On Friday, October 1, 2004, the Schomburg Center and the U.S. General Services Administration marked the first anniversary of the reinterment of the ancestors of the African Burial Ground with a three-day schedule of commemorative events. The proceedings celebrated the contributions of the 419 ancestors who were reinterred last October, as well as the sacrifices of more than 20,000 other enslaved Africans interred at the site. Organized under the theme *Ancestral Return: Commemorating the Colonial Ancestral Heritage*, the tribute sought to reaffirm the significance of the African Burial Ground, a seventeenth-century testament to the work of tens of thousands of enslaved African men, women, and children in Colonial New York. The ceremonies also reflected the Burial Ground’s status as a local, national, and international historic site. The weekend events included days of remembrance on Friday and Saturday and a memorial concert on Sunday.

Friday’s commemoration began at 10 a.m. with a morning libation and interfaith prayer service for the ancestors and included words by Rev. Dr. M. William Howard, Jr., Senior Minister, Bethany Baptist Church of Newark, New Jersey; Heru Ankh Ra Semajh Se Ptah, Chief Priest of the Nubian-Khametic Shrine of Ptah; and Stephen A. Perry, Administrator, U.S. General Services Administration.

**Schomburg Center Leads First Anniversary of African Burial Ground Reinterment**

**The Schomburg Center Documents Migration**

*Groundbreaking Web site, Book, and Exhibition*

Launch Marks Black History Month 2005

Colin Powell, Maya Angelou, Harry Belafonte, Wyklef Jean, Edwidge Danticat, Barack Obama, Ossie Davis, Charles Rangel, and 35 million African Americans are heirs to migrations that have formed, modeled, and transformed their communities, the country, and the African Diaspora. By boat, on foot, by train, car, and plane, Africans and their descendants have crossed oceans and land, sailed up and down rivers, and put down roots and pulled them up again. Everywhere their thirst for freedom, education, and opportunities brought them they recreated themselves and transformed the land, the cities, the culture, and ultimately the nation. Wherever they went, they built communities and enduring institutions. And they laid the foundations for those who followed them.

The mass migrations of people of African descent have had an extraordinary impact on African Americans and on America’s political, economic, social, and cultural development. They have changed the political geography of the nation as a whole, as well as the communities of origin and destination. Migrants have been bearers of traditional cultures as well as creators of new cultures. They have led local, state, and federal jurisdic-
Soon when you visit the Schomburg Center you will be directed to the 135th Street entrance. That’s right, the entrance to the original 135th Street branch library will become our new temporary entrance. You see, over the next few months, we are starting another major construction and renovation project. Scaffolds are going up on the Lenox Avenue/Malcolm X Boulevard side of the building and the front façade is being redone. But that’s not all that’s happening. The entry doors and lobby are being reconfigured. The Latimer/Edison Gallery is being moved. A new state-of-the-art technology-based General Research and Reference Division is being created. New Heating, Ventilating, and Air Conditioning (HVAC) and security systems are being installed. And a brand new Scholars Center is in the offing. So, we’re returning to the old, original building and entrance so that an even newer Schomburg Center can be born in this, the 80th anniversary of its founding.

The 80th anniversary commemorative activities begin officially in May 2005 and will run through May 2006. Unofficially, we’re already celebrating. In Motion: The African-American Migration Experience (AAME) launches in February as part of those commemorative activities. It is also a cornerstone in our efforts to transform the Center into a primary portal for Internet access to authenticated research resources on the African-American, African, and African Diasporan Experience. In addition to the AAME Web site, with more than 25,000 pages of authoritative texts and images, the AAME project includes a book, In Motion: The African-American Migration Experience (National Geographic Books, 2005); an exhibition that focuses on the twentieth-century migration of African-descended peoples to, within, and out of the United States; and a Black History Month Kit for use in classrooms.

