



Smithsonian

*National Museum of African American History and Culture*

## Guide to the Jack Mitchell Photography of the Alvin Ailey American Dance Theater Collection

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Processing of the collection was funded by the  
Smithsonian Collection Information Systems IRM Funds.

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## Table of Contents

Collection Overview .....	
Administrative Information .....	1
Biographical / Historical .....	2
Scope and Contents .....	4
Arrangement .....	4
Names and Subjects .....	
Container Listing .....	
Series 1: Black and White Prints .....	6
Series 2: Color Photography .....	22
Series 3: Black and White Negatives .....	25
Series 4: Reference Material .....	30
Series Oversize 1: Black and White Prints .....	31

## Collection Overview

<b>Repository:</b>	National Museum of African American History and Culture
<b>Title:</b>	Jack Mitchell Photography of the Alvin Ailey American Dance Theater Collection
<b>Date:</b>	1961-2004
<b>Identifier:</b>	NMAAHC.A2013.245
<b>Creator:</b>	Ailey, Alvin (Choreographer) Mitchell, Jack, 1925-2013 (Photographer)
<b>Extent:</b>	16 Linear feet
<b>Language:</b>	English .
<b>Summary:</b>	Jack Mitchell (1925- 2013) was an acclaimed photographer who began chronicling the work of the Alvin Ailey American Dance Theater in 1961. Alvin Ailey (1931- 1989), one of the most influential African American choreographers of modern dance, dedicated himself and his dance company to creating ballets that not only accelerated the careers of young African American dancers, but also stole the attention of national and international audiences in displaying the racial perspective of dance in the African American experience. This collection serves as Mitchell's documentation of the dance company's evolution while capturing the true idiosyncrasies and physicality of movement through still images. Through Alvin Ailey and Jack Mitchell's partnership, they were able to collaborate and produce a unique production of art, fusing the meaning and movements of dance and the techniques of photography.
<b>Digital Content:</b>	<a href="#">Image(s): A2013.245-Representative-Image</a>

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## Administrative Information

### Acquisition Information

Acquired from the Alvin Ailey Dance Foundation, Inc. in 2013.

### Separated Materials

There were 3 inscribed copies of "Alvin Ailey American Dance Theater: Jack Mitchell Photographs" originally stored in the collection. One copy of this text can be found in Series IV: Reference Materials with the publication draft, another copy is housed in the National Museum of African American History and Culture Library, and the last copy has been designated to serve as an archival reference text.

### Processing Information

Collection processed, arranged, and described by Laurainne Ojo-Ohikuare in 2016. This project received Federal support from the Smithsonian Collection Information Systems IRM Funds.

## Preferred Citation

Photography by Jack Mitchell © Alvin Ailey Dance Foundation, Inc. and Smithsonian Institution, All rights reserved.

## Restrictions

Collection is open for research. Access to collection materials requires an appointment.

## Conditions Governing Use

Jack Mitchell Photography of the Alvin Ailey American Dance Theatre Collection is jointly owned by the National Museum of African American History and Culture, Smithsonian Institution, and the Alvin Ailey Dance Foundation. Permission for commercial use or publication of the digital images may be requested from the Smithsonian Institution.

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## Biographical / Historical

Jack Mitchell was born on September 13, 1925 in Key West, Florida. Although he was not in the field of photography, Mitchell's father bought him his first camera when Jack was a teenager. His first published photograph was of actress, Veronica Lake, for a War Bond Tour, a tour issued by the government that promoted debt securities to soldiers to finance military operations and expenditures. He enlisted in the United States Army and became a photographer in Italy at the end of World War II. In 1949, Ted Shawn, a dancer and choreographer who is respected among the dance community as a pioneer of American modern dance, invited Mitchell to Massachusetts to photograph his dancers at his dance center, Jacobs's Pillow. It was during this time where Mitchell's interest and appreciation for moving bodies was realized. In the lifespan of his career, Mitchell created over 150 covers for *Dance Magazine*<sup>1</sup>, the *New York Times*, *Time*, *Life*, *Newsweek*, *Rolling Stone*, *Vanity Fair*, and *Vogue*.<sup>2</sup>

As Jack Mitchell started to photograph the poses and ballets of the American Ballet Theater throughout the late 1950s, Alvin Ailey saw some of Mitchell's photographs. By 1961, Mitchell had established himself as a distinguished photographer of dance, coining the term, "moving stills". His photographs became the benchmark and standard that other dance photographers measured their work. In November 1961, Ailey invited Mitchell to a performance space in Clark Center, NY, and with his dancers, they performed for Mitchell's camera; some of the photographs from that first photo session can be found in this collection.

Alvin Ailey was born on January 5, 1931 in Rodgers, Texas, during the Great Depression. As his repertory reflected, the beginning of his life was defined by a tight-knit, predominantly African American folk culture. At age 12, Ailey and his mother, Lula Cooper, moved to Los Angeles, California. It is here that he was exposed to the Ballet Russe de Monte Carlo, which led him to study under the Lester Horton Dance Theater, where he danced with Carmen DeLavallade, James Truitte, and Joyce Trisler. After 3 years of performing and training, he was positioned as a choreographer and later became the director of the company when Lester Horton suddenly died in 1953. His influence from Lester Horton, Martha Graham, and Katherine Dunham helped to establish his philosophy that "Everything in dancing is style, allusion, the essence of many thoughts and feelings, the abstraction of many moments. Each movement is the sum total of moments and experiences".<sup>3</sup> After Horton's death, Ailey went to perform at Ted Shawn's Jacob's Pillow Dance Festival, and then on to New York with his longtime schoolmate and fellow dancer, Carmen DeLavallade, to perform in the 1954 Broadway production of "House of Flowers". The Alvin Ailey American Dance Theater Company was established in 1958.

From the beginning of his journey as a dancer and choreographer, Ailey wanted to show African American experience in his performances. He embedded folk culture in his early works "Revelations" and "Blue Suites". In reflection, before his first South Asian Tour, Alvin expressed, "The cultural heritage of the American Negro is one of America's richest treasures. From his roots as a slave, the American Negro- sometimes sorrowing, sometimes jubilant but always hopeful -has touched, illuminated, and influenced the most preserved of world civilization. I and my dance theater celebrate this trembling beauty."<sup>4</sup> "Revelations" was well-received by national and international

audiences, Ailey recognized by the dance community as a choreographer with promise and his company and ballets he created were highly anticipated. By 1965, Ailey went from being a dancer to being the company's choreographer. From the onset, Ailey embraced diversity and invited interracial and interdisciplinary perspectives at of the company. He also created ballets for other notable companies including the American Ballet Theatre, Royal Danish Ballet, London Festival Ballet, the Joffrey Ballet, Paris Opera Ballet, and LaScala Opera Ballet.<sup>5</sup> He was invited to choreograph Samuel Barber's *Anthony and Cleopatra* for the Metropolitan Opera at Lincoln Center in 1966<sup>6</sup>, and Leonard Bernstein's *Mass* for the Kennedy Center for the Performing Arts in 1971.<sup>7</sup>

As the company embraced racial diversity, Ailey never lost his sense of obligation to the African American community. In 1969, he established the Alvin Ailey American Dance Center, which became the Ailey School, formed the Alvin Ailey Repertory Ensemble, and pioneered programs promoting arts in education, particularly those that benefitted deprived communities. Among his numerous distinctions were the Dance Magazine Award (1975), the NAACP Spingarn Medal (1976), given for "the highest and noblest achievement by an American Negro during the previous year or years"<sup>8</sup>, the Samuel H. Scripps American Dance Festival Award (1987), the most prestigious award for modern dance for a lifetime contribution to the field, the Kennedy Center Award (1988) and Honorary Doctorates from Princeton University (1972)<sup>9</sup>, Bard College (1977)<sup>10</sup>, and Adelphi University (1977). President Barack Obama posthumously awarded Ailey the Presidential Medal of Freedom in 2014, the country's highest civilian honor, in recognition of his contributions and commitments to civil rights and dance in America.<sup>11</sup>

Through Jack Mitchell and Alvin Ailey's work, they were able to collaborate and create something "rich in historical connotations, the liveliest kind of permanent record of the works of important creators and creations that formed the nucleus of Ailey's remarkable vision of American dance and what it could be"<sup>12</sup>. Alvin Ailey's reputation for creating eclectic dance methods produced movements and poses that are still studied and idolized today. Mitchell was able to pay homage to many of the world's best dance artists from James Truitte, Carmen DeLavallade, Dudley Williams, Donna Wood, Renee Robinson, Gary DeLoatch, as well as Ailey, through his photography. With Ailey's longstanding and established stature within the dance community, and Mitchell's pronouncement of the detailed through his use of lighting in his photographs, this collection highlights the incredible collaboration between Ailey and Mitchell, and serves as a unique document of one of the world's most renowned American dance company's.

