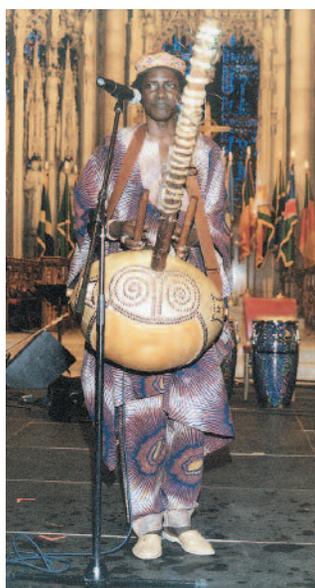


# AFRICANA HERITAGE

The New York Public Library • Volume 1, No. 4, 2001 • Where Every Month is Black History Month



Clockwise from above: Nick Ashford, Valerie Simpson, and National Membership Chair Dr. Maya Angelou; the audience cheers the program; Abdou Mboup

## CHIEF ALBERT LUTHULI'S PAPERS PRESERVED

FORMER ANC PRESIDENT AND NOBEL LAUREATE

A little over thirty years ago, Thandie Luthuli-Gcabashe and her family went into exile from apartheid South Africa, taking with them the personal and professional papers of her father, Nobel laureate Chief Albert John Luthuli. Luthuli was for many years leader of the South African liberation movement the African National Congress (ANC). The son and grandson of Zulu chiefs, Luthuli was born around 1899. In the 1950s, he and other ANC leaders, including Ashbee Mda, Anton Lembede, Walter Sisulu, Oliver Tambo, and Nelson Mandela, launched a mass mobilization and civil disobedience movement against apartheid. Luthuli received the Nobel Peace Prize in 1960. He died in 1967.



Chief Albert Luthuli

In exile, the family settled in Atlanta, Georgia, and for the next twenty-four years or so ensured that this record of South Africa's anti-apartheid struggle was preserved. In 1994, on the eve of South Africa's first free elections, Thandie Luthuli-Gcabashe decided to return home. Concerned that she could not find an appropriate repository for the records and equally concerned that they might still be at risk in South Africa, Luthuli-Gcabashe, with the consent of her family, entrusted the papers to the Schomburg Center until she could find a proper home for them back home.

## SCHOMBURG CENTER CAPS OFF 75TH-ANNIVERSARY YEAR WITH HERITAGE FESTIVAL

On June 25, 2001, more than two thousand guests joined the Schomburg Center at The Riverside Church in Harlem to celebrate *Classical People/Classical Art*, the opening program of the Center's Africana Heritage Festival. The finale to its year-long celebration, the festival's twenty-seven programs commemorated the Center's seventy-five-year history and legacy. The gala program preceded six days of festivities that included music, dance, written and spoken word, and film honoring the global African experience.

Featuring Dr. Maya Angelou, Nick Ashford and Valerie Simpson, Harolyn

Blackwell, and Three Mo' Tenors, the evening's extraordinary performances showcased the achievements of African peoples in the classical music traditions of the African world, including blues, jazz, calypso, and other forms, as well as music within the European classical tradition. Among the occasion's unforgettable performers were the Ebony Ecumenical Ensemble, Forces of Nature Drummers, Abdou Mboup, from Senegal, and Yomo Toro, from Puerto Rico.

Over the next six days, the Center welcomed more than a hundred artists, writers, and critics, who participated in a

Continued on page 6

Continued on page 3

**T**he Schomburg Center’s yearlong 75th anniversary celebration has ended as it began—spectacularly! Each program, each element—from exhibits and conferences to the awards gala and the Africana Heritage Festival—superceded our expectations, and we hope met or exceeded yours. Thanks to an incredible staff, a devoted cadre of volunteers, an extraordinary network of talented scholars and intellectuals, performing and visual artists, and members and supporters like you, we are able to reaffirm the Center’s commitment to documenting and preserving the global African experience while recognizing and paying tribute to its traditions, diversity, and legacies. No aspect of the anniversary celebration ex-

paign goal. We applaud both of these efforts in our behalf and encourage you and your friends to support them in any way you can.

Reporting details like these are just other ways of reiterating what I stated at the outset—the 75th anniversary celebration has been a stunning success in every way. Congratulations!!

