

Photos Gary Sloan Dancers: David DuBois Syhil Watkins Elicabeth Scherer

Don't miss the highly anticipated premiere of JMBT's first full-length repertory ballet!

Set to Terry Riley's thrilling and dynamic score, Salomé Dances for Peace is a mystical journey for our times.

Salomé Dances for Peace

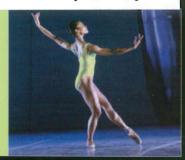
April 27-May 6

FRI	April 27	8:00 pm	THUR	May 3	8:00 pm
SAT	April 28	8:00 pm	FRI	May 4	8:00 pm
SUN	April 29	4:00 pm	SAT	May 5	8:00 pm
			SUN	May 6	4:00 pm
			SUN	May 6	7:00 pm

The Sanctuary Theatre
400 Harvard Street
Harvard Square, Cambridge

Tickets: \$35

Reserved cabaret-style seating and cocktails during the show.



Call (617) 354-7467 or www.BalletTheatre.org
Box Office M-F, 10:00 am-6:00 pm. Visa/MasterCard (83 fee per order).



José Mateo
BALLET
THEATRE

400 HARVARD ST. CAMBRIDGE, MA 02138



THIS STORY HAS BEEN FORMATTED FOR EASY PRINTING

DANCE

The Boston Globe

The right moves in a cold artistic climate

By Thea Singer, Globe Correspondent | December 30, 2007

The year in dance had a distinct Odette/Odile cast to it - the dual good/bad role at the heart of the most popular of classical ballets, "Swan Lake."

There were magical developments, leading local presenter Maure Aronson, executive director of World Music/CRASHarts, to enthuse in a recent interview, "Dance is very robust in Boston - experiencing a renaissance, if you like."

But there was also a cold, dark side to the year, with midsize local troupes not so much drowning, like the Swan Queen and her lover, as frantically treading, well, air. "My image was a Bugs Bunny character running off the cliff and hovering and waiting to see if the Boston funding scene would come up and meet us and support us," said Snappy Dance Theater artistic director Martha Mason recently. "But the foundations just don't seem to care."

The year began auspiciously in January, at the Institute of Contemporary Art's glowing new building. That's when CRASHarts kicked off a series of dance performances in the ICA's new theater, with its walls of glass framing Boston Harbor. Choreographer Stephen Petronio's ricocheting yet tender "BLOOM" burst onstage in the theater's first full concert. Other odysseys of the imagination there included Aszure Barton's roiling "Les Chambres des Jacques," performed by Les Ballet Jazz de Montreal, in Boston for the first time in 20 years, and the Bebe Miller Company's dusky multimedia "Landing/Place," Miller's treatise on the now-grounding, now-disorienting role of locale in our lives.

All told, says Aronson, his organization saw its audiences for dance jump, on average, from 65 percent capacity in 2006 to 81 percent capacity for 2007. Total dance ticket sales rose from 11,003 in 2006 to 13,886 in 2007.

On the other side of the Harbor - way on the other side - Boston Ballet was living a fantasy of its own, in Spain. This summer the troupe, led by artistic director Mikko Nissinen, toured abroad for the first time since 1991, performing in seven festivals around the country over a six-week period, to enthusiastic reviews and often sold-out houses. It presented two programs: "Classic Balanchine," including the elegiac "Serenade," Balanchine's first work choreographed in the United States, and August Bournonville's version of "La Sylphide," the quintessential Romantic ballet whose authenticity was assured by the exquisite staging of Sorella Englund, a former principal with the Royal Danish Ballet.

Boston audiences, too, had a chance to see both of these impeccably danced programs, as well as Maina Gielgud's elegantly pared-down production of "Giselle." It's been six years since Gielgud's abrupt resignation as incoming artistic director of the Boston Ballet, and her strengths as a choreographer will far outlive that controversial blip in her career. Her "Giselle" shone, limning in stark detail the mid-19th-century classic's themes of betrayal and the redemptive power of romantic love.

Yet in dance, aesthetic triumph - even on an international scale - doesn't necessarily mean money in the bank. As the Globe reported this month, Boston Ballet ended its most recent fiscal year in the red, with an \$800,000 deficit.

