

# AFRICANA HERITAGE

A NEWSLETTER FOR SCHOMBURG SOCIETY MEMBERS



**SCHOMBURG CENTER**  
FOR RESEARCH IN BLACK CULTURE  
The New York Public Library

Spring/Summer 2015 | Volume 15, No. 3



THE SCHOMBURG CELEBRATES



90 YEARS OF BLACK HISTORY



ALSO IN THIS ISSUE: Q&A WITH ARTIST TITUS KAPHAR • CURATORS' CHOICE • NYC'S HOUSE BALL SCENE



# The Black Freedom Struggle Has a New Name

By Dr. Khalil Gibran Muhammad, Director of the Schomburg Center

The events of the past few months, now simply referred to as Ferguson, have sparked nationwide protests on a scale not seen in a half century. From billboards to T-shirts, protest banners and news headlines—all emblazoned with the words #BlackLivesMatter—we are witnessing the makings of a social movement of the 21st-century kind. The revolution that Gil Scott-Heron famously said “would not be televised” is today, in fact, recorded and tweeted.

What a remarkable development in the midst of the 50th anniversary of the black freedom movement. What should be the eve of commemorating the final chapter in the century-long battle for citizenship rights by African Americans with the passage of the Voting Rights Act of 1965 now marks the prologue to a new human rights drama.

The Black Freedom Struggle has given way to #BlackLivesMatter, the devolution of a movement for resources and recognition to a fight to exist, free of state-sanctioned violence. It categorically refuses to trade on respectability, to determine who deserves to die prematurely when the “authors of devastation,” as James Baldwin once said, control the apparatus of justice. Black people cannot establish different standards of justice, from policing to prison,

outside of white decision makers and a predominately white electorate. When former New York City mayor Rudy Giuliani claimed that crime was black people’s problem for us to fix on our own, he was making a 21st-century segregationist claim. Contrary to popular myth, his Italian-American forebears did not save themselves from their own white-on-white crime. Welfarist policies, machine politicians, union jobs, and white philanthropists aided them over much of the 20th century.

These reforms were pro-social, life-affirming, nonlethal interventions, amounting to a repudiation of criminal justice as the blunt instrument of social order. The lie of segregation has always been that blacks are unfit for or

## “The Black Freedom Struggle has given way to #BlackLivesMatter”

undeserving of equality, that they are monstrous and childlike, not fully human. #BlackLivesMatter defies this logic.

#BlackLivesMatter has reinvigorated the youth-led activism of 50 years ago. Young people again are shaping a movement in their own image, although this time it is far more democratic, transparent, and inclusive. This time the racial justice movement is about human rights and civil rights. This time change is in the cities as well as in the suburbs. And this time “the revolution will be live” on Twitter. Stay following.

Left to right: Jean Blackwell Huston, Vihnie Burrows, Julia Hutton, ca. 1982

### ON THE COVER

As the Schomburg approaches its 90th anniversary, we’ve presented a photo retrospective that follows our journey from the 1920s to today.

#### FIRST ROW

Interior view of the reading room of the 135th Street Collection of Negro History and Literature (Schomburg Center) showing researchers at tables, ca. 1920s. Photographer: Vernon, N. Y. C.

A group of children gather around a statue of actor Ira Aldridge with Catherine Latimer, the first African-American Librarian hired by the New York Public Library, ca. 1930s

Woman using Microfilmed Negro Press, ca. 1950

Langston Hughes sharing his book *Famous American Negroes* with youth, ca. 1954

#### SECOND ROW

Left: Danny Barker, famous New Orleans musician (banjo and guitar), ca. 1961

Bobbi Yancy (2nd left), Stanton Biddle (3rd right), Jean Blackwell Hutson (far right), at a benefit for the film *Wattstax*, ca. 1970s

“Save the Schomburg Library” Protester, ca. 1977

Harry Belafonte and former New York governor Mario Cuomo at “His Light Still Shines” reception for Martin Luther King Jr., ca. 1986

#### THIRD ROW

Otumfuo Opoku Ware II, 15th king of the Ashanti people in Ghana, and his wife on a royal visit to the Schomburg Center, ca. 1984

Sidney Poitier and Gordon Parks at the Schomburg, ca. 1986

Writers Toni Morrison and James Baldwin, ca. 1986

Former Schomburg director Howard Dodson at a reception for playwright Wole Soyinka, ca. 1987. Photographer: Curt Clemms

#### FOURTH ROW

Betty Carter, Ella Fitzgerald, and Melba Liston at the opening reception for *Lady Legends in Jazz* and the announcement of the Kodak Gift, ca. 1988

Bill Cosby with founder and president of the National Council for Culture and Art, Robert Laprince, ca. 1988

