The Schomburg Center and National Geographic Society Celebrate the Publication of Jubilee: The Emergence of African-American Culture

Last month, the Schomburg Center and National Geographic Society celebrated the publication of *Jubilee: The Emergence of African-American Culture*, an illustrated four-color volume that explores the courageous and innovative ways that enslaved Africans developed their own unique culture in the midst of slavery. *Jubilee*, which means a season of celebration or an African-American religious song usually referring to a time of future happiness, also examines how that culture evolved and flourished from the years after emancipation to the turn of the century. The book includes essays by Amiri Baraka, Gail Buckley, Annette Gordon-Reed, John Hope Franklin, Henry Louis Gates, and Gayraud S. Wilmore. At a series of panel discussions and book signings in New York City and Washington, D.C., author Howard Dodson, with Gail Buckley and Annette Gordon-Reed, discussed the book, which was inspired by the Schomburg Center’s 75th anniversary exhibition *Lest We Forget: The Shabazz Family Deposits Malcolm X Papers at the Schomburg Center*

At a press conference on January 7, 2003, the Schomburg Center for Research in Black Culture and the Estate of Betty Shabazz announced that the family’s collection of Malcolm X’s diaries, photographs, letters, and other materials would be placed on long-term deposit at the Center. The action guarantees that the public will have access to the archive, which promises to provide unprecedented insight into the viewpoints and personal reflections of the dynamic and influential figure. “We have worked closely with the family of Malcolm X to ensure that this archive will be available to researchers here at the Schomburg Center rather than go into private hands or be dispersed,” said Howard Dodson, Director of the Center. “It is significant that the collection will be located in Harlem—on Malcolm X Boulevard—in the neighborhood where much of the drama of Malcolm X’s life unfolded.” Two of Malcolm X’s daughters, Ms. Attallah Shabazz and Ms. Malaak Shabazz, with estate attorney Joseph Fleming, represented the family at the conference. The three made the announcement with Howard Dodson and Paul LeClerc, President of The New York Public Library, in the Schomburg Center’s American Negro Theatre, before two large shipping crates of

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Schomburg Center Chief and author Howard Dodson signs a copy of *Jubilee* for Dr. Vivian Windley at the Center’s book celebration.
By now you have undoubtedly heard that the extraordinary archive of Malcolm X’s speeches, correspondence, photographs, scripts for radio programs, diaries, and other memorabilia are no longer in the auctioneer’s hands. A year or so ago, it had been posted on eBay, the auction house Web site on the Internet, and was slated for sale in lots to the highest bidder. Protests from around the country coupled with a series of legal maneuvers by the lawyers for the Betty Shabazz/Malcolm X Estate cancelled the auction. And over the past year, negotiations between the Shabazz Family Estate, the auction house, and other interested parties resulted in a decision to return all of the materials to the Shabazz family, the rightful owners. The family in turn decided to make the Schomburg Center the repository of this unique collection on the life, times, and legacy of Malcolm X. The collection arrived in December and is currently being inventoried by members of the Schomburg Center staff. Processing and preservation work will take place over the next eighteen months or so, and the collection will be opened to the public in July 2004. A major Malcolm X exhibition based on materials in the collection is slated for May 2004.

Those of you who missed this year’s production of Nativity: A Life Story missed a major New York City cultural event. Inspired by Langston Hughes’s Black Nativity, Nativity featured such luminaries as BeBe Winans, Stephanie Mills, Phylicia Rashad, Freddie Jackson, Lillias White, and Ebony Jo-Ann to mention only a few. After four years at the Center and one year at New York’s Riverside Church (where it sold out last year), we decided to move it to Reverend Ike’s United Palace, a 3,500-seat venue on Broadway at 175th Street. Three sold out magnificent performances attracted more than 9,000 paying customers from cities as far away as Baltimore, Washington, Providence, and Boston. It was spectacular. Ten shows are planned for this year beginning on December 2. Tickets will go on sale soon.

Jubilee: The Emergence of African-American Culture, a new Schomburg Center publication, was recently released by National Geographic Press. Based on the Schomburg’s exhibition Lest We Forget: The Triumph Over Slavery, Jubilee was written by yours truly with essays by John Hope Franklin, Henry Louis Gates, Annette Gordon-Reed, Gail Buckley, Gayraud S. Wilmore, and Amiri Baraka. Some 200 photographs, prints, documents, and other memorabilia judiciously designed and edited by National Geographic Press make Jubilee an attractive, accessible, and informative resource on two of the most significant aspects of American and African-American history and culture.