Celebrity Series of Boston presented a strong dance program in 2007, including Belmont-bred Sean Curran's heart-stopping "St. Petersburg Waltz" and Paul Taylor's at turns furious and melancholic "Lines of Loss." But the absence of an international ballet company such as the Kirov on the roster was a stark reminder that the 69-year-old organization had pushed through its first year with neither a title sponsor nor the dance partnership it had kept for five years with the Citi Performing Arts Center, formerly the Wang Center for the Performing Arts.

Across the river in Cambridge, Jose Mateo Ballet Theatre enjoyed a string of successes. In the spring, Mateo went out on a limb, premiering his first full-length repertory ballet, "Salome Dances for Peace," a sprawling three-act piece inspired by Terry Riley's charged minimalist score for strings. This winter, the group's "Nutcracker" ticket sales are up by 40 percent over last year. But the big news may be that the company received a \$100,000 grant from the Paul and

Phyllis Fireman Charitable Foundation to fund the capital expenses in the first phase of an ambitious new initiative: Mateo's Dance for World Community, a five-pronged extravaganza comprising a website, festival, conference, publication, and youth programs. The project aims to build collaborations between the dance community and groups working on campaigns involving the environment, health care, education, and human rights.

The Boston Dance Alliance, headed by Ruth Birnberg since 2005, was also thrilled to receive its first National Endowment for the Arts grant - \$10,000 that kicks in next month - to advance audience development. Under Birnberg's leadership, the organization has quadrupled its budget, to \$250,000, and increased its membership by 50 percent.

Yet the changing status of two major home-grown contemporary-dance troupes, Snappy Dance and the Bennett Dance Company, cast a long, Odile-like shadow on the city's dance scene. In late spring, for its 10th anniversary celebration, Snappy Dance combined its edgy acrobatic vocabulary with computer-generated animations to present "String Beings" for 13 nights at the Boston Center for the Arts' Virginia Wimberley Theatre - an unheard-of run for such a company in this town. Copresented by CRASHArts, the show drew an audience of 3,500, says Snappy executive director Jurgen Weiss. Yet with all but one of its 30-plus grant applications turned down, artistic director Mason must shift to a lower gear: transitioning Snappy from a full-time company to one that works on a project-by-project basis.

Christine Bennett, also choreographing in Boston for 10 years, rang a similar knell for her troupe. In October, she announced her resignation as artistic director of her company, whose future remains uncertain. "In the past six years, my shift toward administrative and management tasks has hindered my ability to create new dances," she wrote to the dance community in October.

To me, she was more blunt: "I was tired of wearing all these hats," she said. "Had I been able to see the light at the end of the tunnel - the ability to hire a managing director - I might have kept going. But the funding is just not there for a managing director for companies with budgets of under \$250,000 a year." ■

© Copyright 2008 The New York Times Company



THIS STORY HAS BEEN FORMATTED FOR EASY PRINTING

DANCE REVIEW

The Boston Globe

'Salome' confronts a world of challenges

By Karen Campbell, Globe Correspondent | May 2, 2007

CAMBRIDGE -- Over the past two decades, Jose Mateo has created more than 80 original ballets for his company. But his new "Salome Dances for Peace," given its world premiere over the weekend, is the choreographer's first full-length repertory ballet, and boy, did he set himself a challenge.

The three-act ballet was inspired by and draws its music from Terry Riley's landmark score of the same name. An epic set of five string quartets, Riley's work features quixotic episodes that shift from spare modal meanderings to propulsive, rhythmically charged minimalism. With such subtitles as "Echoes of Primordial Time" and melodies tinged with world-music influences, Riley's work loosely suggests an enchantress whose seductive dancing persuades global leaders to come to peaceful terms.

In his program notes, Mateo writes about an implicit story in which Salome exercises her power over the authorities of a mythical church and state, but this never quite gels onstage. The ideas aren't convincingly portrayed, characters are never fleshed out, and the narrative through line is unclear.

