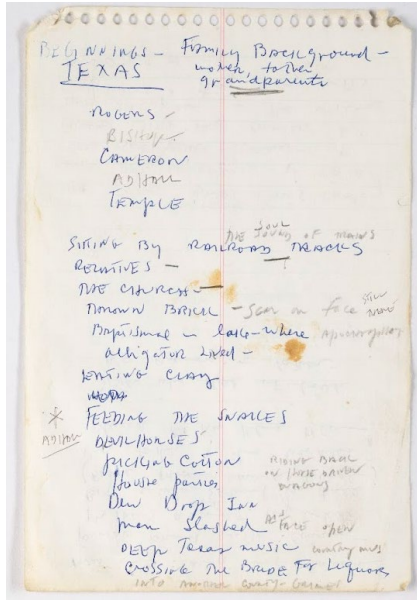


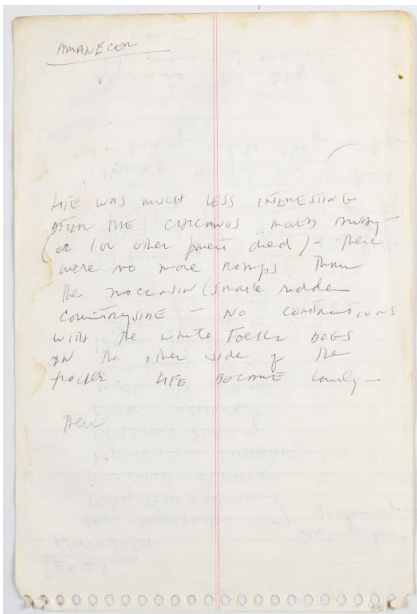
Edges of Ailey Archival Ephemera Checklist

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Early Life



Notebook #2 [289], n.d.
 Series 3, Folder 29, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO



Notebook #2 [289], n.d.
 Series 3, Folder 29, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO



Alvin Ailey and his mother, Lula Cooper,
 n.d.
 Courtesy the Alvin Ailey Dance
 Foundation, Inc.
 Facsimile

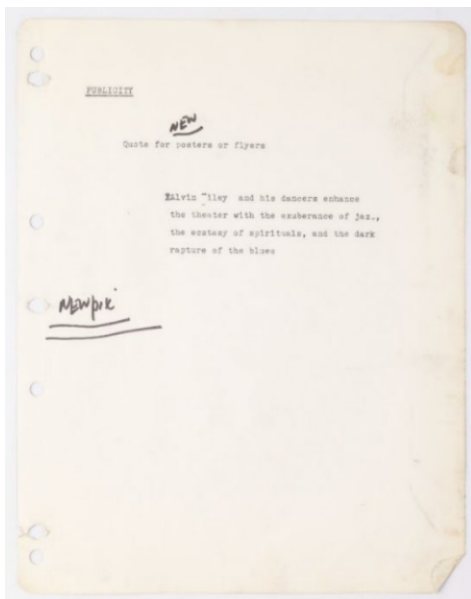
Early Life



Alvin Ailey at a church service, c. 1946
Courtesy the Alvin Ailey Dance
Foundation, Inc.
Facsimile

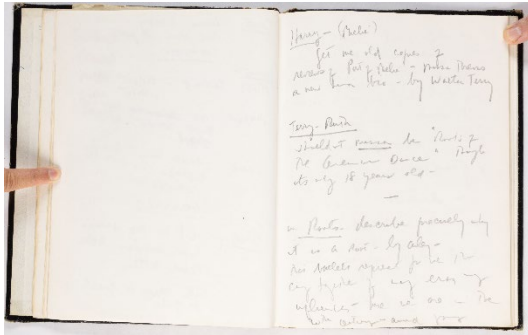


Alvin Ailey and his stepfather, Fredrick W.
Cooper, 1945
Courtesy the Alvin Ailey Dance
Foundation, Inc.
Facsimile

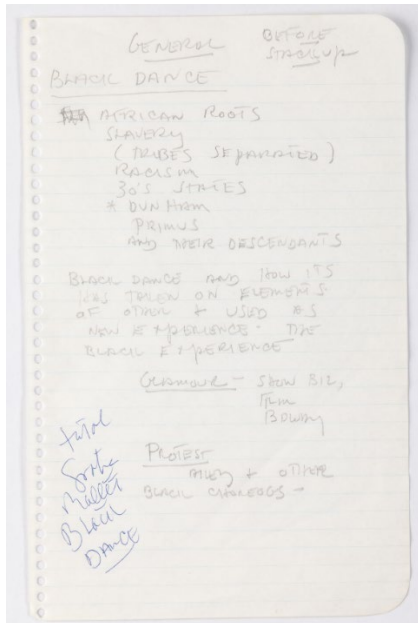


Notebook #117 [827], n.d.
Series 3, Folder 147, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

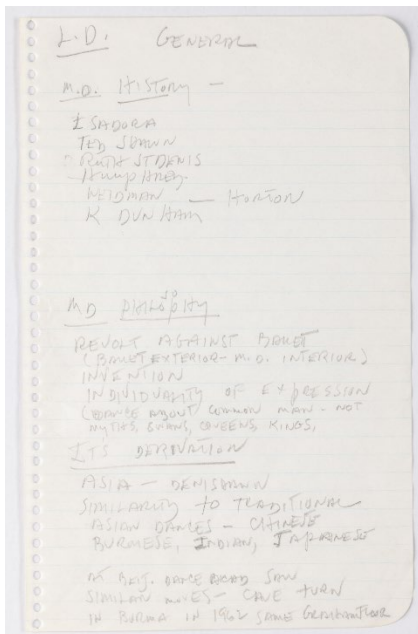
Early Life



Notebook #77 [373], n.d.
Series 3, Folder 106, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

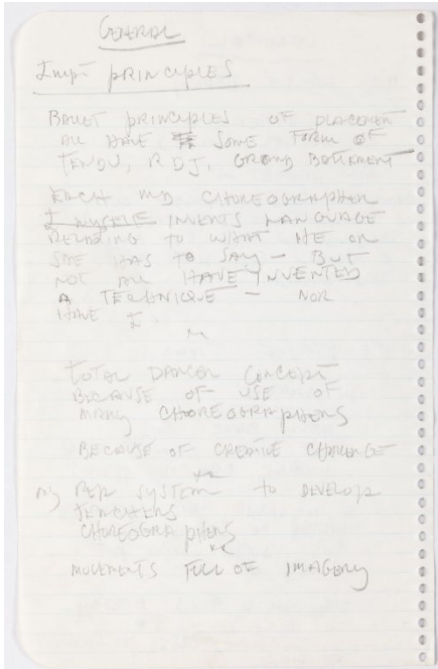


Notebook #3 [642], n.d.
Series 3, Folder 30, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

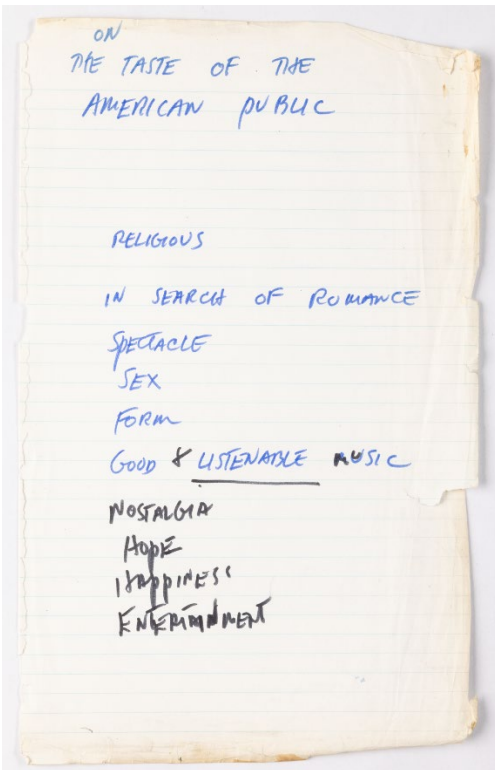


Notebook #3 [642], n.d.
Series 3, Folder 30, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

Early Life

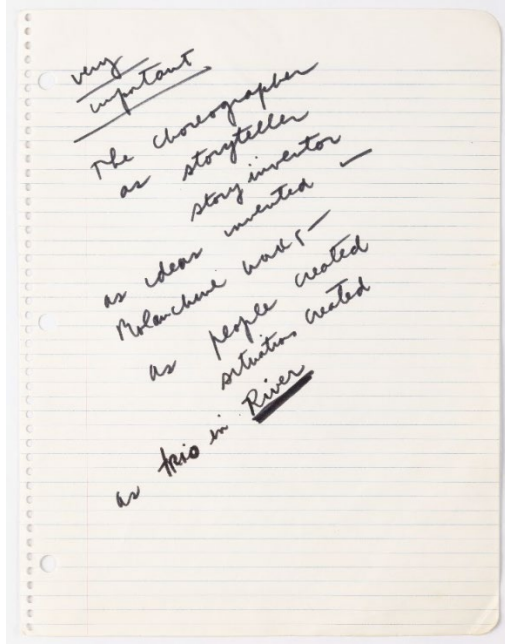


Notebook #3 [642], n.d.
Series 3, Folder 30, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO



Loose materials from notebooks #81-90, n.d.
Series 3, Folder 184, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

Early Life

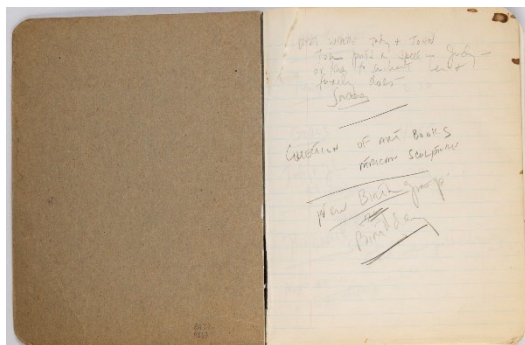


Notebook #100 [721], c. 1970
Series 3, Folder 129, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

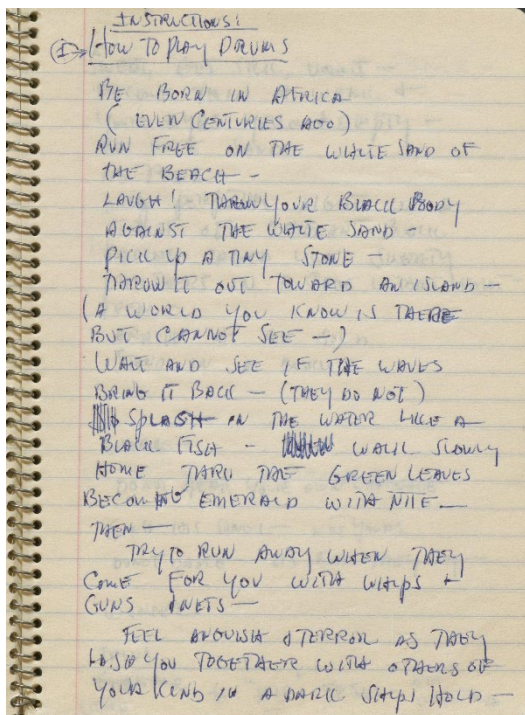
Southern Imaginary



Brochure for the First World Festival of Negro Arts, Dakar, Senegal, 1966
Courtesy the Alvin Ailey Dance Foundation, Inc.



