Happy Birthday, Langston! This year, the Schomburg Center pulled out all the stops for its annual Heritage Weekend, and it was a doozy! The four-day festival of panel discussions, readings, and music and dance performances began in the Center’s Langston Hughes Auditorium on January 31. There writers, actors, musicians, and guests participated in a black-tie centennial celebration for Langston Hughes that would culminate in a libation ceremony precisely at midnight.

Hughes was a prolific and versatile writer, but he was first and foremost a poet. For this reason, the Center let Hughes’s poetry speak on the hundredth anniversary of his birth. The works selected to kick off the weekend reflect three dominant themes in his poetic works—Harlem, humor, and social justice.

Avery Brooks, master of ceremonies, introduced readings by an impressive array of poets who performed in the Hughes Auditorium. Following a program of music and dance performances, the scholarly panelists discussed Hughes’s poetry and its historical and cultural context.

The Heritage Weekend ended in the auditorium with a libation ceremony by the Schomburg Center’s Summer Program for the Performing Arts. The event was attended by the Schomburg’s Board of Director and staff, along with many guests from the New York City community.

SCHOMBURG CENTER LAUNCHES JUNIOR SCHOLARS PROGRAM

On February 2, 2002, the Schomburg Center’s Junior Scholars program was off and running, and what an auspicious debut! To date the initiative, a Saturday program for schoolchildren eleven to seventeen, has logged fifteen sessions—that’s some seventy-five hours of performances, lectures, screenings, and project meetings devoted to furnishing the young scholars with a requisite understanding of the histories and cultures of people of African descent. The brainchild of Schomburg Center Chief Howard Dodson, the program also intends to recruit and prepare young people for intellectual and entrepreneurial careers.

Since the program’s inception, the scholars, 100 in all, have welcomed a variety of distinguished speakers, including Harry Belafonte, Walter Dean Myers, Nate Archibald, Howard Dodson, Dennis Walcott, Ossie Davis, Christopher Moore, Dr. Avi Melech Ben Israel, Julian Phillips, and Dr. Molefi Asante. The poet Kalamu ya Salaam interviewed Belafonte on the groundbreaking seminar’s opening day, and the two men engaged in a dynamic exchange (see Kalamu ya Salaam’s commentary, page 4). The performer and activist answered questions, spoke to scholars about his distinguished career and work as a civil rights activist, and recounted his thirty-year effort to compile Long Road to Freedom: An Anthology of Black Music, a masterwork of cultural and political history.

Over the course of the past few months, scholars have absorbed comprehensive lec-

Continued on page 5

Continued on page 3
Two “Black New Yorkers of the 20th Century” have been in the news recently—Malcolm X and Langston Hughes. In both instances, the Schomburg Center has figured in the news stories. In February, in the midst of Black History Month, Butterfields Auction House in San Francisco and Los Angeles put a major collection of Malcolm X papers and artifacts on its eBay internet auction site. Nineteen lots of original Malcolm X manuscripts, including letters to his brother while he was in prison, extensive diaries from his travels to Mecca and Africa in 1964, speech and radio broadcast outlines, and his personal copy of the Koran were all being auctioned off to the highest bidder. The auction was slated to take place on March 20. Fortunately, thanks to a series of legal actions taken by the lawyers for the Malcolm X family and other interested parties, the auction was cancelled. Contrary to recent reports, the issue has not been resolved. The collection is still at Butterfields pending the start of a series of negotiations involving the Malcolm X family, the cosignee and other interested parties. When successful negotiations are completed and the collection is returned to the family, the family is committed to depositing materials of research value at the Schomburg Center where they can be made available to the public. Negotiations are in progress. Stay tuned!

Langston Hughes has been the subject of a yearlong national celebration of the centennial of his birth. The Schomburg Center has played a leading role in these celebratory activities thus far, and there is more to come.

- Howard Dodson, Schomburg Chief

Langston Hughes took place over the next two days before capacity audiences as Harlem and the Schomburg Center celebrated the life and legacy of Langston Hughes.

The Center hosted C-SPAN’s two-and-a-half-hour program in its American Writers Series on Langston Hughes, Zora Neale Hurston, and the Harlem Renaissance. Broadcast live nationally on Easter Sunday, it has been rebroadcast several times since then. On April 30, the Center joined PEN American Center as co-sponsors of another citywide tribute to Langston Hughes at Town Hall. Other Hughes tribute events and activities will take place throughout the year, culminating in a reprise of Nativity: A Life Story based on Langston Hughes’s Black Nativity. This year’s performance will be held on December 6 and 7 in the 3,500-seat Palace Theater (see page 6 for details).

As part of our Langston Hughes Centennial celebration, I am pleased to offer members of the Schomburg Society for the Preservation of Black Culture an opportunity to acquire copies of unique limited edition artworks and a limited edition book. Details can be found on page 10. This special centennial offer is for members only and will end in December 2002.