As Mateo acknowledges, "The ballet is ultimately about dance." And that's the most effective lens through which to view the work. The ballet is woven throughout with gorgeous imagery, and the choreography features some of Mateo's most adventurous movement, inventive without being contrived. Aside from the contextual ambiguity, the ballet's only real weakness is Mateo's tendency to try to visually match the textural complexity of Riley's music, resulting in a messy blur of entrances and exits. I longed to see movement settle into more fully developed dances.

Mateo's "new classicism" combines a traditional ballet-based technique with the fluidity and edge of contemporary dance, and his dancers handle it beautifully. He favors long, sweeping lines and vivid floor patterns that catch the eye yet defy expectation. Act I's breathtaking final tableau is like a slow ly turning pinwheel, dancers peeling off with each rotation as Noah Kopp, cast as a kind of Mercury-like messenger, revolves in place. An inspired touch is casting Salome as two characters. The exquisitely muscular Sybil Watkins in a light leotard and the lithe Elisabeth Scherer in a dark leotard represent the duality inherent in one psyche.

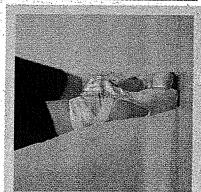
While the first two acts are fairly cool in tone, the third features some of the most exuberant choreography in the Mateo canon, and the dancers perform with visible delight. Mateo fills the uneven meters of Riley's surging Celtic-flavored music with a lively group romp combining flexed footsteps with quick backward flicks of the legs and toe-kick punctuations. All smiles, the dancers step, skip, and sidle. They breeze through brilliant turns; balances playfully wiggle forward and back.

Toward the end, the effervescent flow of the revelry is interrupted by the return of the two Salomes, but even they seem to warm slightly to the occasion, their formality softened by a more fluid sense of suspension and release. And though the act is once again subverted a bit by all the comings and goings, the rush of bodies here begins to accumulate some momentum, ending in a final circle dance that soars toward ecstasy just as the lights go out.

© Copyright 2008 The New York Times Company







Ballet premieres Peace dance

Wich and Inviseums and performing arts (tooks and comits) youngoun (movies)

some of the opposing feelings and opposing tendencies that we all experience within ourselves." Perhaps this is why Jose Mateo Ballet Theatre presents "Salomé When: April 27 - May S. Dances for Peace" Where: The Sactuary

he is choreographing the bal-

let without telling the dancers Sybil Watkins, a 29-year-old ton, Vt., explained Mateo does mistakes and edit along the push the energy out there, make way," allowing them to explore principal dancer from Burlingthis so the dancers "can just and play with their characters, their characters or the plot.

Mateo's technique is very The cabaret-style seating puts the audience on the same floor as the dancers. This tangible closeness, combined with the personal and The Sanctuary Theater is the perfect setting, contemporary theme and chorelevant and evocative experi-

BostonNOW Correspondent

BY ELIZABETH FOX

perspective on "Salomé"

Jose Mateo's modern

Something new is spilling out vard Square. It's not religion, but ballet - and it's so new that no one knows what it's all about of the walls of a church in Har-not even the dancers,

The José Mateo Ballet Theatre for Peace," which premiers April 27th. While the technique length ballet, "Salome Dances is classical, Mateo looks at by throwing out many of the is in rehearsal for its new fullballet from a modern perspective, playing with seduction, power, peace, and destruction boundaries found in traditional

periences," said Mateo during a ences want to see theater that's old church pew back stage (the method - and madness - in "More contemporary audimore reflective of their own exbreak in rehearsal. Sitting in an on-stage pews have long since been removed), he revealed his producing his first original fulllength production in years.

"This particular ballet is about...trying to reconcile

April 3, 2007

Dear Previous Ticket Buyer,

José Mateo Ballet Theatre is counting down to our second spring program, *Salomé Dances for Peace*, which opens on April 20. After a sold-out run of the first program, *Three Mateo Classics*, I don't want you to miss this highly anticipated premiere event.

Set to Terry Riley's innovative and dynamic score, Salomé Dances for Peace is Mr. Mateo's first full-length repertory ballet, and an event not to be missed. As Mr. Mateo recently commented himself, "...I am truly excited about the premiere of Salomé Dances for Peace, based on Terry Riley's musical model of weaving multiple styles and mythological themes into a mystical journey that I feel challenged to express in dance terms."