Notebook #61 [743], n.d.
Series 3, Folder 88, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO



"Teaching Notes (Brazil)," n.d.
Box 150, Folder 3, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC

Southern Imaginary

Friday Night
 Dear Alvin
 Hope to see you some-
 time this evening but if not
 wanted to leave this protection
 with you which I brought from
 Brasilia to help with that
 Rio "frescura"!
 Wear the beads and feathers
 whenever you want and just
 keep tipping on! —
 My "problems" in Brasilia
 called and seems that on Sat
 HOTEL GLÓRIA - Rua de Rabel, 332-330 - C. 20-000 - Tel. 265-7772 e 940-8000 - (1414)
 (Cm. Tely. GLÓRIANOTEL, R. de Almeida Brasil - tel. (021) 23-1111 - Centro de Reservas 265-3426

Loose materials from notebooks #31-40, n.d. Series 3, Folder 179, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

QUATRO MADRUGADA
 part of func. to take part in story, n.d.
 ORIGINS OF THE DANCES - IN RIO DE JANEIRO
 CLASSES AT MUSEUM OF MIDWEST IN RIO DE JANEIRO
 JANEIRO (part of dance classes to opera co.)
 OF THEATRO MUNICIPAL - STUDY ETHNIC FILMS
 WITH MERCEDES BATISTA - BARRIS FOREMOST
 EQUIPMENT OF BRAZILIAN NEGRO DANCE - BARRIS
 EMBLADA, Samba - SINGING to part of
 PLAN
 ARRIVE Santa DE -
 JUNE - CONTEMPORARY FESTIVAL IN SOUTHWEST
 DISTRICTS
 SINGING COPIES WITH Sr. Pastoria
 DANCES IN NEW THIS THIS DIST.
 JUNE 30
 FEB 1 - Teh Rio Study Batista - Samba
 FEB 30 - Film EXHIBIT DE S -
 IN CAROLINA
 CAROLINA
 CAROLINA

"Part of func. to take part in story," n.d. Box 135, Folder 6, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC



A collection of Candomblé dolls, n.d. Series 18, Folder 577, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

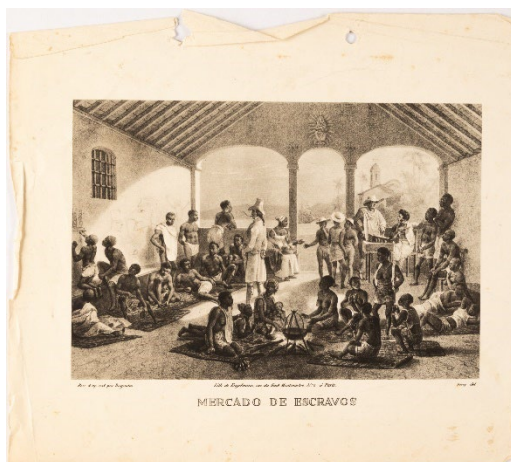
Southern Imaginary



Teatro Municipal program, September 1963
Box 92, Folder 2, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC

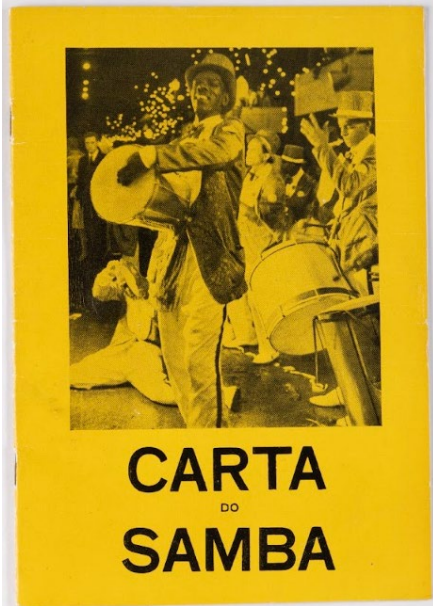


Johann Moritz Rugendas
Negra e Negra da Bahia, c. 1822-26
Series 18, Folder 576, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

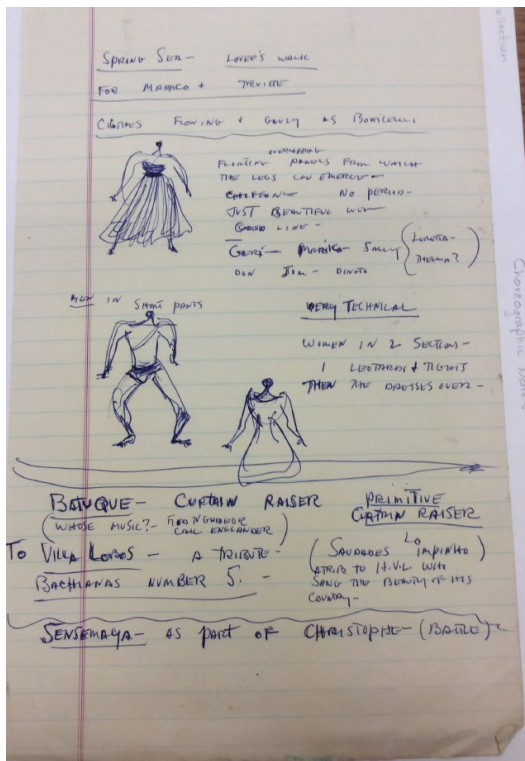


Johann Moritz Rugendas
Mercado de escravos, c. 1822-26
Series 18, Folder 576, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

Southern Imaginary

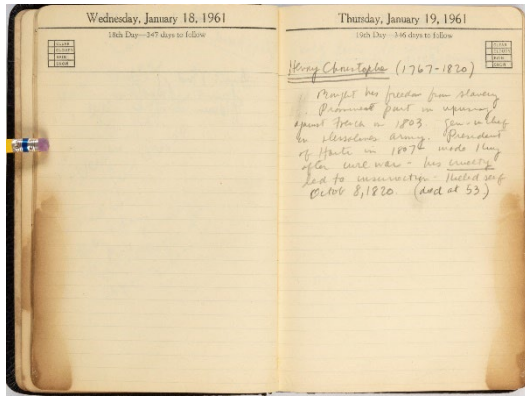


“Carta do Samba,” 1962
 Series 18, Folder 575, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

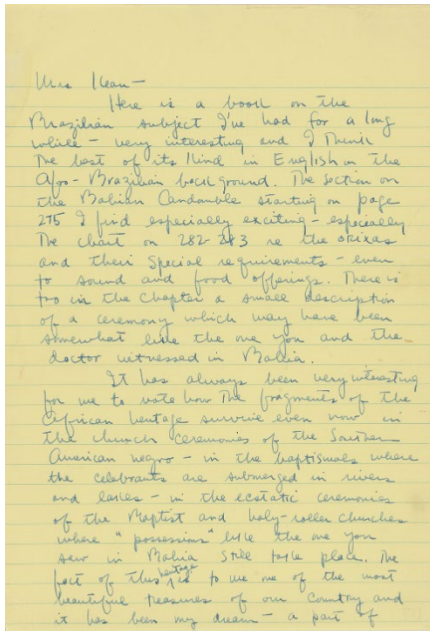


“spring sea – lover’s walk,” n.d.
 Box 150, Folder 6, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC

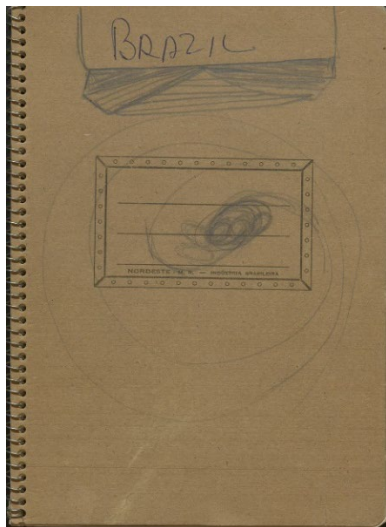
Southern Imaginary



1961 Yearbook
Series 4, Folder 188, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO



Letter to Mrs. Kean, n.d.
Alvin Ailey Dance Foundation Collection,
Library of Congress, Washington, DC
Slideshow

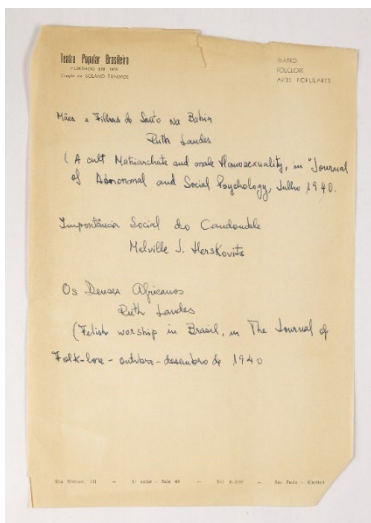


Pages from Brazil notebook, n.d.
Alvin Ailey Dance Foundation Collection,
Library of Congress, Washington, DC
Slideshow

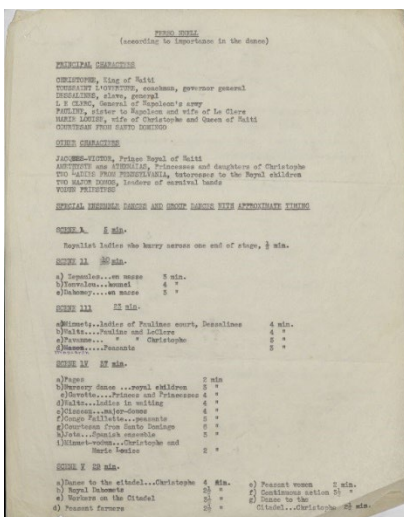
Southern Imaginary



Teatro Popular Brasileiro program, 1962
Allan Gray Family Personal Papers of
Alvin Ailey (AC10), Black Archives of Mid-
America, Kansas City, MO
Slideshow

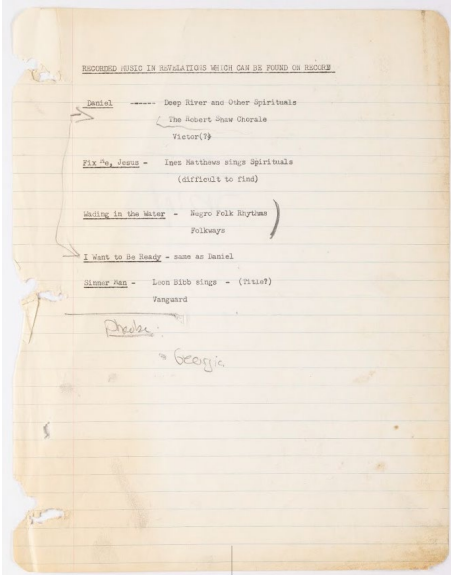


Research notes on Brazil/ "Mães e Filhas
de Santo na Bahia," c. 1962
Allan Gray Family Personal Papers of
Alvin Ailey (AC10), Black Archives of Mid-
America, Kansas City, MO
Slideshow

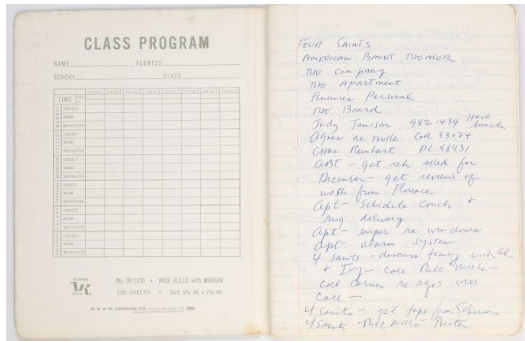


Katherine Dunham
Christophe: A Ballet in Five Scenes
[suggestion for ballet], n.d.
Langston Hughes Papers (MSS 26),
James Weldon Johnson Collection in the
Yale Collection of American Literature,
Beinecke Rare Book and Manuscript
Library, Yale University
Slideshow

Black Spirituality (Theater)



Notebook #117 [827], n.d.
Series 3, Folder 147, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

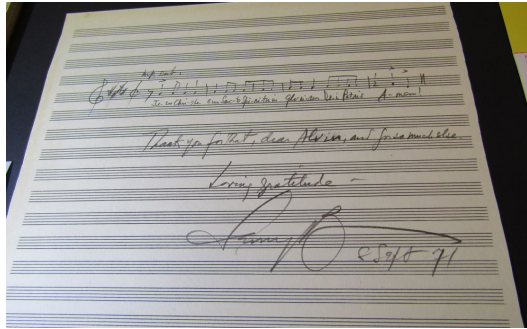


Notebook #30 [652], 1972
Series 3, Folder 57, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

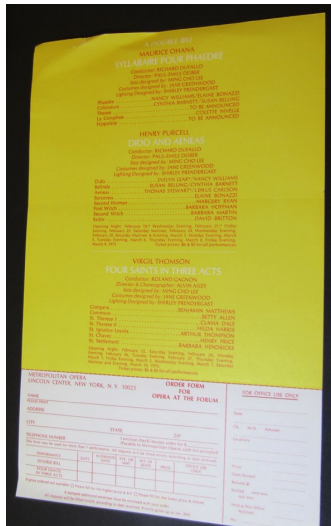


Four Saints in Three Acts (1973),
choreographed by Alvin Ailey
Courtesy the Metropolitan Opera Archives
Facsimile

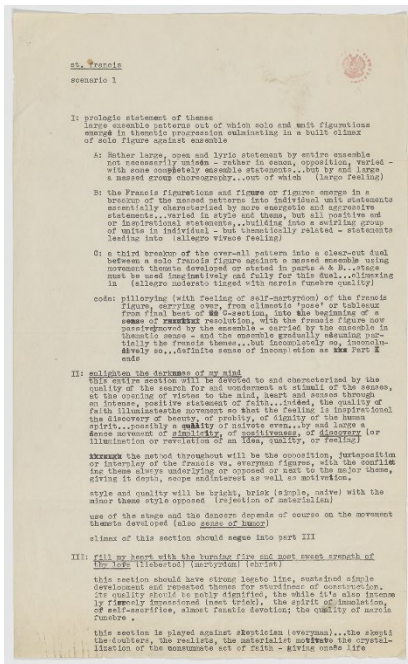
Black Spirituality (Theater)



Note from Leonard Bernstein, 1971
Series 32, Folder 820, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

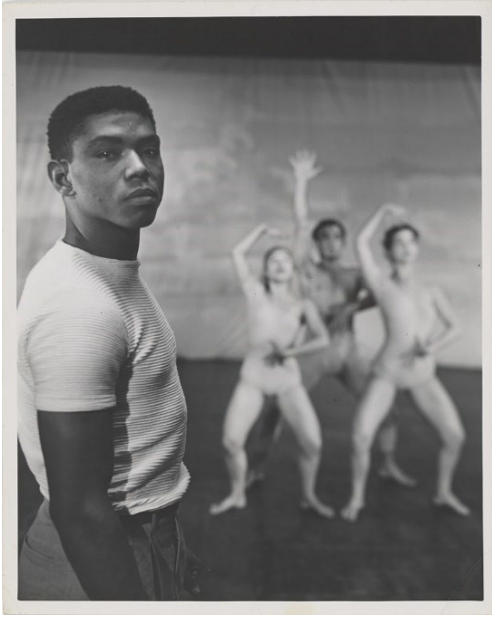


Mailer for "Mini-Met" Season 1972-73
Box 8, Schuyler Chapin Collection, the
Metropolitan Opera Archives