The official celebration will begin with the opening of the exhibition Malcolm X: The Man, the Icon in May 2005. The exhibition will feature items from the recently acquired Malcolm X Collection but will also include other items from the Center’s collections. With this exhibition and its related programs, we will be celebrating the 80th birthday of Malcolm X as well as the 80th anniversary of the founding of the Schomburg Center.
Schomburg Center Presents Harlem Tribute to African-American Artist Romare Bearden

By Johnetta Cole, Maya Angelou, Paul LeClerc, Earl Graves, collectors Russell Goings and Evelyn N. Boulware, photographer Frank Stewart, and others presented a Harlem Tribute to world-acclaimed artist and native son Romare Bearden on November 3, 2004. The gathering officially launched the Schomburg Center’s joint exhibitions Romare Bearden: From the Studio and Archive and A Painter’s Mind: Selections from the Library of Romare Bearden. These special presentations of the work of the Harlem artist were occasioned by the citywide Romare Bearden Homecoming Celebration, conceived of and organized by the Romare Bearden Foundation. The foundation, a non-profit charitable organization established by the artist’s estate, organized the six-month series of events as a way to engage all of New York in recognizing Bearden’s extraordinary artistic contributions to this city and to American and world art. Featuring more than 200 works of art by Bearden, the Schomburg Center’s exhibition included drawings, paintings, collages, and prints, correspondence, video and audio tapes, quotations by Bearden, and intimate portraits of the artist by photographer Frank Stewart. Drawing on items from the Schomburg Center and collectors Russell Goings and Evelyn N. Boulware, the exhibition offered a glimpse of Bearden’s approaches toward his craft, as well as selected rarely seen pieces among his works.

Infused with the special relationship between Romare Bearden and collector Russell Goings (Goings was Bearden’s friend), Romare Bearden: From the Studio and Archive was based in large measure on verbal and visual conversations between collector Goings and Bearden. Through objects and commentary, viewers were granted entrance into Bearden’s artistic, intellectual, and cultural worlds. The unique works Goings collected and preserved of the Bearden legacy helped appreciate more fully, the talents and passions of Romare Bearden.

Romare Bearden from the Studio and Archive and A Painter’s Mind: Selections from the Library of Romare Bearden were on view through January 7. A Painter’s Mind, organized by the National Gallery of Art, Washington, D.C., in cooperation with the Romare Bearden Foundation, travels to the Auburn Avenue Research Library on African-American Culture and History in Atlanta, Georgia, where it will be on display from January 29 through April 24, 2005.
tions to pass new laws that have changed the constitutional and legal structures of society. They have created new laboratories of African Diasporan, social, and cultural transformation—creating each day still newer New World Africans. These African-American, African, and African Diasporan migrations have Africanized America—virtually all of these “still-to-be United States of America.”

On February 1, 2005, the Schomburg Center will launch In Motion: The African-American Migration Experience, an unprecedented study of African-American migration in the form of a groundbreaking Web site and exhibition, an authoritative book, and a complementary educational tool, The Black History Month Kit. The In Motion Web site, the backbone of this study, documents the migrations of people of African descent to, within, and out of the United States from the era of the transatlantic slave trade with 16,500 pages of essays, books, articles, and manuscripts; 8,300 images; more than 100 detailed lesson plans for middle and high schools (from history, geography, and social studies to language and arts); and sixty maps. Organized by its thirteen migrations, In Motion tells the story of a people whose movements over the last 500 years, both coerced and willing, inspired a culture and shaped a nation.

The launch of the In Motion Web site coincides with the publication of a companion book, a landmark work of cultural history of the same name, which is also the follow-up to the Schomburg Center/National Geographic publication Jubilee: The Emergence of African-American Culture. In addition to the Web site and book, the Schomburg Center has created an exhibition and Black History Month Kit. The exhibition will feature photographs, manuscripts, interactive computer kiosks, music, and more, and will be on view at the Center from February 3 through April 2005. The Black History Month Kit, a new yearly educational resource from the Schomburg Center, is especially produced for classrooms, churches, and organizations committed to curricula that explores the experience of the African Diaspora. The four-color kit, which includes more than twenty-five panels on each of the thirteen migrations, also includes a teachers’ guide with questions designed to encourage discussion in the classroom. For more information on The Black History Month Kit, see New from the Schomburg Center on page 7.

WESTERN MIGRATION

The saga of African-American migration to the West begins in the East, in Philadelphia, where, in 1833, the Third Annual Convention for the Improvement of the Free People of Color considered the colonization of West Africa. After much deliberation, the assembly promoted immigration to Mexican Texas as a better alternative.

