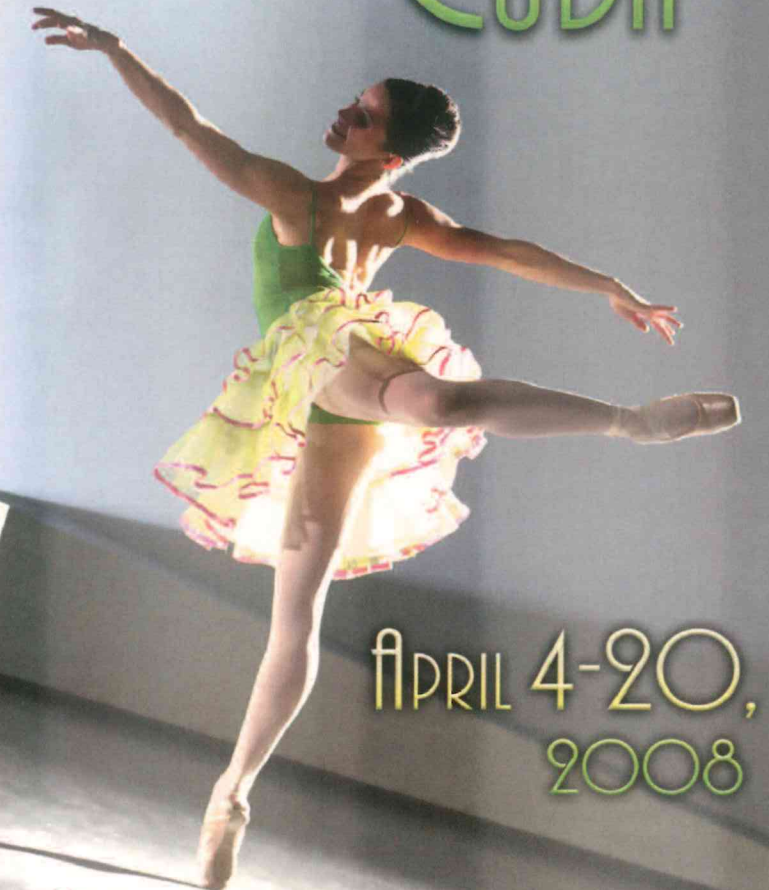


José Mateo Ballet Theatre

# BACK TO CUBA



APRIL 4-20,  
2008

"Cuban-born Mateo is a dancemaker of range,  
depth and vision." Dance Magazine

The Sanctuary Theatre  Harvard Square

*José Mateo*  
BALLET  
THEATRE

400 Harvard St., Cambridge, MA 02138

## IT'S A RUSH!

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ENGAGE IN A NEW DANCE EXPERIENCE

# BACK TO CUBA

FRI	April 4	8:00 pm
SAT	April 5	8:00 pm
SUN	April 6	4:00 pm
FRI	April 11	8:00 pm
SAT	April 12	8:00 pm
SUN	April 13	4:00 pm
FRI	April 18	8:00 pm
SAT	April 19	8:00 pm
SUN	April 20	4:00 pm

Featuring a premiere, Cuban-born Mateo explores the beauty and mystique of his native culture set to a treasury of rarely heard Cuban music.

*"Ballet and cocktails. Why didn't we think of that?"*

*"Because we don't have the sheer brilliance of José Mateo."*

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Photo: Gary Sloan

This project is sponsored in part by the Massachusetts Cultural Council



DAVID KAMERMAN/GLOBE STAFF

Henoeh Spinola (left) and Desiree Reese perform "Return" in the "Back to Cuba" program.

## Taking wing on dreams of a homeland

By Karen Campbell  
GLOBE CORRESPONDENT

CAMBRIDGE — Though choreographer Jose Mateo left his native Cuba to come to America at the tender age of 5, the heart and soul of his country's culture is deeply ingrained.

For the second time in only four years, Mateo has devoted an entire program that goes back to his roots, and what a kick it gives his classically based choreography.

However, the current "Back to Cuba" program at the Sanctuary Theatre — one premiere and three works from the sold-out run of 2004's "The Cuban Condition" — doesn't feed off the music you might expect. Instead of the dance grooves of Cuban popular music, Mateo has chosen music by some of his country's most esteemed composers of "concert" music, ranging from the Baroque composer Esteban Salas to contemporary composer Leo Brouwer, known for film scores such as

### Jose Mateo Ballet Theatre

At: The Sanctuary Theatre, Cambridge, Friday night (through April 20)  
617-354-7467

"Like Water for Chocolate" and "A Walk in the Clouds"

In fact, the Latin influences in Brouwer's guitar concerto are pretty subtle, and Mateo's premiere for 18 dancers is similarly nuanced. "Return" loosely portrays a young woman trying to re-enter a community, which reacts to her presence with suspicion and contempt. It's easy to overlay the plight of the Cuban exile, but one suspects Mateo has a more universal theme in mind.

Desiree Reese beautifully captures the exile's strength yet vulnerability with softly curving arms atop crystalline footwork. She begins the piece with her hands shielding her eyes, opening them as if awakening, moving tentatively as if discovering the place for the first time. Shunned by the larg-

er group, she connects with Henoeh Spinola, who seems drawn to her light, airy grace. As they move through elegant arabesques and lifts, they barely allow their eyes to meet. Yet they dance with abandon, Reese releasing backward in a deep, fluid arch into Spinola's arms or diving into a swoon that ends with a passionate kiss.