A national conference on the State of Black Studies, co-sponsored by Princeton University’s African American Studies Program and CUNY’s Graduate Center and Institute for Research on the African Diaspora in the Americas and the Caribbean (IRADAC) featured some of the leading authorities in the field and attracted over 600 participants from across the country—one of the largest such gatherings in recent memory. More detailed coverage of the conference will appear in the next issue of Africana Heritage.

The success of the last quarter or so notwithstanding, storm clouds have appeared on the horizon posing threats to the quality and quantity of programs and services the Center will be able to offer in the coming months and years. Proposed cuts to the City and State of New York’s annual appropriations to the Center make it likely that we will have to limit our schedule to four days of research services weekly. (We’re already down to five.) Under-performing endowments make it likely that we’ll also have to reduce the number of educational and cultural programs and exhibitions we offer. Your ongoing financial support continues to be a major source of inspiration, encouragement, and sorely needed revenue. I hope we can continue to count on your commitment and support.
The New York Life/Schomburg Center Junior Scholars Program continues to provide a forum for young people to embark on content rich study at the Schomburg Center for Research in Black Culture each Saturday. In their ongoing academic pursuits, the Junior Scholars conduct in-depth research within the various divisions of the Schomburg and incorporate the words and ideas of living legends and of visiting scholars into the creation of original works. The Junior Scholars Program is hosting Youth Summit: From Violence to Peace on May 17 for Junior Scholars and invited youth to present historically-based works addressing the theme of the Youth Summit in theater, photography, video, spoken word, music, and dance.

During interactive workshops over the last several months, the Junior Scholars have been exposed to a myriad of exhibitions, forums, and performances at the Schomburg Center. Center Chief Howard Dodson was one of the first historians to share his insights and analyses of the African-American experience with the Junior Scholars. In the fall, scholars investigated the complex history of Jim Crow with art historian Dr. Gwendolyn H. Everett, curator of The New York Life exhibit Rising Above Jim Crow: The Paintings of Johnnie Lee Gray, which was on display at the Center until early January. The scholars continued their study of art history, exploring the work of women artists from North, West, and South Africa in the Schomburg Center’s Art of African Women: Empowering Traditions exhibition and participating in workshops led by photographer Margaret Courtney-Clarke and South African students Duduzile Mahlangu and Nomsa Masanabo. Since the program year began, Junior Scholars have also viewed Amandla!: A Revolution in Four Part Harmony and the PBS/P.O.V. film “Two Towns of Jasper”; welcomed talks by Percy Sutton, Terrie Williams, and noted college professor Dr. Maulana Karenga, among others; attended the WRKS-FM/McDonald’s Open Line Show and Lincoln Center’s Reel to Real: A Tribute to Cab Calloway; toured the American Museum of Natural History and the Hall of Science; and participated in Carnegie Hall’s Neighborhood Concert Series.

The individual interests and needs of students are addressed through an entrepreneurship and banking module for students seeking business knowledge. Students will learn from leaders in finance and from successful business owners about the basics and intricacies of starting, financing, and managing a business. Moody’s Corporation sponsors this endeavor.

Junior Scholars with an interest in the arts have learned about sculpture and created works in stone and plaster with sculptor M. Scott Johnson; studied painting with Ndebele students; learned Web site design from Webmaster Donald Olivier; and participated in hands-on filmmaking with business owner and videographer Mishka Brown of Aerolith Incorporated.

The skills developed in the Junior Scholars Program are directly transferable both to the successful completion of projects for the Youth Summit and to the students’ daily school environments. Overall, the program enhances self-esteem by allowing students to deepen their understanding of their African-American history and culture and to obtain up-to-date experiences in contemporary fields.

Please visit us at www.juniorscholars.org and register to attend the Youth Summit on May 17!
The Malcolm X Collection: A Preview

The Schomburg Center’s Manuscripts, Archives and Rare Books Division staff, under the leadership of the curator, has undertaken an enormous task in archiving the Malcolm X Collection, deposited at the Center on a seventy-five-year loan. The collection arrived in late December and by January the inventory was underway. Each Division staff member will continue the painstaking inventory through the summer. Once the inventory is completed the actual work of organizing the collection for research will begin. The collection will then be microfilmed. The Center anticipates that The Malcolm X Collection will be available to researchers by July 2004. The Malcolm X Collection: A Preview is an advance look at this extraordinary archive.