Maya Angelou, Founder’s Day, ca. 1998

Harmonica player Gregoire Maret performs “The Gospel According to Gregoire Maret” at the Schomburg, 2015

All photos are courtesy of the Schomburg Center for Research in Black Culture’s Photographs and Prints Division, New York Public Library



Akeema-Zane, our Hip-Hop History Curriculum Researcher, describes the underexplored relationship between calypso and rap music

Perhaps it was while listening to Lord Pretender and Brother Resistance’s song “Never Ever Worry” that the relationship between calypso and rap music became clear to me. A product of emceeing, one of hip-hop’s five elements, rap music is often touted as having its roots most closely linked with soul, funk, R&B, and the blues. But rarely is the relationship between calypso and rap music explored, which became a point of contention and curiosity as I began my position as Researcher for the Education Department’s Hip-Hop History Curriculum Team (funded by the Rockefeller Foundation). This led me to pursue how roots in the South Bronx are intrinsically related to the Caribbean. On Russell A. Potter’s “Roots-n-Rap” radio program, he suggested that “the basic elements of hip-hop boasting raps, rival posses, uptown throwdowns, and political commentary were all present in Trinidadian music as early as the 1800s, though they did not reach the form of commercial recordings until the 1920s and 30s.” The Trinidadian music that Potter refers to is calypso, defined in Carole Elizabeth Boyce’s *The Trinidad Calypso: An Analysis of the Functions of an African Oral Tradition in the Caribbean* as “a folk song derived from the various forms of West African songs which may praise, criticize, or ridicule people, affairs, issues and events which deserved public attention.” She writes that the composer and singer of the calypso, the “chantwelle,” is the counterpart of the African “griot,” minstrel or praise-singer. Similarly, this tradition is followed in rap music, in which the emcee is the counterpart to the African griot/chantwelle, and the professional name is used to demonstrate a kind of “hipness” that the emcee touts.

It is also important to note how the geographic birthplace of hip-hop—the South Bronx—saw a growing number of West Indian immigrants in New York City in the wake of the 1965 Hart-Cellar immigration reforms. The northeast Bronx housed a number of Caribbean migrants, of which most were from Jamaica, Guyana, Barbados, and Trinidad and Tobago. It is perhaps through this very geographical convergence with northern blacks that the evolution of hip-hop became possible, with its ability to define a style and sound of a global urbanization, where earlier calypso had failed to prevail as a representation of pastoral black life.

## Unveiling the History of New York’s HOUSE BALL SCENE

House Ball competitor Aisha Diori, Manager of Special Events and Space Rentals and guest moderator for the Schomburg’s *In the Life* series, our collection that preserves LGBTQ materials, shares the empowering history of one of New York’s most popular pageants.

The glamorous House Ball scene has a rich history tied to Harlem, which lends to its dynamic cultural impact. Dating back to the 1920s and 1930s, the famous drag balls were initially organized by white gay men and featured audiences and participants from diverse backgrounds. The eclectic makeup of these early drag balls reflected the business of the Harlem Renaissance. African-American artists looked to wealthy white investors for patronage, while white spectators flocked to “hip” Harlem spaces, regarding them as trend-setting and “exotic negro” events. Eventually the lavish balls became a space where newly migrated African Americans from the south and “liberal” northern whites could imagine themselves as mavericks, radicals pushing the norms of a then-segregated U.S. culture.

But in later years the early drag balls were plagued by an imbalance of racial power. Black performers were rarely crowned winners, and they often felt restricted in their ability to fully participate in the scene. Soon, the black queens looked for opportunities to create a sociocultural world that was truly all their own.

Which brings us to an exclusively black drag ball circuit that formed in New York City around the 1960s. However, the cultural and political landscape of Harlem, and the neighborhood’s earlier carefree acceptance of drag culture, had drastically changed. Due to the growing popularity of 1960s black nationalist rhetoric (with its restrictions on how “real” black men should express themselves), the balls became a more dangerous pastime. They began to be held as early as 5 a.m.—a tradition that continues to this day—in order to make it safer for participants to travel the streets of Harlem with high heels and feathers.

But even with its complex history, the House Ball scene remains one of the most positive, self-affirming cultures in New York City and beyond. One cannot merely describe it in all its glory. Its magic—and trend-setting influence—is best experienced live.

From the right: The iconic Jack Mizrahi and Mother Pink Lady at a Schomburg Center House Ball. Photographer: Samantha Box



**FIVE QUESTIONS WITH...**  
**The Team Behind** Curators' Choice: Black Life Matters



**Maira Liriano**, Jean Blackwell Hudson Research and Reference; **Shola Lynch**, Moving Image and Recorded Sound; and **Mary Yearwood**, Photographs and Prints) to discuss their inspiration and creative process.