Alvin Ailey's vision for a dance company was dedicated to enriching the American modern dance heritage and preserving African American culture. In a 1989 interview with *Dance Magazine*, shortly before his death, Ailey discussed how he took pride in knowing that "No other company around [today] does what we do, requires the same range, and challenges both the dancers and the audience to the same degree." Ailey searched for a collaborator that would help him display the value of communicative movement; he found his match in Mitchell. Ailey's influence went beyond the stage and Jack Mitchell's images in this collection document that evolution. With Alvin Ailey's passing in 1989 at age 58 and Jack Mitchell's death in 2013 at age 88, these photographs of Alvin Ailey American Dance Theater Collection serves as one of the few sources of this dynamic dance company, from its early days to an internationally recognized troupe.

Footnotes:

- 1) Jack Mitchell. *Alvin Ailey American Dance Theater: Jack Mitchell Photographs*. (Kansas City: Andrews and McMeel, 1993), viii
- 2) Bruce Weber, "Jack Mitchell, Photographer of the Arts, Dies at 88", *The New York Times Obituaries* (November 9, 2013): <http://www.nytimes.com/2013/11/10/arts/jack-mitchell-photographer-of-the-arts-dies-at-88.html>
- 3) Jennifer Dunning, *Alvin Ailey: A Life in Dance*. (New York; Addison- Wesley, 1996), 123
- 4) *Ibid*, 146.
- 5) Alvin Ailey, *Revelations: The Autobiography of Alvin Ailey*. (New York: Birch Lane, 1995), 6-7.
- 6) Alvin Ailey, *Revelations: The Autobiography of Alvin Ailey*. (New York; Birch Lane, 1995), 7.
- 7) *Ibid*.
- 8) *Ibid*.
- 9) Dunning, Jennifer. *Alvin Ailey: A Life in Dance*. (New York: Addison-Wesley, 1996), 286.

- 10)"Bard College Catalogue 2016-17: Honorary Degrees": <https://www.bard.edu/catalogue/index.php?aid=1205177%26sid=670501>
- 11)Office of the Press Secretary, "President Obama Names Recipients of the Presidential Medal of Freedom" (November 10, 2014): <https://www.whitehouse.gov/the-press-office/2014/11/10/president-obama-names-recipients-presidential-medal-freedom>
- 12)Jack Mitchell. Alvin Ailey American Dance Theater: Jack Mitchell Photographs. (Kansas City: Andrews and McMeel, 1993), ix.

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## Scope and Contents

The Jack Mitchell Photography of Alvin Ailey American Dance Theater Collection is comprised of approximately 10,000 black and white prints of solo and ensemble acts, portraits of principle dancers and various associates of the company, color slides and transparencies for private photo sessions and performances, black and white film strips and their corresponding contact sheets, and reference materials.

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## Arrangement

The material in this collection has been kept primarily at the folder level in the order that was declared by the initial owner and photographer, Jack Mitchell. Oversize prints were separated and housed in an associated series in the collection. The order of the material has been organized based on the medium of the material. Each subseries has been organized based on the following:

Series I: Black and White Prints Subseries A: Solo and Ensemble Images and Portraits were organized alphabetically by ballet name. Subseries B: Prints for Jack Mitchell Publication were organized by page number in the publication.

Series II: Color Photography Subseries A: Original Slide Boxes were organized numerically based on Jack Mitchell's label assignments. Subseries B: Color Slides were organized numerically based on subseries A's label assignments. Subseries C: Color Transparencies were organized numerically based on subseries A's label assignments.

Series III: Black and White Negatives Subseries A: Black and White Film Strips were organized chronologically by date. Subseries B: Contact Sheets were organized chronologically by date.

Series IV: Reference Material

OVERSIZE Series I: Black and White Prints were organized chronologically by date.

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## General

### COLLECTION LIST OF FEATURED REPERTORY

After Eden, Archipelago, Been Here and Gone, Black Belt, Blues Suite, Butterfly, Caravan, Carmina Burana, Caverna Magica, Chelsea's Bells, Come and Get the Beauty of It Hot, Concert in F, Congo Tango Palace, Crossword, Cry, Dance at the Gym, District Storyville, Divining, Episodes, Escargot, Facets, Fever Swamp, Flowers, Folkdance, Fontessa and Friends, For Bird – with Love, Forgotten Time, Frames, Gazelle, Hermit Songs, Hidden Rites, Hobo Sapiens, How to Walk an Elephant, Hymn, Icarus, Journey, Jukebox for Alvin, Lament, Landscape, Mary Lou's Mass, Masekela Langage, Memoria, N. Y. Export, Op. Jazz, Night Creature, North Star, Opus McShann, Pas de Duke, Passage, Pigs 'n Fishes, Portrait of Billie, Prodigal Prince, Quintet, Rainbow 'round my Shoulder, Revelations, Rift, Roots of the Blues, Sarong Paramaribo, Satyriade, Seven Journeys, Shards, Shelter, Spectrum, Speeds, Streams, Suite Otis, The Beloved, The Lark Ascending, The Letter, The Mooche, The River, The Road of the Phoebe Snow, The Stack-Up, The Winter in Lisbon, Three Black Kings, Tilt, Toccata, Treading, Variegations, Vespers

## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

- Alvin Ailey American Dance Theater
- Choreography -- United States
- Dance
- Dance -- North America
- Dance -- Production and direction
- Dance companies
- Dance schools -- United States

### Types of Materials:

- Dance photography.
- Modern dance -- United States -- 20th century

### Names:

- Allen, Sarita
- Chaya, Masazumi
- DeLavallade, Carmen , 1931-
- DeLoatch, Gary, 1953-1993
- Jamison, Judith
- Roxas, Elizabeth
- Truitte, James
- Tyson, Andre
- Williams, Dudley, 1938-2015
- Wood, Donna, 1954-

### Occupations:

- Dancers -- Photographs

## Container Listing

### Series 1: Black and White Prints

#### Subseries 1.1: Solo and Ensemble Images and Portraits

Scope and Contents: Subseries 1: Solo and Ensemble Images and Portraits contains 133 11" x 14" solo and ensemble prints, portraits, and duplicate prints taken in Jack Mitchell's photography studio and onstage between 1961 and 1992, a handwritten letter from Alvin Ailey, dated March 24, 1975, and embedded digitized images of the prints.

Box 1, Folder 1	Note from Alvin Ailey, Mar. 24, 1975
Box 1, Folder 2	Company group photo annotated with names & note, 1993
Box 1, Folder 3	Test print of Company group photo, 1993
Box 1, Folder 4	Alvin Ailey with Eric Bruhn & Natalia Makarova, "The River", 1971
Box 1, Folder 5	Ballet Repertory Company: Masazumi Chaya, undated
Box 1, Folder 6	"Jacob's Pillow": Alvin Ailey & James Truitte, undated
Box 1, Folder 7	"Blue Suite": Desmond Richardson, David St. Charles, Carl Bailey, Kevin Brown, & Dereque Whiturs, undated
Box 1, Folder 8	"Blues Suite": Kelvin Rotardier & Loretta Abbott, 1967
Box 1, Folder 9	"Carmina Burana": Sara Yarborough, John Parks, Michihiko Oka, & Judith Jamison, 1973
Box 1, Folder 10	"Congo Tango Palace": company members, 1969
Box 1, Folder 11	"Cry": Deborah Manning, 1990
Box 1, Folder 12	"Cry": Debora Chase, undated
Box 1, Folder 13	"Cry": Judith Jamison, 1971
Box 1, Folder 14	"Cry": Judith Jamison, 1971
Box 1, Folder 15	"Dance at the Gym": Four couples, undated
Box 1, Folder 16	"District Storyville": Marilyn Banks & Wesley Johnson III, 1976