Press release for *St. Francis* by Lester
Horton Dance Company, n.d
Lester Horton Collection, Library of
Congress, Washington, DC
Slideshow

Black Spirituality (Theater)



Alvin Ailey and trio of dancers in *La Creation du Monde*, 1954
Lester Horton Collection, Library of Congress, Washington, DC
Slideshow

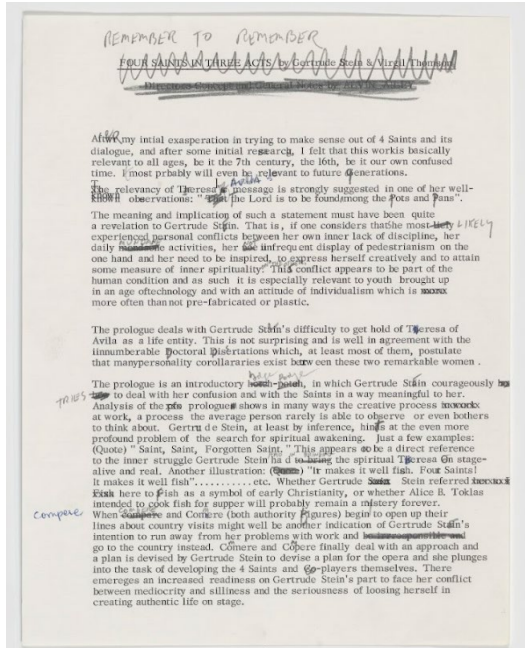


Five Lester Horton company dancers, n.d.
Lester Horton Collection, Library of Congress, Washington, DC
Slideshow

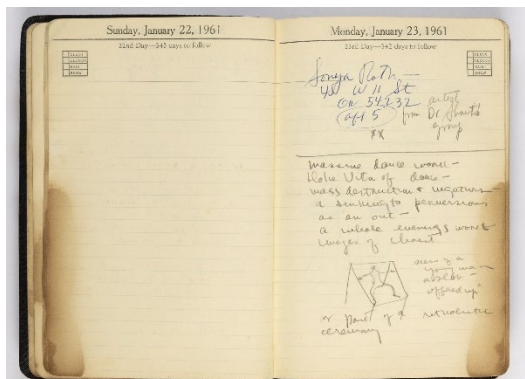


Ailey and others in *St. Francis*, n.d.
Lester Horton Collection, Library of Congress, Washington, DC
Slideshow

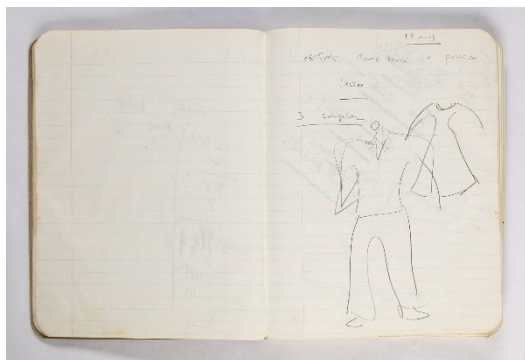
Black Spirituality (Theater)



Draft of program notes for *Four Saints in Three Acts*, n.d., Box 96, Folder 3, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC Slideshow



Pages from 1961 yearbook Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO Slideshow



Notes on *Hidden Rites* in Notebook #61 [743], n.d. Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO Slideshow

Black Migration

Alvin Ailey Collection

1952 AT LESTER HORTON DANCE THEATER - IN L.A. CALIF. -
 WITH LESTER HORTON DANCERS -
 CONCERT. PARTS AT UNOT.

1953 Party at CBS TV
 Fred SHELTON TV
 CBS' MIRELES (NON DETUNE)

1954 Film "COTTON JOBS" - 3 weeks \$175 per WC
 CAMEO THE JAZZ BUNNY TRIO - 200
 JACOBI ALTON DANCE FESTIVAL WITH HORTON
 DANCERS - NO PAY - STAGES ONLY -
 DECEMBER BOWING MUSICAL "HOUSE OF FLOWERS"
 MAY 1955 LEROI DANCER - \$150 per WC -

1956	SING MAN JAZZ	LEROI DANCER	\$350 WC
	THE CAPTIVE LINE		\$80 WC
	Calista	Carroll	\$125 WC
	Small	Samson - dancer	\$100 WC
	Principals	BOWING MUSICAL	\$150 WC

1957 March 30 1st concert - with
 Solo of the
 Alvin Ailey

1958 ED SULLIVAN TV SHOW

1959 World Dance Fest Dec ind concert
 ONE DANCE SHOW

1960

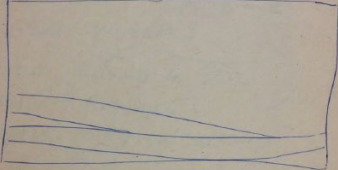
6055

"At Lester Horton Dance Theater" n.d.
 Box 135, Folder 6, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC

CRANE - BRITTEN WITH SOUNDS OF
 REFLECTIONS THE SEA -
 SHIPS PASSING
 BUOYS, BELLS

SOLO - AILEY
 GROUP
 TRIO WITH PROPS

Bunley
 JK70930

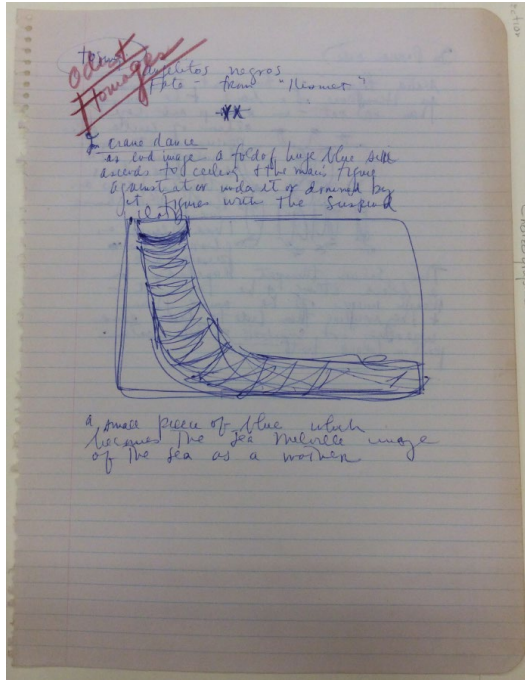


THE STAGE CROSSED BY ENORMOUS
 PIECES OF WATER-COLORED SILK -
 THE SHADOWS OF WATER ON THE
 STAGE

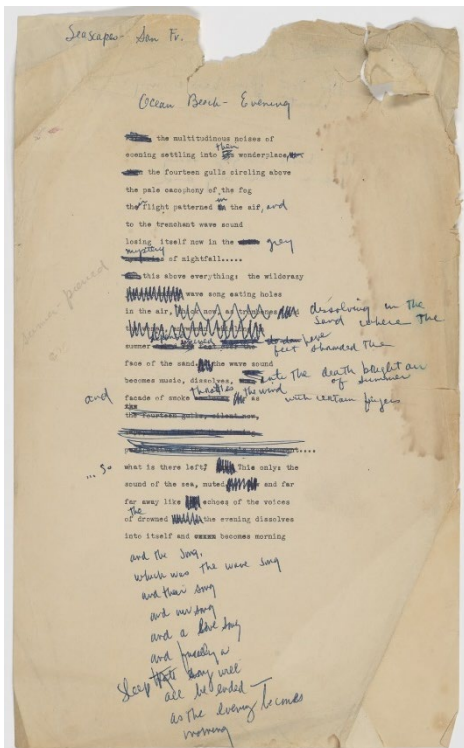
JAN GOLDIN

"Crane Reflections Britten sounds of sea,"
 n.d.
 Box 149, Folder 12, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC

Black Migration

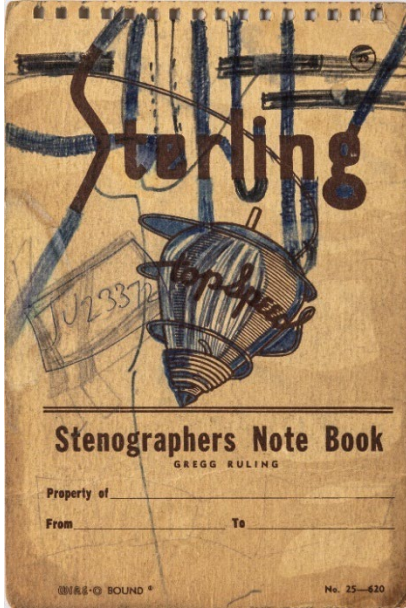


“ode + homages,” n.d.
Box 149, Folder 50, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC

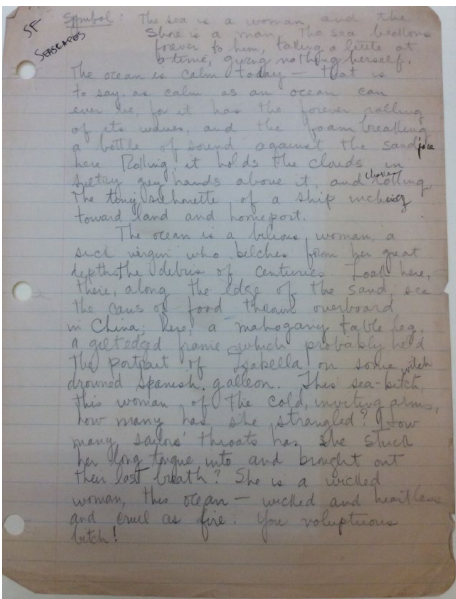


“Ocean beach evening,” n.d.
Box 150, Folder 22, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC
Facsimile

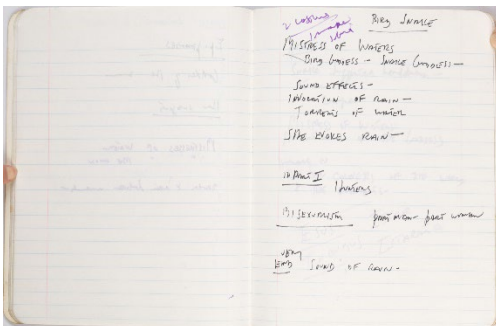
Black Migration



Notebook #4 [660], n.d.
Series 3, Folder 31, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

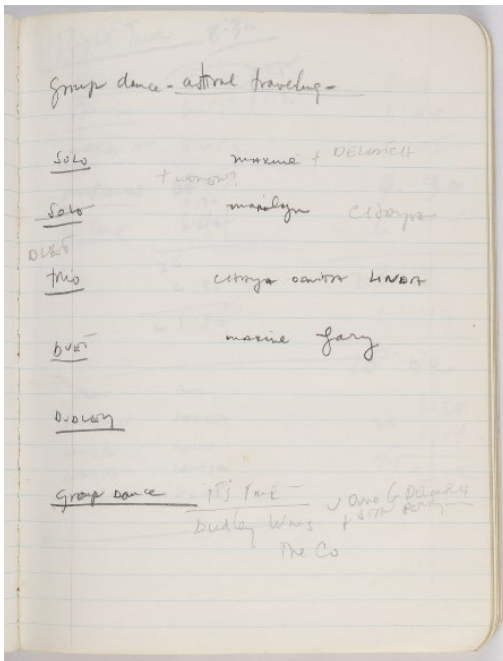


"Seascapes symbol the sea is a woman,"
n.d. Box 150, Folder 21, Alvin Ailey Dance
Foundation Collection, Library of
Congress, Washington, DC

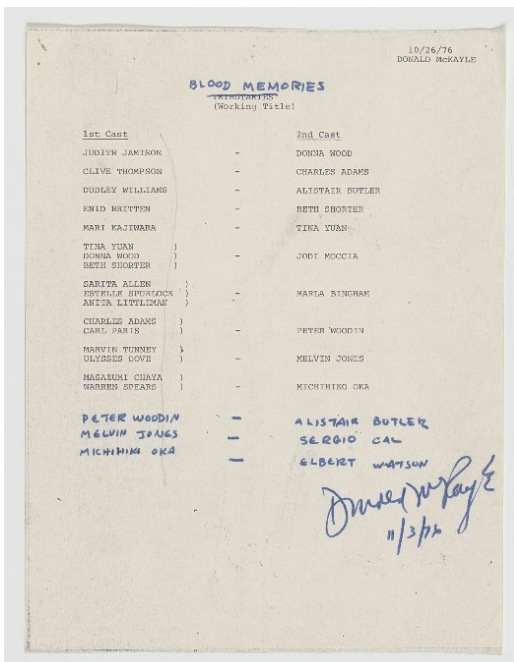


Notebook #59 [738], n.d.
Series 3, Folder 86, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