Our Communications Manager, Candice Frederick, talked to the in-house curators of our latest exhibition (left to right: **Steven G. Fullwood**, Manuscripts, Archives and Rare Books; **Tammi Lawson**, Art and Artifacts;

**What inspired you to choose the items for this exhibition?**

**Tammi Lawson:** I wanted our patrons to feel like they were discovering a work of art or an artist for the first time.

**Maira Liriano:** What inspired me to showcase children's books was Walter Dean Myers's *New York Times* piece, "Where Are the People of Color in Children's Books?" He wrote about the value of recognizing yourself in stories, especially stories written for children.

**Steven Fullwood:** I wanted to spotlight a sampling of letters written by black gays and lesbians not only because their work inspires me as a writer, but as a curator I recognize the necessity in helping to archive this largely underrepresented culture.

**How is this exhibition in response to the popular social media movement, #BlackLivesMatter?**

**TL:** Art allows us to see our culture in new ways, imagine other possibilities, and reflect on our values and humanity.

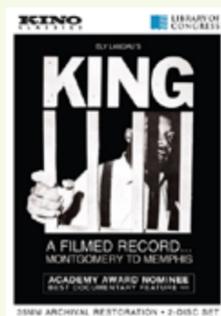
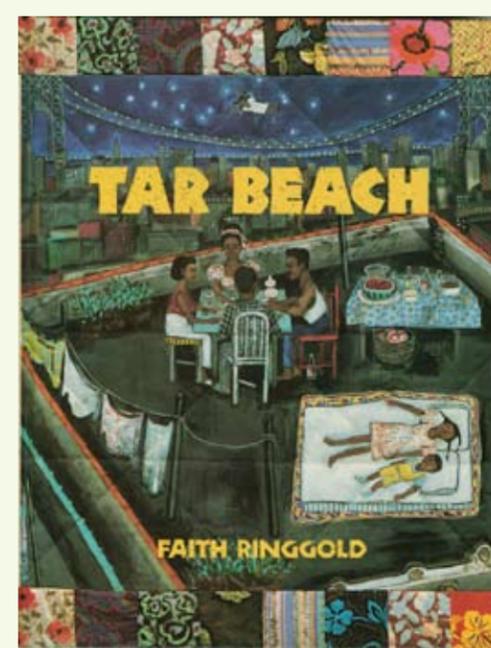
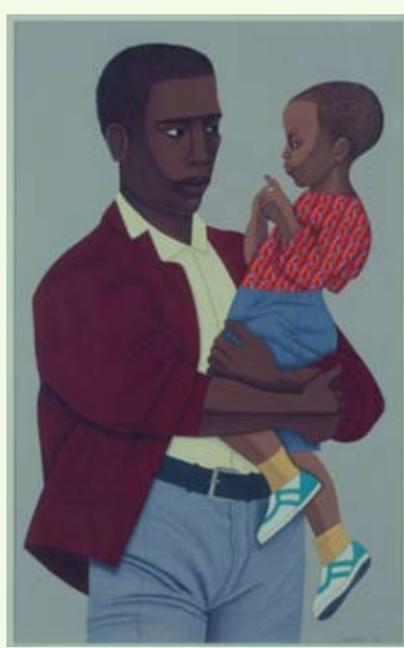
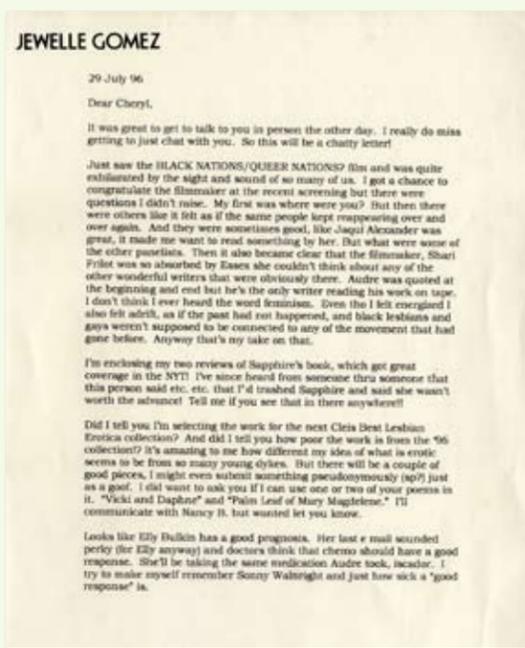
**SF:** It speaks to the necessity of consuming healthy, life-sustaining culture in order to have a context for the ongoing barrage of human rights abuses that people of African descent endure today in supposedly post-racial America.

**Shola Lynch:** It is a reminder that black people are not just victims but have, and have always had, a voice.

**Mary Yearwood:** It not only speaks to issues of social justice, but illustrates hope, aspiration and empowerment as well as joy, laughter, celebration, and the everyday acts of living.