Born Malcolm Little on May 19, 1925, in Omaha, Nebraska, Malcolm X became one of the world’s most prominent leaders in the twentieth-century movement for black liberation in the United States and Africa. His life and work were cut short on February 21, 1965, when he was assassinated at the Audubon Ballroom in Harlem.

In January 2003 a large collection of Malcolm X’s diaries, photos, letters, and other materials were placed on long-term deposit by the Estate of Betty Shabazz, at The New York Public Library’s Schomburg Center for Research in Black Culture. The materials include a wide range of speeches, letters, diaries, and other documents handwritten or typed by Malcolm X; a collection of photographs, many of which are presumed to have been taken by Malcolm X, and others that show various aspects of his life, including pictures of him with his family and with dignitaries; handwritten radio addresses delivered to spread the message of Elijah Muhammad’s Nation of Islam; many outlines and manuscripts for speeches given at rallies and other public appearances; and the manuscript outline of his speech “The Ballot or the Bullet,” in which he revised his message to encourage the black community to flex its political muscle through voting.

The materials provide unprecedented insight into the viewpoints and personal reflections of the dynamic and vastly influential figure who spearheaded a vigorous fight for the rights of African Americans in the 1960s, through his work with the Nation of Islam and later his own Organization of Afro-American Unity. The availability of these papers promises to provide new insights into the depth, breadth, and complexity of his life and work.
1. Family photos, including (right) Malcolm X and wife Betty Shabazz, with daughters (left to right: Attallah, Quibilah, and Ilyasah) are seated with Muhammad Ali (known then as Cassius Clay) at Ali’s Miami training camp, February 1964. The visit, which was the family’s first vacation, occurred during the ninety-day suspension of Malcolm X from the Nation of Islam. Photographer: Robert L. Haggins.


3. Record Album. “Ballots or Bullets” by Malcolm X, recorded in 1963 at King Solomon Baptist Church, Detroit, Michigan. First Amendment Records.

4. Photographs of Malcolm X’s international travels.


7. Journal. Handwritten details of journey to Mecca, including entry dated April 18, 1964, in which he writes, “It was strange to be referred to now as Malcolm X, so boldly and openly, after several days going only as Malik El Shabazz.”

Malcolm X, continued from page 1

Since January, curators and library staff have unpacked and inventoried an array of speeches, letters, diaries, and other documents by Malcolm X. In addition to these rich documents, the archive consists of many photographs of Malcolm X, family members, Elijah Muhammad, other Nation of Islam leaders, and personalities such as Muhammad Ali. There are also some sixty-seven handwritten radio addresses delivered to spread the message of Elijah Muhammad’s Nation of Islam. The collection includes manuscripts for Malcolm X’s speeches, including a manuscript outline of “The Ballot or the Bullet,” as well as a contract and correspondence between Malcolm X and Alex Haley regarding The Autobiography of Malcolm X.

Some of the most notable pieces in the collection include handwritten diaries Malcolm X kept during his travels to Africa and the Middle East. These notes, taken shortly after he broke from the Nation of Islam in 1964, were not fully explored in The Autobiography of Malcolm X, nor has this period been completely examined and researched in written histories or scholarship. The diaries, as well as other pieces in the collection, should illuminate the enormous legacy of Malcolm X in vital and important ways.

The Shabazz family will retain ownership of the collection, which had been the subject of conflicting claims since Butterfields Auctioneers announced that it would offer the materials for sale last March. After negotiations the property was returned to the family, which decided to deposit the collection at the Schomburg Center where it will be cataloged, preserved, and stored for a period of seventy-five years. While processing and preservation of the materials will take approximately eighteen months, the Center launched The Malcolm X Collection: A Preview in February (at left). Its intention is to provide a glimpse of what President LeClerc called “one of the single most important collections to come to The New York Public Library in the last decade.” The cameo exhibition is on view through May 2003.
AROUND THE
SCHOMBURG CENTER

In addition to our collections, the Schomburg Center has an active rental service. The beautiful facilities are professionally equipped and can accommodate a wide range of special events sponsored by organizations and institutions, from concerts, music, theater, and receptions to educational seminars and conferences at competitive market based rental rates. Call (212) 491-2257 for rates and information.