This year (2001-2002) we are celebrating another birthday that is near and dear to our hearts—the centennial of the birth of Langston Hughes. One of the most prolific writers of the 20th century, Hughes was the best known of an extraordinary group of black writers who were considered by many to be the progenitors of the Harlem Renaissance of the 1920s. He con-

tinued to write until his death in 1967. Virtually no genre of writing failed to find expression through his pen or his typewriter. In addition to poetry, he wrote musicals for Broadway; children’s books on African dias-

*I trust that your membership commitment has been rewarded by the works we’ve done and will be renewed for years and years to come.*

— Howard Dodson, DIRECTOR, THE SCHOMBURG CENTER



emplified this more than the weeklong Africana Heritage Festival, which ended the celebration in June. Thank you—each and every one of you—for your support during this anniversary season. I trust that the commitment you made has been rewarded by the works we’ve done and will be renewed for years and years to come.

Complementing this series of celebratory events have been two major 75th anniversary support-build- ing initiatives. The first, a national membership drive headed by Dr. Maya Angelou with the able support and assistance of Dr. Bill Cosby, has increased our national membership base four-fold—from 2,500 to over 10,000 in one year, generating membership revenues of over \$750,000!! They will, through direct mail and other means, continue to encourage you to renew your membership and everyone to become members of the Schomburg Society for the Preservation of Black Culture. Meanwhile, Dr. Johnnetta Cole and an illustrious Campaign Committee launched a major capital campaign last June (2000). To date, they have raised some \$19 million toward an announced \$25 million cam-

poran themes; pictorial and popular histories of the African-American community; and short stories, essays, and critical literary and social reviews for the popular and intellectual press. Multilingual, he translated works by black writers from French-speaking Africa and the Caribbean and the Spanish-speaking Americas into English and published some of the first African world literary anthologies of the 20th century.

In virtually all of his work, he gave voice to the voiceless among African peoples. He dignified African-American vernacular English and made ordinary black folk the philosophers and bearers of wisdom in his texts. He also documented the trials and tribulations of black folk in racist, segregated America and was an unrelenting passionate critic of American injustice. He was for black America the voice of the people, the poet laureate, and the recorder and preserver of the authenticity and authority of the “made-in-America” thoughts, perspectives, concerns, aspirations, and character of black America. February 1, 2002, will mark the 100th anniversary of his birth. We will be celebrating it throughout this program year.

# Mellon Awards \$1 Million Challenge Grant

**T**he Andrew W. Mellon Foundation has awarded the Schomburg Center a \$1 million gift to establish an endowment fund to support its collection development activities. A challenge grant, the gift must be matched on a dollar-for-dollar basis. When matched, it will create a \$2 million endowment fund. A percentage of the return on investments will be used annually to support the acquisition, processing, and preservation of African, African diasporan, and African-American collection resources. The drive for matching funds has been launched by lead gifts of \$100,000 each from Richard Parsons and the Merck Company Foundation.

Collections are the lifeblood of the Schomburg Center. A combination of basic factual information, the accumulated printed record of human knowledge on the global African experience, and an extraordinarily rich treasure trove of primary research resources make the Center the world's most comprehensive public research library on black history and culture. Over the last fifteen years, collections have more than doubled, totaling over 5 million items. In addition to books and serials, the Center has acquired a diverse assemblage of original manuscripts, personal papers, organizational records, newspa-

*The Andrew W. Mellon Collection Endowment gift will help ensure that the Center has the financial means to continue building its collections.*

pers, photographs, artworks, and assorted audio and audiovisual collections. They are the primary source materials from which books, newspapers and journal articles, dissertations and research papers are written or illustrated, documentary fea-

ture films are made, textbooks rewritten, and exhibitions organized and presented.

The Andrew W. Mellon Collection Endowment and the Parsons and Merck matching gifts will help ensure that the Center has the financial means to acquire, catalog, and preserve the research resources needed to continue building its collections of rare and unique materials, especially in the Manuscript, Archives and Rare Books, Photographs and Prints, Art and Artifacts, and Moving Image and Recorded Sound Divisions. Strengthening these holdings is essential for sustaining the Center's position as a world-class repository on the Africana legacy.

## **New Major Campaign Gifts**

### **GIFTS OF \$1,000,000 OR MORE**

The Congressional Black Caucus  
The Andrew W. Mellon Foundation

### **GIFTS OF \$200,000 TO \$999,999**

The New York City Council

### **GIFTS OF \$50,000 TO \$199,999**

Merck Company Foundation  
Richard Parsons  
The Carl and Lily Pforzheimer Foundation, Inc.