Black Migration

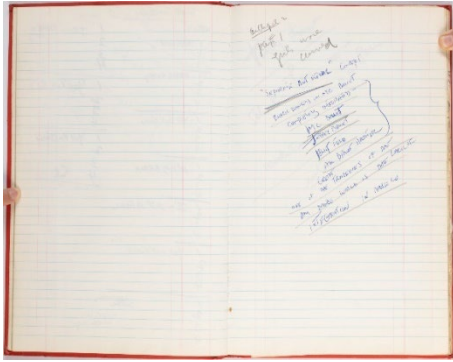


“Astral traveling” page in Notebook #57 [729], n.d.
Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO Slideshow

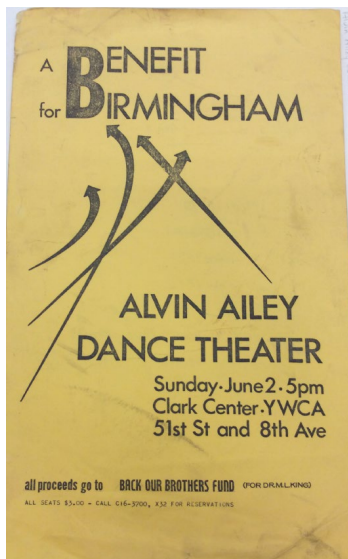


Donald McKayle
Blood Memories (outline), 1976
Alvin Ailey Dance Foundation Collection, Library of Congress Slideshow

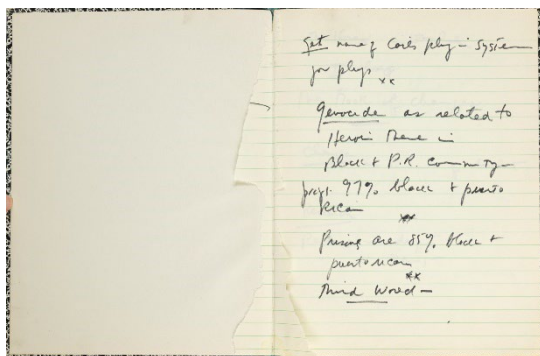
Black Liberation



Notebook #84 [745], n.d.
Series 3, Folder 113, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

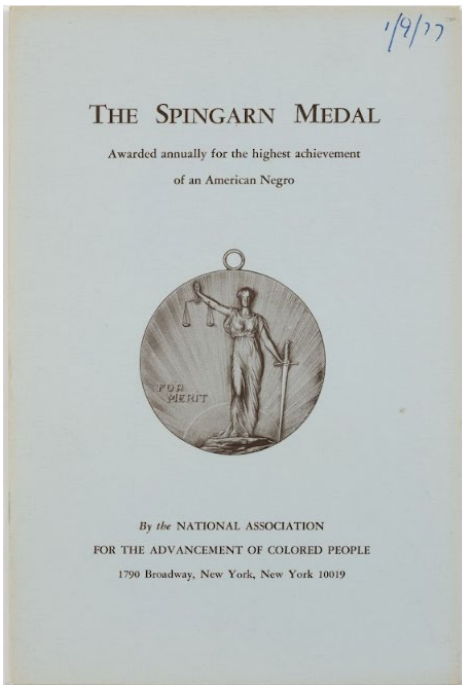


"A Benefit for Birmingham," n.d.
Box 150, Folder 6, Alvin Ailey Dance
Foundation Collection, Library of
Congress, Washington, DC

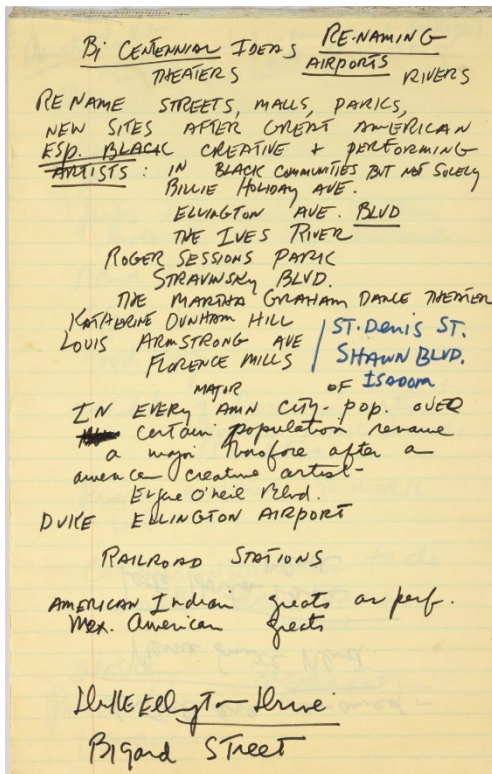


Notebook #21 [641], n.d.
Series 3, Folder 48, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

Black Liberation

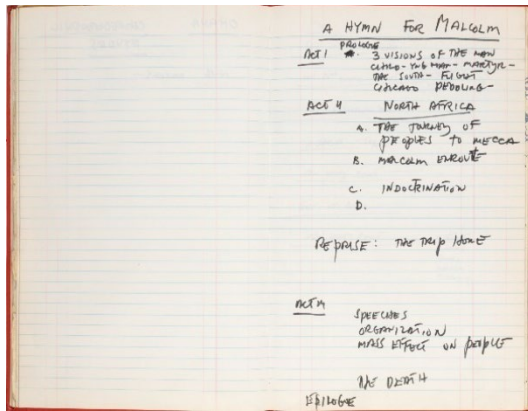


Brochure for the NAACP Spingarn Medal, 1977
 Courtesy the Alvin Ailey Dance Foundation, Inc.

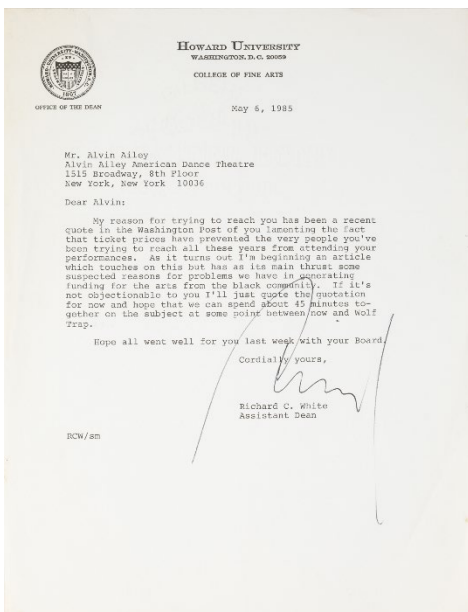


Notebook #131 [704], c. 1976
 Series 3, Folder 161, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

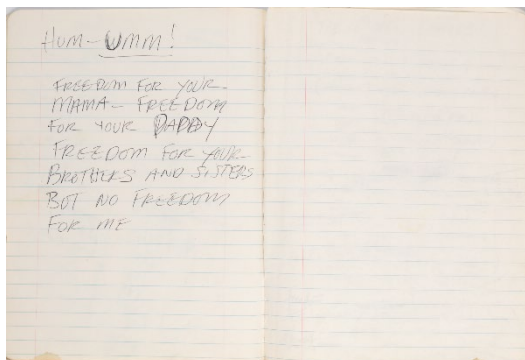
Black Liberation



Notebook #84 [745], n.d.
 Series 3, Folder 113, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

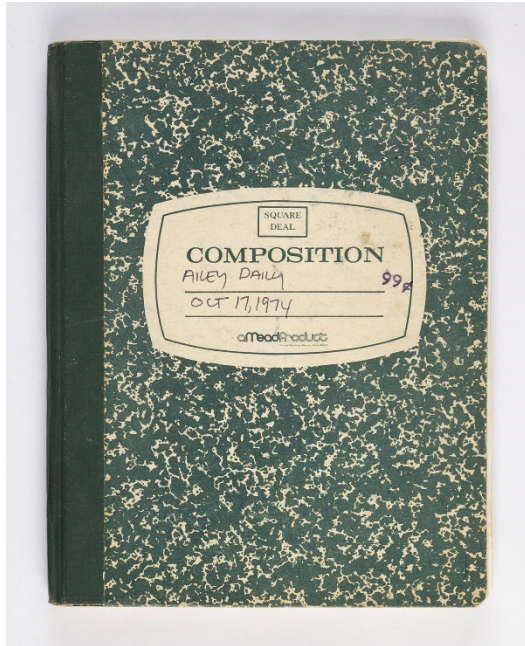


Howard University letter, May 6, 1985
 Series 1, Folder 9, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

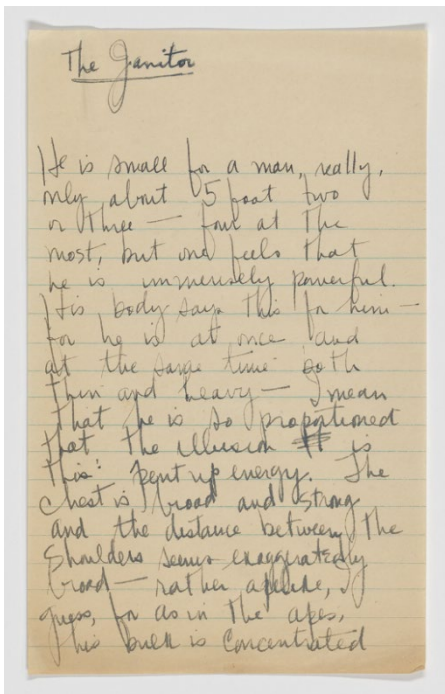


Notebook #70 [848], n.d.
 Series 3, Folder 97, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Liberation

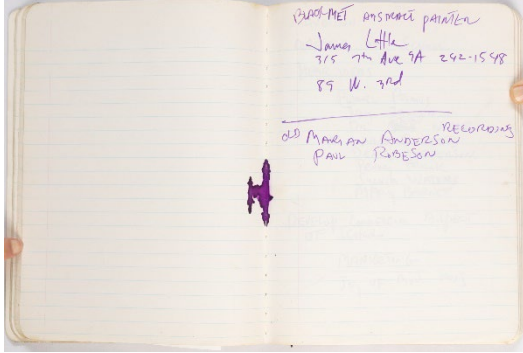


Pages from "Ailey Daily," 1974
Allan Gray Family Personal Papers of
Alvin Ailey (AC10), Black Archives of Mid-
America, Kansas City, MO
Slideshow

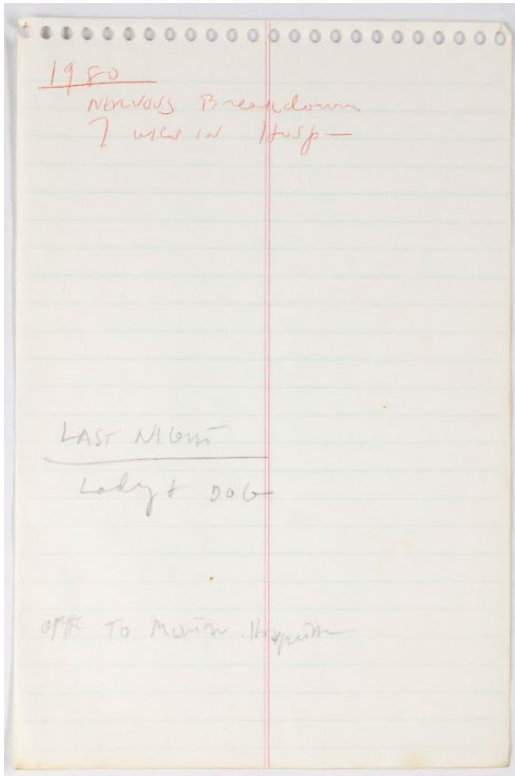


"The Janitor," n.d.
Alvin Ailey Dance Foundation Collection,
Library of Congress, Washington, DC
Slideshow

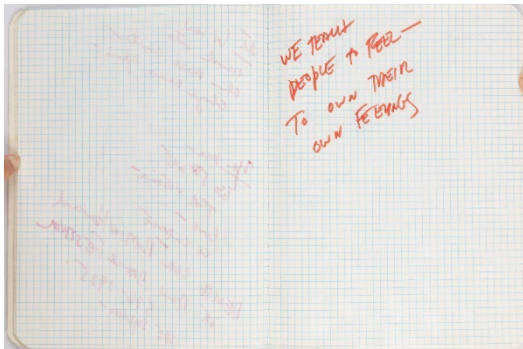
Black Liberation



Notebook #52, [710], n.d.
Series 3, Folder 79, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

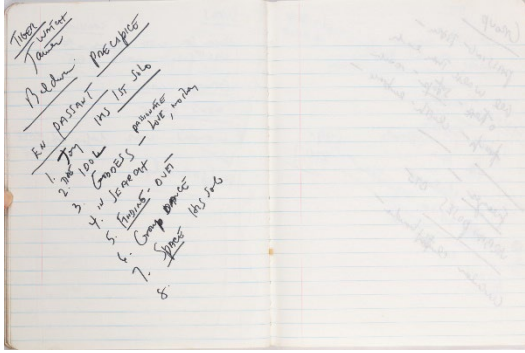


Notebook #2 [289], n.d.
Series 3, Folder 29, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO



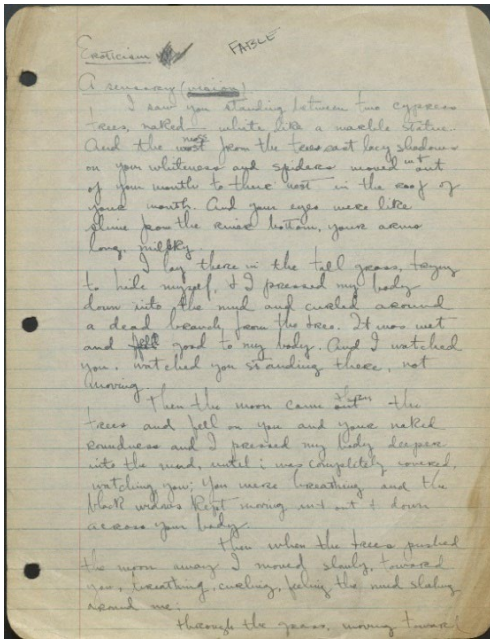
Notebook #72, n.d.
Series 3, Folder 99, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

Black Liberation

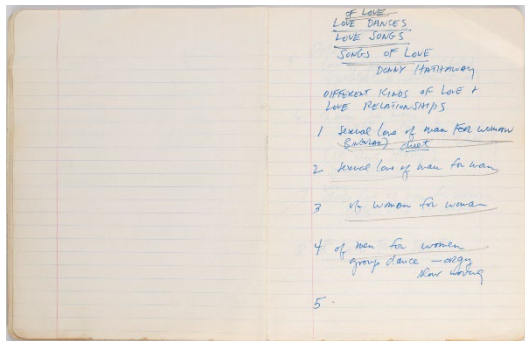


Notebook #58 [731], n.d.
Series 3, Folder 85, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

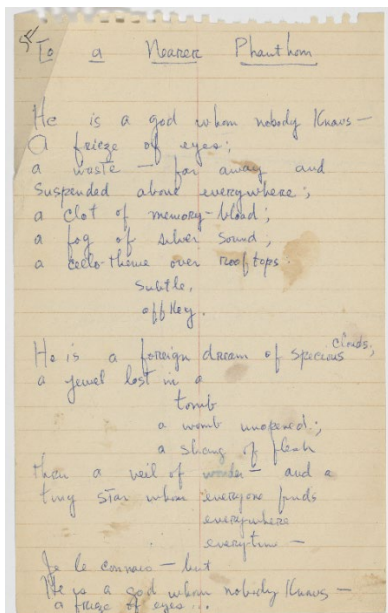
Black Liberation (Queerness)



“eroticism fable a sensory vision,” n.d.
 Box 150, Folder 22, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC
 Facsimile

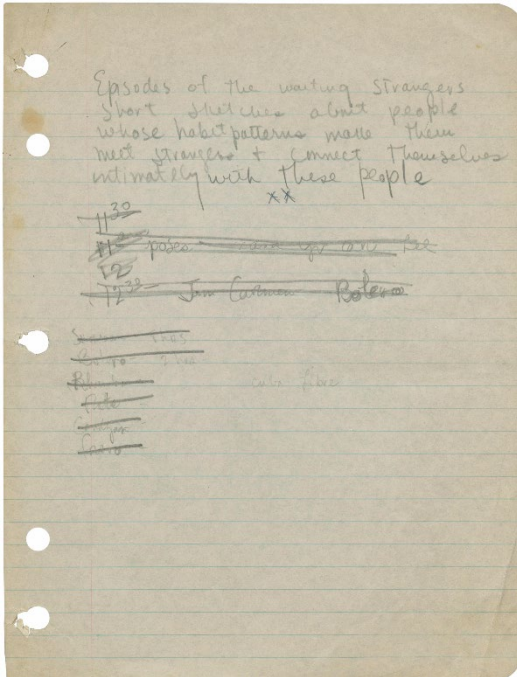


Notebook #63 [752], n.d.
 Series 3, Folder 90, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

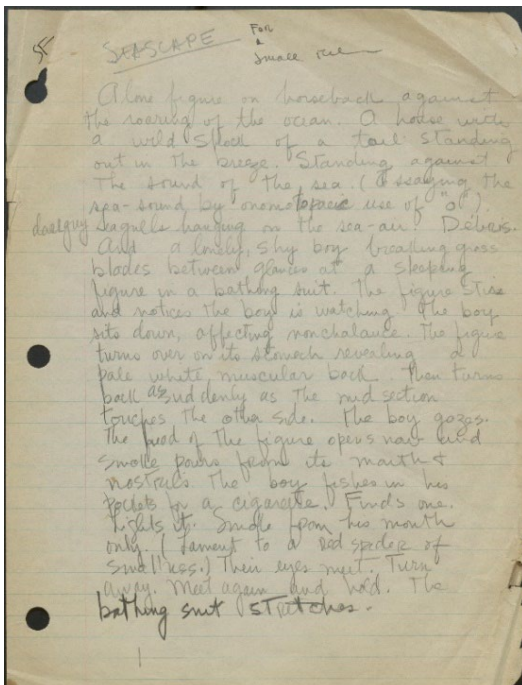


“to a nearer phantom [sic],” n.d.
 Box 150, Folder 21, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC
 Facsimile

Black Liberation (Queerness)

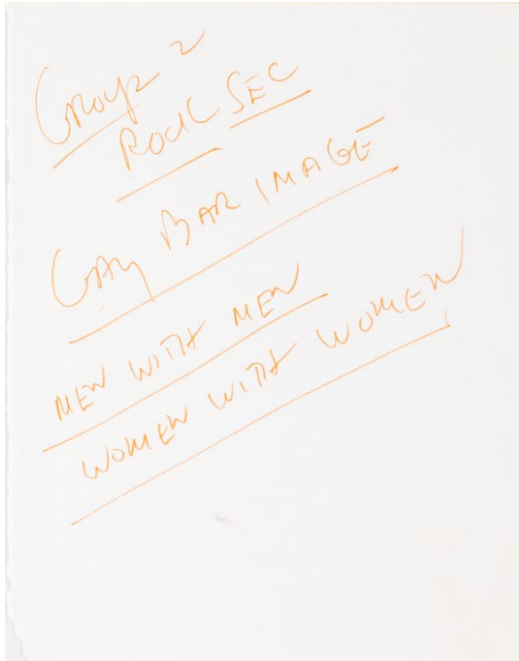


“episodes of the waiting strangers,” n.d. Box 150, Folder 21, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC Facsimile

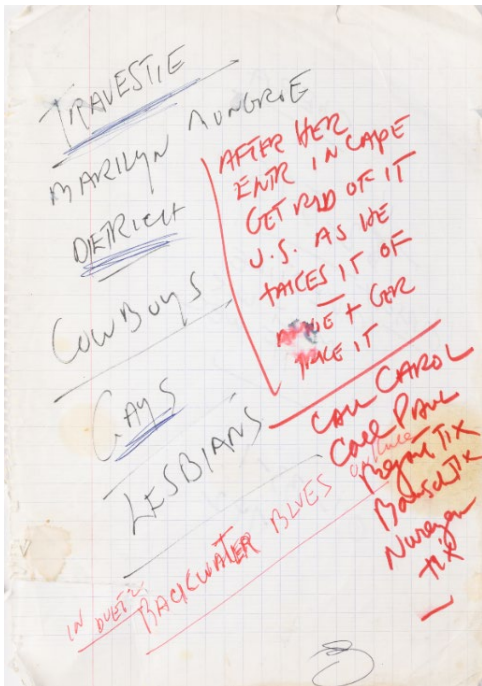


“Seascape—A lone figure on horseback,” n.d. Box 150, Folder 21, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC Facsimile

Black Liberation (Queerness)



Loose materials from Notebooks #1–20, n.d. Series 3, Folder 177, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO



Notebook #102 [734], n.d. Series 3, Folder 131, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

Black Liberation (Queerness)

FOR Dudley
 on his birthday and
 in honor of a
 performance of reflecta
 in Saratoga which
 restored my lost belief
 in the communicative
 powers of dance -
 Alvin Ailey -

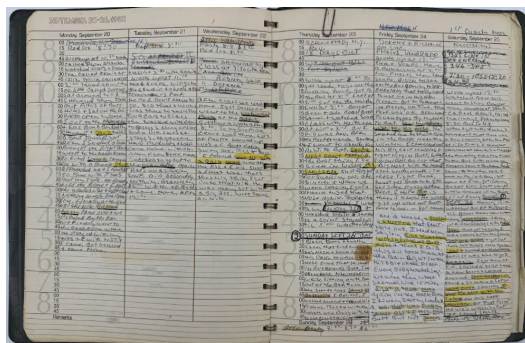
Letter to Dudley Williams on his birthday,
 n.d.

Dudley Williams Papers, Jerome Robbins
 Dance Division, New York Public Library
 for the Performing Arts, Astor, Lenox and
 Tilden Foundations

1.
 I am writing this letter
 because it seems we can never
 get to speak to each other.
 There are several things that
 have been bothering me
 since the City Center season
 - actually before that - and
 I feel you are hesitant
 about talking them over
 with me. I've made
 several approaches to try
 & speak with you but
 the circumstances were
 wrong. You were either
 busy with ABT or
 choreographing new pieces
 & I didn't want to
 disturb you. (slip to 2)
~~base of the question~~

Excerpt of letter from Dudley Williams, n.d.

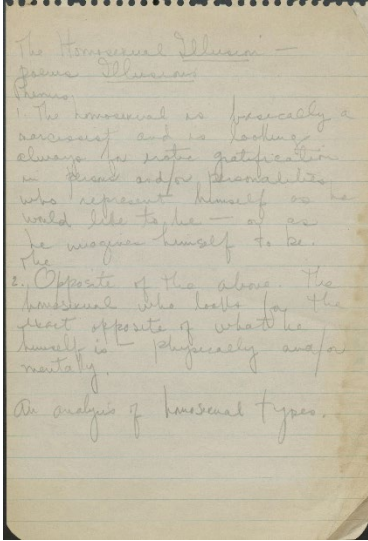
Dudley Williams Papers, Jerome Robbins
 Dance Division, New York Public Library
 for the Performing Arts, Astor, Lenox and
 Tilden Foundations



Dudley Williams's datebook, 1982

Dudley Williams Papers, Jerome Robbins
 Dance Division, New York Public Library
 for the Performing Arts, Astor, Lenox and
 Tilden Foundations

Black Liberation (Queerness)



"the homosexual illusion," n.d.
Box 150, Folder 21, Alvin Ailey Dance
Foundation Collection, Library of
Congress, Washington, DC

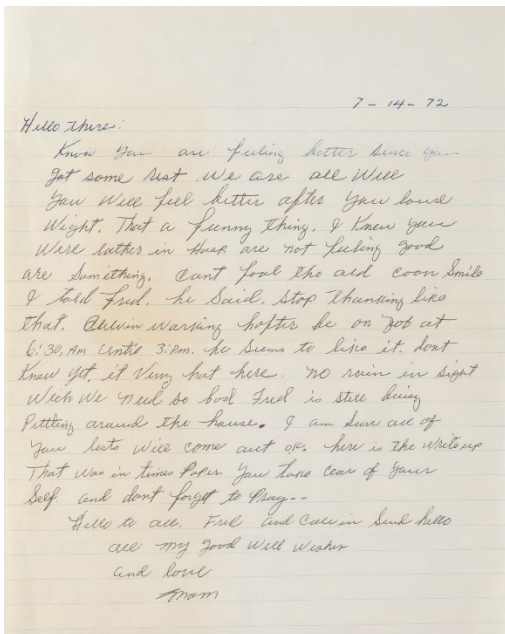
Black Women



Alvin Ailey's mother, Lula Cooper, near a boatyard, n.d
Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

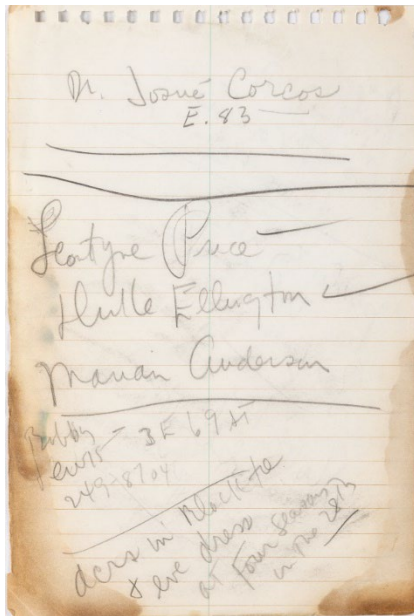


Alvin Ailey's mother, Lula Cooper, n.d.
Series 23, Folder 673, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

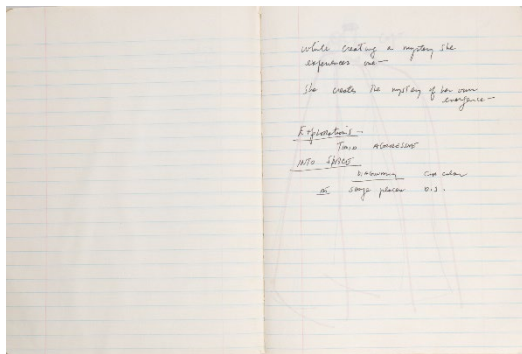


Letter from Alvin Ailey's mother, Lula Cooper, 1972
Series 1, Folder 1, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