Box 1, Folder 17	"District Storyville": Marilyn Banks, undated
Box 1, Folder 18	"District Storyville": the company, undated
Box 1, Folder 19	"District Storyville": Alvin Ailey and the company, 1979
Box 1, Folder 20	"Divining": Judith Jamison rehearsing Masazumi Chaya & Donna Wood, 1984
Box 1, Folder 21	"Divining": Judith Jamison rehearsing Masazumi Chaya & Donna Wood, 1984
Box 1, Folder 22	"Divining": Elizabeth Roxas, undated
Box 1, Folder 23	"Episodes": the company, undated
Box 1, Folder 24	"Episodes": Dwight Rhoden, Renee Robinson, Desmond Richardson, & Debora Chase, undated
Box 1, Folder 25	"Episodes": Dwight Rhoden & Elizabeth Roxas, undated
Box 1, Folder 26	"Episodes": Debora Chase & Dwight Rhoden, , undated, undated
Box 1, Folder 27	"Episodes": Renee Robinson & Desmond Richardson, 1991
Box 1, Folder 28	"Facets": Judith Jamison, 1976
Box 1, Folder 29	"Fontessa and Friends": Don Bellamy & Renee Robinson, , undated, undated
Box 1, Folder 30	"For 'Bird'- With Love": the company, , undated, undated
Box 1, Folder 31	"For 'Bird'- With Love; the company & Gary DeLoatch on Chair, , undated, undated
Box 1, Folder 32	"For 'Bird'- With Love": Adrienne Armstrong & April Berry, , undated, undated
Box 1, Folder 33	"For 'Bird'- With Love": Danny Clark, Gary DeLoatch, & Carl Bailey, , undated, undated
Box 1, Folder 34	"Forgotten Time": Renee Robinson, Antonio Carlos Scott, & Judith Jamison, 1990, undated
Box 1, Folder 35	"Forgotten Time": Jonathan Riseling & Andre Tyson, , undated, undated
Box 1, Folder 36	"Frames": Michael Thomas, , undated, undated
Box 1, Folder 37	"Gazelle": Donna Wood, 1977
Box 1, Folder 38	"Hermit Songs": Alvin Ailey, 1961

Box 1, Folder 39	"Hermit Songs": Alvin Ailey, 1961
Box 1, Folder 40	"Hermit Songs": Alvin Ailey (cropped), 1961
Box 1, Folder 41	"Hermit Songs": Alvin Ailey, 1961
Box 1, Folder 42	"Hermit Songs": Alvin Ailey, 1961
Box 1, Folder 43	"Hidden Rites": David St. Charles, 1990
Box 1, Folder 44	"Hidden Rites": Renee Robinson & Don Bellamy, undated
Box 1, Folder 45	"Hidden Rites": Nasha Thomas & David St. Charles, undated
Box 1, Folder 46	"Hymn": Debra Chase or Raquelle Chavis, Leonard Meek, Renee Robinson, Elizabeth Roxas, Desmond Richardson, undated
Box 1, Folder 47	"Lament": the company, 1985
Box 1, Folder 48	"Lament": Renee Robinson & Danny Clark, 1985
Box 1, Folder 49	"Lament": Renee Robinson & Danny Clark, 1985
Box 1, Folder 50	"Lament": Kevin Brown & April Berry, undated
Box 1, Folder 51	"The Lark Ascending": Elizabeth Roxas, 1986
Box 1, Folder 52	"The Letter": Carmen DeLavallade, 1961
Box 1, Folder 53	"Masekela Language": Elizabeth Roxas, Andre Tyson, Renee Robinson, Desmond Richardson, undated
Box 1, Folder 54	"Masekela Language": Renee Robinson, undated
Box 1, Folder 55	"Masekela Language: Andre Tyson, undated
Box 1, Folder 56	"Memoria": Don Bellamy & Dana Hash, undated
Box 1, Folder 57	"Memoria": Elizabeth Roxas, undated
Box 1, Folder 58	"The Mooche": Alvin Ailey, Judith Jamison, & Sarita Allen, 1975
Box 1, Folder 59	"Night Creatures": Judith Jamison rehearsing the company, 1990
Box 1, Folder 60	"Northstar": the company, undated
Box 1, Folder 61	"Northstar": Desmond Richardson, undated

Box 1, Folder 62	"Opus McShann": the company, undated
Box 1, Folder 63	"Opus McShann": Andre Tyson & Renee Robinson, undated
Box 1, Folder 64	"Pas de Duke": Desmond Richardson, 1991
Box 2, Folder 1	"Pigs and Fishes": Sarita Allen & Elisa Monte, 1982
Box 2, Folder 2	"Pigs and Fishes": Sarita Allen, 1982
Box 2, Folder 3	"Prodigal Prince": Miguel Godreau, 1967
Box 2, Folder 4	"Prodigal Prince": Miguel Godreau, 1967
Box 2, Folder 5	"Prodigal Prince": Judith Jamison in profile, 1967
Box 2, Folder 6	"Rainbow 'Round My Shoulder": Renee Robinson & Carl Bailey, 1989
Box 2, Folder 7	"Revelations": Judith Jamison, 1967
Box 2, Folder 8	"Revelations": Desmond Robinson, undated
Box 2, Folder 9	"Revelations": Dudley Williams, undated
Box 2, Folder 10	"Revelations": Michael Joy, undated
Box 2, Folder 11	"Revelations": Andre Tyson & Elizabeth Roxas, undated
Box 2, Folder 12	"Revelations": James Truitte & Joyce Trisler, undated
Box 2, Folder 13	"Revelations": James Truitte & Minnie Marshall, undated
Box 2, Folder 14	"Revelations": the company, 1991
Box 2, Folder 15	"Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
Box 2, Folder 16	"Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
Box 2, Folder 17	"Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
Box 2, Folder 18	"Revelations": Judith Jamison poses with Company, 1992
Box 2, Folder 19	"Rift": Leonard Meek & Nasha Thomas, undated

Box 2, Folder 20	"The River": Matthew Rushing, Roger Bellamy, Linda- Denise Fisher, & Johnathan Phelps, undated
Box 2, Folder 21	"The River": Matthew Rushing, Roger Bellamy, Linda- Denise Fisher, & Johnathan Phelps, undated
Box 2, Folder 22	"Roots of the Blues": Carmen DeLavallade & Alvin Ailey, 1964 Image(s): "The Road of the Phoebe Snow": James Truitte & Joyce Trisler
Box 2, Folder 23	"The Road of the Phoebe Snow": James Truitte & Joyce Trisler, 1961 Image(s): "Roots of the Blues": Carmen DeLavallade & Alvin Ailey
Box 2, Folder 24	"Roots of the Blues": Carmen DeLavallade & Alvin Ailey in Silhouette, 1961
Box 2, Folder 25	"Roots of the Blues": Carmen DeLavallade & Alvin Ailey under a ladder; Bruce Langhorne & Brother John Sellers on a ladder, 1961
Box 2, Folder 26	"Roots of the Blues": Carmen DeLavallade, Alvin Ailey in the Forefront, Bruce Langhorne, & Brother John Sellers, 1961
Box 2, Folder 27	"Shards": Andre Tyson & Dana Hash, undated
Box 2, Folder 28	"Shards": Desmond Richardson & Raquelle Chavis, undated
Box 2, Folder 29	"Shards": Desmond Richardson, undated
Box 2, Folder 30	"Shelter": Raquelle Chavis, Danielle Gee, Deborah Manning, Desiree Vlad, & Toni Pierce, 1992
Box 2, Folder 31	"Shelter": Raquelle Chavis, Deborah Manning, & Danielle Gee, 1992
Box 2, Folder 32	"Speeds": Deborah Manning, Gary DeLoatch, Deborah Chase, undated
Box 2, Folder 33	"Speeds": Masazumi Chaya, Neisha Foulkes, Deborah Manning, Ralph Glenmore, Deborah Chase, undated
Box 2, Folder 34	"Suite Otis": Five male dancers, undated
Box 2, Folder 35	"Suite Otis": Five males dancers, undated
Box 2, Folder 36	"Suite Otis": Carl Bailey & Marilyn Banks, undated
Box 2, Folder 37	"Three Black Kings": Dudley Williams, Clive Thompson, & Elbert Watson, 1976
Box 2, Folder 38	"Three Black Kings": Dudley Williams, Clive Thompson, & Elbert Watson, 1976