Elisabeth Scherer portrays the exile's mother with a compelling sense of conflict, dancing with tensile flexibility and fleet footwork that leads her into sharp turns and slicing kicks. Eventually, she softens, embracing Reese with love before fleeing. A gorgeous section for four couples sends the women repeatedly arching backward into poses of submission. The full group dances with authority, despite discrepancies of timing.

"Danzones Baleticos" is a blast, marrying Mateo's long-lined classicism with the sashay and swagger of social dancing — hip rolls, pelvic thrusts, saucy shifts of the head. The burly Cosmin Marcule-

tiu, who hasn't performed in two years, stepped in for an injured dancer at the last minute, and his charismatic mugging infused the piece with a rakish charm.

Ruth Bronwen led a solid performance of "Ayer Pasado" ("The Day Before Yesterday"), a romantic work of shifting entanglements. Her leaps were vivid and full-bodied, and her turns and balances had lyrical sweep as she portrayed a woman who loves and loses. Matt White swept her into breathtaking lifts, swinging her upside down over his shoulders or holding her curved body straight overhead. Spinola and Angie DeWolf contributed a bravura duet of soaring leaps and lifts.

Individually, the four short pieces of "Arroz con Mango" have terrific flair, especially the dramatically stark, sculpted "Canticum." But all would have fared better as separate works than squashed into one frame. Appropriately, "rice with mango" is slang for "what a mixed-up mess."



Artistic Director José Mateo & the Board of Directors cordially invite you and a guest to

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# BACK TO CUBA

AND A POST-PERFORMANCE CELEBRATION  
SATURDAY, APRIL 12, 2008

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Join the dancers and artistic staff to celebrate the highlight of the company's 21st season.

Performance, 8:00 pm  
Dessert & champagne reception, 10:00 pm

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400 Harvard Street  
Harvard Square, Cambridge

RSVP by April 7, to Sarah Medeiros (617) 354-7467x106  
or [smedeiros@BalletTheatre.org](mailto:smedeiros@BalletTheatre.org)

*José Mateo*  
BALLET  
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BACK TO presents  
CUBA



APRIL 4 - 20, 2008

Fridays and Saturdays at 8pm

Sundays at 4pm

Don't miss the premiere of  
Mateo's newest work set to  
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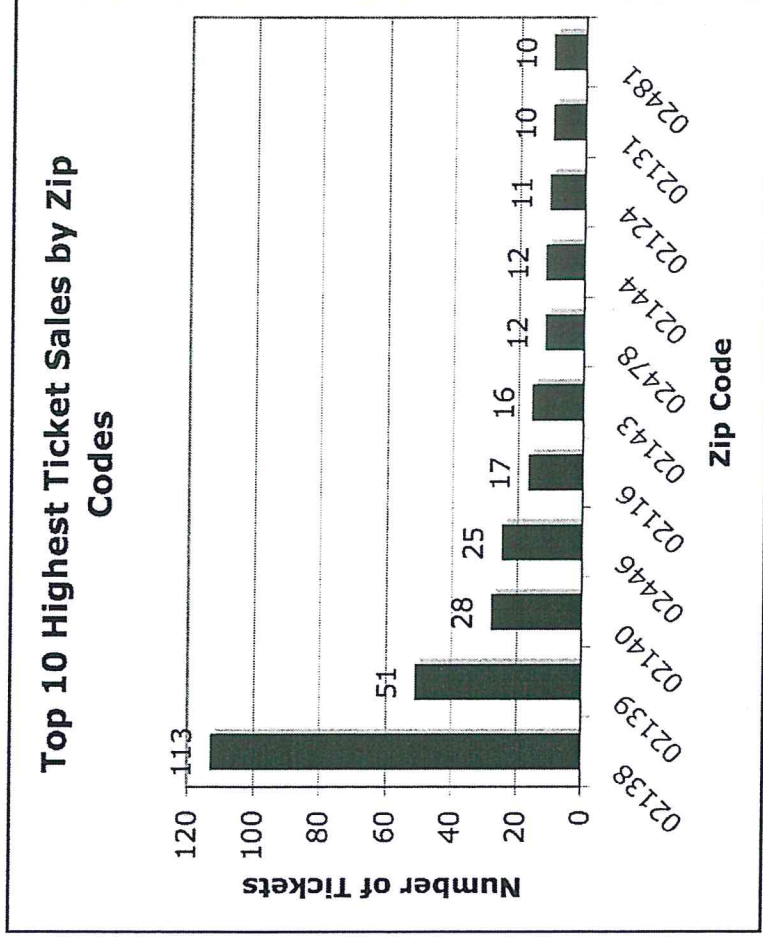
*José Mateo*