For the next decades, the twin themes of freedom and opportunity in the West struck a chord with many African Americans, propelling them toward the setting sun. Between 1860 and 1950, the black population of the western states grew from 196,000 to 1,787,000.

In search of land, in the early days, or industrial jobs during World War II, the migrants did not always find the political and economic El Dorado they sought, but their efforts transformed their lives, the region, and the nation as a whole.

DID YOU KNOW?

• Between the 1500s and the 1850s, at least 12 million Africans were sent to the Americas. About half a million arrived in the United States. This brutal forced migration changed forever the face and character of the modern world.

• More than half a million people born in sub-Saharan Africa have recently migrated to the United States. Dispersed throughout the country, this highly educated group represents about 2 percent of the black population.

• A large number of people from the British West Indies have migrated to the United States since 1900 and the movement is still going on. Today, more than 1.5 million Afro Caribbeans represent close to 5 percent of the black population.

• In the nineteenth century, tens of thousands of African Americans in search of freedom and opportunity they believed was out of reach in their own country chose to emigrate. They settled in Liberia, Canada, Haiti, Mexico, and Trinidad.
In the early 1970s the migration trend of the previous five decades began to reverse: African Americans were returning to the South. After decades of mounting migration north and west, the rates had actually begun to slow in the 1950s. But it was not until the late 1960s that the number of African Americans moving to the South eclipsed the number leaving. Since then, black migration to the South has continued to grow.

Many migrants—a majority of them college-educated—seek economic opportunities in the re-ascending southern economy; some want to escape deteriorating conditions in northern cities; others return to be nearer to kin, to care for aging relatives, or to retire in a familiar environment with a better quality of life than that found in the urban North.
Amiri Baraka (above) and Kevin Maynor (left) performed *The Sisyphus Syndrome* at the Schomburg Center in September. The work also featured an ensemble that included Adrienne Armstrong, Eric Olsen, Benny Andrews, Pheroan Aklaff, and Chantal Wright and The Choral Ensemble of the Harlem School of Arts.

On September 22, His Excellency, Chief Olusegun Obasanjo, President of the Federal Republic of Nigeria and Chairperson of the African Union, visited the African Burial Ground Memorial site in Lower Manhattan. Part of the Schomburg Center’s *Africans in the Americas: Celebrating the Ancestral Heritage* commemoration to the African Burial Ground, his visit highlighted the legacy of these sacred grounds and the Colonial-era Africans buried there and their connections to Africa and the world. Chief Obasanjo’s speech is engraved on a marble plaque at the African Burial Ground.

Chief Olusegun Obasanjo with members of the Boys Choir of Harlem, who performed at the ceremony in his honor.

Schomburg Center staff celebrated Chief Howard Dodson’s twenty years of service at a Schomburg Center holiday party in December. Dodson will usher in the Center’s 80th anniversary in 2005.

Maya Angelou and Johnnetta Cole recognized Schomburg Center Chief Howard Dodson’s twenty years at the Center and extended thanks to some of the Center’s donors with a special gathering and reception on November 3.

Phyllis White-Thorne, Manager of Strategic Partnerships, Con Edison, presents a 2005 Schomburg Center Black History Month Kit to New York City teachers at a preview for the Center’s *In Motion: The African-American Migration Experience* Web site. Support from Con Edison has made it possible for the Center to donate 750 kits to teachers.

---

Left to right, Howard Dodson, Schomburg Center; Jay Hoggard; Bishop George E. Battle, Presiding Bishop, Northeastern Episcopal District, AME Zion Church; Rev. Paul S. Hoggard, Ecumenical Representative, Mid-Atlantic District, AME Zion Church; David N. Dinkins, former mayor, New York City; and Greg Robeson Smith participated in a tribute to Bishop J. Clinton and Eva S. Hoggard in November, on the occasion of the donation of items from the Hoggards’ collection to the Schomburg Center.
In Motion: The African-American Migration Experience

A publication by the Schomburg Center and National Geographic

Hardcover, 224 pp., 170 illustrations and four maps, $35

From the Schomburg Center comes this extraordinary chronicle of a people whose movements over the last 500 years, both coerced and willing, inspired a culture and shaped a nation. Follow-up to the critically acclaimed Jubilee, this landmark work covers four major periods of migration—with twelve individual migrations coming up to contemporary times—that define the African-American experience and shaped the cultural, religious, economic, and political life of the communities in which they settled.

