The 2002-2003 season of the New York Life/Schomburg Center Junior Scholars program, which began October 19 and runs through May 17, 2003, is up and running smoothly thanks to Carlyle G. Leach, Ka’ramuu Kush, and their talented program staff. This year’s program will feature some veteran guests from the pilot year as well as some new faces. Charles Finch, AviMelech Ben Israel, MolefiAsante, Haki Madhubuti, Woody Phifer, Ron Karenga, Terrie M. Williams, and others will introduce discussion sections on Science and Mathematics, The Written Word, Africans and the Origins of Civilization, Black Americans and the American Economy, Black Americans and the Law, African American Philosophy and Values, and Youth as History Makers. These discussion sections complement the scholars’ special projects groups, where students analyze, discuss, and reflect on what they’ve learned and begin to integrate their knowledge of African diasporan history and culture into their own work at the Center. The scholars

On October 25, 2002, Honorary Chair Maya Angelou and the Schomburg Center Art of African Women Sponsor Committee welcomed more than 500 guests at a special exhibition opening of The Art of African Women: Empowering Traditions, an unprecedented survey of African artistic traditions passed down from mothers to daughters for centuries. Featuring more than 100 photographs and some fifty handcrafted objects by women from North, West, and South Africa, The Art of African Women examines the fascinating traditions of interior and exterior housing design, pottery, weaving, and other decorative arts.

The Schomburg Center Sponsor Committee and their guests feted photographer Margaret Courtney-Clarke, Ndebele Cultural Centre master artists Francina Ndala Ndindande and Angelina Ndindande, students Duduzile Mahlangu and Nomsa Masanabo, and staff, Deon De Lange and Marry-Ann Tjale, at the dazzling ribbon cutting and reception. During their visit the artists created an original mural for the Schomburg Center, especially commissioned for the exhibition.

The main exhibition hall and Latimer/Edison Gallery feature photographs of and art by women from North, West, and South Africa. The photo-

Continued on page 9

Junior Scholars create their own artistic designs in The Art of African Women children’s exhibit.

Continued on page 10
Our fall season started in earnest on October 19, a Saturday full of events, activities, and energies at the Schomburg Center and in other cultural venues in New York City. Over 120 eleven- to seventeen-year-olds and their parents showed up for the inaugural event of this year’s New York Life/Schomburg Center Junior Scholars program. They took over the Langston Hughes Auditorium and Atrium, registering for membership in the 2002-2003 class, attending an orientation seminar with faculty and staff, and generally getting their bearings for the twenty-six-week adventure in learning and excellence that they will participate in this year.

That same day, members of the Schomburg Center’s 2002-2003 Scholars-In-Residence program coursed through the building, taking in their first experience as working scholars at the Schomburg Center on a busy Saturday. Downstairs in the former Photographs and Prints Reading Room, a film crew had created a set and would spend some ten hours documenting daylong discussions/forumson the black expatriate experience. Some twenty-five African-American expatriates, spouses of expatriates, and scholars of the black expatriate experience gathered to identify the issues and themes that should be featured in a documentary film series on the black expatriate experience.

Upstairs, in the two exhibition galleries, curators and exhibit designers installed the new exhibition, titled The Art of African Women: Empowering Traditions. Meanwhile, delivery men came and went, scholars and the general public found their way to the research collections, and two teams of staff packed up and headed to external cultural events downtown—NYC & Company’s CultureFest 2002 and the annual New York Is Book Country book festival.

The basic traffic flow to the Center had continued throughout the summer. But the events of October 19 clearly announced that the summer (and last program year) was over and a new season of renewed energy and vitality were afoot at the Schomburg Center. They did not misinform!

This is not to suggest that 2001-2002 had been anything other than thrilling, fulfilling, and reaffirming. After we got past the trauma of September 11, we had a magnificent year. The final quarter, which is documented here, is nothing less than spectacular. Thanks to your support, we figured out how to sustain program and service quality even in the face of the significant losses in revenue we incurred after September 11.

