Twenty thousand visitors came to honor the ancestors at the African Burial Ground National Monument during the memorial dedication weekend from October 5 to October 7, 2007. The events on Friday began with the formal dedication; a public viewing of the memorial; a candlelight procession, which began at Castle Clinton and Battery Park, to the memorial on Duane Street; and ended with performances at Foley Square. On Saturday, October 6, a Cultural Festival took place at Foley Square featuring artists from the U.S., Cameroon, Haiti, Cuba, Brazil, Honduras, and India. Spectators enjoyed performances by Kayo, Emeline Michel, Hamalali Waynagu, Ileana Santamaría, Winard Harper Septet, Kaïssa, Louis Hayes, Trinayan Collective, Ebony Ecumenical Ensemble, and Vy Higginsen's Gospel for Teens Choir. The public had the opportunity to visit the memorial site as well. On Sunday, October 7, the site attracted hundreds of first time visitors, while October 8-12 was designated Youth Week, allowing teachers and their students a unique opportunity to visit the memorial during its inaugural week.


For more images from the dedication weekend, please turn to pages 6 and 7.
The Schomburg Center is alive and well! And for the foreseeable future the Center is secure! A month ago, this was not the case. Indeed, a month or so ago, the Center’s future appeared to be in jeopardy.

In order to reduce costs and increase organizational efficiency, The New York Public Library has been exploring the feasibility of completely reorganizing its operations. Two months ago, it announced plans to consolidate its four Research and 87 Branch Libraries into One New York Public Library. The problem is that this consolidation would have resulted in the Schomburg Center (as well as two other Research Libraries) being significantly downgraded, if not eliminated all together.

Congressman Charles Rangel heard rumors of these changes and asked the Chairman of the Board of The New York Public Library to ensure him that the Schomburg Center would continue to exist as an autonomous research library unit of The New York Public Library. Thanks to Congressman Rangel’s initiative, the Board of Trustees adopted a resolution reaffirming the place and role of the Schomburg Center in The New York Public Library as the premier repository in the world documenting the global black experience. It also renewed its commitment to supporting the Schomburg as a quasi-autonomous Center with its own building(s), director, budget, and staff.

We thank Congressman Rangel for intervening in this matter and bringing it to a successful conclusion. We also thank City Councilwoman Inez Dickens for her support and encouragement. And we thank you for your support. Your presence as part of a national and international constituency helped make the case that the Schomburg Center is a national institution with an international mission: documenting, preserving, and interpreting the black experience worldwide.

The Schomburg’s national and international role was further underscored in October when the Center, in collaboration with the National Park Service and The African Burial Ground National Monument Foundation, organized and produced the three-day series of events dedicating the African Burial Ground National Monument memorial. Details on the events are covered in this issue but it is safe to say that neither the dedication activities, nor most of the other memorialization events, activities, and programs paying tribute to the colonial African ancestors buried in the African Burial Ground could have happened without the Schomburg Center. The memorial dedicated at the October events is the first National Monument to our enslaved African forbears. It is a sacred site wrapped in the most profound of African spiritual energies. The spirits of the ancestors are there and everyone who owes a debt to our enslaved African ancestors (all Americans) should make at least an annual pilgrimage to the site to pay homage to them. If you haven’t been, you owe yourself and them a visit. Hope to see you there soon.

Your presence as part of a national and international constituency helped make the case that the Schomburg Center is a national institution with an international mission.

— Howard Dodson, Schomburg Chief
In August 2007, the Ford Foundation made its second $1 million endowment to the Scholars-in-Residence Program in the form of a two-to-one challenge grant (Ford was an early donor to the Scholars-in-Residence Program giving $1 million in 1998). The Andrew W. Mellon Foundation followed in October 2007 with a $1 million to the Scholars-in-Residence Program to match the Ford challenge grant. In addition, the Mellon Foundation also donated $450,000 to the Schomburg-Mellon Humanities Summer Institute. The Center still needs $1 million in matching funds to meet the Ford challenge.