Box 2, Folder 39	"Three Black Kings": close-up portraits of Dudley Williams, Clive Thompson, & Elbert Watson, 1976
Box 2, Folder 40	"Three Black Kings": Dudley Williams, Elbert Watson, Clive Thompson, 1976
Box 2, Folder 41	"Treading": Carl Bailey & Deborah Manning, undated
Box 2, Folder 42	"Variegations": Joyce Trisler, 1964
Box 2, Folder 43	"Variegations": Joyce Trisler, 1964
Box 2, Folder 44	"Vespers": Adrienne Armstrong, Ruthlynn Solomon, Sharrell Mesh, Deborah Chase, & Neisha Foulkes, undated
Box 2, Folder 45	"The Winter in Lisbon": the company, undated
Box 2, Folder 46	Don Bellamy, undated
Box 2, Folder 47	Clive Thompson, 1978
Box 2, Folder 48	Andre Tyson & Dana Hash, 1991
Box 2, Folder 49	Alvin Ailey Choreographing with Marilyn Banks, Dudley Williams, & Gary DeLoatch, 1988
Box 2, Folder 50	Alvin Ailey Choreographing with Marilyn Banks, Dudley Williams, & Gary DeLoatch, 1988
Box 2, Folder 51	Portrait of Alvin Ailey, 1962
Box 2, Folder 52	Portrait of Alvin Ailey, 1962
Box 2, Folder 53	Portrait of Alvin Ailey, 1963
Box 2, Folder 54	Portrait of Alvin Ailey, 1972
Box 2, Folder 55	Portrait of Alvin Ailey, 1973
Box 2, Folder 56	Portrait of Alvin Ailey, 1973
Box 2, Folder 57	Portrait of Alvin Ailey, 1975
Box 3, Folder 1	Alvin Ailey & Lula Cooper, 1988
Box 3, Folder 2	Alvin Ailey & Lula Cooper, 1988
Box 3, Folder 3	Alvin Ailey & Lula Cooper, 1988

Box 3, Folder 4	<a href="#">Alvin Ailey &amp; Lula Cooper, 1988</a>
Box 3, Folder 5	<a href="#">Alvin Ailey &amp; Lula Cooper, 1988</a>
Box 3, Folder 6	<a href="#">Alvin Ailey and Judith Jamison, 1968</a>
Box 3, Folder 7	<a href="#">Judith Jamison in earrings from "The Mooche", 1979</a>
Box 3, Folder 8	<a href="#">Masazumi Chaya Leaping, undated</a>
Box 3, Folder 9	<a href="#">Masazumi Chaya, undated</a>
Box 3, Folder 10	<a href="#">Close up of Judith Jamison, 1990</a>
Box 3, Folder 11	<a href="#">Leonard Meek in profile, undated</a>
Box 3, Folder 12	<a href="#">Gregory Stewart, undated</a>
Box 3, Folder 13	<a href="#">Mary Lou Williams, John Parks, &amp; Sara Yarborough, undated</a>

### Subseries 1.2: Prints for Jack Mitchell Publication

Scope and Contents: Subseries 2: Prints for Jack Mitchell Publication contains 185 11" x 14" prints and duplicates made by Jack Mitchell and used in the 1993 book, "Alvin Ailey American Dance Theater: Jack Mitchell Photographs" with annotations, contact sheets, and embedded digitized images of the prints.

General: Box 6 Folders 27 to 30 are broken down segments of the entire Jack Mitchell publication in order by page number.

Box 3, Folder 14	<a href="#">"Lament": Danny Clark &amp; Cover Page, 1986</a>
Box 3, Folder 15	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 16	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 17	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 18	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 19	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 20	<a href="#">"Hermit Songs" at New York City Center: Alvin Ailey, 1961</a>
Box 3, Folder 21	<a href="#">"Roots of the Blues": Alvin Ailey &amp; Carmen DeLavallade, 1961</a>
Box 3, Folder 22	<a href="#">"Roots of the Blues": Alvin Ailey &amp; Carmen DeLavallade, 1961</a>
Box 3, Folder 23	<a href="#">"Roots of the Blues": Alvin Ailey &amp; Carmen DeLavallade, 1961</a>

Box 3, Folder 24	"Roots of the Blues": Alvin Ailey & Carmen DeLavallade, 1961
Box 3, Folder 25	"Roots of the Blues": Alvin Ailey & Carmen DeLavallade, 1961
Box 3, Folder 26	"Roots of the Blues": Alvin Ailey & Carmen DeLavallade, 1961
Box 3, Folder 27	"The Letter": Carmen DeLavallade, 1961
Box 3, Folder 28	"The Letter": Carmen DeLavallade, 1961
Box 3, Folder 29	"The Letter": Carmen DeLavallade, 1961
Box 3, Folder 30	"The Beloved": Carmen DeLavallade & James Tuitte, 1961
Box 3, Folder 31	"Revelations": the company, 1961
Box 3, Folder 32	"Revelations": Alvin Ailey, Myrna White, James Tuitte, Ella Thompson, Minnie Marshall, & Don Martin, 1961
Box 3, Folder 33	"Revelations": Minnie Marshall & James Tuitte, 1961
Box 3, Folder 34	"Revelations": Minnie Marshall & James Tuitte, 1961
Box 3, Folder 35	"Revelations": Alvin Ailey, Ella Thompson Moore, & Myra White, 1961
Box 3, Folder 36	"Revelations": Myrna White, Minnie Marshall, Ella Thompson Moore, 1961 Image(s): "Revelations": Alvin Ailey, Ella Thompson Moore, & Myra White
Box 3, Folder 37	"Revelations": Alvin Ailey, Myrna White, James Tuitte, Minnie Marshall, Don Martin, & Ella Thompson Moore, 1961 Image(s): "Revelations": Myrna White, Minnie Marshall, Ella Thompson Moore
Box 3, Folder 38	"Revelations": Minnie Marshall, James Tuitte, & Ella Thompson Moore, 1961 Image(s): "Revelations": Alvin Ailey, Myrna White, James Tuitte, Minnie Marshall, Don Martin, & Ella Thompson Moore
Box 3, Folder 39	Frontal Portrait of Alvin Ailey, 1962 Image(s): "Revelations": Minnie Marshall, James Tuitte, & Ella Thompson Moore
Box 3, Folder 40	Side-turned portrait of Alvin Ailey, 1962 Image(s): Frontal Portrait of Alvin Ailey
Box 3, Folder 41	"Revelations": Takako Asakawa, Hope Clarke, Lucinda Ransom, Joan Peters, Loretta Abbot (seated), 1964 Image(s): Side-turned portrait of Alvin Ailey
Box 3, Folder 42	Takako Asakawa, Loretta Abbot, & Joan Peters improvising, 1964

Image(s): "Revelations": Takako Asakawa, Hope Clarke, Lucinda Ransom, Joan Peters, Loretta Abbot (seated)

Box 3, Folder 43	"Blues Suite": Loretta Abbott, 1964 Image(s): Takako Asakawa, Loretta Abbot, & Joan Peters improvising
Box 3, Folder 44	Alvin Ailey rehearses Joan Peters in "Blues Suite", 1964 Image(s): "Blue Suites": Loretta Abbott
Box 3, Folder 45	"Blues Suite": Loretta Abbott, 1964 Image(s): Alvin Ailey rehearses Joan Peters in "Blue Suites"
Box 3, Folder 46	"Blues Suite": Hope Clarke, 1964 Image(s): "Blue Suites": Loretta Abbott
Box 3, Folder 47	"Blues Suite": Dudley Williams & Lucinda Ransom, 1964 Image(s): "Blue Suites": Hope Clarke
Box 3, Folder 48	"Blues Suite": Lucinda Ransom, 1964 Image(s): "Blue Suites": Dudley Williams & Lucinda Ransom
Box 3, Folder 49	"Variegations": Joyce Trisler, 1964 Image(s): "Blue Suites": Lucinda Ransom
Box 3, Folder 50	"The Beloved": Joyce Trisler & James Truitte, 1964
Box 3, Folder 51	"Variegations": Joyce Trisler, 1964
Box 4, Folder 1	"Revelations": William Louthier, 1964
Box 4, Folder 2	Dudley Williams, 1964
Box 4, Folder 3	"The Road of the Phoebe Snow": Miguel Godreau, 1966
Box 4, Folder 4	Takako Asakawa, 1966
Box 4, Folder 5	"Revelations": Miguel Godreau, 1966
Box 4, Folder 6	"Prodigal Prince": Miguel Godreau, 1967
Box 4, Folder 7	"Prodigal Prince": Miguel Godreau & Judith Jamison, 1967
Box 4, Folder 8	"Prodigal Prince": Judith Jamison, 1967
Box 4, Folder 9	"Prodigal Prince": Miguel Godreau, 1967
Box 4, Folder 10	"Prodigal Prince": James Truitte, 1967