As the prospect of war looms on the horizon and New York City and State continue their recovery process, we anticipate new and increased reductions in our general operating support. But with your help, and with the help of your and our friends, we should be able to continue to build our magnificent collections, extend access to them via the Internet and other technologies, and offer first-class quality programs and services to you, our members, as well as those who need our services. The budget reductions will force us to reduce the number of days and hours of research service we provide (we are already on a five-day public service schedule). But everything we offer you will be at the same or a higher quality level. Quality will not suffer, but there will be fewer opportunities to enjoy the programs and services we offer than before. So if you are to take full advantage of them, you will have to be more aggressive, decisive, and vigilant because the demand will increase. With this in mind, you need to order your tickets and/or plan your trip for Nativity: A Life Story NOW! We sold out last year early. We’ve moved to a larger venue but tickets are going fast. Call and order yours TODAY. Tickets can be purchased at The Shop at (212) 491-2206. You don’t want to miss Nativity December 6 at 8 p.m. and December 7 at 3 p.m. and 8 p.m.

The Art of African Women exhibition needs to be on your list of must see/do activities as well. It’s open until March 30, 2003, but schools, clubs, and organizations, especially black women’s groups, are booking their visits as we speak. And here until January 3, 2003, is Rising Above Jim Crow: The Paintings of Johnnie Lee Gray, an extraordinary exhibition sponsored by New York Life Insurance Company. You won’t want to miss these events.
The Andrew W. Mellon Foundation’s $1 million gift to establish an endowment fund to support the Schomburg Center’s collection development activities is an important step toward guaranteeing that the Center’s seventy-six-year history continues. The Mellon Foundation’s gift, a challenge grant, must be matched on a dollar-for-dollar basis and depends on donor support. When matched, this gift will create a $2 million endowment fund that will help ensure that the Center has the financial means to acquire, catalog, and preserve the research resources needed to continue building its collections.

The Center’s collections first won international acclaim in 1926 when the personal collection of the distinguished black scholar and bibliophile, Arthur A. Schomburg, was added to the Division of Negro Literature, History, and Prints of the 135th Street Branch of The New York Public Library. Schomburg’s collection included more than 5,000 volumes, 3,000 manuscripts, 2,000 etchings and paintings, and several thousand pamphlets. 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. These valuable resources are the primary source materials from which books, newspaper and journal articles, and dissertations and research papers are written or illustrated, documentary feature films are made, textbooks rewritten, and exhibitions organized and presented. Curators for the divisions consider material, recognize resources, and make acquisitions to strengthen the collections. Collectively the work of library curators and staff, the important decisions they make about collections, and the many hours they spend reviewing, cataloging, maintaining, and acquiring the library’s resources make up the Schomburg Center, considered the nation’s primary source for African diasporan history and culture. A brief overview of collection resources follows. For a more complete description of the divisions and their collections, visit www.schomburgcenter.org.

General Research and Reference Division

The General Research and Reference Division holds and provides access to books, serials, and microforms containing information by and about people of African descent throughout the world, concentrating on the humanities, social sciences, and the arts.

The Division acquires monographs and serials (newspapers, newsletters, periodicals) and microforms. The earliest volume by an African author in the Schomburg Center dates from 1556. English is the predominant language of the Center’s holdings, supplemented by works in French, Portuguese, Spanish, German, and other European languages, including Russian. The Center has works in over 200 indigenous African languages and Creole dialects.

Manuscripts, Archives and Rare Books Division

The Manuscripts, Archives and Rare Books Division collects, presents, and makes available for research purposes rare, unique, and primary materials that document the history and culture of peoples of African descent throughout the world, with a concentration on the Americas and the Caribbean.

The Division’s holdings include personal papers; records of organizations and institutions; subject or thematic collections; lit-
The National Museum of African American History and Culture: Coming Soon?