The Scholars-in-Residence Program, established in 1986, gives scholars and professionals a unique opportunity to access the various resources at the Schomburg Center and The New York Public Library to expand scholarship on the African and African Diasporan experience. Fellowships are funded for a residency period of six or 12 months. Since its formation, the program has supported more than 100 fellows. Many of these scholars have gone on to publish works based on their scholarship at the Center. Publications by fellows include award-winning works such as Jean Fagan Yellin’s *Harriet Jacobs: A Life* (Basic Books, 2004), winner of the Frederick Douglass Prize; Brent Hayes Edwards’s *The Practice of the Diaspora: Literature, Translation and the Rise of Black Internationalism* (Harvard University Press, 2003), winner of the Gilbert Chinard Prize of the Society for French Historical Studies; and Venus Green’s *Race on the Line* (Duke University Press, 2000), named Book of the Year by the International Labor History Association. The Scholars-in-Residence Class of 2008 became the first group of fellows to use the state-of-the-art Scholars Center, which opened in May 2007.

The Schomburg-Mellon Humanities Summer Institute, going into its fourth year, was established by the Schomburg Center for Research in Black Culture and the Andrew W. Mellon Foundation to encourage minority students and others with an interest in African-American and African Diasporan Studies to pursue graduate degrees in the humanities. Each year, five students from New York City and five from Historically Black Colleges and Universities are chosen to participate in the Institute.

The program, with the help of renowned scholars, develops and nurtures students' interest in the appropriate disciplines and provides them with the requisite basic intellectual challenges and orientations needed to pursue careers in the humanities.

For more information about the Scholars-in-Residence Program or the Schomburg-Mellon Humanities Summer Institute, please visit: www.schomburgcenter.org.
Curator’s Talk: David Pilgrim

David Pilgrim, curator and founder of the Jim Crow Museum of Racist Memorabilia at Ferris State University in Grand Rapids, Michigan and currently the university’s Chief Diversity Officer, recently sat down with the Schomburg Center to talk about the importance of using “items of intolerance to teach tolerance,” among other things.

Schomburg Center: This is your second trip to the Center as part of our recent exhibition, Stereotypes vs. Humanotypes: Images of Blacks from the 19th and 20th Centuries. How did the exhibition help to further the message of the Jim Crow Museum?

David Pilgrim: I think that because an organization [like] the Schomburg, with its national cache, [had] the willingness to confront this, that other museums will be willing to explore this. There are lots of African-American and African-themed museums who will not touch negative exhibitions. I look at a lot of museums and they have racist stuff in their basements or in storage. They either don’t know how to deal with it or they are afraid they are going to offend a potential donor. There are many African Americans who want to forget about this stuff and think that we’ll never get over it if we deal with it. You don’t pretend that a thing didn’t happen and hope that the future is going to be better.

SC: You’ve said that you would like “items of intolerance to teach tolerance,” is that possible when so many people today believe that we are living in a just society?

DP: At first it was sort of a theoretical notion that ‘wow, what if I could just show a segregation sign or show some caricature image, what would happen?’ What I can say is that the conversations that we have in that museum are deep discussions about racism. I have found that a lot of people bring in a lot of narrow ideas about race; they bring in some racist ideas, but if you put me in the room with them, with these pieces, I can break through a lot of that.

SC: What do recent instances of nooses being used to intimidate people of African descent say about the real racial climate in the United States?

DP: The first thing I think is that we have a lot of copycats and it also says that we have a lot of people who do not respect the lives of the at least 4,000 African Americans who were killed [via lynching]. It’s an insult to their lives. I don’t think Americans have ever come to grips with the lynching period. People have these abstract ideas about it; they make the connection, but there isn’t this sense of horror. My sense has always been that race and racism have got to be things that you talk about constantly. You don’t finish that conversation because when you do, you have people doing things like [hanging] nooses.

SC: But it seems that the people who are hanging nooses know its significance as an item of intimidation. Are you saying that most Americans don’t know its historical usage and symbolism?

DP: I think the disconnect is that they don’t know it. America needs to be confronted with the real evidence of lynching. I think that if you do that, then you’ll at least take some of the prank part [out] of it. Maybe, I am just being a little naïve. When people come to the Jim Crow Museum and see the noose, they have this general idea that a couple of black people were hanged. What I think needs to happen is that the whole nation needs to be educated about race in general, about racism historically, and about specific things like lynching.

SC: When the negative portrayals of African Americans in some of today’s music videos and some of the objects created internationally, will there ever be a day when it becomes unacceptable to see these things in the marketplace?