**BALLET  
THEATRE**

**TICKET SALES ANALYSIS**

**BACK TO CUBA - SPRING 2008**

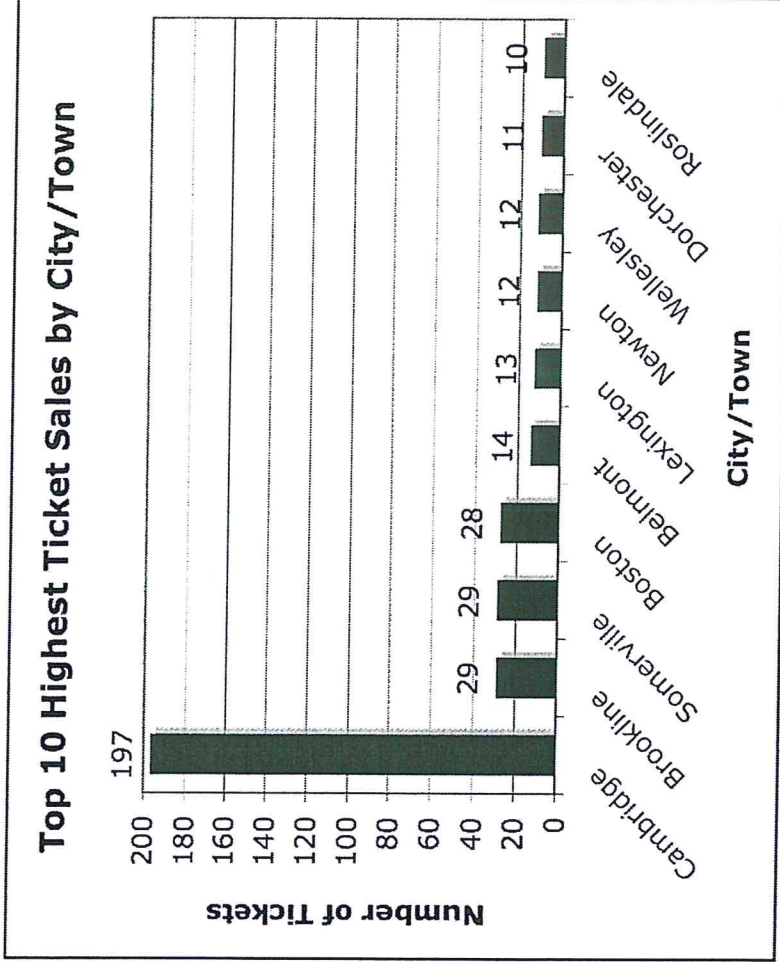
# TICKET SALES PER ZIP CODE



Cambridge residents were the most frequent purchaser to tickets to Back to Cuba, with the top three zip codes being 02138, 02139 and 02140 respectively. Following Cambridge was Brookline (02446), Somerville (02143 and 02144), Belmont (02478), Dorchester (02124) Roslindale (02131), and Wellesley (02481).

This chart excludes any ticket purchases with unknown zip codes and all comped tickets.

# TICKET SALES BY CITY/TOWN

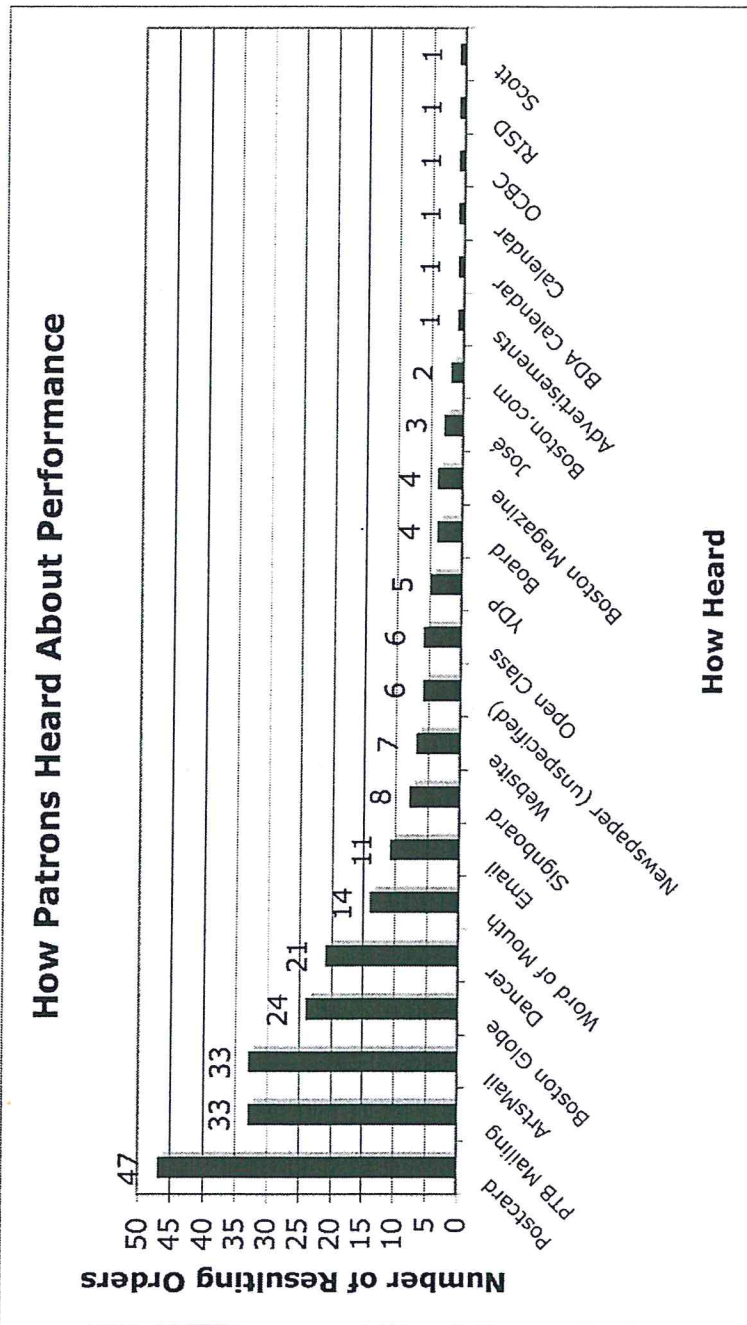


After combining all zip codes, we are able to see which cities had the most ticket buyers. They align similarly with the highest zip codes, however there are a few exceptions. Lexington, although missing from the zip code list had 6th highest number of ticket purchases. Also new to the list is Newton. Apparently, the purchases from these cities were spread out across several zip codes. This chart excludes any ticket purchases with unknown zip codes and all comped tickets.

