration with local artists and musicians. For "Sunset District," seven local choreographers as well as one filmmaker come together to create a night of ballet. In addition, artwork by Salt Lake City artist Trent Call, who created the event poster, will be on display and for sale in the Sugar Space gallery during the performances.

For tickets visit www.thesugarspace.com or call 888-300-7898 .

Date: Apr 12, 2013

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-147409-municipal-ballet-company-sunset-district.html>

The Daily Utah CHRONICLE

Crowd loves drag queen competition

Ainsley Young



by: [Ainsley Young](#) on April 23, 2012



Danny Piper, aka Lamia, exhibits a seductive dance performance at the Ally Week "Silence is a Drag" competition at the Sugar Space on Friday. Lamia's performance led to a victory and he was crowned as the queen.



Director of the LGBT Resource Center C. Kai Medina-Martinez puts on a dance performance with the crowd at Ally Week.

It was standing room only in the performing arts venue Sugar Space in Salt Lake City as more than 100 people watched the U's annual drag queen competition.

The theme this year was "Silence is a Drag" and the event was held Friday, April 20, the national Day of Silence for the lesbian, gay, bisexual and transgender community. A rally to break the silence was held earlier that day on the Union Patio.

Five competing queens each did an original dance routine to a song. One sang an original song called "Vanilla Ice Cream" after telling a short comedic story about avoiding a "fat, ugly date" and hinting at doing some jail time.

The competition was hosted by Katie Stiel, a staff member at the Center for Student Wellness, who took the alias of "Johnny Danger."

Danny Piper, a senior in anthropology, acted as "Lamia" and took the crown with a routine dance and lip sync to "Rude Boy" by Rihanna. He described his drag style as "Rihanna and Kim Kardashian on crack."

Piper has been doing drag since high school and said this was his first performance in years. To him, drag is an artistic expression.

Eduardo Galindo, or "Wanda Lust," is a senior in health promotion and education and was the runner-up in the contest. Galindo performed a lip sync to "Rolling in the Deep" by Adele and the crowd greeted the routine with deafening cheers.

"Adele is a big girl. She's gorgeous and talented," Galindo said when asked why he chose that routine.

Although the contest was originally planned to have the top two queens lip sync for the crown, a twist in the show allowed each queen to lip sync and then have the winner decided by cheers.

"This was the best contended drag race I've been to as an undergrad at the U. It was very energetic," said Samora Magadla, a senior in sociology.

Christine Vega, a graduate in education, said she really liked the venue.

"I loved the energy. It reminded me of my home [in L.A.]," she said. "I think it's important to have safe spaces like this where people of color and the people of the LGBT community can come together."

The show was a fundraiser for the Lesbian Gay Bisexual Transgender Resource Center. There was a suggested \$3 donation at the door, along with tips for each queen during her performance. The show earned \$267 for the center to put toward scholarships.

The LGBT center, the ASUU Directory Board and the Utah Pride Center helped put on the event.

Contact Ainsley Young at a.young@chronicle.utah.edu

<http://www.dailyutahchronicle.com/?p=2571499>

CITYWEEKLY

THEATER

The Hive Theatre Company: A Behanding In Spokane

The Hive Theatre Company proudly presents the Utah Premiere of Martin McDonaghs "A Behanding in Spokane" at The Sugar Space. Carmichael is a dedicated man who accomplishes just about everything he sets out to do in life, no matter how sinister. But the one thing that's been on his mind for the last twenty-seven years is the illusive severed hand which was lopped off of his very own arm by a band of hillbilly thugs when he was only a teenager. Now, when he comes across a young couple who claim to have access to his lost treasure, the stakes begin to rise. A twisted tale of revenge and redemption as only Mr. McDonagh (The Pillowman, In Bruges, Seven Psychopaths) could tell it. Starring Jeffery Owen, Tiffany Greathouse, Lonzo Liggins and Jared Greathouse. Directed by Sam McGinnis V.

Date: May 3, 2013

Time: 8 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-142238-the-hive-theatre-company-a-behanding-in-spokane.html>

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THURSDAY 2.7

co.da: *Romance Novel*

Sugar Space for the Arts' collective dance company (co.da) is comprised of a new set of dancers every six months, chosen through an open-audition process and augmented by an invited guest artist. For this love-themed show, *Romance Novel*, co.da tapped Paris native Camille Litalien to add some heated French emotion to the mix.

According to Brittany Reese, founder and director of Sugar Space, the subject of the performance arose solely by chance. Of course, love and all its natural complexities is a time-honored artistic muse, and with Valentine's Day looming large on the horizon, romance seemed wholly apropos to the group. "Some ideas of love and relationships are very subtle and abstract in various pieces," Reese says, "and some are clear displays of bliss, heartache, lust, etc.—all the emotions that are inherent in human relationships." (Jacob Stringer) **co.da: *Romance Novel* @ Sugar Space, 616 Wilmington Ave. (2190 South), 888- 300-7898, Feb. 7-9, 7:30 p.m., \$10. TheSugarSpace.com**

<http://e.cityweekly.net/cityweekly/2013/02/06/#?page=23&article=1806319>