Box 4, Folder 11	"Prodigal Prince": James Truitte, 1967
Box 4, Folder 12	"Prodigal Prince": Kelvin Rotardier, 1967
Box 4, Folder 13	"Revelations": Judith Jamison, 1967
Box 4, Folder 14	"Revelations": Kelvin Rotardier, 1967
Box 4, Folder 15	"Revelations": Judith Jamison, 1967
Box 4, Folder 16	"Prodigal Prince": Consuelo Atlas, 1967
Box 4, Folder 17	"Prodigal Prince": Consuelo Atlas, 1967
Box 4, Folder 18	"Icarus": Judith Jamison, 1969
Box 4, Folder 19	"The Road of the Phoebe Snow": Dudley Williams, 1969
Box 4, Folder 20	"The Road of the Phoebe Snow": George Faison, 1969
Box 4, Folder 21	"The Road of the Phoebe Snow": Dudley Williams, 1969
Box 4, Folder 22	"Black Belt": Kelvin Rotardier, Dudley Williams, & Judith Jamison, 1969
Box 4, Folder 23	"The Road of the Phoebe Snow": Alma Woolsey, Danny Strayhorn, & Sylvia Waters, 1969
Box 4, Folder 24	"Quintet": Alma Woolsey, 1969
Box 4, Folder 25	"Revelations": Dudley Williams
Box 4, Folder 26	"Quintet": Renee Rose, Linda Kent, Michelle Murray, Alma Woolsey, Sylvia Waters, 1969
Box 4, Folder 27	"Congo Tango Palace": Ernest Pganano, Judith Jamison, & George Faison, 1969
Box 4, Folder 28	"The Road of the Phoebe Snow": Linda Kent & Dudley Williams, 1969
Box 4, Folder 29	"The Road of the Phoebe Snow": Danny Strayhorn & Reese Rose, 1969
Box 4, Folder 30	"Congo Tango Palace": Kelvin Rotardier, 1969
Box 4, Folder 31	"Mary Lou's Mass": John Parks & Sarah Yarborough, 1971
Box 4, Folder 32	"Cry": Judith Jamison, 1971
Box 4, Folder 33	"Cry": Judith Jamison, 1971

Box 4, Folder 34	"Cry": Judith Jamison, 1971
Box 4, Folder 35	"Cry": Judith Jamison, 1971
Box 4, Folder 36	"Archipelago": Kelvin Rotardier, Judith Jamison, Consuelo Atlas, & Dudley Williams, 1971
Box 4, Folder 37	"Flowers": Dudley Williams, Lynn Seymour, Ramon Segarra, & Kelvin Rotardier, 1971
Box 4, Folder 38	"Mary Lou's Mass": Judith Jamison, Clive Thompson, & Kelvin Rotardier, 1972
Box 4, Folder 39	"Rainbow 'Round My Shoulder": Dudley Williams, Kenneth Pearl, & Sarah Yarborough, 1972
Box 4, Folder 40	"Carmina Burana": Sarah Yarborough & Judith Jamison, 1973
Box 4, Folder 41	Sarah Yarborough, Freddy Romero, & John Parkes Improvising, 1973
Box 4, Folder 42	"Carmina Burana": Sarah Yarborough, John Parkes, Michjhiko Oka, Judith Jamison, 1973
Box 4, Folder 43	"The Mooche": Judith Jamison & Sarita Allen, 1975
Box 4, Folder 44	"The Mooche": Sarita Allen, 1975
Box 4, Folder 45	"Carmina Burana": Alvin Ailey & Judith Jamison, 1975
Box 4, Folder 46	"Facets": Judith Jamison, 1976
Box 4, Folder 47	"Hobo Sapiens": Dudley Williams, 1976
Box 4, Folder 48	"Facets": Judith Jamison, 1976
Box 4, Folder 49	"Three Black Kings": Dudley Williams, Elbert Watson, & Clive Thompson, 1976
Box 4, Folder 50	"Caravan": Donna Wood, 1977
Box 4, Folder 51	"Cry": Estelle Spurlock, 1977
Box 4, Folder 52	"The Lark Ascending": Estelle Spurlock, 1977
Box 4, Folder 53	"Gazelle": Donna Wood, 1977
Box 4, Folder 54	"Revelations": Judith Jamison surrounded by Donna Wood, Sarita Allen, Estelle Spurlock, Mari Kajiwara, Jodie Moccia, & Melvin Jones, 1978

Box 4, Folder 55	Alvin Ailey surrounded by the Company, 1978
Box 4, Folder 56	"Memoria": Gary DeLoatch, Donna Wood, & Alistair Butler, 1979
Box 4, Folder 57	Alvin Ailey, 1979
Box 4, Folder 58	"Memoria": Gary DeLoatch, Donna Wood, & Alistair Butler, 1979
Box 4, Folder 59	Michihiko Oka improvising, 1979
Box 4, Folder 60	"Concerto in F": Sarah Yarborough & Carl Bailey, 1981
Box 4, Folder 61	"Spectrum": Keith McDaniel & Maxine Sherman, 1981
Box 4, Folder 62	"Satyriade": Mari Kajiwara, Keith McDaniel, Maxine Sherman, Kevin Brown, & Gary DeLoatch, 1982
Box 5, Folder 1	"Satyriade": Gary DeLoatch, 1982
Box 5, Folder 2	"Satyriade": Keith McDaniel, Kevin Brown, & Mari Kajiwara, 1982
Box 5, Folder 3	"Landscape": Maxine Sherman, 1982
Box 5, Folder 4	"Pigs and Fishes": Sarita Allen, 1982
Box 5, Folder 5	"Landscape": Maxine Sherman, 1982
Box 5, Folder 6	"Pigs and Fishes": Sarita Allen, 1982
Box 5, Folder 7	"Fever Swamp": Rodney Nugent, Ronald Brown, Kevin Brown, Keith McDaniel, Danny Clark, & Gregory Stewart, 1983
Box 5, Folder 8	"Seven Journeys": Gary DeLoatch, Donna Wood, Keith McDaniel, & Sharrell Mesh, 1983
Box 5, Folder 9	"Divining": Judith Jamison with Masazumi Chaya & Donna Wood, 1984
Box 5, Folder 10	"Speeds": Ralph Glenmore & Masazumi Chaya, 1985
Box 5, Folder 11	"How to Walk an Elephant": Marilyn Banks, Neisha Folkes, Renee Robinson, & Deborah Manning, 1985
Box 5, Folder 12	"Lament": Danny Clark, 1985
Box 5, Folder 13	"Lament": Danny Clark, 1985
Box 5, Folder 14	"Caverna Magica": Gary DeLoatch & Marilyn Banks, 1986

Box 5, Folder 15	"For 'Bird' – with Love": Gary DeLoatch, 1986
Box 5, Folder 16	"For 'Bird' – with Love": Gary DeLoatch, Deborah Chase, & Carl Bailey, 1986
Box 5, Folder 17	"For 'Bird' – with Love": Deborah Chase, Marilyn Banks, Gary DeLoatch, Dudley Williams, Neisha Folkes, Barbara Pounce, & Ralph Glenmore, 1986
Box 5, Folder 18	"The Lark Ascending": Elizabeth Roxas & Rodney Nugent, 1986
Box 5, Folder 19	"The Lark Ascending": Debora Manning & David St. Charles, 1986
Box 5, Folder 20	"The Lark Ascending": Elizabeth Roxas, 1986
Box 5, Folder 21	"The Lark Ascending", 1986
Box 5, Folder 22	"The Lark Ascending": Elizabeth Roxas, 1986
Box 5, Folder 23	"For 'Bird' – With Love": Adrienne Armstrong & Dudley Williams, 1986
Box 5, Folder 24	"Caverna Magica": April Berry, 1986
Box 5, Folder 25	"L 'Ag 'Ya": Rodney Nugent & Gary DeLoatch, 1987
Box 5, Folder 26	"Los Indios": Ruthlyn Salomon & Max Luna, 1987
Box 5, Folder 27	"Afrique": Desiree Vlad, Marilyn Banks, Barbara Pounce, & Renee Robinson, 1987
Box 5, Folder 28	"Revelations": Max Luna, Dwight Rhoden, Raymond Harris, 1988
Box 5, Folder 29	"Revelations": Andre Tyson, Stephen Smith, & Carl Bailey, 1988
Box 5, Folder 30	"Revelations": Andre Tyson & Renee Robinson, 1988
Box 5, Folder 31	"Blue Suites": Andre Tyson & Marilyn Banks, 1988
Box 5, Folder 32	"Opus McShann": Sharrell Mesh, 1988
Box 5, Folder 33	"Blues Suite": Marilyn Banks, 1988
Box 5, Folder 34	"Opus McShann": April Berry, 1988
Box 5, Folder 35	"Blues Suite": April Berry, Sharrell Mesh, & Debora Chase, 1988
Box 5, Folder 36	"Blues Suite": Adrienne Armstrong, 1988
Box 5, Folder 37	"Vespers": Ruthlyn Salomons & Debora Chase, 1988