### **GIFTS OF \$20,000 TO \$49,999**

Estate of Jean Blackwell Hutson

## *LUTHULI PAPERS, continued from page 1*

Last month, the Schomburg Center shipped the collection "back home." In keeping with the terms of the deposit agreement, the Center produced as microfilm a copy of the records, which it will retain as part of its permanent collection. Preserved for posterity at the Center, the collection will be made available for research as soon as Luthuli-Gcabashe and her family authorize its use.

The Luthuli papers include photocopies and original documents compiled by Chief Luthuli's son-in-law, Thulani

*In exile, the family ensured that this record of South Africa's anti-apartheid struggle was preserved.*

Gcabashe. The seven boxes of correspondence, speeches, and organization material were culled from the files of Mary Benson, a Luthuli biographer, and from documents in the possession of Nokukhanya Luthuli, Chief Luthuli's widow. The materials record the transition of the ANC at mid-

20th-century from a reformist old guard to an organization dedicated to more confrontational methods of protest like strikes, passive resistance, and economic boycotts. The collection also documents Luthuli's leadership in the struggle against white rule in South Africa.

The papers are divided into three overlapping series: a general file ranging from 1906 to 1967; a subject file of individuals and activities not directly related to Chief Luthuli; and research material compiled by Gcabashe toward a Luthuli biography and a Luthuli reader.

# PRESERVING PRIVATE COLLECTIONS

*Each African-American heritage object represents the rare opportunity to complete part of what is unknown about the African-American experience.*

Every item in the Schomburg Center collection has hundreds of sister items—African-American heritage objects on the shelves of home libraries, on mantelpieces, in attics, buried in church basements, and stored elsewhere in private collections around the country. These personal collections, generally not cataloged and preserved like materials in libraries or other institutions, are nonetheless essential to uncovering African-American history and culture. Such artifacts, often inaccessible to the public and sometimes unprotected, are also most at risk. In their June 2001 report, *The African American Collections Research Planning Study*, Elvin Montgomery and James Dyer analyze the special needs and challenges facing African-American private collections. What follows is an overview of some of the findings in their report.

## **The Importance of Private Collections**

Each African-American heritage object represents the rare opportunity to complete part of what is unknown about the African-American experience. This is of value for many reasons, one of the most compelling being that factual evidence proves invaluable to combating stereotypes, inaccuracies, and distortions about the African-American experience that plague our society. The dissemination of precise information about African-American history fosters research, but it has larger implications as well. Educators, policy makers, public officials, and others mandated

with the power to influence institutions need access to historically reliable information to make informed decisions. Because such information is at a premium, private collections carry many of the same burdens that public ones do, so it is crucial that personal archives and artifacts are better recognized, managed, preserved, and used.

## **Identifying African-American Treasures**

A look inside a closet or drawer may beg the question just what is an African-American heritage object? A purchased sculpture or painting or an inherited letter might have immense personal value, but how does one ascertain its larger significance as an artifact of African-American history? Oftentimes, items perceived to be worthless because they lack the characteristics of a traditional antique are in fact vital pieces of history. According to Montgomery and Dyer, African-American heritage objects are items that “reflect or pertain to the history, culture, creative output, or experiences of African Americans.” This definition includes items that may not have belonged to or been made by African Americans but in some way pertain to the black experience. It also extends to historic properties, like houses and churches. Clearly defining African-American heritage objects better equips owners to evaluate the worth of their objects and make sometimes irreversible decisions about the future of their collections. How many African-American heritage objects do you own? Imagine the number of documents,

books, or pieces of artwork that might turn up in just a few homes. What might they uncover about African-American history?

## **Challenges Facing Private Collections**

Managing any collection is expensive and time consuming. Few private collectors have resources comparable to large institutions like museums and libraries, which continually wrestle with how to adequately store, maintain, and use the millions of items within their walls. Smaller private collections may be just as important to garnering information about African-American history, but their owners often lack the time, money, and expertise needed for collection management.

Items from these collections may be further endangered as they are passed down from generation to generation. Heritage objects and intellectual property may be overlooked in the estate planning process, or such plans may become burdensome to descendants responsible for the taxes and legal fees of an estate. Heirs faced with a range of emotional and financial concerns may sift through inherited possessions they may not understand or fully appreciate, which puts collections at risk. Valuable items may be lost or discarded as unimportant, or they may be sold, breaking up intact collections that hold significant historical information.