Theodore Bale, one of Boston's leading dance critics, concurs that this is the dance event of the spring. His recent review of *Three Mateo Classics* in *The Cambridge Chronicle* states, "This is a confident, stunning program from a company that appears to be in its prime... the company continues its season with another program which features a highly anticipated premiere set to Terry Riley's thrilling Salomé Dances for Peace."

If you have not ordered your tickets, it's not too late! Call (617) 354-7467, order online at www.BalletTheatre.org, or use the enclosed order form. We hope you will join us for this very special performance.

I look forward to seeing you at the ballet.

Sincerely,

Scott Fraser

Managing Director

José Mater

B A L L E T

T H E A T R E

SALOME DANCES FOR PEACE TICKET BUYER STATISTICS

SPRING 2007

Total Number of Orders 40 35 30 25 20 15 10 0

	Secure Court Contract	- Promise	A-margaria	3::::::::::::::::::::::::::::::::::::::	-	4 Common	-	Gentlement/ex	pontena	* (n. processor course)	
	Acton	1	ω							a consideration	
	Arlington	9	2	- Particular ()							
	Belmont		4	-							
	Boston			œ							
	Boxford		N								
	Brookline	7	N								
	Burlington, VT		ω								
	Byfield) r	1								
***************************************	Cambridge					are e			#	37	
TT CaseOpt	Chelsea	H									
- Company	Cohasset		2								
-	Concord		v		-			***************************************			
	Danvers	F +	٠		-	1		1			
	Danville, CT	-	•		Annual mount	-baarno, u		Contract of the Contract of th	es mangáns		
AL E PERSONNEL SEA	Dorchester	#	ω		e (Lechandres) es	And and a Series	-	-			
Ì	Everett Great	-	_		Allegan	o)) same	- Parkelance	***************************************	Water		
- Transport	Barrington .		1	- CONTRACTOR			and service	Adheritore			
	Harvard Haverhill		`	Dispension to		Table 1		on spellands			
ereckly being	Hingham	3 F	ω	-		* of reduce on		41			
ALCOHOLOGICAL COMM	ningilam Huli			-	de Carlos (decentos)	Arrestore		***************************************	ļ		
-	Italy	, .			t with winds.co		- Translation	***************************************	-		
	Jamaica		ω	-	-			410.00	Caugh Amil air		ō
- Contraction	Plain . Leominster	H			-	-	***************************************	- Park	diamen		2
-	Lincoln	,	•	-		466		Self-Vandrus			C
Ciference	Lynn	* 1	J	-	- Vigorous	a de la composição de l	1	ess by summare	-	!	2
Ì	Lynnfield	, ,				400	- Committee		al canada	1	9
-	Medford		ω		- CONT. (100 PER CONT.)	-	1			,	S
	City/ State Nachua NH		ω	***************************************	***************************************		o contract	- Land	Constitution (Constitution Constitution Cons		otal Orders per City
-	n/a		J		-	-	-	-	distance		Ω
-	IVESTICE, IVII	7	•			Actorional		of the deposit		3	2
dem present	-1	* 1	J		1		-	de caricire de			
	Newton Newton	•	J		-	Ones Comme	Abbergaron	*************			
		1 1									
	Seater -	₩ /	J	1			479		Andrew Constitution of the		
Chicken on a second dedeler	Caster Easton	, H	J	of the desirement of the second		The black and an area	***************************************	and other section of the section of			
Andrew Co. or Announced Supplement or on the Control of the Contro	Easton Novato, CA		ω	of the desired control of the contro	- Order of the state of the sta	er to can be a finished be addressed as a second	delity produces in concess of the second	and the state of t	Paller A Constitute de vibras de secuciones personales de la constitución de la constituc		
es est car es es es especiales del 15-de de constant es es especiales es	Easton Novato, CA Plymouth	بلر ۽	3	of the state of th	elderen ich mannossensensprappipipipipipipipipipi	active commencement of the state of the stat	ed 1985) Production and a second of the second	mandenmannen mit erhörige de spriver per de planten de manden monte	Parlia de Constitución de colonies de la companya de constitución de colonies de constitución		
And the second s	Easton - Novato, CA Plymouth Readfield	ښر ۽ سر		de Albumbahan Mahama ang manggan pandampangan p			establishment expensions of the contents of the major section and the contents of the contents	and de amortium of the state of	ANDRONE CONTINUE OF THE PROPERTY AND ADDRESS OF THE PROPERTY O		