Kaissa (and friends) at the Schomburg Center’s Heritage Weekend 2003.

Eleanor Leinen leads hands-on classes in gift wrapping at Holiday Open House.

The Brewery Puppetry Troupe’s The Crowtations perform at the Center’s annual Holiday Open House in December.

New York City Mayor Mike Bloomberg announces the city’s new school policy at a New York Urban League symposium at the Schomburg Center.

Gail Buckley, Annette Gordon-Reed, and Howard Dodson discuss Jubilee: The Emergence of African-American Culture.
Howard Dodson, William Strickland, and Maulana Karenga at the plenary session “Black Studies: The Long Road Since the 1960s.” The session was part of The State of Black Studies: Methodology, Pedagogy, and Research, a conference at the Schomburg Center and CUNY’s Graduate Center.

Johnnetta B. Cole and Beverly Guy-Sheftall sign copies of Gender Talk at their book celebration in February.

Kofi and Nane Annan in front of the Schomburg Center after a visit to The Art of African Women: Empowering Traditions exhibition.


New York Dance Divas captivated a sold-out house on February 14, 2003. The event featured a special guest appearance by dance legend Katherine Dunham.
In October 2002, the Center launched The Art of African Women: Empowering Traditions, an unprecedented exhibition of more than 100 photographs by photographer Margaret Courtney-Clarke. On view through May 2003, the exhibition pays tribute to African women’s artistic traditions and to the beauty that rural African women—as artists and entrepreneurs—create in the face of ongoing social, political, and economic challenges, disruption, and upheaval. From October 28 through November 15, 2002, the Center welcomed Ndebele Cultural Centre master artists Francina Ndala Ndimande and Angelina Ndimande, students Duduzile Mahlangu and Nomsa Masanabo, and staff, Deon DeLange and Marry-Ann Tjale, to the Center. The group lived in Harlem, toured New York City, worked with the Schomburg Center Junior Scholars and other artists, produced original pieces of artwork for The Schomburg Shop, and created an original mural, especially commissioned for the exhibition. The Art of African Women presented the Schomburg Center with the opportunity to feature the astonishing art of these women and to offer unique items created by Ndebele artists to the general public. The items shown here represent a small percentage of the beautiful artwork handcrafted by The Ndebele Foundation and Cultural Centre for Women and Children in South Africa. All these products are available by calling The Schomburg Shop at (212) 491-2206. By giving a unique gift from the Ndebele Cultural Centre Foundation, you will also be helping to support the women who create these important pieces of artwork.
Jubilee: The Emergence of African-American Culture
Howard Dodson, Amiri Baraka, John Hope Franklin, Gail Buckley, Henry Louis Gates, Jr., Annette Gordon-Reed, and Gayraud S. Wilmore.
Hardcover, 224 pages, $35.

Gender Talk
The Struggle for Women's Equality in African American Communities
Johnnetta B. Cole and Beverly Guy-Sheftall.
Hardcover, 298 pages, $24.95.

EXHIBITIONS

The Art of African Women: Empowering Traditions
Through May 2003
The Art of African Women: Empowering Traditions exhibition presents an unprecedented survey of African artistic traditions that have been passed down from mothers to daughters for centuries. The exhibition features more than 100 stunning photographs by internationally acclaimed photojournalist Margaret Courtney-Clarke. Captured during her twenty-year quest to document traditions in South, West, and North Africa, the images pay homage to the beauty African women have created in their lives despite social, political, and economic upheavals. The photographs are complemented by more than thirty objects, many of which have been photographed with their creators. The multidimensional exhibition includes an interactive children's exhibit designed to expose and involve young people in the creation of traditional arts and a public program series intended to survey critical social issues as well as the roles of African women as creators and entrepreneurs.

Harlem Is...
Through August 2003
Community Works, in association with the New Heritage Theatre Group and the Schomburg Center, presents a multimedia, intergenerational, living history program that celebrates thirty Harlemites (ages fifty to 100) whose contributions in the fields of art, music, education, politics, community service, and sports define Harlem's rich and diverse cultural legacy. Harlem Is... honors such trailblazers as opera singer Betty Allen, historian Dr. Yosef ben-Jachannan, Afro-Latin jazz musician Joe Cuba, author Rosa Guy, and many more. Community Works will present performances, symposiums, group tours, workshops, and tours of the community.