**What does Black Life Matters mean to you?**

**SF:** While it affirms black people, ultimately its audience is the larger, white power structure, which I think is problematic. Black lives, like all lives, matter. However, the



**Top left to bottom right:** Letter from Jewelle Gomez to Cheryl Clarke, July 29, 1996; "New Generation," Elizabeth Catlett, 1991 PR. 09.004, Art © Catlett Mora Family Trust/Licensed by VAGA, New York, NY; *Tar Beach* by Faith Ringgold; *King: A Filmed Record... Montgomery to Memphis* (1970); Canoe racing, Niger Delta, Nigeria, 1969, Richard Saunders Collection, Photographs and Prints Division, Schomburg Center for Research in Black Culture



frame resonates for me as a resistance to oppression.

**MY:** It means that black life is precious, important, and relevant.

**What were you most surprised to discover in your research for this exhibition?**

**TL:** That I have so many wonderful items that it was actually hard to narrow down the selection!

**ML:** I was struck by how many authors and illustrators were related to each other: Fathers and sons, husbands and wives, collaborating and passing the torch on to their children.

**SF:** That the Schomburg is a goldmine for black LGBTQ research. Black LGBTQ collections are rare, and even more rarely do those collections include actual letters written by black LGBTQ people.

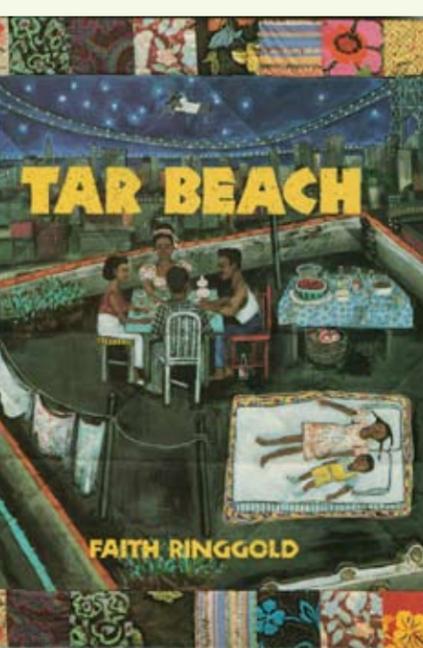
**SL:** I'm constantly amazed by how visual or true audio adds dimension to a historical moment. For instance, the clip from *King: A Filmed Record... Montgomery to Memphis* (1970) takes you into the heart of the march from Selma to Montgomery. The LPs give our poets, orators, storytellers, and musicians. The images and sounds stay with you.

**MY:** It was not a surprise but a reminder of what an amazing and powerful body of work photographer Richard Saunders produced.

**What would you like people to take away from this exhibition?**

**TL:** I want people to feel proud, and to ultimately discover something.

**ML:** I want people to see the beauty and



richness of children's books about black life and history. Hopefully this will lead to another fertile period in which writers, artists, and publishers will come together to enrich the lives of black children with a multitude of books that represent the diversity of the black experience.

**SF:** I would like to show the breadth of how black LGBTQ people carved a voice for themselves even while battling prejudices on account of them being both black and non-heterosexual.

**SL:** To understand that the Schomburg engages with black history not just one month a year, but all year round.

**MY:** I want audiences to realize that Black Life Matters is not just about issues of police brutality and other forms of injustice. The Schomburg Collection exists as a place of discovery, education, empowerment, and reassurance.

**FIVE QUESTIONS WITH...**  
**Artist**  
**Titus Kaphar**

Our Public Programs Coordinator, Ladi'Sasha Jones, caught up with **Titus Kaphar** after our event with the artist at the Studio Museum in Harlem to discuss his latest work, *The Jerome Project*, and how it explores issues within our criminal justice system, the idea of forgiveness and the role of black artists.

**Ladi'Sasha Jones:** Aside from Michelle Alexander's latest book, *The New Jim Crow*, what other books influenced your research on the criminal justice system and mass incarceration?

**Titus Kaphar:** The most recent book on this subject that was truly pivotal is Vesla Weaver and Amy Lerman's *Arresting Citizenship*. When it comes to the issue of jails and prisons, there are a lot of folks who haven't had to deal with this system directly, who believe that if you find yourself wrapped up in it, you probably deserve it, [and feel] what happens to you while you are incarcerated doesn't concern them. Vesla and Amy's book does a fantastic job of showing us how flawed that reasoning is.



**LJ:** Your work draws on iconic historical artwork in its examination of past and contemporary histories. What do you believe to be the role of black archival collections in relationship to a more radical future for black folks across the African Diaspora?

**TK:** My personal use for them is as a catalyst for inspiration and a source for research in my varied projects. These kinds of archives often stand as my defense when I'm told that the kind of imagery or narrative that I am drawing from doesn't exist.