er en er en en en entspensiel for or de corpe registere fall en commencement per com cert de la comme	Easton Novato, CA Plymouth Readfield Revere	; ;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;;	oossaa quin que es societa se de de la martina de la m	d et sell kondidate dette ja den en enderste senden sette ette for jet i jell en jengen se		and a solution of the property of the second property of the solution of the second company of the second comp	er 1839 bet denne en second er second en second para une present en en en exchange des para en en		Padit Ali Desindo de Obras da seconda seconda de política de capación de política de capación de capación de c		
en de la company de la comp	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC	ښر ۽ سر	aanaan quusin heroofaasi in dalaan maalaan mahaan maana, maana kanaa isaa siina siina siina siina sala sajalassa sa	der Schreidenbertigen ein einsprüssen einschreiber der Heiter eine des Gestelle der			de 1930 de desente es secondo de secución de seculo que esta esta esta esta de desta del desta del desta como de	a solita mangaran ajaréhada (Andjora pada dibinan di demanda mangaranna manda abana ata adamandas (Andjora) (Andjora)	PROTECTION OF THE PROTECTION O		
es es com un montre de la companya de montre de montre es estados de montre de la companya de la companya de m	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa	11100	deren et de septe de la president i sendere mendem mente especialment de la mendel despresson et de la president	der sids authändellicht von entgebiebeit sentrette (d.1.15) in der en bezonste stemme is went interne	облительня в полименти выполня на применения по применения подательного применения подательного полительного п	assista kiban oping albegis trada dologia, balo plandra desar un un propuent s'impegado si pi plas es un 1887 d	establikalum exponentakontakon pira mipe enem experioriskontakontakont bolimberrusi beleventen berenden kontro	andermann eigenheide desperse de del met de monemortes deues des des des jedicités (de l'engage en page)	Andreas services as estempted and considerate and address of the constant and the constant and considerate and		
es en en an en engelegi berokumen akka kommen en e	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate	11100	deletak kiril keril deletak beril den mengan mengan pengan deletak dan jil dan mengan dengan mengan deletak me	der söksaddikkaddi kinnen mengen men menteren kaja (pl. 16) en kenetar bannan keneta disa mangajan na p	облительня в положення выправления обличаем в пределения в пределения в предвидующей в предвидующей в предвиду	atora interaprimpiral del trassocio del del del metro nomenta proprimento del pelos su mento concentra de	ARTHRONOUTE CONTRACTOR OF THE WAR WAS A BUT THE CONTRACTOR OF THE	and an any and spirited of the spirit of spiritual of the spiritual or any analysis of the spiritual of the spiritual or and	меничен от на от настрание в пределение в пределение в пределение в пределение в предуствение в пределение в п		
ta da eta anamajerej bere denera esperanta anamara per manako bere perantej depoj di este proporto del de de este anama	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale,	11100	delete eta karioletete ilalete median menana reterrete eta eta alla ejilare maja distratorio eta dianas eta min	de silvadabolitidassa segetuen anticetti (fal filminente som se santades septembronsatopor	облите (в тепличення динаровного почення пострановного принцення принцення на почення (потрать «свет»	алын алын ортоология каландары майайлайн майайлайн ортоология жана байдарый оргундарын алын байдарын айай каландарында	e (19) Prime recommende and the most office and recommended to the second of the comment of the first of the forest of the first of the		e de de la companya del la companya de la companya del la companya de la companya		
de de view de monte del l'est de serent de l'est de menter des des des des de mis de déglé de l'estre de déglé de sécure mes estre l'estre l'estre l'estre de l'estre	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville		ω	er di demande de en empresa estado estado estado estado en estado en entre en estado en entre entre estado esta		ант в настронором фенения объе населения пределения нарежения операция и переделения по переделения в переделе	de 1939 de maior de marche de marche de la companya de la companya de la componencia de la companya de la comp		Plantista in de		