DP: My first response is to say no, not in the foreseeable future. The reason is [that] until we deal with racism in a meaningful way, we will always have people creating racist objects. There will always be a market for it; a home for it. I just bought a t-shirt that said ‘nappy-headed pimps’ that has Al Sharpton and Jesse Jackson on it. In terms of progress, I speak to a lot of white groups who are disgusted with this stuff. I think that their disgust represents progress. I try to meet the people who make this stuff sometimes. I’ll go to flea markets and say ‘well, do you have any racist memorabilia?’ and they’ll say ‘no.’ I’ll go ‘well, do you have any black stuff’ and they’ll pull out the most racist thing possible and say ‘what a cute little thing.’

SC: You recently spoke to the Junior Scholars, how important is it for young African Americans to see both positive and negative images of themselves?

DP: I think it’s more important for them to see the positive. A huge mistake I made, when I started collecting, was that I did not at the same time collect positive stuff. I didn’t want to give people, especially whites, a way out, where they could say ‘well, it balances out.’ In the real world, there were thousands of negative pieces and there were some positive ones, but those positive pieces were made by blacks. I didn’t want to get caught up in that; I wanted to focus on, and not lose sight of the horror. Now I’ve learned, as we re-conceptualize the museum for its new space, that there is of course art that was created by African-American artists that, at least on the surface, was designed to undermine the stereotypes.

Continued on page 5
On Saturday, October 13, hundreds assembled in the Langston Hughes Auditorium for a panel discussion organized by the afrolatin@ forum entitled, “Black, Latino, Both: Afro-Latino@s and the Current Immigration Debate.” The event, co-hosted by the Schomburg Center and El Museo del Barrio, included a lively discussion and informative presentations. The distinguished panelists were scholars and activists of varied backgrounds and demonstrated the rich diversity of African descended peoples who now make the U.S. their home: Silvio Torres-Saillant (originally from the Dominican Republic), Angela Pérez (a young immigrant from Colombia), Yvette Modestín (a native of Panama), and African-American scholar and activist Clarence Lusane. The panel was moderated by New York-based Afro-Puerto Rican lawyer and WBAI host Howard Jordán.

Chief of the Schomburg Center, Howard Dodson and Director of the Museo del Barrio Julián Zugazagoitia made opening statements about the importance of collaboration between the institutions. Dodson called attention to the fact that Arturo Alfonso Schomburg was himself an Afro-Latino immigrant from Puerto Rico. Miriam Jiménez Román, the co-founder with Juan Flores, of the afrolatin@ forum, explained the goals of the activity in her opening remarks.

The October 13 event was one of a series organized by the afrolatin@ forum aimed at building networks and unity between African Americans and Latinos with special attention to the experience and role of Latinos of African descent. The current immigration debate has highlighted the potential conflicts between the communities, as well as the sources of unity and solidarity. The panel highlighted the way that Latinos could play a significant role in challenging the way that Latinidad and Blackness are usually pitted against one another in a competitive and mutually exclusive way. Panel presentations and the ensuing discussion brought out the fact that many immigrants and Latinos are black and that there are many grounds for seeing the struggle for justice and equality as one.

The next forum is scheduled for May 17, 2008 and will explore historical “Afro-Latino Lineages and Linkages.” The third event will be a hip-hop summit in October 2008.

**Web Site on the Abolition of the Slave Trade to Launch**

The story of the eradication of the international slave trade to the Americas is not straightforward: it did not happen overnight because a law was passed. It was a long, arduous, and tortuous process that spanned almost nine decades, involved legal matters, illegal repression and illegal introductions, international treaties, economic issues, activists’ widespread networks, and determined opponents.

As we commemorate the bicentennial of the 1808 U.S. abolition, a new Web site, *The Abolition of the Slave Trade*, will look at the big picture. It will examine the slave trade to the U.S.A. from the beginning to 1807 as well as the multidimensional Africans’ resistance to it from Africa to the Americas. With images, texts, and maps this site will present and interpret not only what was done against the slave trade but also what was attempted in its favor: the abolitionist movement on the one hand, and the southern movement that tried to reopen it in the 1850s. The little-known manner in which African Americans celebrated the abolition in 1808 and beyond is the subject of a particular section of the site. In spite of the various acts taken to put an end to it, the slave trade continued illegally for decades as did the struggle against it through blockading of the ports and interception of slave ships. The development and characteristics of the illegal slave trade and the sometimes unlawful ways—with regards to international treaties—in which it was fought, represent another essential component of the abolition story that will be told on the Web site.