**LJ:** As you utilize interventions of erasure,

historical fact and fiction, and "whitewashing" in your artwork, do you see yourself as a contributor to the evolving constructions of black memory?

**TK:** I find myself trying to present a more nuanced version of what I know exists, but don't often see in many museums or popular media. It seems to me that there won't be significant progress until the entire nation takes on this issue of memory. Otherwise, what happens is that certain groups in the country continue to write fictional histories and call them textbooks that gloss over the tragedies of American history.

**LJ:** Do you believe there needs to be a connection between contemporary resistance movements and the art and cultural production of black artists?

**TK:** I think that the problems of this world will be a natural outgrowth of some artists' practices, and the celestial and ineffable will be the focus of others. Attempting to create mandates for the production of art in and of itself can be the death nail to creativity.

**LJ:** January 31 this year marked the 150th anniversary of the 13th amendment. What feelings do you have about this landmark anniversary as it relates to the question of black humanity?

**TK:** As significant and remarkable of an event as that was, I think we often forget that in our correctional institutions in this country, slavery is not fully dead. Many of the abuses that occurred during slavery were refashioned. Douglas Blackmon delineates the specifics of what he calls "slavery by another name" that continued for decades after the signing of the 13th amendment. Michelle Alexander's *The New Jim Crow* shows us how that system transitioned into the contemporary prison industrial complex that we are left with today.



## Comic Book Worlds Collide at the Schomburg

On January 17, the Schomburg Center's Junior Scholars Program, in collaboration with Jerry Craft (*Mama's Boyz*) and John Jennings (*Black Comix*), welcomed over 2,300 scholars, families, youths, and other community members to our 3rd Annual Black Comic Book Festival. The free daylong event, which has become a highly anticipated celebration that brings together black nerd cultures from across the nation, gave comic book enthusiasts the opportunity to meet and hear from accomplished illustrators, comic book writers, and independent publishers.

"It is vitally important for young people to see images of people of color in all media. The imagination-expanding power of comics knows no boundaries as its narratives travel through history to the present day, and blasts into an astro-black future. The spark here is that readers and creators of color meet face to face, and that strengthens the community in ways that larger national comic cons do not," said Deirdre Hollman, Director of Educations and Exhibitions.

Morning visitors crowded into our American Negro Theatre and Langston Hughes Auditorium to watch the classic superhero film *Black Panther* (2010) and the documentary *Brave New Souls: Black Sci-Fi and Fantasy Writers of the 21st Century* (2014). The afternoon brought a captive audience to panel discussions on subjects ranging from "Black Sci-Fi and Fantasy Writers of the 21st Century" to "Controlling Our Images," while other attendees perused exhibits including *Jennifer's Journal*, *Archie Comics*, and *Nowhere Man*.

For the first time in the festival's history, thousands of people across the world were able to tune in to each panel via the Schomburg's livestream page at [livestream.com/schomburgcenter](http://livestream.com/schomburgcenter). Social media users also joined in the conversation using #BlackComicFestNYC, which allowed cosplayers, artists, and other fans to connect, making the event bigger and better than ever before.

—By Candice Frederick, Communications Manager

(Top) Cosplayers take center stage; (right) Black Comic Book Festival collaborators John Jennings, Deirdre Hollman and Jerry Craft; (bottom right) Comic creators Jaylen and Aren Craft; (below) Comix fan shows her spirit in her wardrobe



# BLACK HISTORY 360°: THE SCHOMBURG'S 6TH ANNUAL SUMMER EDUCATION INSTITUTE 2015

PROFESSIONAL DEVELOPMENT FOR K-12 TEACHERS, COMMUNITY EDUCATORS, COLLEGE FACULTY, AND COLLEGE STUDENTS

August 3-7, 2015  
9 a.m. to 4 p.m.



Join hundreds of educators (K-12 and college) and premier scholars from across the country for a spectacular "education vacation" at the Schomburg Center featuring lectures, interactive workshops, curriculum labs, curator talks, and community walks that explore the history and cultures of African Americans and African peoples throughout the Diaspora. This year's themes include The 100th Anniversary of the Great Migration; African-American Suburban Migration: 1920-Present; Epistolary Lives: The Art of Letters as Historical Documents; Black Life Matters: Using Art and Voice to Explore the Past; After Ferguson: Healing Hearts and Sustaining Youth Activism; Igniting Imagination with Black Comics,

Graphic Novels, and Speculative Fiction; Post-Civil Rights History & The Birth of Hip-Hop; Fela Kuti and the Power of Protest Music, and more. Educators will gain valuable content knowledge and learn inquiry-based approaches to teaching across the grades using the Schomburg's rich primary resource collections on-site and online.