ARRAN (ARRAN MANAGAR) The Contract of Arran (Arran Managara Managara) Arran (Arran Managara)	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ		deleta tradicion melecum and appropria proprieta de deleta de deleta menerale deleta deleta deleta deleta de c	er de anadas la la companya de ante de la proposition de sema estado que de ante de la companya de la proposition de la companya del la companya de la companya del la companya d			de filiphir managaman and managaman and an ang ang ang ang ang ang ang ang ang	оментура арайы баратында жасынын арайында калында жасында жасында жасында жасында жасында жасында жасында жасы	ения обласня в не на немерения принципального воду принципального воду в немерение принципального водинения в п		
Attention on the special principles in the state of the s	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury		deleta tradicion melecum and appropria proprieta de deleta de deleta menerale deleta deleta deleta deleta de c	er disababilisme manunumierem (piljiserma tuma i min disabijanismentalajan <mark>a di</mark> na minitorionam		анти комперенция из на постранення выполняющим предержения постранення выполняющего в техняющего в постранення		остинення в пределавня в пределавня в поставляння в пределавня в пределавня в пределавня в пределавня в предела	Prince in the distribution of the second control of the second con		
endeboakting op gegen op stelle endem en mejor sp. 19 gegen halds ja hjeldstelle endem en sen met endem bestelle en	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME		deleta tradicion melecum and appropria proprieta de deleta de deleta menerale deleta deleta deleta deleta de c	er de alla alla anti al anti al anti de		and a semi-physiological and solves included the semi-physiological control of the semi-physiological and the semi-physiological	APPENATURA AND AND AND AND AND AND AND AND AND AN				
的 化甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury	111441 ********************************		er disababbilan manangan andam belah jalijan mana isan isan man mangan minan bakan da da mangan isan mangan bakan san san mangan ba		ант памеранда выпода, выдолющения выподация на реконправаней выподателя тога выподателя на сей общено навидения					
ATOMA (TO AN EXPOSED PORTED SPACES AND ASSESSMENT ASSES	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury Waban	111441				ант тамары Белейай, медаданды жанам байланда арады тарап тарап керелете теме жалады. Оне феферация арады жанам	AND PROCESSOR AND	ней на на принципалний принципалний на принципалний на предоставлений на предоставле			
A SECTION CONTRACTOR C	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury Waban Watertown			er desambellen en manuel mot en (estable en men en men des men men manuel en men en men en men en men en men e			eribben und record que a feire un un des des les les mentres consciones que del récordant apropriée activation	and the second s	рына балайн айми балосийн надарийн айданийн болоон болоон органия		
беле бол може вей и поднежной вероментов об противности поднежной вероментов об поднежной вероментов об поднежной вероментов об противности поднежной вероментов об поднежной вероментов о	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St., Johnsberry, Sudbury Sumner, ME Tewksbury Waban Watertown Wellesley										
Aleman an an an ang ang ang ang ang ang ang	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury Waban Watertown Wellesley West Roxbury			e de desentation de manuel de destruction de destruction de de des de desentation de des de de des de de des de de des de de des de							
的 医克里克氏 医克里克氏 计多数	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury Waban Watertown Wellesley West Roxbury West	1114411111111		e de de la companie de la compa					Philiphina de seise de servicio de la servicio del la servicio de la servicio del la servicio de la servicio de la servicio del la servicio della servicio d		
Allen in an an among spirit for formal algebraic to an among state and a company of the first of the formal and the second and	Easton Novato, CA Plymouth Readfield Revere Rock Hill, SC Roxbury Santa Barbara, CA Scituate Scottsdale, AZ Somerville St. Johnsberry, Sudbury Sumner, ME Tewksbury Waban Watertown Wellesley West Roxbury	11144111112222						and many states described and a substitution of the substitution o			