Valued and adequately preserved collections are vulnerable as well because the information contained within them is generally not dis-



*The public benefit to preserving African-American heritage objects and making them available to a wider community is immeasurable.*

The Schomburg Center's relationships with private collectors have ensured the preservation of African-American history and culture. At least six decades of African-American dance are documented because dancer and collector Joe Nash (*above left*) donated his extensive collection of photographs, programs and flyers, news clippings, and decoupage art to the Center. Helen Armstead Johnson (*above*) gave more than 15,000 unique theatrical prints, photographs, postcards, and transparencies to the Center. Letters, papers, and other historical documents from collector Middleton Allen "Spike" Harris (*left*) reflect the historian and author's keen interest in African-American history.

seminated. Owners may fully appreciate the historical significance of their collections, but they may not know how to best utilize the objects or make them available to a wider audience. Storing, cataloging, and appraising private collections are difficult tasks. Problems associated with appraisal, for example, are complex. Few appraisers are qualified or educated enough in African-American history or culture to properly assign a value to heritage objects and collections, and many owners lack the financial resources to appraise their collections, an expensive and time consuming endeavor. These and many other obstacles affect the

ability of owners to properly preserve and utilize the valuable collections they possess or acquire.

#### **Protecting At-Risk Collections**

African-American history and culture and the contributions of African Americans to society have largely been suppressed or ignored. The public benefit to preserving African-American heritage objects and making them available to a wider community is immeasurable. Organizing resources so as to recognize, protect, maintain, and study private collections is crucial to uncovering historical information about the African-American experience.

The future of private collections depends on public action. Institutions and knowledgeable individuals play a vital role in aiding owners in better maintaining and utilizing their heritage objects to the benefit of everyone. Appraisers, insurance companies, the Internal Revenue Service, and others need to more diligently educate themselves about the value of African-American heritage objects and assist owners in evaluating and maintaining their collections. Local businesses, the tourism and hospitality industries, and local officials need to collaborate with owners and disseminate information about

*Continued on page 10*



Three Mo' Tenors (left to right): Thomas Young, Victor Trent Cook, and Rodrick Dixon



Johnny Pacheco



Left to right: The Rev. Dr. James A. Forbes, Jr., Senior Minister, The Riverside Church; Arthur Robinson; and Anniversary Campaign Chair Johnnetta B. Cole



Panelists for *Black Literature: What's for Sale?* (left to right) Terrie Williams, Valerie Wilson Wesley, and Haki Madhubuti talk with moderator Susan McHenry.



Jay Hoggard



Forces of Nature Dance Company



The Ebony Ecumenical Ensemble

**HERITAGE FESTIVAL, continued from page 1** variety of forums, readings, concerts, and conversations to the great pleasure of audiences.

Among the many festival highlights during the week's events was a sold-out concert featuring The Mighty Sparrow and Johnny Pacheco. Sparrow and Pacheco wowed fans in a sensational double bill in the first concert of the week. Audiences flocked daily to the Schomburg Center archives for the Center's forums on black film, literature, and poetry, seminal discussions that set the stage for *A Nation of Poets: Wordsmiths for a New Millennium*, a Saturday evening reading by some of the preeminent poets writing today. The phenomenal lineup represented several generations of literary talent, tradition, and experience. Amiri Baraka displayed his spitfire wit to delighted listeners with a series of low-coos (his variation on the haiku) in one of the evening's most anticipated performances. Other poets performing in the event included Sonia Sanchez, Haki Madhubuti, Roger

Bonair-Agard, Staceyann Chin, Wanda Coleman, Joanne Gabbin, Terrance Hayes, Aldon Nielsen, Kalamu ya Salaam, and Patricia Smith.

On the festival's final day, Ellis Marsalis and Marcus Roberts treated audiences to inimitable solo and duo jazz piano performances in an afternoon concert at City College's Aaron Davis Hall. And that evening fans returned to the Schomburg Center to hear Amiri Baraka and Walter Mosley in a lively dialog about black writers, publishers, and literature with host Kalamu ya Salaam.