**REGISTRATION FEES:**  
General: \$500/week or \$125 per day  
College Students & Seniors: \$400/week or \$100 per day

**REGISTRATION FORMS AVAILABLE ONLINE:**  
[www.schomburgcenter.org/blackhistory360](http://www.schomburgcenter.org/blackhistory360)

**FOR MORE INFORMATION:**  
**Visit:** [schomburgcenter.org/blackhistory360](http://schomburgcenter.org/blackhistory360)  
**Email:** [schomburged@nyppl.org](mailto:schomburged@nyppl.org)  
**Call:** (212) 491-2234  
**Registration Deadline:** June 30, 2015  
Limited registration may be available in July if space permits.

The Schomburg Summer Education Institute is funded solely by registration fees, which are used to pay for event costs, honoraria, program materials, and resources.

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American Negro Theatre: A scene from the American Negro Theatre's *On Strivers' Row* stage production. Photographers: Morgan and Marvin Smith, Frederick O'Neal Collection, Photographs and Prints Division, Schomburg Center, NYPL

## New Exhibition

# The 75th Anniversary of the AMERICAN NEGRO THEATRE

On View Beginning June 1, 2015

The Schomburg Center celebrates the 75th anniversary of our renowned American Negro Theatre (ANT). Known to the locals as "The Harlem Library Little Theatre," the ANT was founded in 1940 as a community space for thespians to work in productions that illustrated the diversity of black life. This exhibition is taken entirely from the Schomburg Collections and highlights

the ANT's stage productions from 1940 through 1949 with photographs, posters, playbills, and news clippings. Images include scenes from successful plays such as *Anna Lucasta*, studio workshops, and radio broadcasts featuring prominent talent like Ossie Davis, Ruby Dee, Harry Belafonte, Sidney Poitier and Lofton Mitchell, whose careers began at the ANT.





# New Schomburg Pride Merchandise Is Now On Sale!

By **Farrah Lopez**, Communications Pre-Professional

Visit the Schomburg Gift Shop and purchase our brand tote bag for only \$20 and fill it with our newest books, including *Selected Letters of Langston Hughes*, as well as our other brand merchandise like pencils for just 75 cents each!

The Gift Shop now also carries posters of Martin Luther King Jr., Louis Armstrong, Billie Holiday, Rosa Parks, Harlem Jazz, and more!

And try sipping a cup of iced coffee out of one of our custom 10 oz mugs for only \$10 (includes a spoon) or a 16 oz mug for only \$12!

Remember: every purchase supports the Schomburg and members receive 20% off regular price items. Contact The Gift Shop at

(212) 491-2206 for more information.

Don't miss out on these great deals and bring the Schomburg home with you!



## The Schomburg Center Wins a Major Award!

By **Candice Frederick**, Communications Manager

**W**e are excited to announce that the Schomburg Center has received the National Medal for Museum and Library Service, which is the nation's highest honor given to museums and libraries, in recognition of service to the community and for making a difference in the lives of individuals, families, and communities.

We are grateful for your support and look forward to sharing this honor with you!



Isabel Wilkerson and Darryl Pinckney at The Schomburg Center & The Nation Present: *Toward a Third Reconstruction*



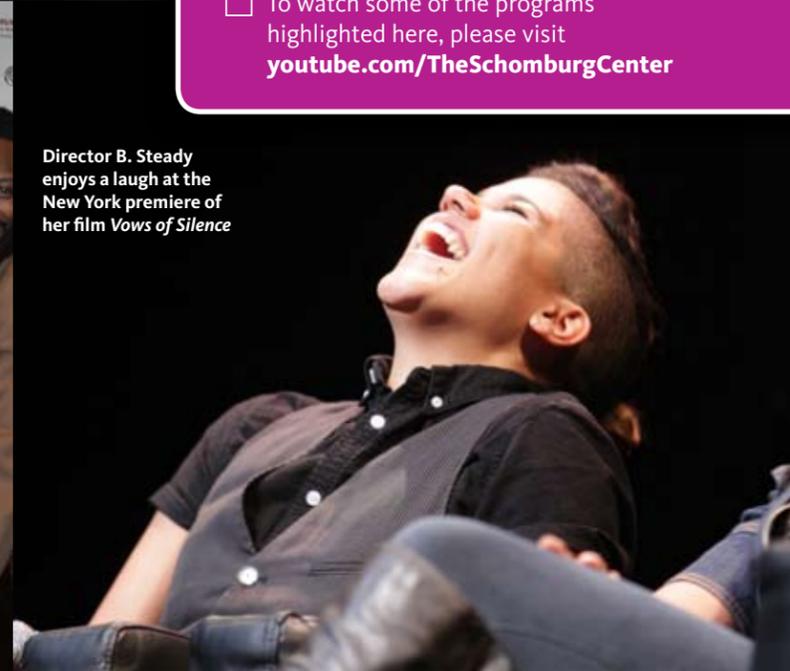
Schomburg Director Khalil Gibran Muhammad and Sid Lapidus at the launch of the Lapidus Center for the Historical Analysis of Transatlantic Slavery