Box 5, Folder 38	"Vespers": Renee Robinson & Debora Chase, 1988
Box 5, Folder 39	"Blues Suite": Renee Robinson & Andre Tyson, 1988
Box 5, Folder 40	Portrait of Masazumi Chaya, 1988
Box 5, Folder 41	"Cry": Renee Robinson, 1988
Box 5, Folder 42	Photo Session with Marilyn Banks, Dudley Williams, Alvin & Gary DeLoatch, 1988
Box 5, Folder 43	"Opus McShann": Carl Bailey & Kevin Brown, 1988
Box 5, Folder 44	"Shards": Max Luna, Dwight Rhoden, Desmond Richardson, & Dereque Whiturs, 1988
Box 5, Folder 45	"Sarong Paramaribo": April Berry & Dana Hash, 1989
Box 5, Folder 46	"Rainbow 'Round My Shoulder": Desmond Richardson, Dereque Whiturs, Duane Cyrus, & Gary DeLoatch, 1989
Box 5, Folder 47	"Rainbow 'Round My Shoulder": Renee Robinson & Carl Bailey, 1989
Box 5, Folder 48	"Episodes": Wesley Johnson III, Renee Robinson, Desmond Richardson, Neisha Folkes, Dwight Rhoden, Debra Chase, Elizabeth Roxas, & Stephen Smith, 1989
Box 5, Folder 49	"Come and Get the Beauty of It Hot": The Ailey Company, 1989
Box 5, Folder 50	"Come and Get the Beauty of It Hot": Carl Bailey, Renee Robinson, Gary DeLoatch, 1989
Box 5, Folder 51	"Come and Get the Beauty of It Hot": The Ailey Company, 1989
Box 5, Folder 52	"Rainbow 'Round My Shoulder": Elizabeth Roxas & Desmond Richardson, 1989
Box 5, Folder 53	"Chelsea's Bells": Aubrey Lynch II & Nasha Thomas, 1989
Box 5, Folder 54	"Episodes": Renee Robinson, Dwight Rhode, Debora Chase, & Desmond Richardson, 1990
Box 5, Folder 55	"Hidden Rites": Wesley Johnson, Dereque Whiturs, Dwight Rhodes, Aubrey Lynch, & Tracy Inman, 1990
Box 5, Folder 56	"Cry": Deborah Manning, 1990
Box 5, Folder 57	"Forgotten Time": Aubrey Lynch II, 1990
Box 5, Folder 58	"Hidden Rites": David St. Charles, 1990

Box 5, Folder 59	"Dance at the Gym": Karine Plantadit, Dwight Rhoden, & Antonio Carlos Scott, 1991
Box 6, Folder 1	"Pas de Duke": Nasha Thomas & Dwight Rhoden, 1991
Box 6, Folder 2	"Treading": Elizabeth Roxas & Desmond Richardson, 1991
Box 6, Folder 3	"Escargot": Desmond Richardson, 1991
Box 6, Folder 4	"District Storyville": Aubrey Lynch II, 1991
Box 6, Folder 5	"Revelations": Don Bellamy, Renee Robinson, Nasha Thomas, 1991
Box 6, Folder 6	"Revelations": Don Bellamy, Renee Robinson, Nasha Thomas, 1991
Box 6, Folder 7	"Revelations": Dwight Rhoden, Desmond Richardson, Aubrey Lynch II, 1991
Box 6, Folder 8	"Treading": Sarita Allen & Don Bellamy, 1991
Box 6, Folder 9	Experimental Choreography by Masazumi Chaya with Aubrey Lynch II, Desmond Richardson, & Andre Tyson, 1991
Box 6, Folder 10	Experimental Choreography by Masazumi Chaya with Andre Tyson & Dana Hash, 1991
Box 6, Folder 11	Experimental Choreography by Masazumi Chaya with Andre Tyson, Dana Hash, & Aubrey Lynch II, 1991
Box 6, Folder 12	"Hermit Songs": Andre Tyson, 1991
Box 6, Folder 13	Jonathan Riseling Improvising, 1991
Box 6, Folder 14	"Cry": Debora Chase, 1991
Box 6, Folder 15	"Episodes": Elizabeth Roxas & Dwight Rhoden, 1992
Box 6, Folder 16	"The River": Leonard Meek, 1992
Box 6, Folder 17	"Shelter": Toni Pierce, 1992
Box 6, Folder 18	"Blues Suite": Lydia Roberts, Michael Joy, Raquelle Chavis, & Desiree Vlad, 1992
Box 6, Folder 19	"Shelter": Danielle Gee, Raquelle Chavis, Deborah Manning, Toni Pierce, & Desiree Vlad, 1992
Box 6, Folder 20	"Fontessa and Friends": Aubrey Lynch II, 1992
Box 6, Folder 21	"Fontessa and Friends": Desmond Richardson, 1992

Box 6, Folder 22	<a href="#">"Blues Suite": Renee Robinson, 1992</a>
Box 6, Folder 23	<a href="#">"North Star": Desmond Richardson, 1992</a>
Box 6, Folder 24	<a href="#">Alvin Ailey Company, 1993</a>
Box 6, Folder 25	<a href="#">Jack Mitchell, 1993</a>
Box 6, Folder 26	<a href="#">Four Contact sheets used as end papers for hardcover book, undated</a>
Box 6, Folder 27	<a href="#">Extra Prints: AAADT JM Photographs Page 1-26, undated</a>
Box 6, Folder 28	<a href="#">Extra Prints: AAADT JM Photographs Page 27-62, undated</a>
Box 6, Folder 29	<a href="#">Extra Prints: AAADT JM Photographs Page 63-103, undated</a>
Box 6, Folder 30	<a href="#">Extra Prints: AAADT JM Photographs Page 104-129, undated</a>

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[Return to Table of Contents](#)

## Series 2: Color Photography

### Subseries 2.1: Original Slide Boxes

Scope and Contents: Subseries 1: Slide Boxes contains the original slide boxes of Jack Mitchell's negatives of the performances and photographic sessions.

Box 7	Slide box # 137- 1562 and File Cards, 1969- 1994
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### Subseries 2.2: Color Slides

Scope and Contents: Subseries 2: Color Slides contains the color slides that were originally housed in their assigned boxes in subseries 1 and embedded digitized images of the color slides.

Binder 8, Folder 1	<a href="#">#137: Judith Jamison in "Icarus" &amp; Dudley Williams in "Black Belt", 1969</a>
Binder 8, Folder 2	<a href="#">#217: Company's Various Repertory Performance at the American National Theater and Academy Theater, 1971</a>
Binder 8, Folder 3	<a href="#">#230: "Cry" with Judith Jamison, 1971</a>
Binder 8, Folder 4	<a href="#">#298-9: Alvin Ailey, Judith Jamison, Linda Kent, Dudley Williams, Kelvin Rotardier in Dance Studio with Ailey Dance Solos, 1973</a>
Binder 8, Folder 5	<a href="#">#1005-6: "Satyriade": Donna Wood, Maxine Sherman, Keith McDaniel, Mari Kajiwara, Gary DeLoatch, &amp; Kevin Brown; "Landscape" with Maxine Sherman &amp; Gary DeLoatch, 1982</a>
Binder 8, Folder 6	<a href="#">#1011: "Spectrum" with Gregory Steward; Company performance of "Stack Up" at City Center, 1982</a>
Binder 8, Folder 7	<a href="#">#1075: "Fever Swamp" with company dancers and Bill T. Jones; Portraits of Alvin Ailey, 1983</a>
Binder 8, Folder 8	<a href="#">#1225: Company Photo Call for "Speeds"; "How to Walk an Elephant", "Lament" at Wolftrap, 1985</a>
Binder 8, Folder 9	<a href="#">#1239: Company photo Call for "Bird" and Various Repertory, 1986</a>
Binder 8, Folder 10	<a href="#">#1240: Various Repertory and "Caverna Magica", 1986</a>
Binder 8, Folder 11	<a href="#">#1329-A-D: Company Photo Call for Dunham Repertory; Portraits of Katherine Dunham; "The Magic of Katherine Dunham", 1987</a>
Binder 8, Folder 12	<a href="#">#1381- 1398: Portrait of Alvin Ailey with Mother, Lula Cooper, 1988</a>
Binder 8, Folder 13	<a href="#">#1413- 14: Company in 1988/89 City Center Season Repertory of "Blue Suites" &amp; "Revelations"; "Cry", "Opus McShann", "Vespers" at City Center Studio, 1989</a>