Forces of Nature Dance Company and Rod Rodgers Dance Theatre Company brought the Center's remarkable week to a close in the festival's final performance, a celebration in dance. It was a spectacular ending to an exceptional week. The festival events were organized by program producers Manthia Diawara, Clyde Taylor, and Diamond Haynes, film; Janet Rodriguez, gala; Thulani Davis, literature; Janet Rodriguez, Jerome Jordan, and Alina Bloomgarden (*Reel to Real* for Kids), music; and Kalamu

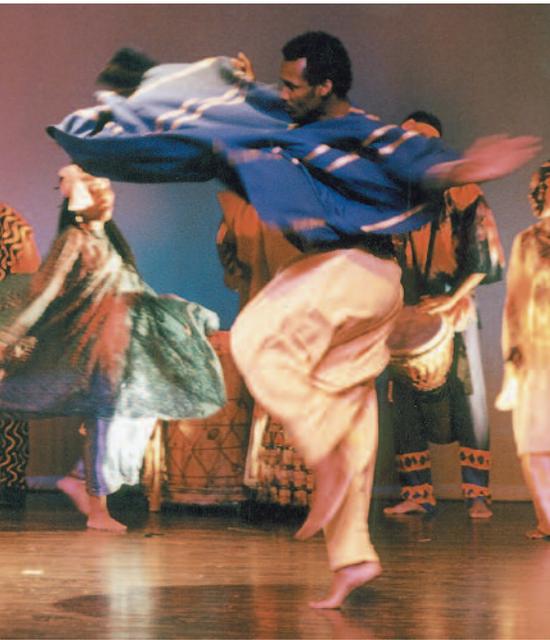
ya Salaam, poetry and *Mosley and Baraka: A Conversation*.

### REPORT FROM THE FESTIVAL

*Kalamu ya Salaam produced three Africana Heritage Festival programs (Black Poetry: Influences and Directions, A Nation of Poets: Wordsmiths for a New Millennium, and Amiri Baraka and Walter Mosley: A Conversation), but he also took time out to enjoy the festival performances. In the days that followed, the indefatigable producer kept a record of the events, which he posted on e-Drum, a listserv of more than a thousand black writers and ethnically diverse supporters of literature, where he is moderator. We pass some of his thoughts along to you in excerpted form. Enjoy!*

### Thursday, June 28, 10:00 p.m. Café Africana • Donald Smith

This was jazz of a high caliber, but also celebratory music. People were laughing and clapping, and at some points singing along. A trio of women hit the door and was im-



In a special Africana Heritage program for families, Jon Hendricks (*left*), Clark Terry (*center*), and David Ostwald's Gully Low Jazz Band celebrate Louis Armstrong in a Harlem Heroes Lincoln Center *Reel to Real* Event for Kids



*Left to right:* Kalamu ya Salaam, host, with Walter Mosley and Amiri Baraka in conversation



The Mighty Sparrow



Marcus Roberts (*left*) and Ellis Marsalis



Harolyn Blackwell

mediately enraptured; one in a short Afro danced all the way to her seat. Donald and crew (Rachiim Ausar-Sahu on acoustic bass and Bruce Cox on drums) were not playing fusion-jazz. It was not heavy on the back-beat or a repertoire of recent pop songs—this was a mix of what some people call straight-ahead and modal jazz with touches of avant-garde garnishing key numbers.

Donald was in an extremely good mood and started singing. He sang ballads (“My One and Only Love”), he sang blues (“I’d Rather Drink Muddy Water”), they did standards and classics. At one point Donald called “Caravan” (our table was in the front row, next to the piano, so I could hear and see everything), and the drummer looked at Donald and Donald said, “Take it where you want it,” and nodded for the drummer to start. They did “All Blues” and Rachiim was absolutely marvelous on bass. His touch was firm, producing well-defined rhythms and precise and full-bodied notes. His left hand moved swiftly from position

to position on the fretboard, and there was nothing indecisive about his sound. Strong, very, very strong. They were all listening to each other and playing off of each other. Trading fours, sending solos back and forth. Giving each musician multiple chances to shine. And the small but extremely enchanted audience was hollering back its encouragement and approval of the musicians. Donald announced a brief intermission, and I requested he do “Colors” before they took a break.

Donald did “Colors” as a solo feature, piano and voice doing that classic second number from Pharoah Sanders’s *Karma* album, which is best known for “Creator Has a Master Plan.” As Donald launched into this deeply spiritual number, as the chords reverberated and Donald trilled the treble tones of the melody, as he started singing about the rainbow colors, the audience turned reverently quiet. It was unbelievable. Just moments before we were in a joint having a throw down good time, and now it

was as though we were in a temple, everyone deep in meditative serenity. There was that hushed silence you feel when everyone is paying attention, listening, in tune with the music. And when he finished, the audience melted: some of us applauded, some of us just sighed, all of us were moved, and that is putting it mildly.