### Around the Schomburg

To watch some of the programs highlighted here, please visit [youtube.com/TheSchomburgCenter](https://youtube.com/TheSchomburgCenter)



Michael Angela Davis celebrates with our *From Dapper to Dope: The Exquisite and Enduring Style of Harlem Men* honorees



Director B. Steady enjoys a laugh at the New York premiere of her film *Vows of Silence*



A moment of silence at *Malcolm X On the World Scene: A Special 50th Anniversary Commemoration of the Assassination of Malcolm X*



Patrons do their part to add crucial black history information to the Internet at our Wikipedia Edit-a-thon

The following calendar listings are *highlights* from our full public program schedule. For the most complete and up-to-date program information, please visit [schomburgcenter.org/calendar](http://schomburgcenter.org/calendar).

### MAY

**Sunday, May 3 at 3:00PM**  
**Dr. Betty Shabazz Memorial Lecture and Award Ceremony**

Women In Islam, Inc. annually celebrates the legacy of Dr. Betty Shabazz by honoring women of all backgrounds and faiths who demonstrate their unwavering and courageous dedication to helping others. Reception and Awards Ceremony: \$35; Students: \$20. RSVP at [rsvp@womeninislam.org](mailto:rsvp@womeninislam.org). For more information and to purchase tickets, visit [womeninislam.org](http://womeninislam.org) or call (212) 576-8875.



**Monday, May 4 at 6:30PM**

**Between the Lines: Peter Slevin**

*Michelle Obama: A Life* by biographer Peter Slevin is the first comprehensive account of the life and times of Michelle Obama, a woman of achievement and purpose—and

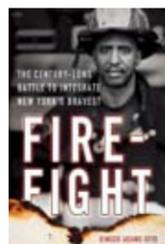
the most unlikely first lady in modern American history. Slevin follows Obama to the White House from her working-class childhood in Chicago's largely segregated South Side. A book signing will follow the conversation.

**Wednesday, May 6 at 6:30PM**

**Films at the Schomburg: Ghosts of Amistad**

*Ghosts of Amistad* by Tony Buba is based on Marcus Rediker's *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom* (Penguin, 2012). The film chronicles a 2013 journey to Sierra Leone to visit the villages of the rebels who captured the slave schooner, *Amistad*; interview elders about the incident; and search for the long-lost ruins of Lomboko, the slave-trading

factory where their cruel transatlantic voyage began. A talkback with Rediker will follow the screening. This program is presented by the Schomburg Center's Lapidus Center for the Historical Analysis of Transatlantic Slavery.



**Tuesday, May 12 at 6:30PM**

**Between the Lines: Ginger Adams Otis**

In *Firefight: The Century-Long Battle to Integrate New York's Bravest*, author Ginger Adams Otis shares stories of courage from firefighters who not only risk their lives in the line of duty but also risk their livelihood battling

an unjust system. FDNY Captain Paul Washington is a black second-generation firefighter, who spent his multi-decade career fighting to get blacks on the job. *Firefight* is an exciting blend of high-octane firefighting, a critical Civil Rights history, as well as a grassroots struggle for opportunity. A book signing will follow the conversation.



**Schomburg On Location**

**Harlem Stage, 150 Convent Avenue, New York City**

**Wednesday, May 13 at 7:30PM**  
**James Baldwin and Rethinking the Path Ahead**

As part of The Year of James Baldwin, Harlem Stage presents a dialogue on Baldwin's view of history and his critique of America with Schomburg Director Dr. Khalil Gibran Muhammad and Dr. Fredrick Harris, Professor of Political Science and Director of the Center on African-American Politics and Society at Columbia University. RSVP for free tickets at [www.harlemstage.org](http://www.harlemstage.org).

**Monday, May 18 at 6:30PM**

**From Binaries to Bridges: Black Liberation and Model Minority Mutiny**

How did racialized notions of criminality become so closely associated with blackness? How did the story of Asian-American success and racial uplift become so widely accepted? What is the relationship between the two, and what are the implications for today's racial politics? Join us for a panel discussion exploring Black and Asian-American racial formation featuring Schomburg Director Khalil Gibran Muhammad and Ellen D. Wu, author of *The Color of Success: Asian Americans and the Origins of the Model Minority*.

**Tuesday, May 19 at 6:30PM**

**Malcolm X Museum**

Join us for the 90th Birthday Celebration of Malcolm X presented by the Malcolm X Museum.

