



100 Years  
of Great  
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## The Paul Taylor Dance Company

BETTIE DE JONG      CAROLYN ADAMS      MONICA MORRIS      ELIE CHAIB  
LILA YORK      RUTH ANDRIEN      LINDA KENT      ROBERT KAHN  
VICTORIA URIS      CHRISTOPHER GILLIS      SUSAN MCGUIRE  
THOMAS EVERT      DAVID PARSONS

PAUL TAYLOR, *Chairman, Board of Directors*

ROBERT YESSELMAN, *General Manager*      JENNIFER TIPTON, *Lighting Designer*  
JOHN HERBERT MCDOWELL, GERALD TARACK, DONALD YORK, *Musical Directors*

FRIDAY EVENING, JANUARY 26, 1979, AT 8:00  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

### P R O G R A M

#### DIGGITY (1978)

*Music specially composed by DONALD YORK*  
*Choreography by PAUL TAYLOR*  
*Set and Costumes by ALEX KATZ*  
*Lighting by MARK LITVIN*

MONICA MORRIS      LILA YORK      LINDA KENT      VICTORIA URIS  
CHRISTOPHER GILLIS      SUSAN MCGUIRE      THOMAS EVERT      DAVID PARSONS

### I N T E R M I S S I O N

PRIVATE DOMAIN

(1969)

*Music* by IANNIS XENAKIS, *Atréès*  
*Choreography* by PAUL TAYLOR  
*Costumes and Scenery* by ALEX KATZ  
*Lighting* by JENNIFER TIPTON

CAROLYN ADAMS    MONICA MORRIS    ELIE CHAIB  
LILA YORK    RUTH ANDRIEN    LINDA KENT  
THOMAS EVERT    CHRISTOPHER GILLIS

I N T E R M I S S I O N

CLOVEN KINGDOM

(1976)

*"Man is a social animal."*—Spinoza  
*Music* by ARCANGELO CORELLI, HENRY COWELL and MALLOY MILLER;  
combined by JOHN HERBERT MCDOWELL  
*Choreography* by PAUL TAYLOR  
*Headpieces* by JOHN RAWLINGS  
*Women's costumes* by SCOTT BARRIE  
*Men's formal wear* by After Six, Inc.  
*Lighting* by JENNIFER TIPTON

*An antic view of the coexistence of social veneer and primitive instinct and a few of the eternal differences and similarities between men and women.*

CAROLYN ADAMS    MONICA MORRIS    LILA YORK    RUTH ANDRIEN  
LINDA KENT    ELIE CHAIB    CHRISTOPHER GILLIS    THOMAS EVERT  
DAVID PARSONS    VICTORIA URIS    SUSAN MCGUIRE

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About the Company

In writing for the *New York Times*, Clive Barnes recently said, "Paul Taylor is a genius—and this is a word not to be used lightly." He has been a dominant force in dance for over two decades. From 1955 until 1962 he was a soloist with the Martha Graham Company, and in 1959 danced with the New York City Ballet as guest artist in George Balanchine's *Episodes*, a solo so uniquely his own that it was discontinued when he left the Company. Since the formation of his own company, Paul Taylor has choreographed over seventy-five dances for it.

Now in its twenty-second year, the Paul Taylor Dance Company has danced in over two hundred cities in the United States, completed twenty-four overseas tours, and represented the United States in the arts festivals of thirty-five different nations. A recent tour of the Soviet Union (September 18 through October 15) with a total of twenty-one performances in the cities of Moscow, Leningrad, Riga, and Vilnius, is the twelfth State Department tour the Company has undertaken. In addition to its current nationwide tour and a spring season in New York City, future plans call for a European tour in the fall of 1979 with dates already scheduled in London and Paris.

The Paul Taylor Dance Company has previously appeared here in 1964, 1965, and 1975; all dances this weekend are first Ann Arbor performances.

*The two performances of the Paul Taylor Dance Company, plus two master classes in the University Dance Department, comprise a dance residency under the Dance Touring Program, with support from the National Endowment for the Arts and the Michigan Council for the Arts.*

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UNIVERSITY MUSICAL SOCIETY

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