Seven monuments—the Franklin Delano Roosevelt Memorial, the White House, the Thomas Jefferson Memorial, the Vietnam Veterans Memorial, the Washington Monument, the Korean Veterans Memorial, and the Lincoln Memorial—currently reside on the acreage that gives form to the National Mall in Washington, D.C. In the area between the Lincoln Memorial and the U.S. Capitol, more than a half dozen museums line the Mall, including a newcomer: The National Museum of the American Indian, which is expected to open in 2004. These distinct institutions and monuments, which stand among botanical gardens, a reflecting pool, and thousands of elm and cherry trees, reflect some of the nation's important and complicated history. With its rich and varied history, the National Mall is a site for remembrance, celebration, debate, and protest.

In 2001, President George W. Bush signed into law H.R. 3442 authorizing a commission to develop a plan of action for the establishment of a National Museum of African American History and Culture in Washington, D.C., on or adjacent to the National Mall. The act emerged as part of renewed bipartisan efforts by Congressmen John Lewis (D-Ga.) and J.C. Watts, Jr. (R-Okl.) and Senators Sam Brownback (R-Kans.) and Max Cleland (D-Ga.). The act, which passed the House in December and was quietly signed by President Bush later that month, belies the long, complicated effort to have the achievements, contributions, and struggles of African Americans recognized in a national museum. The effort dates back to 1915, when a group of Civil War veterans called the “Committee of Colored Citizens” collected funds to erect a memorial to “Colored Soldiers and Sailors who fought in the Wars of Our Country.” The following year the National Memorial Association, led by attorney and activist Ferdinand D. Lee, galvanized support from religious, political, business, and civic leaders for a memorial. Within three years the Association’s cause was page one news in the African-American press and had national support. By 1919, governors from most states had appointed advisory commissioners to the Association, “Negro Soldiers’ and Sailors’ Memorial Hearings” were taking place in Congress, and legislation was under consideration. In 1920 the House Committee on the Library sought counsel from the Commission of Fine Arts, which never made public its memo acknowledging that undeveloped sites along the National Mall would be suitable for the Negro Memorial. However, the Commission did make public their recommendation that the initiative be put aside pending approval of a national World War I memorial.

The National Memorial Association continued to garner support in Congress for a Negro Memorial, but it was a difficult battle. While the memorial had nationwide approval among African Americans and others, some felt conflicted about how best to recognize the contributions of African Americans and how to meet ongoing battles with racial discrimination and hostility. Colonel Charles Young, one of the first African Americans to graduate from West Point, and an officer in the Army, accurately pointed out that the best national memorial for African Americans would take the shape of opportunity and justice for blacks, who faced unrelenting injustice, discrimination, and disenfranchisement. Opponents clouded the issue, suggesting the memorial would be too costly or that African Americans were unworthy of such recognition. Others agreed with the Commission of Fine Arts that the construction of such a memorial should be delayed. Still others favored a different memorial: In 1923 a monument honoring the “Faithful Colored Mammies of the South” passed the Senate, sparking outrage and protest by African Americans across the nation.

Mary McLeod Bethune and Mary Church Terrell, among others, had joined the National Memorial Association in earnest and continued to reiterate the contributions of African Americans and to champion the cause of a memorial. The Association had supporters in Congressman J. Will Taylor (R-Tenn.) and Congressman Morton D. Hull (R-III.), but its foes were adamant in their opposition. “…[I]f we are going to erect monuments and memorials in the city of Washington,” said Congressman John E. Rankin (D-Miss.), “let us begin with those people who deserve them most, and erect monuments to such neglected men as Jefferson, and others who have contributed so much to the upbuilding of this great civilization.”