**Friday, June 29, 2001, 6:00 p.m.**

***Black Poetry: Influences and Directions***

*Moderator: Kalamu ya Salaam. Panelists: Joanne Gabbin, Aldon Nielsen, and Lorenzo Thomas*

We had a delightful panel in the Schomburg Center archives with a respectable audience of sixty or so people. The discussion turned on the influence of black poetry on American poetry as a whole. This was fascinating because between Aldon Nielsen, Joanne Gabbin, and Lorenzo Thomas, the panel has probably read everything of substance on American poetry, distinguished themselves as specialists in the understanding of



Sonia Sanchez



Juan de Jesús Coco and Coco Merenson



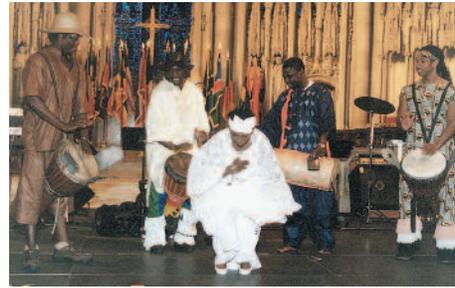
Tulivu-Donna Cumberbatch



Jon Lucien



Cinema forum *Diaspora Consciousness in Narrative and Image* panelists (left to right) Eleanor Traylor and Kim Butler with Clyde Taylor, moderator.



Forces of Nature Drummers with Dele Husbands, Associate Executive Director, Forces of Nature, at the opening libation ceremony



*Black Poetry: Influences and Directions* forum (left to right): Aldon Nielsen, Joanne Gabbin, and Lorenzo Thomas, panelists, and Kalamu ya Salaam, moderator.

black poetic history, and written or edited major theoretical texts on 20th-century black poetry. To hear them dig out details, minutiae, and little known historic connections and interrelations between and about various poets was an absolute education. As panel moderator, my job was simple: frame the discussion, ask a couple of pertinent questions, and then get out of the way and let the experts do their thing. There were a number of insights dropped about Langston Hughes's influence on T.S. Eliot and, as expected, about Gwendolyn Brooks as a poetic technician who was unalterably dedicated to her people. Going back to an earlier concern about how young poets can arrive, both Lorenzo and Aldon had copies of recent poetry they were reading and held them up for folk to check out, including a new book of poetry by Jeffery Allen, with which Lorenzo was particularly impressed. Joanne read a haiku by Jarvis DeBerry from Kevin Powell's recent anthology *Step into a World: A Global Anthology of the New Black Literature*.

A number of writers were in the audience, including the effervescent and seriously gifted Toni Blackman, whom I got to know at *360 Degrees: A Revolution of Black Poetry*, which was held in Baltimore and at the University of Maryland. Toni and another young sister stood and affirmed the importance of hip-hop as a critical element

of contemporary poetry—conscious hip-hop as opposed to the dominant commercial rap. I know that Toni is deep into freestyling ... so ... I asked her to come forward and bust a rhyme about cross-generational work. Without batting an eye, she stepped up to represent but also threw the challenge back to me: I'll rhyme if you beat-box. Word! It is always hard to evaluate yourself in print, especially when you're over fifty and spitting beats while a forward young sister is dropping science, but suffice it to say, the young heads were nodding, the old ears were opened, and everybody was smiling in appreciation.

**Sunday, July 1, 2001, 8:00 p.m.**

**The Festival Finale: A Celebration in Dance Forces of Nature Dance Company and Rod Rodgers Dance Theatre Company**

*Forces of Nature Dance Company:* The second dance was a solo piece featuring a full-bodied black woman doing a leopard-like sequence, a frog-like sequence, and a snake-like sequence. She did most of the dance on the floor, never rising above a squat. Slithering, sliding, twisting, bending, shoulders and arms speaking a complex language, hips and thighs telling stories of past glories and voluptuous visions. In sequence she would shed one of the three body suits she wore, thereby morphing into the next se-

quence. The electronic music was both abstract and drum-like. I was digging this. Next was a modern dance sequence that included two break-dancers. This company was all over the map. The breakers' moves were awe-inspiring, especially the helicopter move with the brother top-like spinning on his head. Another solo piece followed. When it was introduced as a depiction of legendary West African monarch Mansa Musa's fabled, gold-laden pilgrimage to Mecca, I expected the whole company to saunter out, strutting their stuff. What we got was a sister dancing in a costume that looked like a bag. Only her head and part of her shoulders were fully visible. And eventually she climbed out of the bag to reveal a black body suit with what seemed to be red plumage or something like that. Sister *shonuff* did a do in that sack. To describe it with words does it feeble injustice. In fact, it is absolutely amazing that she could hold our attention as a dancer while encased in what looked like a lumpy, burlap sheath. I've got to hand it not only to the dancers but also the choreographer—this was taking stuff to another level. This was a wonderful program of dance. It brought the whole Schomburg 75th anniversary program to a rousing and successful conclusion. This was one trip to New York I really, really enjoyed.