A full list of ticket data by zip code and city can be found at the end of this document.



# HOW ATTENDEES HEARD ABOUT THE PERFORMANCES

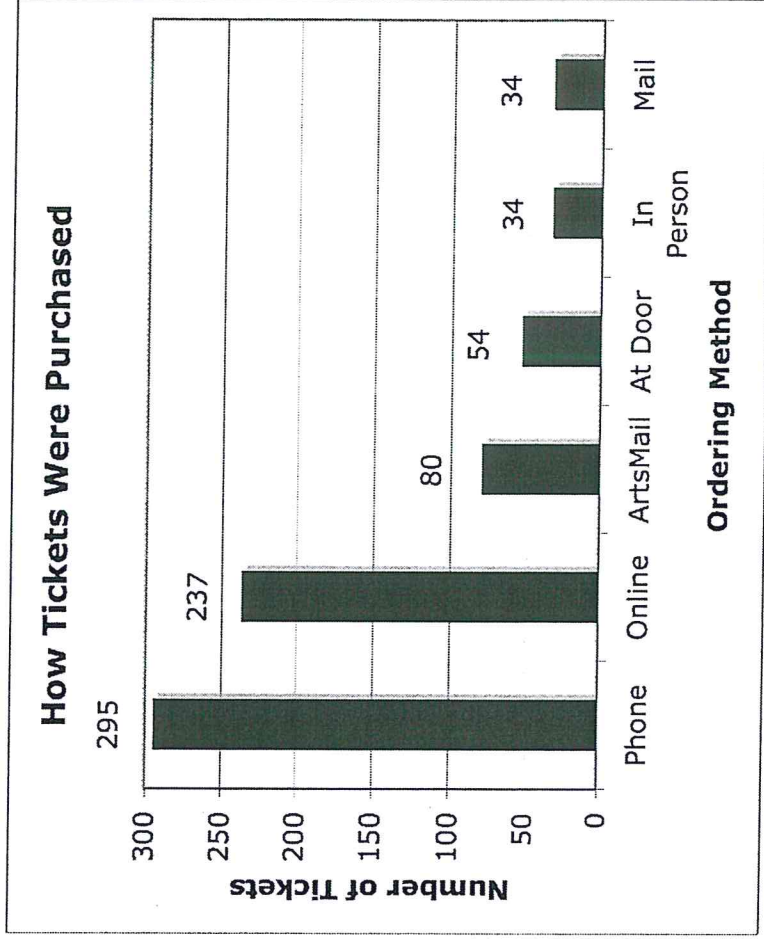


Attendees hear about the performances in a variety of ways. The most frequently mentioned was the direct mail postcard, followed by the Previous Ticket Buyer Mailing and ArtsMail (a service of ArtsBoston).

This chart does not attribute how many tickets were purchased as a result, only the number of orders that were attributed to the marketing mechanism.

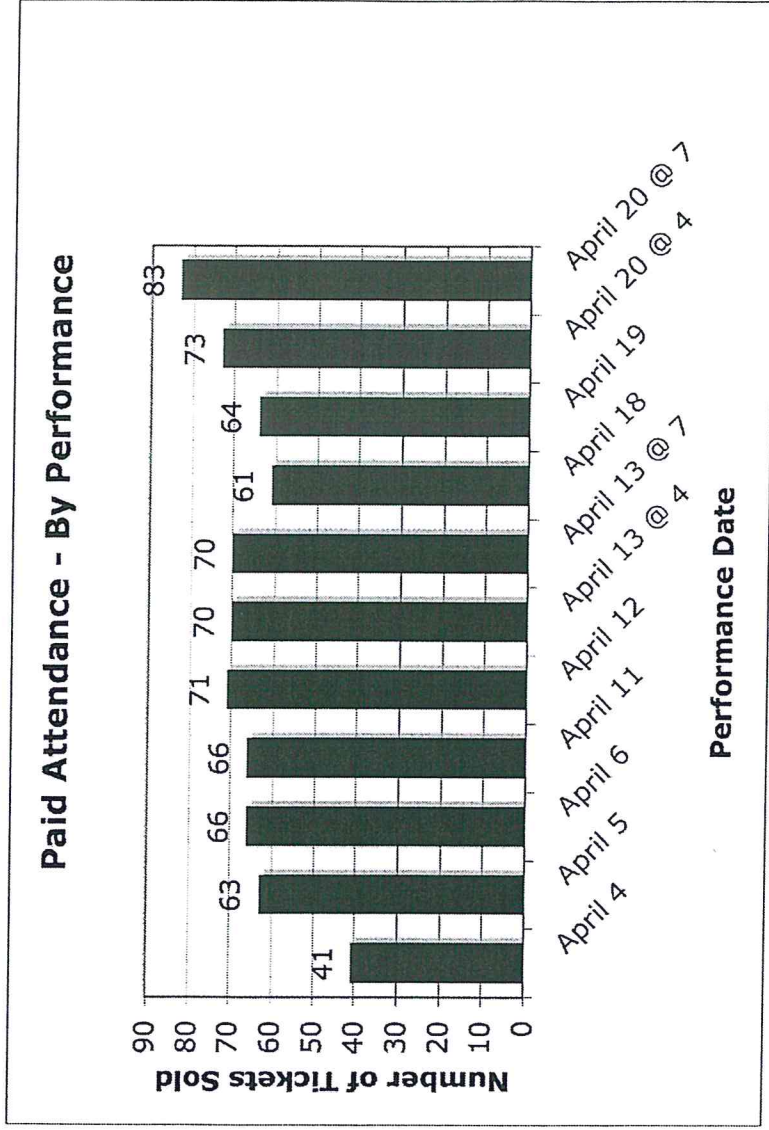
Please note that some tickets buyers noted more than one mechanism.