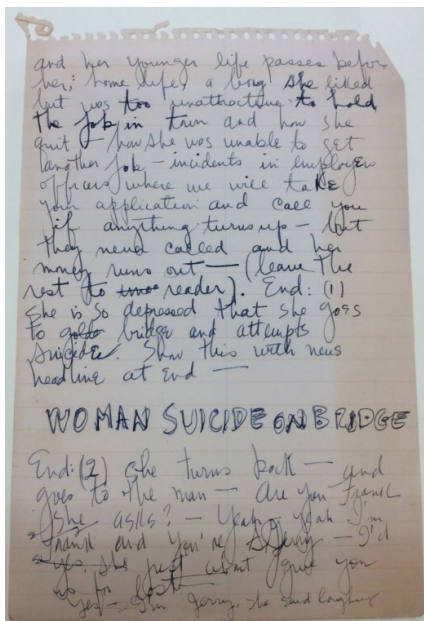
Black Women



Notebook #4 [660], n.d.
Series 3, Folder 30, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

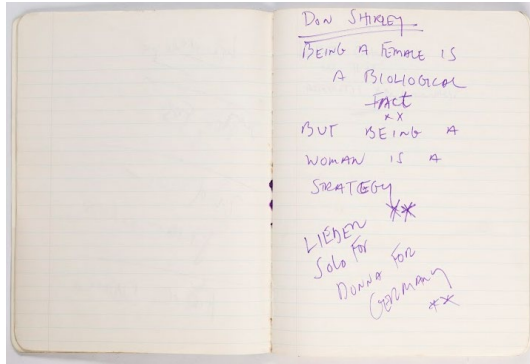


Notebook #65 [762], n.d.
Series 3, Folder 92, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

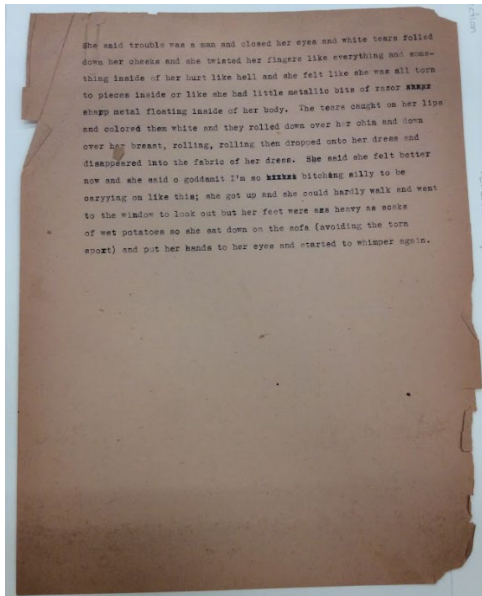


"woman suicide on bridge," n.d.
Box 150, Folder 21, Alvin Ailey Dance
Foundation Collection, Library of
Congress, Washington, DC

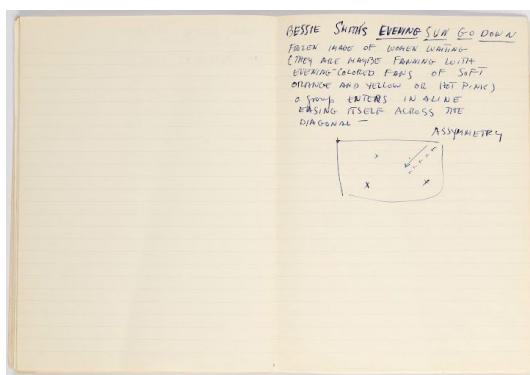
Black Women



Notebook #52 [710], n.d.
 Series 3, Folder 79, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

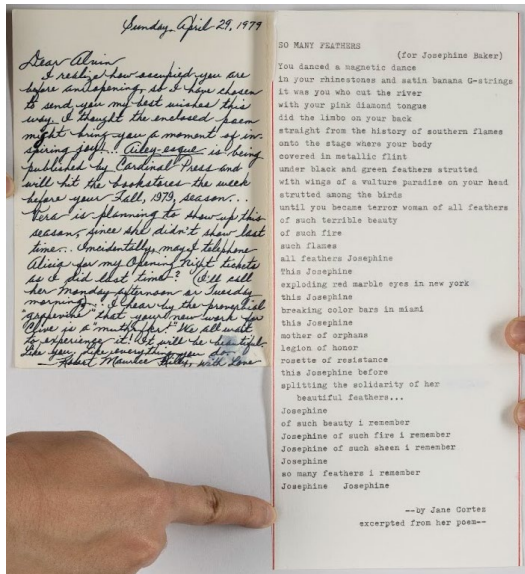


“she said trouble was a man and closed
 her eyes,” n.d.
 Box 150, Folder 22, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC



Notebook #14 [740], n.d.
 Series 3, Folder 41, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

Black Women

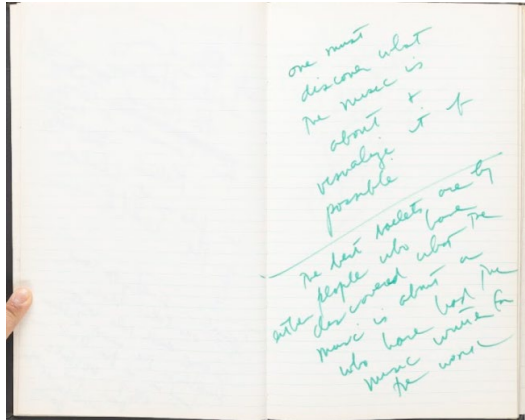


Card, 1979
Series 1, Folder 4, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

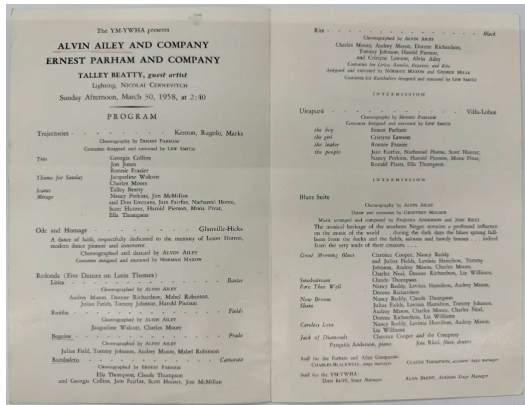


Alvin Ailey with Judith Jamison, Pearl
Primus, and others, n.d.
Courtesy Alvin Ailey Dance Foundation,
Inc.
Facsimile

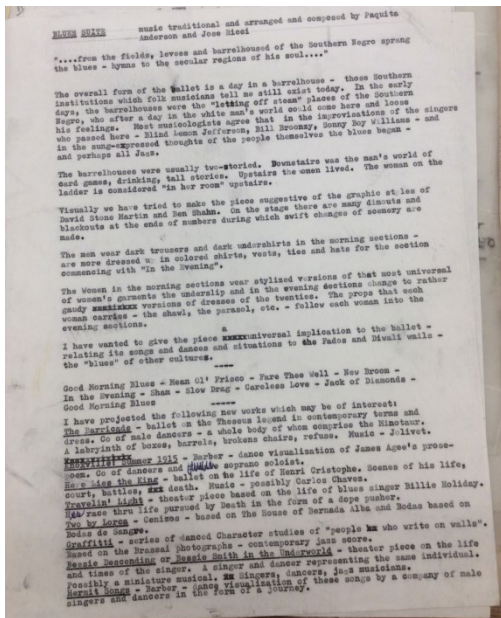
Black Music



Notebook #78 [636], n.d.
Series 3, Folder 107, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO



Kaufman Concert Hall Program, 1958
MGZB, Alvin Ailey Dance Theater 1958, Jerome Robbins Dance Division, New York Public Library for the Performing Arts, Astor, Lenox and Tilden Foundations



"Blues suite music," n.d.
Box 149, Folder 21, Alvin Ailey Dance Foundation Collection, Library of Congress, Washington, DC

Black Music

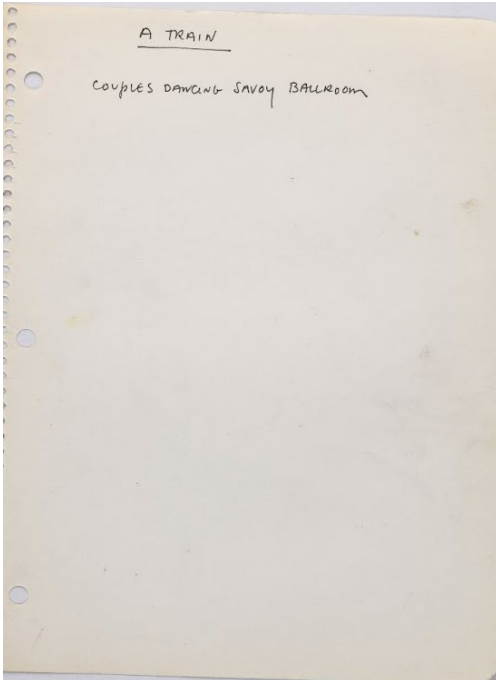
<u>title</u>	for Alvin
<u>Been Here and Gone</u> traditional, arranged by Brother John Sellers	
"Jump Down Spin Around"	3:55
"Working on the Chain Gang"	3:42
"Dark was the Night-Gold was the Ground"	4:41
"I Wonder as I Wander"	3:10
"Big Boat"	2:30
total	18:58
<u>Reflections in D</u> Duke Ellington, <u>Reflections in D</u>	
	3:27
<u>Light</u> Duke Ellington, from Black, Brown, and Beige	
	6:20
<u>Roots of the Blues</u> traditional, arrangement by Brother John Sellers	
"Good Morning Blues"	3:05
"I Orie"	1:57
"Mean Ol' Frisco"	1:54
"House of the Rising Sun"	4:27
"See See Rider"	1:47
"Sawwater Blues"	4:22
"In the Evening"	1:36
"Jack of Diamonds"	4:03
"Chickadee"	2:07
"Slow Drag" <i>BLUE LEAF</i>	3:12
"Shoo"	2:10
"Good Morning Blues"	2:02
total	31:31
<u>Stilletoons</u> Lalo Schiffrin, from Africans	
	8:14
<u>Variations</u> John Wilson, from Variations	
	7:34
<u>To Jazz Clements Croxon</u> Kenneth Klaus, from Soldadera	
	7:38
<u>The Beloved</u> Judith Hamilton, The Beloved	
	7:32

Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

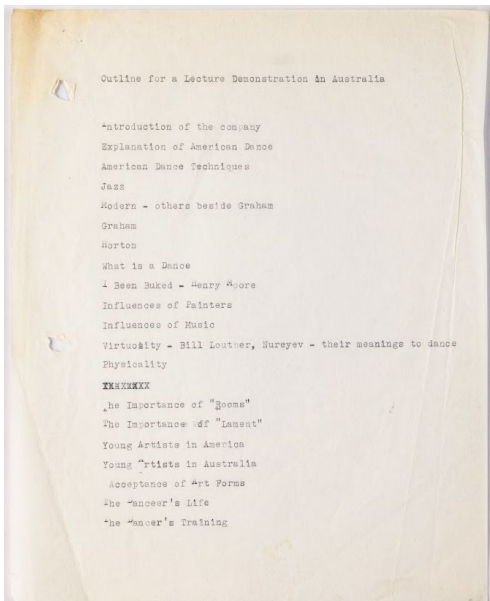
<u>title</u>	for Alvin
<u>The Road of the Phoebe Snow</u> , Duke Ellington and Billy Strayhorn from The Road of the Phoebe Snow	
	25:15
<u>Onco Tango Palace</u> , Miles Davis, from Onco Tango Palace	
	12:00
<u>Journey</u> , Charles Ives, from Journey	
	6:02
<u>Revelations</u> , traditional, arrangement by Brother John Sellers	
"I Been 'Buked"	3:48
"Didn't My Lord Deliver Daniel"	1:50
"Fix Me, Jesus"	3:24
"Professional"	1:46
"Woozy, Woozy"	1:06
"Swing in the Water"	3:45
"I Want to be Ready"	2:34
"Glorious Men"	3:23
"The Day is Past and Gone"	2:50
"You May Run Home"	2:20
"Looka by God in the Bosom of Abraham"	2:20
total	26:46

Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Music



Notebook #93 [668], n.d.
Series 3, Folder 122, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO



Notebook #117 [827], n.d.
Series 3, Folder 147, Allan Gray Family
Personal Papers of Alvin Ailey (AC10),
Black Archives of Mid-America, Kansas
City, MO

Black Music

Leonard - ^{set} ~~main~~ details of studio
 terrific paper - study -
 final
 electrical system
 domestic
 good no ell -
 XX
 Jonathan - Bascom -
 wants new parts in new:
 Daniel / in man 1st Van
 Wade / in
 Freds change - duet partner
 RA
 Pagan - Nelson
 ↓
 Summit Street Digs
 XX
Distressing -
 XX
 done

Notebook #2 [289], n.d.
 Series 3, Folder 29, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