The Malcolm X Collection: A Preview
Through May 2003
In January 2003 a large collection of Malcolm X's diaries, photographs, letters, and other materials were placed on long-term deposit by the Estate of Betty Shabazz at the Schomburg Center for Research in Black Culture. While the papers will be available to researchers after approximately eighteen months of processing and preservation work is completed, The Malcolm X Collection: A Preview offers a glimpse into the viewpoints and personal reflections of the dynamic and vastly influential figure who spearheaded a vigorous fight for the rights of African Americans in the 1960s.

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).

PLANNED GIVING NOTE
Unless you leave your IRA or pension plan to a spouse, it can be taxed heavily in your estate. If your estate is over $1 million, these funds can be subject to both estate and income tax, which may total over 80 percent. This leaves your family or other heirs a mere 20 percent of a lifetime of savings.

If you are not leaving your IRA or pension plan to a spouse, it may make sense to name the Schomburg Center as beneficiary of your plan. You can avoid completely income and estate taxes on these funds, thus enabling you to leave more of your other assets to your heirs. And you can make a meaningful gift to the Schomburg Center as part of your legacy. For more information, please contact Randy V. Beranek, Manager of Planned Giving, (212) 930-0568. Email: plannedgifts@nypl.org.
Triumph Over Slavery.

The Schomburg Center and National Geographic Society launched the series of panel discussions at the Center in early February. The book celebrations and discussions, at the Schomburg Center and Barnes & Noble Union Square, began with a thorough and engaging introduction by Howard Dodson and included commentary on African-American military service and family life by Gail Buckley and Annette Gordon-Reed. C-SPAN’s “History on Book TV” aired the Schomburg Center talk Saturday, March 15, and Sunday, March 16. The Washington panel, which also featured Dodson, Buckley, and Gordon-Reed, took place at National Geographic Society’s Explorers Hall, where a version of the Schomburg Center’s Lest We Forget exhibition was mounted for the occasion. The exhibit was on view in Washington until March 5.

Since the publication of Jubilee in February, Howard Dodson has been speaking around the country about the volume, which was hailed by Publishers Weekly as “an explosive, necessary book.” Earlier this year, Howard Dodson spoke about Jubilee with Ingram Book Company editor Amy Cox Williams. Their conversation follows.

**Jubilee Celebrates African-American Culture**

by Amy Cox Williams, Catalog Editor, Ingram Book Company

In February, National Geographic published a truly unique book celebrating the development and emergence of African-American culture out of the bonds of slavery. Jubilee is written by Howard Dodson, Chief of the Schomburg Center for Research in Black Culture, with essays by leading African-American voices, including Henry Louis Gates, Jr., John Hope Franklin, Amiri Baraka, Annette Gordon-Reed, and Gail Buckley. Richly illustrated with more than 200 items—from slave ship manifest to some of the earliest photographs of slaves to freedom quilts—culled from the Schomburg’s own collection, Jubilee offers readers a glimpse of African Americans’ transition from slavery to freedom. Howard Dodson recently took time from his busy schedule to talk to us at Ashanti about Jubilee.

**AMY COX WILLIAMS:** Your book Jubilee offers readers a provocative new way to think about slavery and the slave trade. In the book, you write that it was in the context of slavery that enslaved Africans forged their own identity and laid the foundations of African-American culture throughout the Western Hemisphere. How did this idea evolve?

**HOWARD DODSON:** My major area of concentration in my doctoral program was the comparative history of slavery. Throughout my formal study, I was uncomfortable with the idea that enslaved Africans were mere victims of slavery. Evidence clearly indicated that they were critically thinking human beings with visions, goals, and objectives that they continually pursued in search of their freedom and human dignity. Over the years, I have continued to explore the subject of human agency among enslaved African populations as a way of understanding them as history- and culture-makers.

**ACW:** In the Introduction, you make mention of interesting and compelling facts about the American past that have mostly been unavailable to the American public. What are some of these facts and why have they been kept from the public?