Save The Dates!

Women’s Jazz Festival 2005

Mondays in March • 7 p.m.

Don’t miss our annual series, featuring extremely talented women artists from all parts of the African Diaspora.

• Emeline Michel (Haiti)—March 7
• Kassa (Cameroon)—March 7
• Spelman Jazz Ensemble (U.S.)—March 14
• Ileana Santamaría (Cuba)—March 21
• Tamar Kali (U.S.)—March 21
• Bobbi Humphrey (U.S.)—March 28

Tickets: members, $18; non-members, $22.50
Concert Series tickets: members, $72; non-members, $90

For ticket charge call The Schomburg Shop at (212) 491-2206.

The 2005 Black History Month Kit

The Schomburg Center, $24.95

By boat, on foot, by train, car, and plane, Africans and their descendants have crossed oceans and land, sailed up and down rivers, and put down roots and pulled them up again. Like Maya Angelou, Harry Belafonte, Wyclef Jean, Barack Obama, Edwidge Danticat, Ossie Davis, Colin Powell, and 35 million African Americans, we all have a migration story. You too are part of America’s migration tradition. This February bring these stories to your classroom with The Schomburg Center Black History Month Kit, a special educational tool for students, teachers, scholars, and the general public. The kit features dozens of photographs, full-color maps, a comprehensive bibliography, a poster, a study guide, and more. To order The Black History Month Kit, call The Schomburg Shop at (212) 491-2206.

EXHIBITIONS

February 3, 2005 – April 30, 2005

In Motion: The African-American Migration Experience

By boat, on foot, by train, car, and plane, Africans and their descendants have crossed oceans and land, sailed up and down rivers, and put down roots and pulled them up again. Like Maya Angelou, Harry Belafonte, Wyclef Jean, Barack Obama, Edwidge Danticat, Ossie Davis, Colin Powell, 35 million African Americans are heirs to migrations that have shaped this country and the African Diaspora. With images, manuscripts, photographs, maps, and music, In Motion: The African-American Migration Experience tells the story of a people whose movements over the last 500 years, both coerced and willing, inspired a culture and shaped a nation. For public program information and exhibit hours, visit www.schomburgcenter.org. Exhibition Hall

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).

Yes, it’s true...

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 John Bacon, Manager of Planned Giving, (212) 930-0568. E-mail: plannedgifts@nypl.org.
**hiphoproots: origins and impact**

**Opens at the Schomburg Center**

*Exhibition and Symposium Feature Work of Center’s Hip-Hop Archive Project*

The Schomburg Center’s Hip-Hop Archive Project, initiated in 1999 by the Manuscripts, Archives and Rare Books Division, is dedicated to actively collecting and preserving materials created by hip-hop pioneers and collectors. In November, in celebration of Hip-Hop Month, the Schomburg Center launched *hiphoproots: origins and impact*, a symposium and exhibition about the development of hip-hop, from its origins in the Bronx to a world culture. The symposium’s panelists included hip-hop pioneers and scholars, including Doug E. Fresh, Joe Conzo, Easy A. D. Harris, Dr. Maryciena Morgan, Pebblee Poo, Tony Tone, Lela Sewell-Williams, and Raquel Cepeda. Howard Dodson, Director of Schomburg Center, and Steven G. Fullwood, Project Archivist for the Center’s Hip-Hop Archive, also spoke. The panel discussion was moderated by Toni Blackman.

The exhibition, which featured rare hip-hop artifacts from the collections of Cold Crush Brother A.D. Harris and photographer Joe Conzo, was on view at the Schomburg Center through December 2004. What follows is a snapshot of the exhibition, which articulated the importance of hip-hop as an art form and put it in the context of thousands of years of cultural tradition. For more information about the Schomburg Center’s Hip-Hop Archive Project, and for details on how you can contribute, see page 9.