## TRENDS IN TICKET PURCHASING METHODS



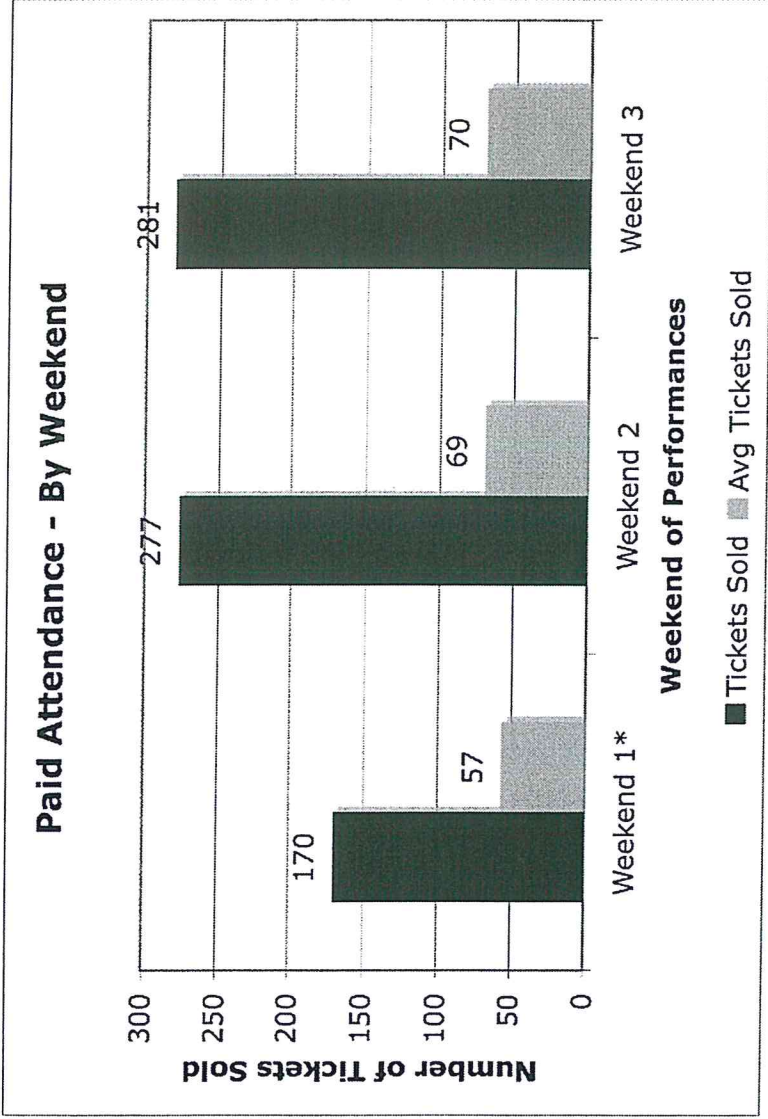
The majority of tickets purchased for Back to Cuba were done so over the phone, followed by internet sales. ArtsMail sales were also very high for this performance. Those tickets purchased through the mail were done so as part of our Previous Ticket Buyer campaign. Those who purchased "At Door" bought their tickets immediately prior to the performance, where those who purchased "In person" did so well in advance of the performance.

# TICKET SALES BREAKDOWN BY PERFORMANCE VARIABLES



As performances progressed, ticket sales usually increase. In this chart, however, it is interesting to note that sales were at their most constant during the second weekend of performance, with all three performances netting almost the same number of sold tickets.