*The Abolition of the Slave Trade* will launch in February 2008, just visit: www.schomburgcenter.org.
African Burial Ground National Monument

DEDICATION BREAKFAST
Before the formal dedication ceremony on Friday, October 5, 2007, New York City Council Speaker Christine Quinn and Manhattan Borough President Scott M. Stringer hosted a breakfast at the Surrogate Court House. Special guests included Hon. Charles B. Rangel, 15th Congressional District, New York with Hon. Jerrold Nadler, 8th Congressional District, New York; and City Councilmember Inez Dickens with New York Lt. Governor David Paterson; and Chairman and Founder of Essence Communications and Co-founder of the African Burial Ground Monument Foundation, Edward Lewis.

FORMAL MEMORIAL DEDICATION
The formal memorial dedication program, on Friday, October 5, 2007, took place outside, on the corner of Duane and Elk Streets. George Faison directed the prelude *Echoes of Freedom Voices of Remembrance* featuring singers, dancers, musicians, and drummers. Avery Brooks served as the master of ceremonies for the dedication program. A choral ensemble performed the *Star Spangled Banner*, while Adrian Lenox sang *Lift Every Voice*.

The Period of Consecration led by Dr. James Forbes included a libation by Nana Kofi Opoku (left). Lurita Alexis Doan, Administrator, U.S. General Services Administration, addressed the gathering.

New York State Senator Charles Schumer made tribute remarks. Singer Maimouna Youssef and her mother performed a musical tribute. Congressman Donald Payne, 10th Congressional District, New Jersey, spoke at the dedication ceremony. Payne is the sponsor of the legislation to commemorate the U.S. bicentennial of the transatlantic slave trade. (The abolition of the bill has already passed in the House and is currently in the Senate.)

Some of the platform guests viewing the memorial for the first time: (left to right) National Park Service Supervisor Tara Morrison; Dr. Adelaide Sanford; Sir Sidney Poitier; New York Lt. Governor, David Paterson; Rodney Léon; and Avery Brooks.
Memorial Dedication Weekend

THE PROCESSION
The torch that was used in the candlelight procession on Friday evening was lit at the Statue of Liberty, one of four National Monuments in New York City including Castle Clinton and Governors Island. The founders of the African Burial Ground Foundation and National Park Service Supervisor of the African Burial Ground National Monument Tara Morrison were the torchbearers.

CULTURAL FESTIVAL
Thousands of participants, with their candles lit, made their way from Castle Clinton, through Battery Park, up Greenwich, Trinity, and Church Streets, across Park Place, up Broadway and finally to Duane Street during the candlelight procession.

MEMORIAL

Some of the performers for the Saturday, October 6, 2007 Cultural Festival at Foley Square included Ileana Santamaria and Vy Higginsen’s Gospel for Teens Choir.

Actor Chad L. Coleman, of HBO’s The Wire, visited the African Burial Ground National Monument memorial on Saturday, October 6, 2007.

A father with his daughter—who is pointing to burial 363 of a child—during Saturday’s Cultural Festival and public viewing of the memorial.

The Brooklyn Steppers marching band along with 419 drummers, representing the 419 remains reintered, provided sounds during the procession. Participants walked past the memorial to Foley Square for a special dance performance by Something Positive.

Photographs by Terrence Jennings

Photographs by Margot Jordan
The Wayne Fredricks Collection

A noted specialist in African Affairs, Fredricks began his career in Africa as an engineer with the Kellogg Company. His work as the Deputy Assistant Secretary of State for Africa during the Kennedy and Johnson administrations and as Executive Director of Ford Motor Company’s International Government Affairs (1974) division was instrumental in the design and execution of the divestment strategy of the company in South Africa. His collection covers six decades of involvement with African affairs, particularly in South Africa and reflects his broad range of work at the governmental, business, NGO and foundation levels, in Africa and the US. It includes correspondence, reports, government documents, handwritten notes, fieldtrip notebooks, photographs and slides, and African news clippings, dating from the late 1940s through 2004.