**hip-hop roots: origins and impact**

**An Exhibition Snapshot**

By Christopher Moore

Hip-Hop 101 is now a course that studies hip-hop’s origins, usually from the 1970s, as a cultural movement. What is less discussed, on college campuses or in the media, is hip-hop’s roots in more than 2,000 years of poetry, music, art, and dance. Frant with the rhythmic legacy of the ring shout, syncopation, jazz, R&B, rock ‘n’ roll, and reggae, hip-hop is the product of an array of poetic, musical, artistic, and entrepreneurial styles from 195 B.C.E. to 1970 to 2004.

It can be said, then, that the hip-hop canon draws on the legacies of Phillis Wheatley, Jupiter Hammond, Paul Laurence Dunbar, James Weldon Johnson, W. C. Handy, Noble Sissle, Zora Neale Hurston, and Langston Hughes, and that the form is also influenced by the artistry of dancers William Henry Lane, Ada Overton Walker, Josephine Baker, Katherine Dunham, Alvin Ailey, Arthur Mitchell, and James Brown. It is the art of Henry O. Tanner, Edmonia Lewis, Augusta Savage, Jacob Lawrence, and Romare Bearden and the fashion of Elizabeth Hobbs Keckley, Mildred Blount, Ann Lowe, and Willi Smith. Retaining too the business acumen of King Tegesibu, Booker T. Washington, Madame C. J. Walker, and Reginald Lewis, hip-hop extends ages before the 1970s.

**hip-hop time line**

One might start with Terence Afer (ca. 195–159), aka Terence the African, who was brought to Rome as a slave in the second century B.C.E. A poet and playwright but principally a teacher and translator, Afer’s verse and meter (the pattern of stressed and unstressed syllables in a poetic line) were published widely and spread throughout the Roman Empire. Afer, often invoked by Phillis Wheatley, Langston Hughes, and Maya Angelou, became so proficient at tragic and comic meter that his translations of texts from Greek to Latin are still regarded as among the finest in antiquity. His Latin texts taught European students for more than 1,600 years, from Ovid to Shakespeare and Moliere.

In classic Greek poetry, meter and musical rhythms were thought to sway or influence the human psyche and behavior. Both Plato and Aristotle associated particular meters with the ability to create in the listener a specific mood, to manipulate conduct, even to encourage a disposition to engage in certain actions, like love and war. Like the great lyric poets who used rhythmic word patterns to express their thoughts about war, politics, marriage, and sex, the meter of, say, Grandmaster Caz, Salt-N-Pepa, KRS-One, Notorious B.I.G., Lauryn Hill, Naz, and MC Lyte are as classical as any poetic form of the last few hundred years.

Like Afer, the hip-hop artist uses meter adroitly. If Shakespeare were alive today, he would likely (if he were interested in maintaining his popularity and reputation as a word master) tweak his sonnets to hop. Few writers of the English language of the last 500 years have the comprehension of meter that hip-hop expresses as its vernacular norm. Many hip-hop artists have a journeyman’s mastery of meter that exceeds the knowledge or comprehension of many English literature professors.

**rapping in the city—1970s**

Education cutbacks in New York City in the 1970s left many black and Latino students without music or dance instruction or instruments. Many city kids were left, literally, with only the word and the beat. Learning music and rhythms from their families, neighborhoods, radios, televisions, and video games, rap, beat box, and break dancing emerged.

Deploying a Caribbean technical style of rigging up amplification for outdoor events, the portable microphone gave birth to the
MC, Masters of Ceremonies, who boasted and bragged, and used the turntable as a musical instrument. A boom box with cassette tape gave the street jams volume and historic permanence, in that the recordings could be saved and also sold. Sampling made any sound source fair game, and rap artists borrowed bites from diverse recordings of popular music, German and Japanese synthesizers, nursery rhymes, and television newscasts. The early macho styling spawned political rap and gangsta rap, which conveyed an outside-the-law lifestyle of sex, drugs, and violence in inner-city America.

Since the mid-1980s, rap music has greatly influenced both black and white culture. The language of hip-hop, including terms like “def,” “chill,” and “wack,” have become standard parts of the vocabulary of a significant number of young people of all races and backgrounds. Many enthusiasts assert that rap initially functioned as a voice for a community without access to the mainstream media. Advocates say that rap serves to engender self-pride, self-help, and self-improvement, and to communicate a positive and fulfilling sense of history that is largely absent from American institutions.