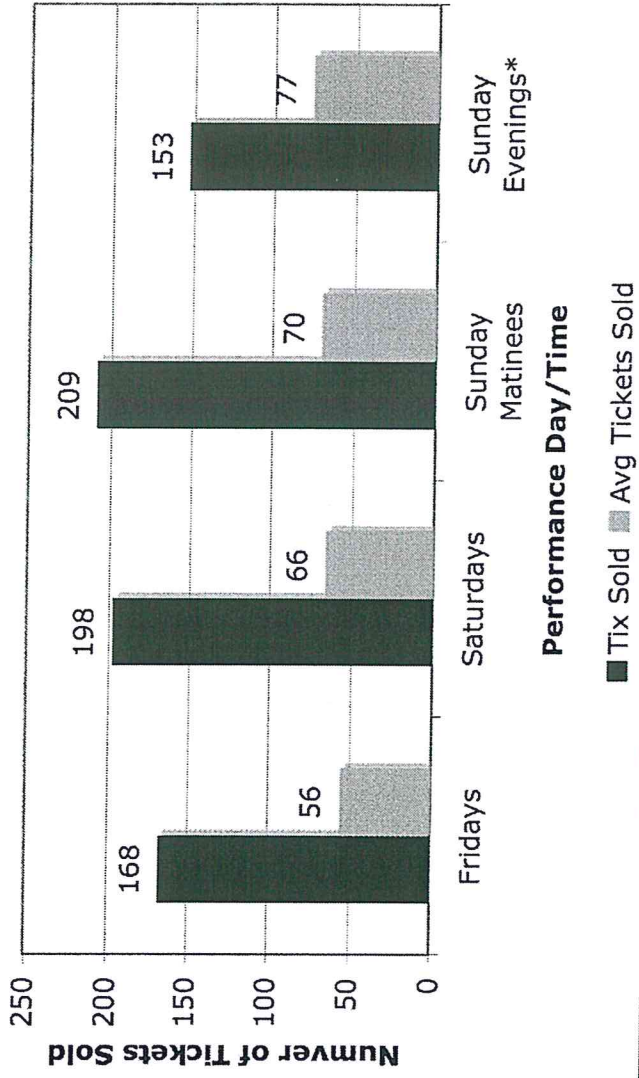
Please note that this chart indicates ONLY tickets that were purchased. Comped tickets have been excluded.



This chart indicates not only how many tickets were sold each weekend, but also the average number of tickets sold per night. This information has been included due to added performances during the second and third weekend. Even though the night by night sale breakdown indicates that the second weekend of performances was the most consistent in terms of ticket sales, this chart shows that the third and final weekend had the highest rate of ticket sales.

Please note that this chart indicates ONLY tickets that were purchased. Comped tickets have been excluded.

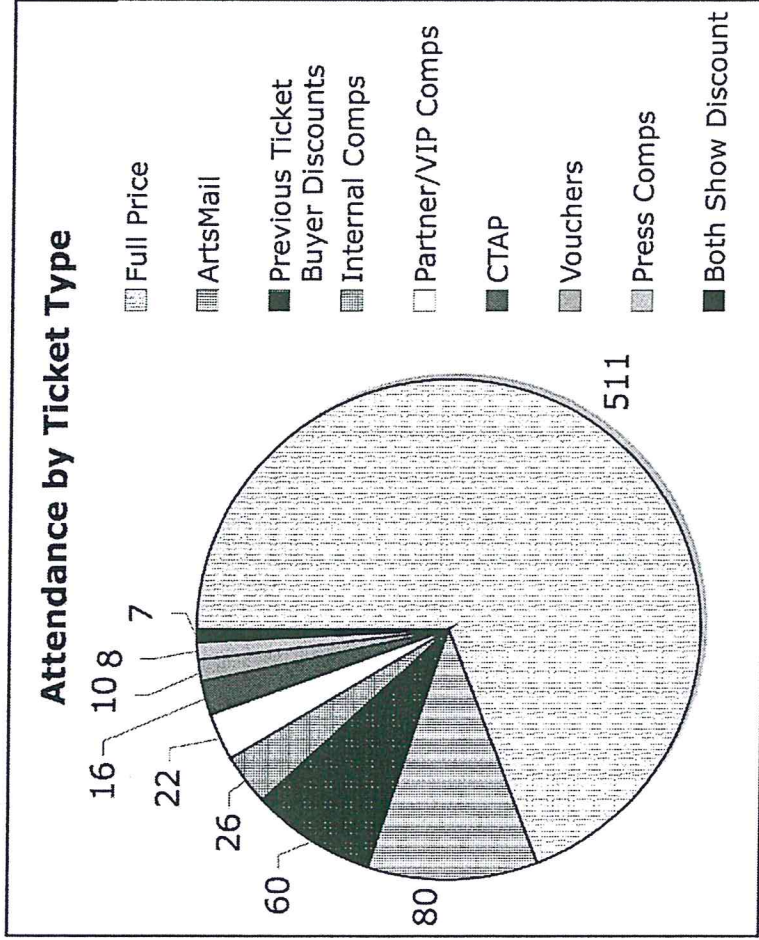
## Paid Attendance - Day of Week



This chart shows how many tickets were purchased based on the performance evening. Although it appears as though Fridays had more tickets sold than Sunday evenings, it is important to note the average tickets sold. There were three Friday evening performances, but only two Sunday evening performances, meaning that there was a higher average ticket sale for Sunday nights than Friday nights.

Please note that this chart indicates ONLY tickets that were purchased. Comped tickets have been excluded.

# ATTENDANCE BRAKEDOWN



Ticket Type	Number of Tickets
Full Price	511
ArtsMail	80
Previous Ticket Buyer Discounts	60
Internal Comps	26
Partner/VIP Comps	22
CTAP	16
Vouchers	10
Press Comps	8
Both Show Discount	7

The majority of attendees paid full price for their tickets. Several ticket buyers received discounted tickets either through ArtsMail services, through our Previous Ticket Buyer discount, or our Spring Package discount (\$5 off when buyer purchases both shows at the same time). A variety of free tickets were also given out, most of them internally (staff, faculty, dancers) and VIP guests.