Despite opposition or indifference, the Association’s efforts were realized when President Calvin Coolidge authorized a “National Memorial Commission” to create “a memorial building … as a tribute to the Negro’s contribution to the achievements of America.” The triumph of this act, signed on Coolidge’s last day in office, was short lived. Antagonists thwarted the act by requiring that the National Memorial Association raise $500,000 for the construction of the museum from outside sources before federal funds (not to exceed $50,000) were released. Seven months later, in October 1929, the stock market crashed, extinguishing hopes that such private funds could be raised. Un-
President Roosevelt shut down the National Commission came during the administration as “a wise choice” for the memorial. A site the memorial across from its campus, the Commission of Fine Arts directed a site for a site. At the behest of Howard University, which had shown interest in welcoming the memorial across from its campus, the Commission of Fine Arts designated a site on Georgia Avenue across from the university as “a wise choice” for the memorial.

The National Memorial Commission continued its work through the Hoover administration. African-American architect Edward R. Williams had designed and built a model for the memorial, and he met with the Commission of Fine Arts, which appeared indifferent to the Commission’s need for a site. At the behest of Howard University, which had shown interest in welcoming the memorial across from its campus, the Commission of Fine Arts designated a site near the National Mall. In 1933, President Roosevelt shut down the National Memorial Commission and gave its authority to the Office of National Parks, Buildings and Reservations in the Interior Department. He also refused the National Memorial Association’s request for a loan to cover fundraising expenses and declined its suggestion to construct the memorial as a federal public works project. However, during this time, federal resources were used to plan and construct the Jefferson Memorial, which stands southeast of the Roosevelt Memorial, also along Cherry Tree Walk.

World War II and then the Civil Rights Movement eclipsed the memorial issue, and the museum plans were shelved again. In the late 1960s, the issue reemerged in the wake of Martin Luther King’s assassination and the emergence of the Black Studies Movement. In 1968, Congressman Clarence Brown (D-Ohio) and Senator John Glenn (D-Ohio) advocated building a National Museum of Afro-American History and Culture in Wilberforce, Ohio. This initiative met with opposition from the National Park Service (which argued that a national museum should be constructed in Washington, D.C.), and amid debate, a commission again discussed the construction and site of a national African-American museum. (The National Afro-American Museum and Cultural Center opened in Wilberforce, Ohio, in 1988 without federal authorization for support.)

Private and Congressional efforts for a national African-American museum continued. In 1988, Congressman Lewis introduced legislation for a “National African American Heritage Museum and Memorial” within the Smithsonian. That bill languished, but in 1989 Lewis and a few other members of Congress moved legislation for a “National African American Heritage Memorial Museum” within the Smithsonian. The legislation and subsequent debate brought some support from the Smithsonian, which had previously been opposed or indifferent to the project. A Smithsonian Commission of distinguished experts in history, culture, and museums once again took up the matter and recommended that a museum be established in the Arts and Industries Building on the Mall until a larger facility could be created. The site proposed by the Commission sparked debate and again complicated the efforts to create the museum. In the end, this disagreement devastated the cause. Legislation passed the Senate in 1992 but faltered in the House (about this time, the United States Holocaust Memorial Museum opened just off the National Mall). In 1994, the bill passed the House but died in the Senate, with strong opposition to cost led by Senator Jesse Helms (D-N.C.). Representative Lewis fought for the bill from 1995 to 2000. None of his introductions received a hearing or a vote until 2001, when the bipartisan effort began again.

The White House issued the press release “President Signs National Museum of African American History Act” late last year. Approximately sixty words in length, it represents a nearly 100-year effort to construct a museum recognizing the achievements of African Americans in our nation’s capital.

Left, Mary Church Terrell was a member of the National Memorial Association, a group that championed the cause of an African-American memorial on the National Mall.

Bottom left, On Easter Sunday 1939, Marian Anderson sang before 75,000 listeners at the Lincoln Memorial in Washington, D.C. The Daughters of the American Revolution had barred her from the concert hall.