**HD:** Certainly one of the most remarkable facts about the American past (hemispheric) is that 5.5 million of the first 6.5 million migrants to the Americas prior to 1776 were Africans. Equally significant is the fact that only 450,000 to 500,000 of the 10 million Africans who survived the Middle Passage and settled in the Americas actually came to the United States. The overwhelming majority went to Brazil and the islands of the Caribbean. Until recently, there has been little interest in learning or teaching anything about slavery.

**ACW:** Jubilee is based on an exhibition organized by the Schomburg Center as part of its 75th anniversary in 2000-2001 and most of the objects presented in the book are from the Schomburg Center’s collections. Can you talk about one or two of the more interesting pieces?

**HD:** Two documents of freedom, The Emancipation Proclamation (1863) and the 13th Amendment Abolishing Slavery (1865) are included here because they collectively ended slavery in the United States. Phillis Wheatley’s Poems on Various Subjects (1st edition) is included because it is the first book of poetry published by an enslaved African in the United States. It is also the first literary work published by an African American.

**ACW:** What makes this book rise above the fray of other slavery accounts?

**HD:** Its focus on what enslaved Africans did to re-create themselves as human beings in the context of oppressive and exploitative systems of human bondage sets it apart from most general interpretations of slavery. It is also strengthened by the power of the visual iconography included in the text, as well as the essays by distinguished scholars of the black experience.

**ACW:** What do you hope readers will take away from the experience of this book?

**HD:** It is my hope that readers will come away from the book realizing that enslaved Africans were remarkable people who, through their own agency, transformed themselves into new people and reaffirmed their membership in the human family.

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Nativity: A Life Story

James Stovall, Hattie Winston, and Harold Wheeler have done it again! This year the crew wowed audiences with three heart-stopping performances on Friday, December 6, and Saturday, December 7, bringing their Christmas classic Nativity: A Life Story to almost 10,000 fans. The spirit and theme of Nativity 2002—Every Birth Is a Miracle—infused the historic United Palace Theatre, and through spoken word, song, and dance a cast of more than fifty artists gloriously told the story of the birth of Jesus through the eyes of his mother, Mary. Nativity 2002 featured Stephanie Mills, BeBe Winans, Phylicia Rashad, Lillias White, Freddie Jackson, Keith David, Denise Burse-Fernandez, Alyson Williams, Ebony Jo-Ann, Priscilla Baskerville, Dwayne Grayman, George Faison, The Ebony Ecumenical Ensemble, The Broadway Inspirational Voices, The Christ United Church Youth-In-Action Chorus, and many more. Plans for Nativity 2003 are underway, and it’s sure to be spectacular. Don’t miss what The New York Times calls “...a great addition to the holiday season in New York. Spread the word.”

Clockwise from above left, BeBe Winans and Shirley Black Brown Coward perform “Mary Did You Know”; Ebony Jo-Ann and Stephanie Mills sing “Ordinary People”; Nyjah Moore Westbrooks, Dwayne Grayman, Brian Hawthorne, and Anika Ellis in “No Room”; and Keith David, Denise Burse-Fernandez, and Nativity cast.
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

Dr. Maya Angelou

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

SUPPORTER - $100
($63 tax deductible)
All Friend benefits, plus:
• Invitations to members-only exhibition previews, lectures, and seminars

PATRON - $250
($178 tax deductible)
All Supporter benefits, plus:
• An annual subscription to the Quarterly Black Review of Books
• Invitations to VIP events

SUSTAINER - $500
($428 tax deductible)
All Patron benefits, plus:
• An invitation to an annual Black Heritage Tour

CONSERVATOR - $1,000
($928 tax deductible)
All Sustainer benefits, plus:
• Acknowledgment in the Schomburg Center newsletter
• An invitation to join the Schomburg Center’s Chief, Howard Dodson, at a special black-tie event with a distinguished artist
• Complimentary copies of selected Schomburg publications

Please make check or money order payable to the Schomburg Center/NYPL. Mail to:
The Schomburg Society • 515 Malcolm X Boulevard • New York, NY 10037-1801. To charge call The Shop: (212) 491-2206 Monday through Saturday, 11 a.m. to 6 p.m.

AFRICANA HERITAGE
The Schomburg Center for Research in Black Culture
The New York Public Library
515 Malcolm X Boulevard
New York, NY 10037-1801

Visit the Schomburg Center On-Line at www.schomburgcenter.org

The Schomburg Center is available for space rental.

For further information contact: (212) 491-2257.