LIKE THE ONES OF BILL
 CLARK IN JO JOERDANS
 BOOK
 IN

WHITES' | THE JUDGMENT OF
 DANCE | PARIS - BLUES TASTY
 A-TUNE MONDAY PARTY
 WHITES AND THEIR MEN DANCE
 VERY SLOWLY TO THE MUSIC OF
 MISS JESSE SMITH -
 GULF COAST BLUES
 GEORGIA SHIMMY -
 GEORGIA SEA ISLANDS
 (THERE ARE THE WORDS TO
 SHOW HOW THE BLUES WENT TO
 THE HEART OF JAZZ SINGING PART
 85)
 "YELLOW DOG BLUES"
 "HOODY WATER" - SMITH
 GOING DOWN SLOW

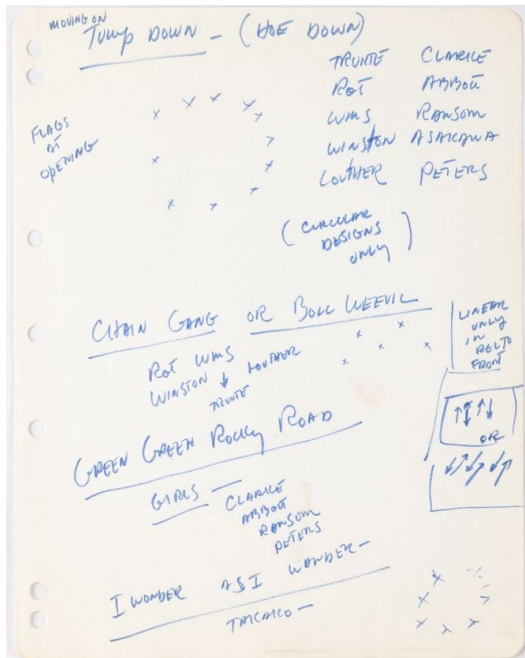
Notebook #14 [740], n.d.
 Series 31, Folder 41, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

JOHN SELLERS SINGS
 - BEING DOWN SLOW
 PLEASE WRITE MY NUMBER
 TELL HER THE SHAPE I'M IN
 (PROBABLY)
 TELL HER TO FORGIVE ME PLEASE
 TELL HER WHAT A FOOL I'VE BEEN

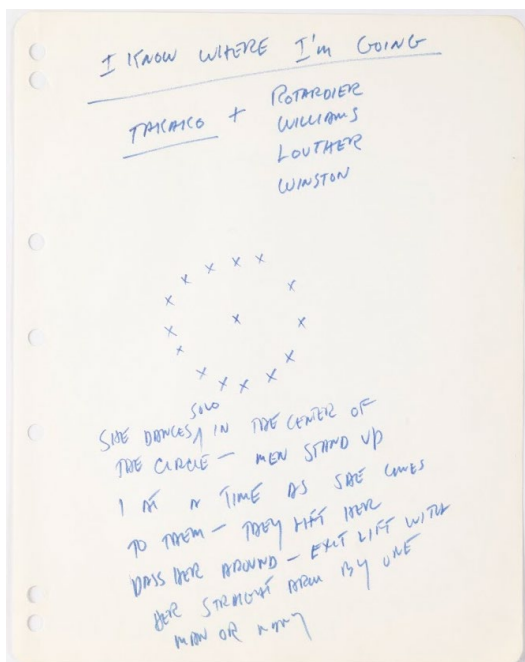
A HANS BLUES - ASLO HAN -
 (MAYBE AILEY - MAYBE NOT)

Notebook #14 [740], n.d.
 Series 31, Folder 41, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO
 Facsimile

Black Music

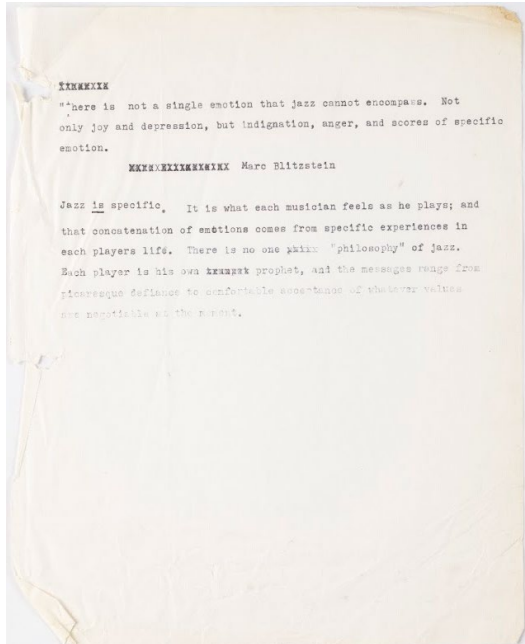


Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

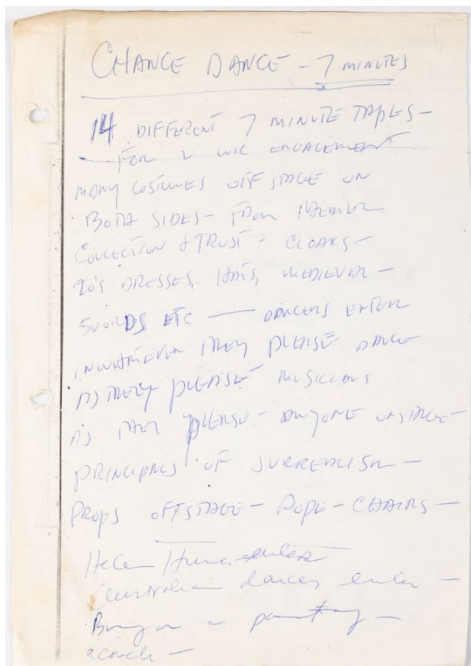


Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Music

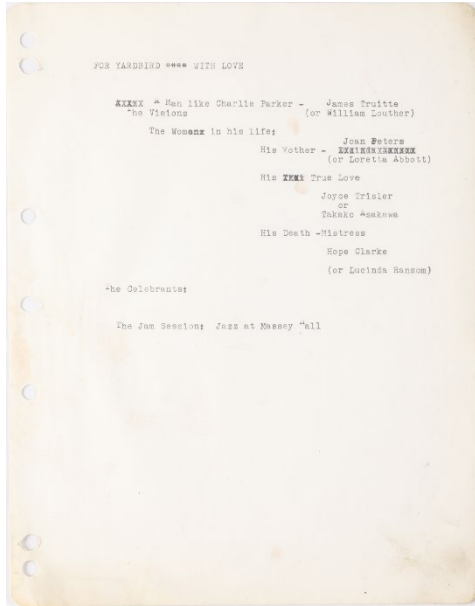


Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

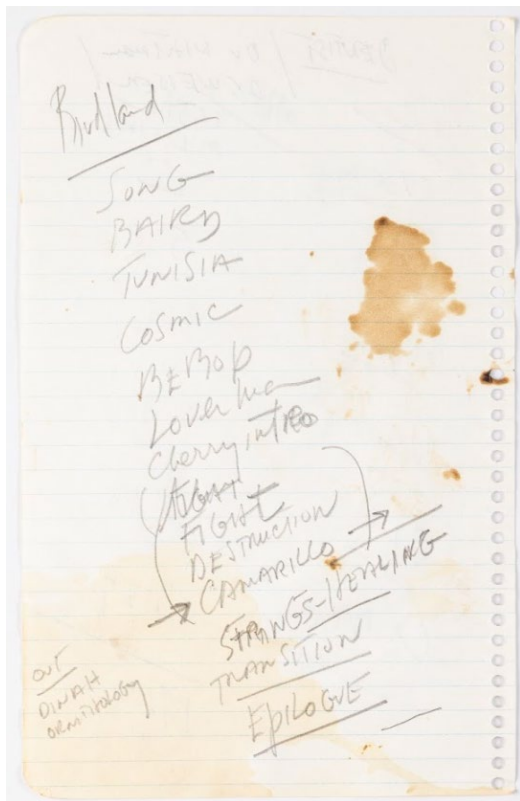


Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family Personal Papers of Alvin Ailey (AC10), Black Archives of Mid-America, Kansas City, MO

Black Music



Notebook #117 [827], n.d.
 Series 3, Folder 147, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO



Notebook #6 [728], n.d.
 Series 3, Folder 33, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Spirituality

Candomblé.

This is the name they use in Bahia, to designate the religious ceremonies from African origin. Those ceremonies take place in a big room called "barracão". The "Iás" after spending 17 days in a room, under a strange state of anguish (trance), have their hair shaved before they appear in public to reveal the name of the "orixá" which is incarnated in them. The obligations toward the "orixá" consist in sacrifice animals and food offered in the Pegé. (Pegé is the place where the altars are located.)

The "barracão" is decorated with paper flags, in the different colors ~~xxx~~ of the "orixá" they are celebrating. In the background the group of players of "atabaques", "agogô" -instruments illustrated in the next 3 pages -begin the ceremony "calling" the "orixás" each one in a different rythm.

First of all they worship Exú, in order to avoid trouble.

Exú -called also "godfather"-is ~~as~~ ill disposed and very easily irritable. He is symbolized by a little mountain of soil in which they stick spears, iron and tridents. Because of his bad temper and being the messenger of the other orixás, they want to please him offering the sacrifices to his first. Some people think that he is the devil. Nevertheless, if treated well, he can do some good.

His beads are black and red. They sacrifice goats and roosters -always black - to him.

=====

one of the daughters of Ogún, throws water, honey and cornflower on the street, singing Exú's notes. Afterwards they start dancing in circles, singing all the songs for each "orixá". In those songs they refer and praise their temperaments: warlike, violent, sweet, vain or terrible.

Not everytime the "orixás" answer, but when one goes to the head of one of his "Iás" he is received with screams and applause. The "Iás" who "receives" him, salutes the head of the house, the instruments, the door of the Pegé and the "ogans". Under the care of one "Ekéde" the possessed one is taken inside. She is dressed in the costume and colors of the "orixá" who descended on her. She would place the medium and the thumb fingers on the back of the head of the ones who come to ~~XXXXXX~~ worship her.

The possessed is called the "horas" on which the "orixá" descends. It takes sometimes hours before anyone falls in trance. The drumming of the "atabaques", the sounds of the "agogô" could drive any weak person crazy after going around in circles. For each "saint" or "orixá", they have a special music and invocation. Also the gesture is different for each invoked saint.

The women encharged of the care of the "daughters of the saints" are called "Ekéde". They approach the possessed and take their shoes or sandals off. The "Ekéde" is supposed to dance barefooted. Anyone is familiar with the hysterical movements the possessed does. Before taking her to the Pegé, to dress her up they clean the sweat of her forehead. The "father of the saint" puts his hands in the back of her head to call the "orixá" down. It can occur that more than one "orixá" descends at the same time. Let me describe the costumes and gestures of each of them.

Ogún, deity of iron, the blacksmiths, the warriors and all those who work with iron.

His beads are dark blue. He is Exú's ~~xxxxxx~~ and Exú's brother. He dances with a sword with fighting gestures. At his "arrival" they salute him screaming: "ogunye!"

Candomblé, n.d.
 Series 18, Folder 574, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Groups
SOCIETIES SETS

CRYSTAL BALL -
 THE LIVING FLAME -
 THE OXFORD MOVEMENT

* THE THEOSOPHICAL SOCIETY - MADAME BLAVATSKY
 RESISTANCE: MAD BLAVATSKY'S BIO
 POST CRUCIANS

JEHOVAH'S WITNESS
 FATHER DIVINE
 PROPHET JONES
 CHURCH OF SPIRITUAL SCIENCE - BERTRAM -
 THE INVISIBLE MAN

SIAMMIE MASS - MANSON -
 HETTER SIKELER
 * CROWLEY - SEXY - WHITE SKINS

RUSSIAN RESISTANCE (DESCENDANT OF
 ANOVS
 CHAMIES
 BANICER -
 (currently
 in my)

United Church of RELIGIOUS SCIENCE - BANICER -
 (currently
 in my)

Notebook #116, ca. 1974
 Series 3, Folder 146, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Spirituality

MORMONS - MARRIED VERY EARLY
 to someone (usually deceased)
 BAPTIST
 PRESBYTERIAN
 EPISCOPALIANS
 UNITARIANS
 CATHOLIC
 JEWISH
 MUSLIM
 HINDUISM
 ISLAM
 AMISH -
 SHACONS
 ROSICRUCIANS
 CHRISTIAN SCIENTISTS -
 (Jim Howell's)
 Am. Assoc. for the Adv. of ADVERSITY - 1811

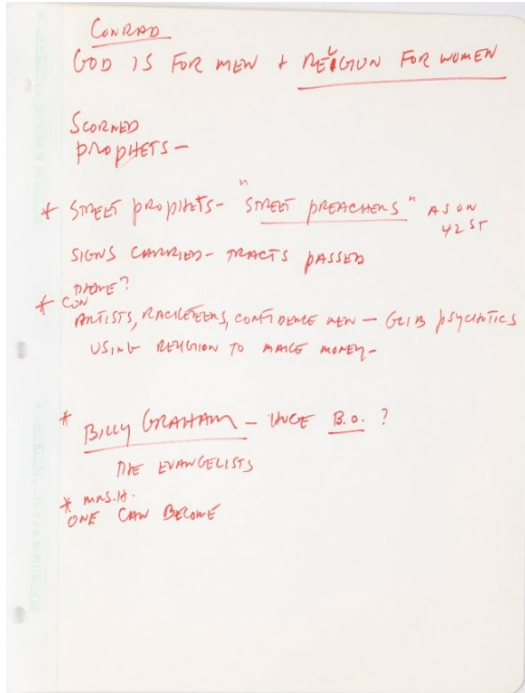
SOUTHERN CHRISTIAN
 LEADERSHIP CONFERENCE