This article was adapted from “The Forgotten Museum: The Quest over Four Generations to Bring A National Museum Dedicated to African American History and Culture to the National Mall” by Robert L. Wilkins, Esq. Wilkins is a member of the National Museum of African American History and Culture Plan for Action Presidential Commission. For the complete story on the quest to create a National African American Museum, visit the National Museum of African American History and Culture Web site at: http://planning.den.nps.gov/nmaahc.
Moving Image and Recorded Sound Division

The Moving Image and Recorded Sound (MIRS) Division documents the experiences of peoples of African descent as they have been captured via audiovisual technology. The MIRS Division also directs and manages the Center’s Oral History/Video Documentation Program, which records the life stories and viewpoints of persons representing a wide range of disciplines and experiences for the historical record.

The MIRS Division collection encompasses a variety of formats, including motion picture film, video recordings, and music and spoken arts recordings in several formats. Included in the broad range of audiovisual materials are documentary and dramatic films, principally focusing upon international, political, anthropological, religious, and cultural arts themes. A unique collection of public affairs television programs documents the local concerns of African Americans in communities across the United States. Public service announcements and commercial advertisements are also strongly represented. The recorded music collection covers the various traditional and contemporary genres that have developed out of the cultures of African peoples in Africa, the Caribbean, and the Americas.

Photographs and Prints Division

The Photographs and Prints Division has primary collection responsibility for collecting images that document peoples of African descent worldwide. The Division is devoted to preserving and interpreting works acquired. The collection includes both documentary and fine art photographs.

The Division collects prints, transparencies, and negatives, which include group or individual portraits and images of places and events in the United States, Africa, and its diaspora, ranging from late eighteenth-century graphics to present day photographic images. Daguerreotypes, ambrotypes, and tintypes are the early nineteenth-century processes represented. Twentieth-century photographic processes include silver gelatin prints, C-prints, and Cibachrome prints.

Art and Artifacts Division

The Art and Artifacts Division collects, documents, presents, and interprets art and artifacts by and about peoples of African heritage throughout the world. Fine and applied art and material culture objects are collected from the seventeenth century to the present with emphasis on the visual arts of the twentieth century in the United States and Africa. Works collected include painting, sculpture, works on paper, textiles, artifacts and ephemera.

The Division collects art and artifacts encompassing four broad areas: traditional African art; painting and sculpture; works on paper (i.e. drawings, prints, illustrations, posters and reproductions); textiles; and artifacts. The collection of painting and sculpture surveys the history of art by African-American artists from the late nineteenth century to the present. The majority of works in this category represent the New Negro Renaissance, the Works Progress Administration (WPA), and the post-World War II eras. Urban genre themes and depiction of African-American life dominate the work from this period. Other subjects include landscapes and portraiture. There are also several non-figurative and abstract works from the 1950s forward.

New to the Collections

Manuscripts, Archives and Rare Books Division

Nat King Cole Collection
Photographs, scrapbooks, music scores, sheet music, albums, and artifacts documenting the life and career of the singer, known for his “velvet” voice. Gift of his widow, Maria Cole.

Arthur Ashe Collection
Correspondence, writings (Hard Road to Glory and Days of Grace, his autobiography written with Arnold Ramper-sad), speeches, project files, photographs, video and audio tapes, and artifacts of the tennis star. Gift of his widow, Jeanne Moutoussamy-Ashe.

Other Countries Records
Cultural organization established to promote literature of black gay men. In 1998 the organization published Other Countries: Black Gay Voices. The second anthology was titled Sojourner: Black Gay Voices in the Age of AIDS. Joseph Beam, Melvin Dixon, Assoto Saint, Essex Hemphill, and Samuel Delany are among the many writers associated with Other Countries. Records include board of directors’ files, financial records, annual reports, correspondence, memorandum, event programs, flyers, posters, photographs, audio tapes, publications, newsletters, and subject files. Gift of the estate of Bert Hunter.

Photographs and Prints Division


Art and Artifacts Division
Robert Blackburn Printmaking Workshop Collection

A Nat King Cole poster for Sights and Sounds. Manuscripts, Archives and Rare Books Division.
AROUND THE SCHOMBURG CENTER

Bill Cosby and Phylicia Rashad tape “The Cosby Show: A Look Back” at the Schomburg Center. The program aired on NBC in May.