NUMBER OF TICKET ORDERS PER CITY/TOWN

	# OF		# OF		# 05
CITY	ORDERS	CITY	ORDERS	СІТҮ	ORDERS
Acton	3	Hingham	သ	Revere	_
Arlington	2	풀		Rock Hill, SC	2
Belmont	4	Italy		Roxbury	2
Boston	8	Jamaica Plain	ω	Santa Barbara, CA	٠,
Boxford	2	Leominster	_	Scituate	
Brookline	2	Lincoln	-	Scottsdale, AZ	<u> </u>
Burlington, VT	3	Lynn	2	Somerville	1
Byfield		Lynnfield		St. Johnsberry, VT	
Cambridge	37	Medford	3	Sudbury	_
Chelsea		Milton	3	Sumner, ME	_
Cohasset	2	n/a	2	Tewksbury	_
Concord	2	Nashua, NH	_	Waban	3
Danvers		Newburyport	2	Watertown	3
Danville, C1		Newton	2	Wellesley	2
Dorcnester	3	Newton Center	2	West Roxbury	2
Everett		North Easton		Westwood	_
Great Barrington		Novato, CA	3	Winchester	2
Harvard	2	Plymouth		Worchester	2
Haverhill		Readfield			

TOTAL NUMBER OF TICKETS SOLD PER CITY/TOWN

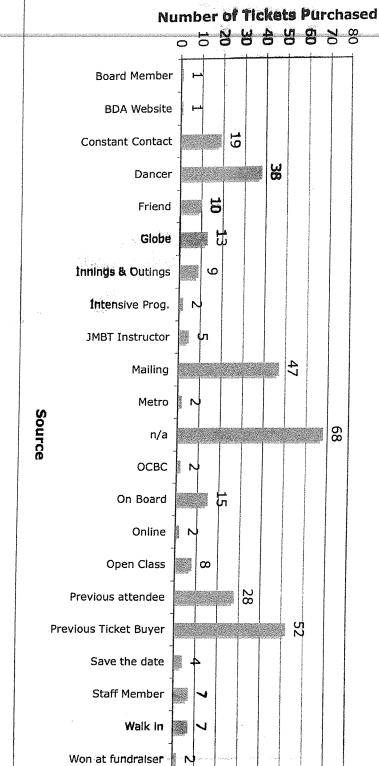
Number of Tickets

NICOTO P		
	Actor	
	Arlingtor	
	Belmon	7
	Bostor	, a 22
	Boxford	' 5
	Brookline	4 4 4
	Burlington, VI	
	Byfield	1 6
	Cambridge	86
	Chelsea	~4
	Cohasset	
-	Concord	
-	Danvers	4
		4
ļ	Danville, CT	4 1 1 1 1 1 1 1 1 1
1	Dorchester	
7	Everett	
-	Great Barrington	
· constant	Harvard	
	Haverhill	
The second second	Hingham	
- And and characteristics	Hull	72
	Italy	
	Jamaica Plain	4
State of the State	Leominster	* 2
ĺ	Lincoln	4
	Lynn	4
	Lynnfield	4
	Medford	8
The same of the sa	City/State Lynnfield Medford Milton n/a	200
-	n/a	4
	Nashua, NH	
- Control	Newburyport	
-	Newton	4 1 1 1 1 1 1 1 1 1
	Newton Center	6
	North Easton	ω
	Novato, CA	9
-	Plymouth	
To Carlo Car	Readfield	4 4
-	Revere	\$ 2 3 <u>2</u>
	Rock Hill, SC	
	Roxbury	
	Santa Barbara, CA	4 1 1 1 1 1 1 1 1 1
-		
and the same	Scituate Scottsdale, AZ	
ATT-COLORS	Scottsdale, AZ Somerville	2 2
a constant	St. Johnsberry, VT	4
San Property	St. Johnsberry, VI Sudbury	
distant of the same		
-	Sumner, ME	
	Tewksbury	
	Waban	
	Watertown	
The same of the sa	Wellesley	
	West Roxbury	
description	Westwood	
-	Winchester	
	Worchester	2
L.,		