# FULL LIST OF TICKET SALES BY ZIP CODE

(Ordered from highest to lowest ticket sales)

City	Zip	# of Tix	City	Zip	# of Tix	City	Zip	# of Tix
Cambridge	02138	113	Brookline	02445	4	Westford	01886	2
Cambridge	02139	51	Newton	02458	4	Wilmington	01887	2
Cambridge	02140	28	Newton	02461	4	Gloucester	01930	2
Brookline	02446	25	West Newton	02465	4	Newburyport	01950	2
Boston	02116	17	Providence, RI	02906	4	Salem	01970	2
Somerville	02143	16	Amherst, NH	03031	4	Hingham	02043	2
Somerville	02144	12	New York, NY	10025	4	Medway	02053	2
Belmont	02478	12	New York, NY	10065	4	Scituate	02060	2
Dorchester	02124	11	Greenville, PA	16125	4	Norwell	02061	2
Roslindale	02131	10	Oak Park, IL	60302	4	Norwood	02062	2
Wellesley	02481	10	Leominster	01453	3	Sharon	02067	2
Littleton	01460	9	Southboro	01772	3	Boston	02110	2
Winchester	01890	9	Swampscott	01907	3	Boston	02127	2
Lynn	01902	9	Byfield	01922	3	West Roxbury	02132	2
Jamaica Plain	02130	9	Marblehead	01945	3	Belmont	02178	2
Needham	02492	9	Westwood	02090	3	East Bridgewater	02333	2
Andover	01810	8	Boston	02114	3	Plymouth	02360	2
Lexington	02421	8	Boston	02115	3	Waltham	02452	2
Chelmsford	01824	7	Brighton	02135	3	Waltham	02453	2
Arlington	02476	7	Medford	02155	3	Chestnut Hill	02467	2
Burlington, Ontario	n/a	7	Waltham	02451	3	Waban	02468	2
Acton	01720	6	Newton	02466	3	Arlington	02474	2
Concord	01742	6	Newmarket, NH	03857	3	Wellesley	02482	2
Charlestown	02129	6	Groton, CT	06340	3	Falmouth	02540	2
Natick	01760	5	Rock Hill, SC	29732	3	Hamden, CT	06517	2
Allston	02134	5	Pittsfield	01201	2	Arlington, TX	76011	2
Cambridge	02141	5	Harvard	01451	2	Scottsdale, AZ	85258	2
Milton	02186	5	North Grafton	01536	2	Worcester	01606	1
Lexington	02420	5	Worcester	01609	2	Lynnfield	01940	1
Bedford	01730	4	Marlborough	01752	2	Boston	02113	1
South Natick	01760	4	Woburn	01801	2	Somerville	02145	1
Sudbury	01776	4	North Andover	01845	2	Newton	02459	1
Cohasset	02025	4	Lowell	01850	2	San Francisco, CA	94133	1
Malden	02148	4	Merrimac	01860	2			
Melrose	02176	4	North Chelmsford	01863	2			

# FULL LIST OF TICKET SALES BY CITY

(Ordered from highest to lowest ticket sales)

City	# of Tix	City	# of Tix	City	# of Tix
Cambridge	197	Bedford	4	Harvard	2
Brookline	29	Cohasset	4	Hingham	2
Somerville	29	Greenville, PA	4	Lowell	2
Boston	28	Malden	4	Marlborough	2
Belmont	14	Melrose	4	Medway	2
Lexington	13	Oak Park, IL	4	Merrimac	2
Newton	12	Providence, RI	4	Newburyport	2
Wellesley	12	South Natick	4	North Andover	2
Dorchester	11	Sudbury	4	North Chelmsford	2
Roslindale	10	West Newton	4	North Grafton	2
Arlington	9	Brighton	3	Norwell	2
Jamaica Plain	9	Byfield	3	Norwood	2
Littleton	9	Groton, CT	3	Pittsfield	2
Lynn	9	Leominster	3	Plymouth	2
Needham	9	Marblehead	3	Salem	2
Winchester	9	Medford	3	Scituate	2
Andover	8	Newmarket, NH	3	Scottsdale, AZ	2
New York, NY	8	Rock Hill, SC	3	Sharon	2
Burlington, Ontario	7	Southboro	3	Waban	2
Chelmsford	7	Swampscott	3	West Roxbury	2
Waltham	7	Westwood	3	Westford	2
Acton	6	Worcester	3	Wilmington	2
Charlestown	6	Arlington, TX	2	Woburn	2
Concord	6	Chestnut Hill	2	Lynnfield	1
Allston	5	East Bridgewater	2	San Francisco, CA	1
Milton	5	Falmouth	2		
Natick	5	Gloucester	2		
Amherst, NH	4	Hamden, CT	2		



## S U M M A R Y

Back to Cuba ran from April 4 to April 20, 2008. The program sold a total of 728 tickets over the span of 11 performances, with an average paid attendance of 66 tickets per performance. The total attendance for the run of the performance, including comped tickets, was 817.

The information contained in this packet shows that sales for this performance were steadily strong and far above normal for the organization. All totaled, there were 82 tickets distributed free of charge. Of those free tickets, 16 were CTAP, 10 were vouchers and 8 were press comps. There were a total of 26 internal comps (staff, dancers, faculty) and 22 VIP/Partner comps.

The majority of tickets sold, 70%, were sold at full price. 11% of the total sold tickets were sold via ArtsBoston's ArtsMail service, and 8% were sold through the Previous Ticket Buyer incentive.