Great Divas of Gospel performing at the Center in June.

James Earl Jones and Howard Dodson.

Gloria Lynne in concert.

The JVC Father’s Day Concert in June.

Ilyasah Shabazz and Howard Dodson at the book signing for Growing Up X.

Arlene Howard and Howard Dodson at the book celebration for Elston and Me.

Howard Dodson and Reverend Ike at the exhibition Africana Age: African and African Diasporan Transformations in the 20th Century. The two posed in front of a picture of Reverend Ike from the 1960s.

Due to editing errors, the Shabazz Conversations forum caption in Africana Heritage Volume 2, No. 2, 2002, incorrectly identified several participants. The correct caption reads as follows: The Shabazz Conversations forum participants (left to right): Dr. James Turner and Khosi KaMavuso Mbatha (guest speakers); Dr. Andrée-Nicola McLaughlin (series host); and Malik Shabazz, Ilyasah Shabazz, and Iman Saboor bin Yusef.
**Jubilee: The Emergence of African-American Culture**

Tuesday, February 11 • 7:00 p.m.
Langston Hughes Auditorium, Schomburg Center

Wednesday, February 12 • 7:00 p.m.

Barnes & Noble Union Square

Join Schomburg Center Chief Howard Dodson, Annette Gordon-Reed, Henry Louis Gates, Jr., Amiri Baraka, and Gail Buckley for a panel discussion celebrating the publication of *Jubilee: The Emergence of African-American Culture*, a new book by the Schomburg Center and National Geographic Press.

Perfect holiday gifts for family and friends are available at The Schomburg Shop! *I Paint My House* postcards, note cards, and *The Art of African Women: Empowering Traditions* calendars are on sale now, along with unique products from the exhibition. Visit The Shop (Tuesday through Saturday, 11:00 a.m. to 6:00 p.m.) or call (212) 491-2206.

**Rising Above Jim Crow: The Paintings of Johnnie Lee Gray**

November 19 – January 3, 2003

A trove of paintings by a previously unheralded, self-taught artist provides the core of this new exhibition, offering a personal vision of the strength and creativity of African Americans during the final decades of segregation. A textile worker and carpenter by trade, Johnnie Lee Gray completed some 150 paintings before his death in 2000, at age fifty-eight. His scenes of field work, church life, night life, civil rights demonstrations, and the changing city evoke the strengths of family and community, the power of the African-American church, and the search by African Americans for a better way of life. Curated by Dr. Gwendolyn H. Everett, an art historian at Howard University, the exhibition encompasses some thirty-five paintings by Gray, as well as archival photographs and videotaped interviews. Sponsored by New York Life Insurance Company. For information on Jim Crow history, visit www.jimcrowhistory.org.

**Nativity: A Life Story**

Friday, December 6 • 8 p.m.
Saturday, December 7 • 3 p.m. and 8 p.m.
The United Palace, 175th and Broadway (take the “A” Train to 175th Street or the #1 Train to 168th Street)

Inspired by Langston Hughes’s *Black Nativity* and written by James Stovall and Hattie Winston, *Nativity: A Life Story* is an award-winning retelling of the biblical Christmas story with African-American music and dance. Featuring Stephanie Mills, BeBe Winans, and Phylicia Rashad, as well as Lillias White, Keith David, and Freddie Jackson. Also starring Ebony Jo-Ann, Alyson Williams, Denise Burse-Fernandez, Priscilla Baskerville, Dwayne Grayman, Virginia Woodruff, Nyjah Moore Westbrook, and George Faison.

With *The Ebony Ecumenical Ensemble*, directed by Bettye F. Forbes; *The Broadway Inspirational Voices*, directed by Michael McElroy; *The Christ United Church Youth-In-Action Chorus*, and many more.

Tickets: $50, $35, and $25 (special rates for groups of 20 or more). Call The Schomburg Shop at (212) 491-2206.