Binder 9, Folder 1	#1415-16: Company in 1988/89 City Center Season Repertory of "Blue Suites" & "Revelations"; "Cry", "Opus McShann", "Vespers" at City Center Studio, 1989
Binder 9, Folder 2	#1433: Various Repertory photo calls onstage at SUNY Purchase; "Sarong", "Rainbow Round My Shoulder", 1989
Binder 9, Folder 3	#1458-60: Company's various active Repertory at Newark, NJ; "Night Creatures" & "Hidden Rites", 1990
Binder 9, Folder 4	#1474: Andre Tyson, Dana hash, Aubrey Lynch II Improvise, 1991
Binder 9, Folder 5	#1480-82: "Revelations" and active Repertory; Onstage Rehearsal of "Cry" & "Rift"; Portraits of Judith Jamison at SUNY Purchase, 1991
Binder 9, Folder 6	#1486: Desmond Richardson in "Escargot", Andre Tyson in "Hermit Songs", Audrey Lynch II in "District Storyville", 1991
Binder 9, Folder 7	#1487: Improvisations by Aubrey Lynch II, Andre Tyson, & Desmond Richardson, 1991
Binder 9, Folder 8	#1504: Company dancers in mixed repertory, 1992
Binder 9, Folder 9	#1515-16: Company in "Shelter", "Fontessa and Friends", & "Frames", 1992
Binder 9, Folder 10	#1540-41: Judith Jamison, Sylvia Waters, & Denise Jefferson; Company photo call at SUNY Purchase; "The Mooche", "Hymn", "New York Export Opus Jazz", active repertory, 1993
Binder 9, Folder 11	#1562: Masazumi Chaya in improvised poses for Dance Magazine Cover Picture, Sept. 1994

### Subseries 2.3: Color Transparencies

Scope and Contents: Subseries 3: Color Transparencies contains color transparencies produced by Jack Mitchell's studio sessions and embedded digitized images of the color transparencies.

Binder 10, Folder 1	#107: Alvin Ailey, Judith Jamison, Kent, Williams, Rotardier in Dance Studio with Ailey Dance Solos, 1973
Binder 10, Folder 2	#108: Judith Jamison and company in "Revelations", 1978
Binder 10, Folder 3	#109: Judith Jamison and company in "Revelations", 1978
Binder 10, Folder 4	#111: Portraits of Alvin Ailey, 1979
Binder 10, Folder 5	#184: "Revelations" group with Judith Jamison for Dance Magazine with solos of Aubrey Lynch II, 1992

Binder 10, Folder 6 #186: "The River" season poster of Leonard Meek and Brochure photos of Robinson, Desmond Richardson, & Aubrey Lynch II, 1992

Binder 10, Folder 7 Misc: Dancers, portraits and poses from Ballets associated With Ailey Spirit: The Journey of an American Dance Company publication, 2004

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[Return to Table of Contents](#)

## Series 3: Black and White Negatives

**General:** The Black and White Negatives numerical assignments were given by Jack Mitchell. Each number was assigned based on ballets shot during specific photo shoots.

### Subseries 3.1: Black and White Film Strips

**Scope and Contents:** Subseries 1: Black and White Film Strips contains the original black and white film strips from Jack Mitchell's photography of performances and studio sessions and embedded digitized images of black and white film strips.

**Box 11** Inventory Index cards; Negative # 1048 – 3917 (1-10), Nov. 1961- Jul. 1979  
**Notes:** Negative # 3917 was previously divided into 21 subsections of images. Subsection 1 to 10 is housed in this box and continues in box 12 in numerical order.

**Box 12** Negative # 3917 (11-21) – 4841, Jul. 1979- Nov. 1988  
**Notes:** Negative # 3917 was previously divided into 21 subsections of images. Subsection 11 to 21 is housed in this box and is a continuation of box 11.

**Box 13** Negative # 4843 – 5159, Dec. 1988- Sept. 1994

### Subseries 3.2: Contact Sheets

**Scope and Contents:** Subseries 2: Contact Sheets contains the contact sheets for the corresponding materials in subseries 1.

**Box 14, Folder 1** #1048: "Roots of the Blues", "Revelations", "The Beloved", "The Letter", & "Portrait of Billie", Nov. 1961

**Box 14, Folder 2** #1049: "Roots of the Blues" 7 "Revelations", Nov. 1961

**Box 14, Folder 3** #1050: "The Beloved", "Roots of the Blues", "The Letter" & "Revelations", Nov. 1961

**Box 14, Folder 4** #1076: "Hermit Song"; Alvin Ailey at Clark Center, Dec. 1961

**Box 14, Folder 5** #1220: "Portrait of Alvin Ailey at Jack Mitchell's Studio, Jul. 1962

**Box 14, Folder 6** #1358: "Alvin Ailey Teaching Dance Class at Clark Center, May 1963

**Box 14, Folder 7** #1507: Company Performance at Clark Center; "Variegations", "Blue Suites", & "Revelations", Jun. 1964

**Box 14, Folder 8** #442: "Revelations", "Blue Suites", "The Beloved", & "Variegations", Aug. 1964

**Box 14, Folder 9** #1887: "Congo Tango Palace", "Route of the Phoebe Snow" & "Revelations", Jan. 1966

Box 14, Folder 10	#2149: "Prodigal Prince" & "Revelations", May 1976
Box 14, Folder 11	#2407: "Black Belt" & "Icarus", Jan. 1969
Box 14, Folder 12	#2409: "Congo Tango Palace", "The Route of the Phoebe Snow", "Quintet", & "Revelations", Jan. 1969
Box 14, Folder 13	#2461: Group and Solo Portraits of Alvin Ailey, Judith Jamison, Dudley Williams, & Linda Kent; New York Times Photo Call at Brooklyn Academy; Iconic Ailey/Jamison Photo, Apr. 1969
Box 14, Folder 14	#2699: "Archipelago", "Flowers", Portraits and Photo Call at Jack Mitchell's Studio, Jan. 1971
Box 14, Folder 15	#2714: Company Performing "Revelations" on Stage for Time Magazine, Jan. 1971
Box 14, Folder 16	#2774: "Cry" solo of Judith Jamison, Jun. 1971
Box 14, Folder 17	#2790: "Cry" solo of Judith Jamison, Jun. 1971
Box 14, Folder 18	#2869: "May Lou's Mass", Nov. 1971
Box 14, Folder 19	#2918: "Rainbow Round My Shoulder" & Portrait of Donald McKayle, Apr. 1972
Box 14, Folder 20	#2919: "The Lark Ascending", Apr. 1972
Box 14, Folder 21	#3177: Ballet with Freddy Romero, Sarah Yarborough, and John Parks, May 1973
Box 14, Folder 22	#3243: "Camina Burana", Fall 1973
Box 14, Folder 23	#3305: Group & Solo Portraits of Pearl Primus, Janet Collins, Judith Jamison, & Sarah Yarborough, Apr. 1974
Box 14, Folder 24	#3387: "The Mooche" & Solo Portraits of Alvin Ailey, Judith Jamison, & Sarita Allen, Mar. 1975
Box 14, Folder 25	#3549: "Three Black Kings" & Portraits of Mercer Ellington, Aug. 9, 1976
Box 14, Folder 26	#3573: "Facets", solos of Judith Jamison & "Hobo Sapiens", Solos of Dudley Williams, Nov. 1976
Box 14, Folder 27	#3703: "Cry", "Blues Suites", & Solos of Estelle Spurlock at Jack Mitchell's Studio, Nov. 1977
Box 14, Folder 28	#3705: "Gazelle", "Caravan", "Portrait of Billie", "Crossword", & All Solos of Donna Wood; Photo Call, Nov. 1977