# AROUND THE SCHOMBURG CENTER



Zibby Tozer, Vice Chairman, Board of Directors, New York Foundation for Senior Citizens, with Alma Rangel, Board Member and honoree, and Linda Hoffman, President, at the groundbreaking ceremony for the New York Foundation for Senior Citizens' Alma Rangel Gardens.



The Rod Rodgers Dance Theatre Company at the closing ceremony of the Africana Heritage Festival honoring the Center's seventy-five years.



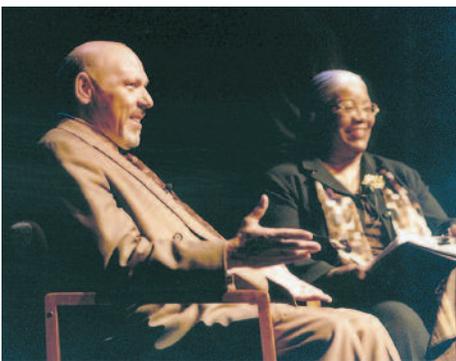
(Left to right): Bob Moses, daughter Maisha Moses, David Dennis, and Danny Glover at a special tribute honoring Moses during Civil Rights and Activism: Lessons and Perspectives Across Three Generations, a conference and workshops presented by Community Works and the Schomburg Center.



The Schomburg Center reconvenes its second *Africana Libraries and Resources in the Information Age* conference. Panelists included (left to right): Thomas Battle, Moorland-Springarn Research Center, Howard University; Susan Veccia, Library of Congress; Diana Lachatanere, Schomburg Center; Karen Jefferson, Robert W. Woodruff Library, Atlanta University Center; Kathleen Bethel, Northwestern University Library, and Schomburg Chief Howard Dodson.



Larry Irving, Irving Info Group, addresses the audience in a discussion of libraries and new technology during the *Africana Libraries and Resources in the Information Age* conference.



Dr. Margaret Wilkerson, Director of Media Arts and Culture at the Ford Foundation, and playwright August Wilson at an evening of conversation about Wilson's play, *King Hedley II*.



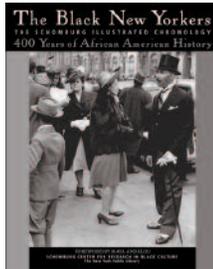
Schomburg Center Chief Howard Dodson with volunteer and honoree Queen Jordan, who was recognized for twenty years of service at the Center's annual volunteer recognition day.

Volunteer Coordinator and honoree Elsie Gibbs at the Center's volunteer recognition day.

## New in October

### *Black New Yorkers* in paperback!

Explore four centuries of African-American culture and achievement with the paperback edition of *Black New Yorkers: 400 Years of African American History* (Wiley). This one-of-a-kind illustrated chronology celebrates the lives, history, and legacies of little known as well as prominent African-American figures. Packed with information about history makers like W.E.B. DuBois, Sojourner Truth, Malcolm X, Paul Robeson, Kareem Abdul-Jabbar, Lena Horne, Spike Lee, and many more, *Black New Yorkers* is an indispensable compan-



ion for any reader interested in the African-American experience. Available at The Shop: (212) 491-2206.

**December 10, 2001**

### *Nativity: A Life Story*

Inspired by the Langston Hughes holiday classic, *Black Nativity*, James Stovall and Hattie Winston's concert retelling of the biblical Christmas story with African-American music and dance will feature Stephanie Mills, Phylicia Rashad, Brian Stokes Mitchell, Lillias White, and Keith David. With performances by Ebony Ecumenical Ensemble, The Broadway Inspirational Voices, and more. Tickets for this event are \$25, available at The Shop. For special rates for



groups of ten or more, call ticket charge at (212) 491-2206, Monday through Saturday, noon to 6:00 p.m.