Schomburg Center programs and exhibitions are supported in part by the City of New York, the State of New York, the Office of the Borough President of Manhattan, the New York State Black, Puerto Rican, and Hispanic Legislative Caucus, the Rockefeller Foundation Endowment for the Performing Arts, The Coca-Cola Foundation, New York Life Foundation, Annie E. and Sarah L. Delaney Charitable Trusts, J.P. Morgan Chase & Co., and the Edler Hawkins Foundation.

The Schomburg Center is a member of the Harlem Strategic Cultural Collaborative (HSCC).
explore the Center’s world-class resources, examine their own history and culture, and re-examine the typical textbook history they learn in school. Their work over twenty-six weeks represents a great deal of energy and time dedicated to the Saturday program and reflects their commitment to expanding their understanding of the histories and cultures of people of African descent.

The multidimensional quality to the program was on display when more than 200 people gathered at the Center on June 22, 2002, to celebrate the successful completion of the first year of the program. The festivities featured work by the scholars’ special projects groups, which allowed scholars to translate aspects of their learning and experiences from the Saturday program into performance- and product-driven mediums, which they premiered at the ceremony.

Scholars entertained visitors with a variety of theater, dance, and musical performances. Theater pieces included a mock classroom where scholars recognized distortion and misinformation in their education and set the record (and their teacher) straight, as well as choreographed dance performances, musical rhythms in African and Gullah traditions, and a recitation of Langston Hughes’s powerful “I, Too.”

The students also debuted the photography exhibition Walking to Find Ourselves: Rediscovering the African-American Presence in Lower Manhattan and the Schomburg Review, a Junior Scholars publication and Web site (www.juniorscholars.org). Walking to Find Ourselves and the Schomburg Review emerged from work in the communications group, a cadre of scholars interested in conceptualizing, developing, and designing products that integrated and documented their weekly activities. Walking to Find Ourselves sought to document the African presence in Lower Manhattan. The Schomburg Review reflects scholars’ stories and comprehension of African and African-American history brought to life through articles, editorials, poems, interviews, illustrations, personal written accounts, book reviews, and photographs.

The video group documented the Junior Scholar experience on camera. “A Tribute to Year One,” shot during the twenty weeks of the program, included segments about the program and interviews with program staff. It also featured footage of Harry Belafonte, Osise Davis, Molefi Asante, Charles Rangel, and others who worked with the scholars. The scholars created the video themselves, formulating questions, conducting interviews, blocking shots, setting up sound, and using cameras to produce a significant record of their own history and experiences.

For twenty weeks in Harlem progress was made. Children showed up (missing the Saturday morning line-up of cartoons) to—get this now—learn! Instead of going out we came in. No matter what the weather—even on gorgeous days. It was not just your average weekend school; it was an educational program designed to alert the African-American leaders of tomorrow of the hurdles they will face and to inform us of the struggle that was made to get us into the position that we are in now. Week after week historical figures in every field came to tell the next generation helpful tips that they were not given as youth. From the field of medicine and mathematics people came to inform us of the untold role African culture played in some of the things we now take for granted. People came from the field of music to tell us of how African music had changed some of Europe’s musical theories. I myself came in on Saturdays mornings looking forward to what musical challenge Mr. Pleasant the music teacher was going to give to us to show the many variations of music. But the learning didn’t stop there: We also split up into smaller groups where we focused on personal interests, such as photography or writing, and where we worked on developing our individual skills. I learned a lot from this program and view it as vital to understanding African-American roles in the past and of the potential roles of the children of today.

—Junior Scholar Owen Rogers
The Art of African Women showcases the depth and scope of artistic traditions in North, West, and South Africa and celebrates their spirit and importance.