Total Tickets per City

	# OF		# OF		# OF
CITY	TICKETS	CITY	TICKETS	CITY	TICKETS
Acton	7	Hingham	14	Revere	2
Arlington	5	Hull	2	Rock Hill, SC	ω
Belmont	7	Italy		Roxbury	2
Boston	13	Jamaica Plain	4	Santa Barbara, CA	2
Boxford	13	Leominster	2	Scituate	2
Brookline	4	Lincoln	4	Scottsdale, AZ	2
Burlington, VT	4	Lynn	4	Somerville	24
Byfield	6	Lynnfield	4	St. Johnsberry, VT	4
Cambridge	86	Medford	8	Sudbury	3
Chelsea	2	Milton	8	Sumner, ME	2
Cohasset	6	n/a	4	Tewksbury	4
Concord	5	Nashua, NH	2	Waban	8
Danvers	_	Newburyport	4	Watertown	4
Danville, CT	2	Newton	3	Wellesley	4
Dorchester	6	Newton Center	6	West Roxbury	4
Everett		North Easton	3	Westwood	4
Great Barrington	2	Novato, CA	9	Winchester	6
Harvard	8	Plymouth	2	Worchester	2
Haverhill		Readfield	3		

How ticket purchasers heard about performances



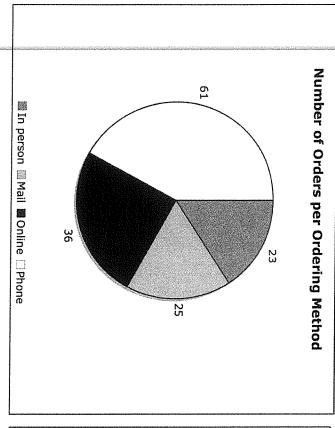
 ∞

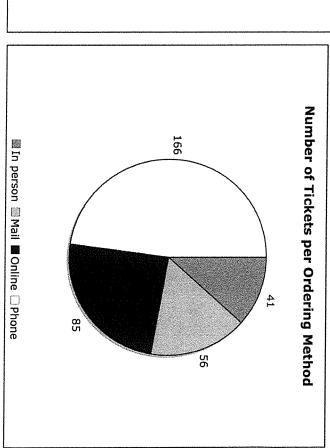
YDP

Mailing Dancer Globe Friend **BDA Website Board Member** Metro Constant Contact Board Member JMBT Instructor Intensive Program Innings & Outings **HOW HEARD** TICKETS # OF 8 9 3 10 3 512 Save the date
Staff Member Online POP **0680** Won at fundraiser Previous attendee Open Class n/a Walk in On Board Previous Ticket Buyer **HOW HEARD** TICKETS #04 28 œ

Please note that some purchasers noted more than one source

TICKET PURCHASING METHODS

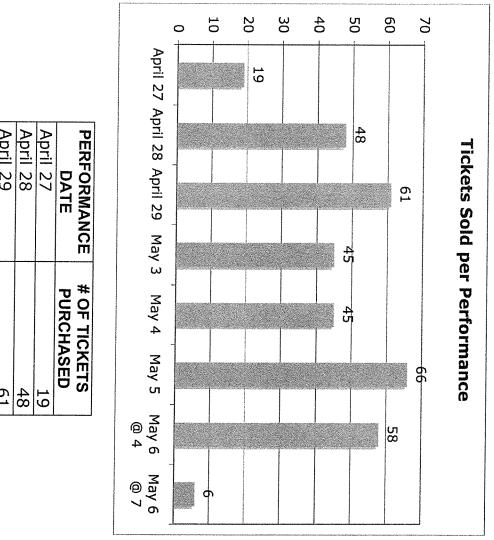




Ordering Method	Number of Orders	% of Total Orders
In person	41	12%
Mail	56	16%
Online	85	24%
Phone	166	48%
TOTAL	348	100%

Ordering Method	Number of Tickets	% of Total Tickets
In person	23	16%
Mail	25	17%
Online	36	25%
Phone	61	42%
TOTAL	145	100%

TICKETS PURCHASED PER PERFORMANCE



PERFORMANCE	# OF TICKETS
DATE	PURCHASED
April 27	19
April 28	48
April 29	61
May 3	45
May 4	45
May 5	66
May 6 @ 4	58
May 6 @ 7	6