Although we can compare Back to Cuba sales with last spring's second program (Salomé Dances for Peace) there are several reasons that these comparisons are not fair and equal, so instead comparisons will be made in terms of audience demographics and purchasing patterns as opposed to overall number of tickets purchased.

Back to Cuba had paid attendees from 81 different cities (12 cities from outside of Massachusetts, and one in Canada). Ticket sales were highest from Cambridge (197), Brookline (29), Somerville (29), and Boston (28). The highest ticket sales from 2007's Salomé Dances for Peace were Cambridge (37), Somerville (11), and Boston (8). Aside from the obvious overall increase in ticket sales, it is worth noting that three of the four highest ticket sales for Back to Cuba were the same as the highest ticket sale cities from Salomé. It is also interesting to note that after a disconcerting drop-off in Somerville attendees from Program 1 (Celebrated Works) we regained a high number of residents from this city for Back to Cuba.

The highest purchasing zip codes for Back to Cuba were 02138 (113), 02139 (51) and 02140 (28), which are all Cambridge zip codes. Also rounding out the top ten were 02446 (Brookline), 02116 (Boston), 02143 and 02144 (Somerville), 02478 (Belmont), 02124 (Dorchester), 02131 (Roslindale), and 02481 (Wellesley). Please note that because some zip codes had the same number of tickets sold, the top 10 list contains 11 zip codes. We were not tracking zip codes during Salomé in 2007 and, therefore, cannot compare that data.

Trends continue to show that ticket buyers prefer to order over the phone (most common at 41%) or online (second most common at 33%).

## SUMMARY, CONT.

When asked how ticket buyers heard about Back to Cuba, 20% mentioned the postcard and 14% mentioned the Previous Ticket Buyer mailing. 14% purchased through ArtsBoston's ArtsMail service, 10% mentioned the Boston Globe, and a 9% had heard about the performance from a company dancer. When polled during Salomé in 2007, the most common reply was the Previous Ticket Buyer mailing at 44%, followed by the postcard at 17%, company dancer at 14% and email at 7%. The frequency at which respondents mention email has been steadily decreasing since the beginning of Spring 2007, from 10% from Program 1 in 2007 to only 5% to Back to Cuba (Program 2) in 2008.

### THINGS TO CONSIDER MOVING FORWARD

Although we tend to refer to our capacity as 80 seats, we often closed ticket sales after selling only 70-73 seats. Although this is done with "damage control" in mind, it means we should re-evaluate what we consider to be capacity in terms of budget and sales expectations. In a few cases, we closed ticket sales to be on the safe side when we could have continued to sell tickets thus losing out on potential new customers (see 4/18 and 4/19).

Back to Cuba was unarguably a success, having added an addition three performances, but we need to consider what made it so popular. Some points to consider:

- Capitalized off of the success of The Cuban Condition originally staged in 2004
- The timeliness of producing a Cuban themed show (resignation of Fidel Castro)
- The time of year – a Cuban themed production brings about feelings of warmth and an onset to summer very appropriate for a spring performance.
- Image and layout selection – the imagery used was bright and vibrant and was eye catching to both ballet and non-ballet audiences
- The expectation that a performance set to Cuban music would be fun, fast and lively.
- The concept and title were clear which enabled a potential ticket buyer to immediately understand what they were going to see (ballet to Cuban music) unlike previous performances (Celebrated Works for example – title does not give potential buyers an understanding of what they are going to see).
- The premiere piece – productions that contain a premiere of a new work tend to sell better than those performances that don't.

Beginning in Fall 2008, we must keep better track of when we mail, who we mail to, when the mail hits, when we get mentions in the press and how ticket sales increase or not as a result of those initiatives. This was a tool mentioned to us as part of the marketing consultancy, however, we have not utilized it in an effective manner yet.

Program I	Feb. 29-March 16, 2008	FRI Feb 29	SUN March 2	FRI March 7	SAT March 8	SUN March 9	FRI March 14	SAT March 15	SUN March 16	
Program II	April 4-20, 2008	FRI April 4	SAT April 5	SUN April 6	FRI April 11	SAT April 12	SUN April 13	FRI April 18	SAT April 19	SUN April 20

**Direct Mail Lists:**

Jose Mateo Ballet Theatre Primary List  
 (Pull-out of Rep Previous Ticket Buyers  
 1350)

*New Lists:*  
 Nutcracker 07 List with targeted message  
 (less Duxbury)  
 1,000+

WGBH members left from Nut in top 25%  
 Cambridge & Somerville. Continue to 50%  
 based on numbers  
 Unknown 650

The Big List in top 25%  
 Cambridge & Somerville. Continue to 50%  
 based on numbers  
 Unknown

**Direct Mail Pieces & Timeline:**

Previous Ticket Buyer Letter  
 Programs I & II Discount  
 1/25.08  
 First Class

Postcard: Programs I & II  
 Center fold, two panel  
 1/31/08-  
 2/4/08 latest  
 First Class

Additional mailing providing we  
 have new lists that can be mailed to  
 twice. Hit date of 2/29  
 Bulk  
 2/15/08

Program II Postcard  
 3/10/08  
 Bulk  
 Date may change depending on the  
 above mailing

Program II Previous Ticket  
 Buyer Reminder Letter  
 4/1/08  
 First Class