An important theme in this exhibition is the preservation of traditional arts. Central to the idea of preserving art forms is the idea of passing along valued traditions to younger generations. In this spirit, in an effort to involve young people in the creation of traditional arts, the Center’s American Negro Theatre has been converted into a distinctive learning space for children. The multidimensional exhibition introduces young visitors to the customs and traditions of the peoples featured in the primary exhibition and will help them to locate the geographical areas in which they live. The space is filled with artistic creations and playthings such as Ndebele children’s toy houses, mobiles created from discarded tin cans, and architectural decorations and designs.

In addition to the exhibition and children’s exhibit, the Schomburg Center features a wide range of special handcrafted products from South Africa and other noted African and African-American artists. Unique beadwork and hand painted items as well as postcards, note cards, and a special 2003 calendar, along with books by Margaret Courtney-Clarke, are available at The Schomburg Shop. For more information about these products, and for information on complementary workshops and programs, call (212) 491-2206.

The Ndebele Foundation Cultural Centre for Women and Children

In September 2001 the Ndebele Foundation Cultural Centre for Women and Children formally opened in Mabhoko, Mpumalanga Province, South Africa, with support from the Ndebele community and Margaret Courtney Clarke. Courtney-Clarke, an internationally renowned photojournalist born in Namibia and educated in South Africa, lived and worked among the Ndebele people in South Africa from 1980 to 1985 to capture on film what was left of the Ndebele’s artistic heritage. The result was a book, Ndebele: The Art of an African Tribe. Under the expert guidance of master artists Francina Ndala Ndimande and Angelina Ndimande, The Ndebele Foundation’s primary aim is to provide an ongoing supportive site for Ndebele women and children—both boys and girls—to observe and participate in the creation of Ndebele art. There is community consensus that this art production must continue within and arise from the community, with a nurturing and ongoing learning environment that supports the arts on an individual as well as collective basis.
For just about every staff member who works at the Schomburg Center, there is a volunteer who commits countless hours to the Center’s mission. Contributions by volunteers help us fulfill our role as a library and cultural center. The Schomburg Center’s wide array of interpretive programs, including exhibitions, scholarly and public forums, cultural performances, and other services depend on Elsie Gibbs, our lovely and talented volunteer coordinator, and her dedicated corps of more than 100 individuals. Some volunteers serve as docents, working with our tour coordinator to host Schomburg Center educational tours; some work at the information desk, helping visitors learn about Center services; some work at The Shop; others support mailings; and still others serve as hostesses and ushers for programs, providing support to our small program staff. They all work diligently, and with good humor, to ensure that programs run smoothly. We would like to take this opportunity to show them in action and to celebrate what they do so well. Without their efforts, we would most assuredly be lost. As city and library budgets are squeezed, volunteers and their work here become even more crucial to the survival of the Center. We also take this opportunity to say thank you to our invaluable corps of volunteers and to invite you to become a volunteer yourself. We need you!
A Message from the National Membership Chair

Knowing our legacy—undistorted by others and documented by those who lived it—correctly aligns you and me and our children in the continuing struggle to fully claim our dignity in all areas of life.

Please join with me and thousands of others who are making certain that the Schomburg has the funds not only to continue its unique mission, but to expand its outreach into every home, school, and library.

Please join me as a Schomburg Society Member now!

Schomburg Society Benefits

**ASSOCIATE** - $35 ($23 tax deductible)
- A year’s subscription to the Schomburg newsletter
- A year’s subscription to Black Enterprise magazine
- A 20% discount in the Schomburg Shop
- A monthly program calendar
- A personalized membership card
- Up to 20% discount on tickets to select Center-sponsored programs

**FRIEND** - $50 ($28 tax deductible)
- All Associate benefits, plus:
- A year’s subscription to American Legacy magazine
- Invitations to members-only exhibition previews, lectures, and seminars

**SUPPORTER** - $100 ($63 tax deductible)
- All Friend benefits, plus:
- An annual subscription to the Quarterly Black Review of Books
- Invitations to VIP events

**PATRON** - $250 ($178 tax deductible)
- All Supporter benefits, plus:
- A complimentary copy of a major Center publication
- An invitation to an annual Black Heritage Tour

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