Box 14, Folder 29	#3709: George Faison choreographing "Suite Otis" with dancers Marilyn Banks and Carl Paris in studio with Alvin Ailey watching, Nov. 1977
Box 14, Folder 30	#3781: Entire Alvin Ailey American Dance Theater Company dancers onstage at City Center for Ailey Company Poster (20th Anniversary), May 1978
Box 14, Folder 31	#3802: Portraits of Sarita Allen, Elizabeth Roxas, Alvin Ailey with Dancers at Jack Mitchell's Studio, Aug. 1978
Box 15, Folder 1	#3906: "Passage", solos of Judith Jamison, 1978
Box 15, Folder 2	#3851: Portraits of Alvin Ailey at Jack Mitchell's Studio, Jan. 1979
Box 15, Folder 3	#4017: New Ballet featuring Donna Wood, Alistair Butler & Gary DeLoatch, Nov. 1979
Box 15, Folder 4	#4019: Dancer Michihiko Oka for New York Times, Nov. 1979
Box 15, Folder 5	#3917: "District Storyville", "Suite Otis", & "Tilt" with Company (Part 1 of 2), Jul. 1979
Box 15, Folder 6	#3917: "District Storyville", "Suite Otis", & "Tilt" with Company (Part 2 of 2), Jul. 1979
Box 15, Folder 7	#4195: Choo San Goh setting his ballet "Spectrum" on dancers; Portraits of Choo San Goh, Nov. 17, 1981
Box 15, Folder 8	#4237: "Concerto F", with dancers Sara Yarborough & Carl Bailey, Apr. 1981
Box 15, Folder 9	#4230: "Pigs and Fishes" with Sarita Allen and Elisa Monte, Apr. 1982
Box 15, Folder 10	#4296: Dancers rehearsing "Satyriade", Nov. 1982
Box 15, Folder 11	#4299: "Landscapes" with Maxine Sherman for Dance Magazine, Dec. 1982
Box 15, Folder 12	#4300: "Satyriade" with dancers in costume; Portraits of Alvin Ailey, Dec. 1982
Box 15, Folder 13	#4350: "Seven Journeys", Apr. 1983
Box 15, Folder 14	#4351: "Fever Swamp"; Pictures with Choreographer Bill T. Jones, Apr. 1983
Box 15, Folder 15	#4393: Portraits of Alvin Ailey, Nov. 1983
Box 15, Folder 16	#4473: "Divining", Judith Jamison choreographing dancers, Donna Wood, & Masazumi Chaya, Sept. 1984
Box 15, Folder 17	#4559: Louis Johnson working on his Ballet, "Lament", Jul. 1985

Box 15, Folder 18	#4561: "How to Walk an Elephant", "Lament", "Speeds" Onstage at Wolfrap, Va., Aug. 1985
Box 15, Folder 19	#4597: "For Bird- With Love" & "Suite Otis"; Photo Call, Jan. 1986
Box 15, Folder 20	#4674: "Caverna Magica" & "The Lark Ascending"; Portraits, Aug. 9, 1986
Box 16, Folder 1	#4752: "Afrique", "Los Indios", & "L' Ag' Ya"; Portraits of Katherine Dunham and Desmond Richardson at The Ailey Studio, Aug. 1987
Box 16, Folder 2	#4841: Alvin Ailey with Marilyn Banks, Dudley Williams, & Gary DeLoatch, Nov. 1988
Box 16, Folder 3	#4842: Alvin Ailey with his Mother, Lula Cooper, Dec. 1988 Notes: There is no digital component to contact sheet #4842. Only the physical contact sheets are available.
Box 16, Folder 4	#4843: "Cry", "Blue Suites", "Revelations", "Vespers", & "Shards"; Portraits of Masazumi Chaya at City Center Rehearsal Studio, Dec. 1988
Box 16, Folder 5	#4884: "Come and Get the Beauty of It Hot", "Rainbow Round My Shoulder", "Chelsea's Bells", "Sarong Paramaribo", & "Episodes" at SUNY Purchase, NY, Sept. 1989
Box 16, Folder 6	#5011: Portraits of Judith Jamison, Apr. 1990
Box 16, Folder 7	#5035: "Forgotten Time", "Cry", "Hidden Rites", & "Episodes"; Judith Jamison choreographing and with Stage Crew onstage in Newark, NJ, Oct. 20, 1990
Box 16, Folder 8	#5060: Jonathan Riseling improvising, Jun. 1991
Box 16, Folder 9	#5062: Dana Hash, Andre Tyson, & Aubrey Lynch II Impvise Poses suggested by Masazumi Chaya, Jun. 1991
Box 16, Folder 10	#5068: "Hermit Songs, solos of Andre Tyson; "Escargot", solos Of Desmond Richardson; "District Storyville", solos Of Aubrey Lynch II; Improvised Trios, Aug. 1991
Box 16, Folder 11	#5069: "Cry", "Revelations", "District Storyville", "Treading", "Dance at the Gym"; Judith Jamison with Stage Crew at SUNY Purchase; Portraits of Masazumi Chaya, Aug. 1991
Box 16, Folder 12	#5090: Poster and brochure photo call of dancers in "Blue, Jun. 1992
Box 16, Folder 13	#5093: Headshots of Matthew Rushing, 1992 Notes: There is no physical component to contact sheet #5093. Only the digital images are available.

Box 16, Folder 14	<a href="#">#5099: "Shelter", "Fontessa and Friends", "Frames", Sept. 1992</a>
Box 16, Folder 15	<a href="#">#5111: Black &amp; White conversion negative of color transparency of Leonard Meek in "The River" from 1992 Poster, 1992</a>
Box 16, Folder 16	<a href="#">#5112: Black &amp; White conversion negative of Judith Jamison As Dancer with group in "Revelations" (1978); Judith Jamison with Dancers of "Revelations" (1992), 1992</a>
Box 16, Folder 17	<a href="#">#5113: Entire Ailey Company with Judith Jamison &amp; Masazumi Chaya, Jan. 1993</a>
Box 16, Folder 18	<a href="#">#5128: "The Mooche", "NY Export Opus Jazz", "Hymn", "The Winter in Lisbon"; Photo call onstage at SUNY Purchase, Sept. 18, 1993</a>
Box 16, Folder 19	<a href="#">#5129: Portraits of Ailey Dancers, 1993</a>
Box 16, Folder 20	<a href="#">#5159: Black &amp; White takes from Dance Magazine Color Cover shoot of Masazumi Chaya, Sept. 1994</a>

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[Return to Table of Contents](#)

## Series 4: Reference Material

Scope and Contents: Series 4: Reference Materials contains the archival draft and published copy of the 1993 publication "Alvin Ailey American Dance Theater: Jack Mitchell Photographs".

Box 17, Folder 1	Alvin Ailey American Dance Theater: Jack Mitchell Photographs, 1993
Box 17, Folder 2	Xerox copy of publication with negative ID's assigned, undated

[Return to Table of Contents](#)



## Series Oversize 1: Black and White Prints

Scope and Contents: Oversize Series 1: Black and White Prints contains the black and white exhibition prints, both mounted and un-mounted images that were taken from Series 1.

Box 18, Folder 1	"Revelations": Alvin Ailey, Myrna White, James Truitte, Ella Thompson, Don Martin, and Minnie Marshall, 1961
Box 18, Folder 2	"Hermit Songs": Alvin Ailey, 1961
Box 18, Folder 3	Portrait of Alvin Ailey, 1962
Box 18, Folder 4	Portrait of Alvin Ailey, 1962
Box 18, Folder 5	Portrait of Alvin Ailey, 1975
Box 18, Folder 6	Portrait of Judith Jamison in "The Mooche", 1975
Box 18, Folder 7	"Facets": Judith Jamison, 1976
Box 18, Folder 8	"Lament": Danny Clark, 1985
Box 18, Folder 9	"Cry": Renee Robinson, 1988
Box 18, Folder 10	"Opus McShann": April Berry, 1988
Box 18, Folder 11	"Come Get the Beauty of It Hot": Carl Bailey, Renee Robinson, and Gary DeLoatch, 1989
Box 18, Folder 12	"Episodes": Desmond Richardson & Renee Robinson, 1990
Box 18, Folder 13	"Hermit Songs": Andre Tyson, 1991
Box 18, Folder 14	"Shelter": Toni Pierce, 1992

[Return to Table of Contents](#)