Notebook #116, ca. 1974
 Series 3, Folder 146, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

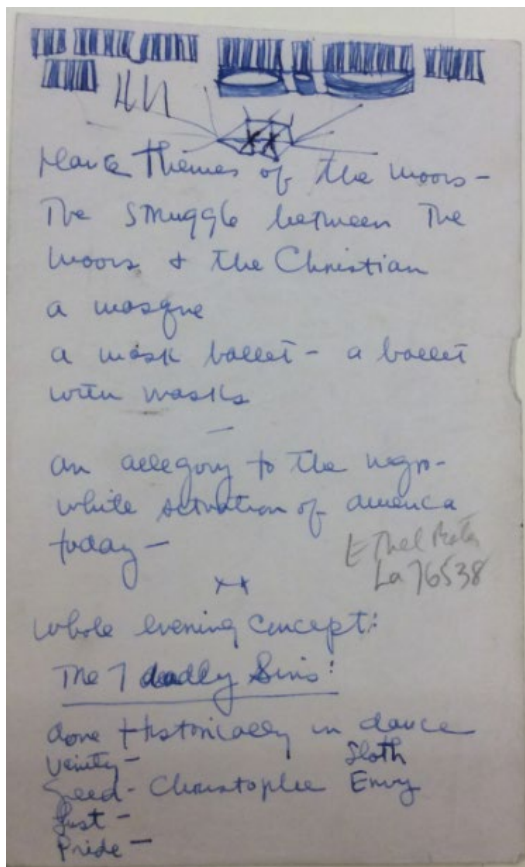
CHAPTER 1
IMPORTANCE, SCOPE, MEANING
CHRIST RETURNED SAVIOUR COMPLEX
 PEOPLE SEEING THEMSELVES AS
 THE RETURNED CHRIST OF NAZARETH
 PREDICT DISASTER
 * PLAY ON PEOPLE'S FEARS OF DEATH
 (AND DESTRUCTION)
 * WOMEN
 * FUNDISTS - CALIFORNIA
 * CULTIC
 * SEX ORGIES -
BLACK CUTS
 WOODS
 F. DIVINE
 REV. JICE
 DADDY GRACE

Notebook #116, ca. 1974
 Series 3, Folder 146, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Black Spirituality



Notebook #116, ca. 1974
 Series 3, Folder 146, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO



"Themes of the moors," n.d.
 Box 149, Folder 44, Alvin Ailey Dance
 Foundation Collection, Library of
 Congress, Washington, DC

Nightlife

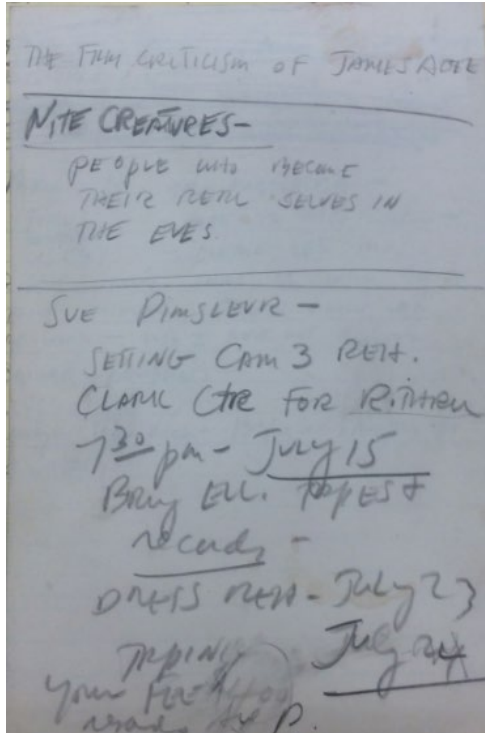
(WE NEED JACOB CONCERT ~~SUIT~~.
 SUIRITS TO REHEARSE IN - IT MAKES
 A DIFFERENT - (4) - ALL MEN + ALL WOMEN)
 MORE COSTUMES LATER TO GO
 WITH THESE -
 NIGHT CREATURE IS SURE
 A BORNING BUT I THINK
 NOW COSTUMES WILL BE
 GIRLS IN SOME PASTEL
 SHIRTS OF SIMPLE FLOWING
 CHIFFON DRESS <sup>PLUS TIGHTS + FLAT BOHEM
 JUST BELOW SHOES</sup>
 KIDS + MEN IN PROBABLY
 SOME KIND OF SHIRT, PANTS -
 (JERSEY)
 + EITHER BOUET OR CHARACTER
 SHOES - THIS PIECE WILL
 BE OUR LYRICAL BEAUTIFUL
 # PIECE - PROBABLY WITH LOTS
 OF SPENS + SLOW MOTION
 EFFECTS -

Loose notes #9-12, n.d.
 Series 3, Folder 175, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

* SWEET SWEET THUNDER
 " WORLD III " - party atmosphere -
 UNSEX - hard beating - black
 DISCOTHEQUE - REAL PEOPLE
 CREATE ATMOSPHERE OF JAZZ, GARDEN,
 HIPHOP. P.R. dress - black dress -
 clown dress - * identify strongly with
 what young people are wearing today
 when they party -
 An end chord point to character
 who start next work
 credits over party group + large figure
 who start next ballet - some ^{costume} ^{change}
 for the post in white - almost
 by hat -

Loose notes #9-12, n.d.
 Series 3, Folder 175, Allan Gray Family
 Personal Papers of Alvin Ailey (AC10),
 Black Archives of Mid-America, Kansas
 City, MO

Nightlife



"The film criticism of James Agee," n.d.
Box 150, Folder 5, Alvin Ailey Dance
Foundation Collection, Library of
Congress, Washington, DC

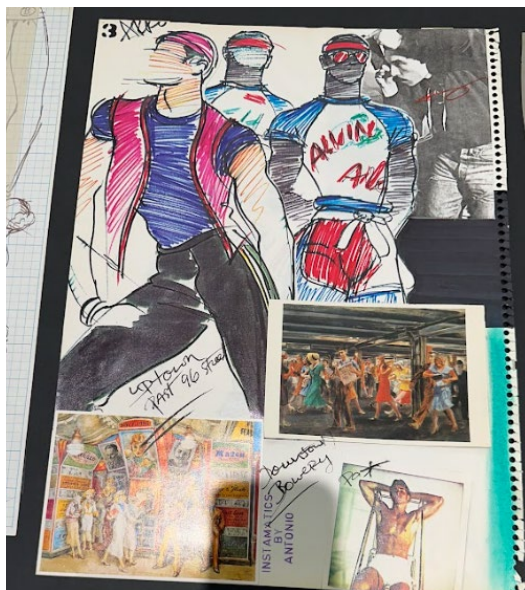


Ailey dancers wearing costumes designed
by Antonio (Antonio Lopez and Juan
Ramos) for the opening of Studio 54, 1977
The Antonio Archives

Nightlife



Antonio (Antonio Lopez and Juan Ramos) "Studio 54 Opening Night costume" (for Pat Dingle), 1977
Pen and fabric swatch on graph paper, pen on vellum
The Antonio Archives



Antonio (Antonio Lopez and Juan Ramos) "Visual Diary" page, 1978
Mixed media
The Antonio Archives

Reproductions



Katherine Dunham

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Lester Horton

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Pearl Primus

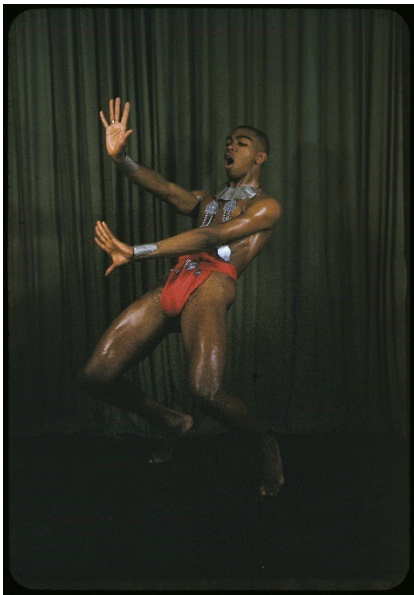
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Reproductions



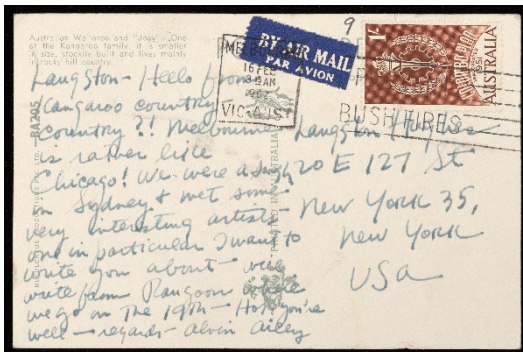
Carmen de Lavallade

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Geoffrey Holder

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Langston Hughes

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Reproductions



Ted Shawn and Ruth St. Denis

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Stella Adler and Jack Cole

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Martha Graham

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Reproductions



New Dance Group

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Theater and Theatricality (early Broadway)

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Theater and Theatricality (acting and opera)

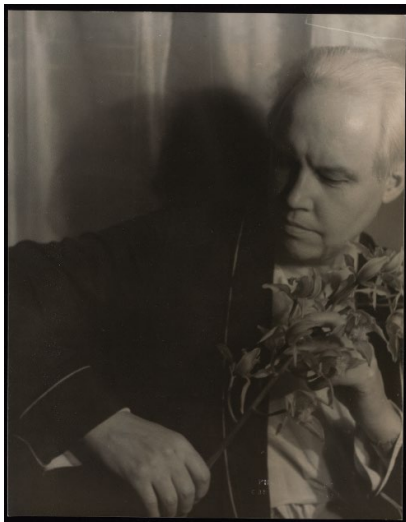
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Reproductions



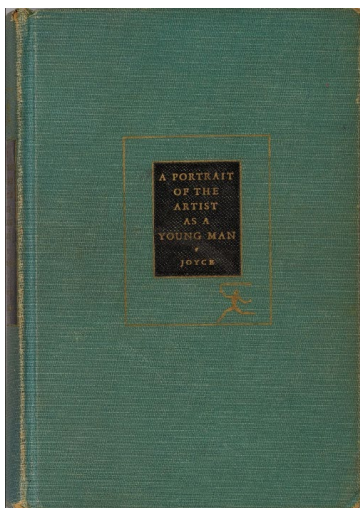
Duke Ellington

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Carl Van Vechten

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Literature

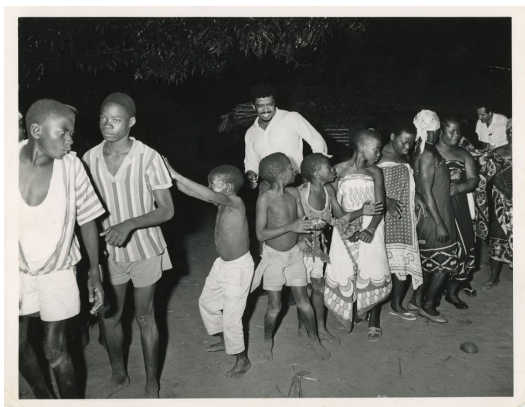
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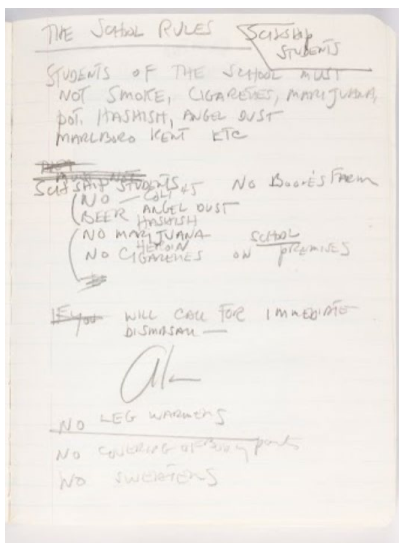
Southeast Asia Tour

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International Touring

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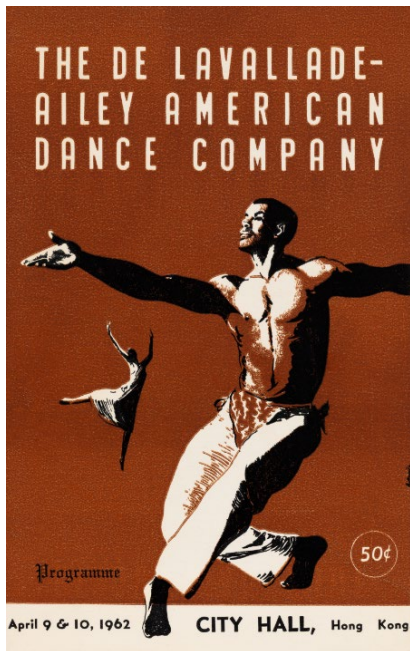
School Rules

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