The Africana Collection of Donald Burness

A retired professor of literature (Franklin Pierce University) Donald Burness was a founding member of the African Literature Association. He is the author of *Seasons of Harvest: Essays on the Literatures of Lusophone Africa*, (co-edited with Niyi Afolabi) and *On the Shoulder of Marti: Cuban Literature of the Angolan War*. His collection includes correspondence with African authors he has known over the course of his career including Chinua Achebe, Leopold Sedar Senghor, Dennis Brutus and Oscar Ribas.

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Newly acquired image of the National Association of Negro Musicians

The National Association of Negro Musicians was founded in 1919 in Chicago, Illinois. It is the oldest organization devoted to the preservation of African-American music. Famed contralto Marian Anderson was the association’s first scholarship award recipient in 1919. The National Association of Negro Musicians has and continues to support and guide many African-American musicians, composers, artists, and students.


Popular Collections Now Available for Research

Lorraine Hansberry Papers

Hansberry was the first black woman to have a play, *A Raisin in the Sun*, produced on Broadway. *Raisin* won the New York Drama Critics Circle Award (1959), and Hansberry became the youngest and the first black writer to receive this award. After her death in 1965, she left behind a number of play scripts, essays, short stories, poems, and articles from her years as a journalist and editor at Paul Robeson’s *Freedom* newspaper, as well as her work as an activist during the Civil Rights Movement. Hansberry’s papers chronicle the life of the award-winning playwright, as well as her legacy. Included here are virtually all of Hansberry’s writings, autobiographical materials, journals, diaries, personal and professional correspondence, and related materials generated by her former husband, Robert Nemiroff, as the executor of the Lorraine Hansberry Estate.

Malcolm X Papers

The African-American nationalist leader and minister of the Nation of Islam sought to broaden the civil rights struggle in the United States into an international human rights issue, and who subsequently founded the Muslim Mosque Incorporated and the Organization of Afro-American Unity. Malcolm X’s unique collection brings together a variety of writings, personal memorabilia, organizational papers and printed matter documenting his activities and opinions as the Nation of Islam’s first National Minister, and following his separation from the organization and his embrace of orthodox Islam in early 1964, as a prominent advocate of human rights and self-determination for African-Americans. Now available on microfilm.


Check Out These Holiday and Gift Ideas at The Schomburg Shop!

**AVAILABLE NOW!**

*Migrations: 366 Days of Black History 2008 Wall Calendar and Engagement Calendar*, by the Schomburg Center, IOKTS Productions and Pomegranate Communications

Focusing on the theme of Migrations, the 2008 wall and engagement calendars incorporate images, paintings, and sculptures along with important people, places, and events in African-American and African Diasporan history. These calendars make beautiful gifts and collectibles.

Calendar, price: $13.99; Engagement Calendar, price: $14.99

*Lest We Forget: The Triumph Over Slavery*, a postcard book by the Schomburg Center and Pomegranate Communications

This beautiful postcard book captures some of the highlights of the international exhibition bearing the same name. It features 30 cards made up of photographs, art, and documents that tell the story of a people’s journey to freedom.

Price: $9.95

*The Encyclopedia of African-American Culture and History, 2nd Edition: The Black Experience in the Americas*

The second edition of *The Encyclopedia of African-American Culture and History* (Thomson Gale) is a six volume, comprehensive compendium of knowledge on the historical and cultural development of people of African descent at the beginning of the 21st century. A product of the most recent scholarship on the African-American and African Diasporan experience, *The Encyclopedia* offers a convenient introduction to this vast array of information. **Note:** Limited sets are available to Schomburg Society members beginning at the Supporter level ($100 and above) at a special price of $300 (Regular price is $695).

**UPCOMING EVENT!**

National Black Fine Art Show

**Charity Preview Party Hours**

Wednesday, February 13, 2008

Benefits the Schomburg Center for Research in Black Culture

Early entry: 5:00 p.m., $150

Regular entry: 6:30 p.m., $100

Includes cocktails, hors d’oeuvres, a show catalog, and one readmission for Thursday, Friday, Saturday, or Sunday.

Ticket Information: For advanced Preview Tickets, call The Schomburg Shop, 212-491-2206. Shop hours, Tuesday – Saturday, 11:00 a.m. to 6:00 p.m.