Like hip-hop itself, the Schomburg Center’s Hip-Hop Archive Project is an ongoing collaboration and welcomes your inquiries about documentary materials that you wish to contribute or recommend to the Project.

The Hip-Hop Archive Project: You Can Contribute

The Hip-Hop Archive Project initiative is dedicated to actively collecting and preserving materials created by hip-hop pioneers and collectors. The Archive Project welcomes the following categories of donations from hip-hop culture keepers.

Parameters: The Archive Project is initially focusing on documenting the early hip-hop movement in the mid-1970s, primarily materials that reflect prerecorded hip-hop music and early b-boy and b-girl activities. During the initial stages, organizers have chosen to focus on endangered hip-hop materials to establish the archive with an appropriate time frame. However, the Archive Project is not limited to collecting early hip-hop. All Divisions of the Center welcome donations of archival materials.

Manuscripts, Archives and Rare Books Division
- Personal papers (i.e., correspondence, rap lyrics, contract/business agreements, production materials)
- Ephemera (flyers, hand cards, advertising print media, record/CD covers, concert programs)
- Journals
- Book and publication drafts

General Research and Reference Division
- Newspapers, newsletters, magazines, and books

Art and Artifacts Division
- Original artwork (e.g., 12” album covers)
- Posters

Photographs and Prints Division
- Photographs and prints (i.e., graffiti, break dancing, DJs, rappers, hip-hop events, etc.), transparencies, and negatives

Moving Image and Recorded Sound Division
- Demos
- Professionally and non-professionally produced albums, CDs, cassettes, films, and videos

For more information, please contact Steven G. Fullwood, Project Archivist, Manuscripts Librarian, Manuscripts, Archives and Rare Books Division, (212) 491-2224, (212) 491-2226, or e-mail sfullwood@nypl.org.
African Burial Ground, continued from page 1

ic Shrine of Ptah; and Rabbi Bruce Cohen, Beth-El Synagogue. The morning tribute continued with words of welcome from speakers Rev. Dr. M. William Howard, Jr.; Howard Dodson, Director, Schomburg Center; Stephen A. Perry, Administrator, U.S. General Services Administration; James R. Pepper, Assistant Regional Director, Strategic Management, National Park Service; Barbara Masekela, Ambassador of South Africa to the United States; Dr. Adelaide Sanford, Vice Chancellor, Board of Regents of the State of New York; Leitia James, New York City Council Member, District 35; and Dr. Mongane Wally Serote, CEO, South Africa Freedom Park Trust. During the morning ceremony, Elk Street was renamed African Burial Ground Way and wreaths were placed at burial sites around the Tweed Building and City Hall Park.

The afternoon observances began with drummers, schoolchildren, and other participants, who led celebrants from City Hall Park toward the African Burial Ground. Young people waved signs proclaiming the Burial Ground as they proceeded to the site and passed under the earth-toned commemorative banners that hung on Chambers Street in front of Tweed Courthouse. Guests and onlookers joined them en route and followed them to the place where thousands of enslaved Africans were buried until 1795. The celebration at the Burial Ground began with a historic Youth Ring Shout Ceremony conducted by 1,000 young people from more than half a dozen New York City schools and civic organizations who encircled the entire African Burial Ground, a five-acre, five-city-block area, in a call to the ancestors. After the ring shout, participants poured into the African Burial Ground memorial site to hear a cultural program honoring children, with featured readings by Langston Hughes (recited by Cicely Tyson and Chuck Cooper); a statement by Chief Olusegun Obasanjo, President of the Federal Republic of Nigeria (read by Ossie Davis and Ruby Dee); and a rousing concert by Hugh Masekela and the Boys’ and Girls’ Choirs of Harlem. Flutist Bobbi Humphrey, the young poet Autum, and the Marie Brooks Pan Caribbean Children’s Dance Company also performed.