**February 15 – 16, 2002**

### *Eric Williams Conference*

Don't miss the Center's conference Eric Williams: His Scholarship, Work, and Impact, which will examine the contributions of the preeminent Afro-Caribbean historian and politician. Williams, who helped found Trinidad's People's National Movement Party, held numerous high-ranking political offices, including prime minister. His dissertation, "Economic Aspects of the Abolition of the West Indies Slave Trade," was published as *Capitalism and Slavery* in 1944.



Visit the Schomburg Center On-Line at [www.schomburgcenter.org](http://www.schomburgcenter.org)

#### HERITAGE WATCH, Continued from page 5

the African-American experience contained in these valuable collections. Commercial dealers, cultural centers, and institutions should exploit technology by organizing websites, databases, and clearinghouses dedicated to linking collectors, dealers, and scholars. Montgomery and Dyer propose the following as ways to effectively promote preservation, education, and utilization.

#### Consultation Centers

Local cultural organizations might extend their resources to those less experienced in maintaining collections. For example, a cultural center might sponsor consultation and information services for collection owners, becoming a clearinghouse and research center that links owners, user institutions, businesses, and public officials.

#### Collection Hotlines

Commercial specialists sometimes represent a last opportunity to alert those dedi-



Elliot Carpenter's "Red Devils" on European tour in 1919, featuring Opal Cooper on banjo. From the Schomburg Center's Helen Armstead-Johnson Collection.

cated to preserving information that collections are at risk. Cultural centers, scholars, and institutions adequately prepared to deal with collections threatened with destruction or dispersal should enlist the help of commercial dealers at every opportunity. Dealers as well as appraisers, lawyers, and auctioneers are important players in the preservation of private collections and

through hotlines and databases might provide information about impending changes to private collections.

#### Regional Repositories

Private collection owners and institutions might formally arrange to share resources. Institutions would offer temporary storage for collections where heritage objects could be researched, documented, or copied. Owners would agree to participate in database and preservation activities and make their collections available for use, particularly research and education.

#### Regional Conferences

Conferences provide opportunities for training and technical assistance and a general exchange of information. In these settings, participants might direct their attention to the specific needs, concerns, and resources of collection owners, collection users, dealers, public officials, and others interested in African-American heritage objects.

# Schomburg Center Names 2001-2002 Fellows

## NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOWS

### One Year Residencies

**Chouki El Hamel**, Assistant Professor, African and African-American Studies, Duke University.

Project: *The History of the Blacks in Morocco: Race and Gender in Moroccan Slavery*

**Rhonda D. Frederick**, Assistant Professor, Department of English, Boston College.

Project: *Colon Man a Come: Mythographies of Panama Canal Migration*

## SCHOMBURG CENTER

### Six Month Fellows

**Michele Mitchell**, Assistant Professor, Department of History, Center for Afro-American and African Studies, University of Michigan at Ann Arbor.

Project: *To Find Their Way to Heaven: African Americans, Racial Destiny, and the Politics of Collective Reproduction after Reconstruction*

**Samuel Kelton Roberts**, Thurgood Marshall Fellow, Program in African and African-American Studies, Department of History, Dartmouth College.

Project: *Infectious Fear: Tuberculosis, Public Health, and the Logic of Race and Illness in the Urban South, 1880-1930*

**Jeffrey Thomas Sammons**, Professor, Department of History, New York University.

Project: *Harlem's 'Hellfighters' and the Crusade for Citizenship: The 369th and the 'Great War'*

**Barbara Dianne Savage**, Assistant Professor, Department of History, University of Pennsylvania.

Project: *A New Heaven and a New Earth: African American Religion, Politics, and Culture in the Interwar Years*

### 2000-2001 Fellow

**Kim D. Butler**, Assistant Professor, Africana Studies Department, Rutgers University.

Project: *The African Diaspora: Paradigms of Power*

## INDEPENDENT

**Gail Lisa Collins**, Assistant Professor in Art and Africana Studies, Vassar College.

Project: *The Art of African American Folklore*

**Jeffrey O.G. Ogbar**, Assistant Professor, Department of History, University of Connecticut.

Project: *The New Avant Garde: The Culture and Politics of Hip Hop Music in the Late 20th Century*

## Schomburg Society Conservators

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2001 Volume 1, Number 4

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# A Message from the National Membership Chair

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**Dr. Maya Angelou**

in the continuing struggle to fully claim our dignity in all areas of life.

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