**General Admission**

Thursday, February 14—Sunday, February 17, 2008

*Autumn Roast* by Romare Bearden

Daily tickets/passes available at the door only and include Show catalog. Please visit www.nationalblackfineartshow.com, for more information about general admission tickets.

**Location**

The Puck Building

295 Lafayette Street at Houston Street

SoHo, New York

**EXHIBITIONS**

*True to our God, True to our Native Land: Abyssinian Baptist Church 1808-2008*

Opens February 4, 2008

*A Saint in the City*

March 10-May 31, 2008

Latimer/Edison Gallery

**SAVE THESE DATES!**

Women’s Jazz Festival presented by American Express

Mondays, March 3, 10, 17, 24, 2008
Cynthia Rollins, a staff member in the General Research and Reference Division at the Schomburg Center for Research in Black Culture, passed away on September 5, 2007 after a brief illness. Ms. Rollins began her career with the New York Public Library in 1978 working in Preparation Services, becoming a Library Technical Assistant I in 1979. Ms. Rollins worked in several departments within Prep Services, eventually becoming a Library Technical Assistant IV in 1988. In 1992, she transferred to Schomburg’s General Research and Reference Division, where she worked until her untimely death in September. In addition to her work at the Library, Ms. Rollins was also a successful designer whose company, Cynthia’s Fashions, produced several fashion shows in New York. Cynthia is especially loved and remembered for her professionalism, generosity, and easy manner. She is greatly missed.

Schomburg Curator Wins Prize

Sylviane A. Diouf, the Center’s Curator of Digital Collections and Director of the Schomburg-Mellon Humanities Institute, is a co-winner of the 2007 Wesley-Logan Prize in African Diaspora History of the American Historical Association for her recent book Dreams of Africa in Alabama: The Slave Ship Clotilda and the Story of the Last Africans Brought to America (Oxford University Press). Diouf, an award-winning author, will receive her prize on January 4, 2008 during the annual meeting of the American Historical Association. Dreams of Africa in Alabama tells the story of 110 men, women, and children from Benin and Nigeria, who were brought to Alabama in 1860, 52 years after the abolition of the transatlantic slave trade. The Wesley-Logan Prize is given to authors of outstanding books “on some aspect of the history, of the dispersion, settlement, and adjustment, and return of peoples originally from Africa.”

IN MEMORIAM

Cynthia Rollins

SCHOMBURG SOCIETY CONSERVATORS

The Schomburg Center is pleased to acknowledge the following donors of gifts of 1,000 or more from July 6, 2007 to October 31, 2007.

Mr. S.H.A. Booker
Mr. Moses Bryant
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Mr. William H. Hill
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Mr. Dean W. Schomburg
Ms. Camille D. Yarborough

AFRICANA HERITAGE

2008 Volume 8, Number 1

Africana Heritage is a quarterly publication of the Schomburg Center for Research in Black Culture for members who contribute $35 or more annually. The Schomburg Center is one of the Research Libraries of The New York Public Library, Astor, Lenox and Tilden Foundations.
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!

Dr. Maya Angelou

Schomburg Society Benefits

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

FRIEND - $50
($35 tax deductible)
All Associate benefits, plus:
• Invitations to members-only exhibition previews, lectures and seminars

SUPPORTER - $100
($70 tax deductible)
All Friend benefits, plus:
• An annual subscription to the Quarterly Black Review of Books
• Invitations to VIP events

PATRON - $250
($195 tax deductible)
All Supporter benefits, plus:
• A complimentary copy of a major Center publication

SUSTAINER - $500
($410 tax deductible)
All Patron benefits, plus:
• Two tickets to a select Schomburg Center concert or performance

CONSERVATOR - $1,000
($700 tax deductible)
All Sustainer benefits, plus:
• Acknowledgment in the Schomburg Center newsletter and the Library’s Annual Report

HERITAGE CIRCLE - $2,500 ($2,410 tax deductible)
All Conservator benefits, plus:
• A private behind the scenes tour led by the Center’s Chief

CHIEF’S CIRCLE - $5,000
($4,810 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.

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

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

The Schomburg Center is available for space rental.
For further information contact: (212) 491-2257.