**Wednesday, May 20 at 6:30PM**

**Streams of Consciousness: A Movement Narrative**

The Caribbean Cultural Center and African Diaspora Institute present a dance anthology exploring the cultural and ecological importance of water, and probing the spiritual mandate of esoteric traditions of the African Diaspora to preserve this and other natural resources. A conversation featuring the members of each dance company, hosted by acclaimed choreographer Marlies Yearby, will follow.



Join us for our popular monthly social gathering, where there'll be live music, signature drinks, and extended viewing hours in our galleries!

**Friday, May 1 at 6:00PM**  
**First Fridays: Harlem Go Meet-Up Presents "Harlem Mecca Edition"**

**Friday, June 5 at 6:00PM**  
**First Fridays: Gay Pride Edition**

**Friday, August 7 at 6:00PM**  
**First Fridays: House Music Edition**

### JUNE

**Monday, June 1 at 7:00PM**

**The Literary Society**

The Literary Society invites you to join them for their book club conversation on Toni Morrison's new release, *God Help the Child*.

**Schomburg On Location**

**Harlem Stage, 150 Convent Avenue, New York City**



**Wednesday, June 3-Friday, June 5 at 7:30PM and Saturday, June 6-Sunday, June 7 at 2PM**  
**World Premiere: Stew's Notes of a Native Song**  
*A new work commissioned and produced by Harlem Stage, in partnership with the Schomburg Center*

Tony Award (*Passing Strange*) and Obie Award-winning playwright/singer/songwriter Stew creates a collage of songs, text, and video inspired by James Baldwin's brave and visionary proclivity for expressing uncomfortable truths. Along with his band, Stew will create a very intimate, up-close-and-personal cabaret show.

Schomburg Society Members get 25% off tickets and pay \$41.25 when they use code SCSTEW. Visit [HarlemStage.org](http://HarlemStage.org).

*Schomburg Center programs and exhibitions are supported in part by the City of New York; the State of New York; the New York City Council Black, Latino and Asian Caucus; the New York State Black, Puerto Rican, Hispanic and Asian Legislative Caucus; the Rockefeller Foundation Endowment for the Performing Arts; the Ford Foundation; and the Annie E. and Sarah L. Delany Charitable Trusts.*

### Schomburg Society News

## Schomburg Partners With MoMA

**One-Way Ticket:**

Jacob Lawrence's *Great Migration* series and Other Visions of the Great Movement North

The Schomburg Center has collaborated with The Museum of Modern Art (MoMA) and the Phillips Collection on a fantastic new exhibition, **One-Way Ticket: Jacob Lawrence's *Great Migration* series and Other Visions of the Great Movement North**, curated by Leah Dickerman, on view at MoMA through September 7, 2015.

Esteemed artist Jacob Lawrence, a Schomburg Center "alumnus" from the days of the Harlem Community Arts Center, is the major focus of the exhibition. All sixty panels of his *Great Migration* series will be reunited for the first time in 20 years. Nearly 20 items from our collections are also included.

Schomburg Director Dr. Khalil Gibran Muhammad was one of the primary architects of this exhibition, while curators from our research divisions contributed their expertise as well. We're proud of



Jacob Lawrence's "The Curator," 1937

the Schomburg's connection to Jacob Lawrence and honored to have been able to collaborate on this exhibition. All Schomburg Society members are invited and encouraged to view this landmark exhibition. **Please see the side panel for a special members benefit.**

## Related Benefit

**One-Way Ticket Schomburg Society Benefit**



Lawrence's "The Subway," 1938

Please enjoy free admission to The Museum of Modern Art with your Schomburg Society membership card during the run of the exhibition.

This offer includes Museum entry for members and a guest during regular hours, as well as Member Early Hours every day from 9:30 a.m. to 10:30 a.m.

Tickets can be picked up in the main lobby of MoMA at the Information desk.

For more info about the exhibition, visit [MoMA.org/onewayticket](http://MoMA.org/onewayticket).

The Museum of Modern Art is located at 11 West 53 St., New York, NY 10019. Contact (212) 708-9400 or [MoMA.org](http://MoMA.org) for admission hours.

**Monday, May 11, 2015**  
**Members-Only Curatorial Talk**

Get an insider's perspective on *One-Way Ticket* from Dr. Muhammad and the exhibition's curator. Invitations will be mailed to Conservator and above level donors.

## SCHOMBURG SOCIETY CONSERVATORS

The Schomburg Center is pleased to acknowledge the following donors of gifts of \$1,000 or more from December 24, 2014, to February 28, 2015:

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## AFRICANAHERITAGE

**2015, Volume 15, Number 3**

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## AFRICANAHERITAGE



### Around the **Schomburg**

Nona Hendryx performs at our  
Women's Jazz Festival: Tribute to  
Nona Hendryx.