On Sunday, the final day of commemoration, the celebration moved uptown to the Schomberg Center’s Langston Hughes Auditorium, where audiences enjoyed Vanquí, a memorial concert to the ancestors. A unique musical drama, Vanquí was created by musician Leslie Savoy Burrs and librettist John A. Williams, and was particularly compelling performed in the context of the African Burial Ground commemoration. The opera tells the story of Vanqui and Prince, married Africans enslaved in America in the nineteenth century, who are forcibly separated and cruelly murdered. Resurrected as spirits who ride the wind, Vanqui and Prince encounter famous freedom fighters like Harriet Tubman, Henry “Box” Brown, Nat Turner, Frederick Douglass, and John Brown as they search for each other and for the Baobab tree. Support ed by the Voices of Gwynedd chorus, soloists Carmen Balthrop, Lisa Edwards-Burrs, Cantil Manson, and N. Cameron Chandler presented a spectacular and moving tribute in memory of the ancestors.
Junior Scholars Begin Year Four

J

ior Scholars, families, staff, and friends filled the Langston Hughes Auditorium on October 16, 2004, to mark opening day of the 2004-2005 New York Life/Schomburg Center Junior Scholars Program. As eager first-year Junior Scholars and families discovered the treasures of the Junior Scholars Program, returning students, staff, parents, and volunteers happily renewed old acquaintances. Chief Howard Dodson welcomed the newest class of Junior Scholars and shared how his life experiences inspired him to create the Junior Scholars Program for today’s youth.

The Junior Scholars Program has established high expectations and academic standards since its inception in 2002. Toward that end, program participants were challenged by the thrilling presentation of Dr. Joy DeGruy Leary, Assistant Professor, Portland State University, on Post-Traumatic Stress Syndrome and created multifaceted and multimedia advertising campaigns to illustrate their grasp of the subject area.

The Junior Scholars learned of the anguish and heroism of Kadiatou Diallo, Iris Baez, and Doris Busch Boskey as these mothers of slain sons met with the students, exchanged hugs, and discussed the P.O.V. documentary “Every Mother’s Son.” Insight about the presidential electoral process was gathered by the Junior Scholars while screening the film Chisholm ’72 and engaging in conversation with author/commentator Playthell Benjamin.

In addition to the continued use of journal writing, portfolios, and student presentations of Schomburg Center-based research, the 150 Junior Scholars have created polls for program participants and analyzed results; visited the African Burial Ground; learned from leading figures in the African-American community, including Carl Jeffrey Wright, President and CEO of Urban Ministries, Inc.; and taken in Schomburg Center exhibits Romare Bearden: From the Studio and Archive and Hip Hop Roots: Origins and Impact.

The Junior Scholars staff and veteran Junior Scholars promise to provide this year’s participants with an extraordinary environment for learning and pledge that this year will be the best yet! For information please contact Carlyle G. Leach, Director of the Junior Scholars Program, at cleach@nypl.org, or Deirdre L. Hollman, Associate Director, at (212) 491-2234, dhollman@nypl.org. Please join us!

Rental Service Available
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 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.

E-mail Announcements
The Schomburg Center would like to send our members e-mail announcements about upcoming program events. To join our e-mailing list, please fill out this coupon and return it to Membership. Schomburg Center for Research in Black Culture, 515 Malcolm X Boulevard, New York, NY 10037.

Name
E-mail address
Phone number
Member ID

African Heritage, 515 Malcolm X Boulevard, New York, NY 10037
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 ($35 tax deductible)
• A year’s subscription to the Schomburg newsletter
• 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 ($50 tax deductible)
All Associate benefits, plus:
• Invitations to members-only exhibition previews, lectures and seminars

SUPPORTER - $100 ($94 tax deductible)
All Friend benefits, plus:
• An annual subscription to the Quarterly Black Review of Books
• Invitations to VIP events

PATRON - $250 ($226 tax deductible)
All Supporter benefits, plus:
• A complimentary copy of a major Center publication

SUSTAINER - $500 ($434 tax deductible)
All Patron benefits, plus:
• Two tickets to a select Schomburg Center concert or performance

CONSERVATOR - $1,000 ($914 tax deductible)
All Sustainer benefits, plus:
• Acknowledgment in the Schomburg Center newsletter and the Library’s Annual Report

HERITAGE CIRCLE - $2,500 ($2,414 tax deductible)
All Conservator benefits, plus:
• A private behind the scenes tour led by the Center’s Chief

CHIEF’S CIRCLE - $5,000 ($4,864 tax deductible)
All Heritage Circle benefits, plus:
• An invitation to an annual luncheon with the Chief

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, Tuesday through Saturday, 11 a.m. to 6 p.m.