I am also pleased to announce that the exhibition Africana Age: African and African Diasporan Transformation in the 20th Century reopened last month and will run through September. A survey of the historical and cultural development of people of African descent worldwide during the 20th century, this exhibition has been extremely well received by all who have viewed it. Our next major exhibition, The Art of African Women: Empowering Traditions, opens in October 2002 and runs through March 2003. Based on the photographs of award-winning photographer Margaret Courtney-Clarke, The Art of African Women: Empowering Traditions documents the indigenous art forms created by African women in South, North, and West Africa. You won’t want to miss it either!

All of these exciting developments, notwithstanding, all is not well at the Schomburg Center. This fiscal year we suffered a cut of some $700,000 in our basic operating support. Our FY2003 city appropriation will be cut at least another 15 percent bringing our total two year reductions to over $1 million. As a consequence, we will suffer some reductions in hours or days of service, as well as programs and services. Your support is more important than it has ever been before. I hope we can continue to count on you to help us document, preserve, and celebrate our history and heritage.
The purpose of the Schomburg Junior Scholars program is to gather a group of youngsters like myself who are willing to go to class on Saturdays to learn about black history. The program is good because it keeps inner city kids out of trouble. Also the history lessons you learn can prove to be very essential. The week of March 16, 2002, we learned that all the ancient empires were all of African origins! Jesus was also black as well. Stuff like this you won’t learn in school. David Pleasant is a great guy that really gets down and dirty with us about the history of music and how African music developed. Every Saturday he conducts mind exercises playing music, and asking challenging questions. The counselors are great people, always willing to lend a hand. Best of all, if you are a junior scholar, you may even be eligible for discounts to see shows and other events at the Schomburg.
This Saturday was originally going to be a leisurely day in New York for me—I didn't have any other program that I had to do: no panels to honcho, no readings to organize, but when I arrived on Thursday, opportunities were presented to me and I agreed. The first opportunity was to work with the young scholars program on Saturday morning—would I conduct a public interview with Harry Belafonte? Well ... yeah, sure. Okay. One hour beginning at 10:45 in the morning. Okay. I'm on.

Shortly after I got there on Saturday morning, Harry Belafonte walked in alone. He is immediately recognizable. Folks rushed up to him, thanked him for coming, and we went into the auditorium where the program was already under way.

The young scholars are mostly junior high school and high school students who meet on Saturdays for classes, activities, and presentations. This was the opening session, and there was a truly dynamic performance and workshop by musician/teacher David Pleasant whose forte is percussion. That man did more things with a tambourine than your average drummer is able to do with a whole damn drum kit. Plus, Pleasant was personable and totally at ease involving the young people in the music-making process. He explained and demonstrated concepts of polyrhythm and polyphony on hand drums, vibes, marimbas, and a literal battery of percussion instruments. I really, really admire that this program is multidisciplinary. In addition to the academic sessions and David Pleasant's black music workshop (far too many of us underestimate the importance of teaching black culture in general and black music in particular), this program also includes film clips that illustrate aspects of history and culture. Plus, each week, the Schomburg Center brings in special guests whom the program notes as “living legends,” Harry Belafonte being the first of the series. Harry is a pro at doing interviews.

I had always assumed Belafonte was from the Caribbean, but no, Belafonte was born in Harlem. His mother was from Jamaica, and he was trundled off to the island and spent his early years in Jamaica from ages one or so up until eight or nine, and then he returned to New York, thereby becoming literally a man from two worlds. As the interview went on, it became clear to me and to the fifty or so young scholars in attendance that Mr. Belafonte has a strong activist streak. By the time we finished with questions and answers from the young audience, Belafonte had named Che Guevara and Castro among people the young folk ought to know about. He identified Paul Robeson as a personal hero whom he got to know. And he talked about working in the American Negro Theatre with Ossie Davis, Ruby Dee, and others and responded to a question about his friendship with Malcolm X.

Toward the end of the interview, I asked him about “Day-O,” did he ever get tired of singing it. He casually reeled off a few bars and then talked about the working people of the Caribbean and how the song was a tribute to them, a way to let everyone in the world know about these heroic workers who handled bananas, sugar, tobacco.
ray of artists who came to the Schomburg Center to honor Hughes. Each renewed Hughes's expressiveness, talent, and enthusiasm for black life. Osie Davis, Amiri Baraka, Ruby Dee, Kim Yancey Moore, and Haki Madhubuti opened the evening, reading some of the poet's most powerful works, poems that reflect the diversity and sensibility of his voice—among them "A Negro Speaks of Rivers" and "Letter to the Academy." C. Virginia Fields, Sonia Sanchez, James Stovall, and Kalamu ya Salaam read selections from Hughes's writing on Harlem, a community that was a major source of inspiration for him. Ruby Dee, Denise Burse-Fernandez, Adelaide Sanford, Sonia Sanchez, and Kim Yancey Moore embodied Alberta K. Johnson, Hughes's "everywoman" and the voice of his smart and spirited "M adam" poems. The evening's final readings reflected Hughes's deep commitment to social justice for black people and all humankind. Walter Mosley, James Stovall, Adelaide Sanford, Kalamu ya Salaam, Haki Madhubuti, Ruby Dee, and Osie Davis read portions from Hughes's significant collection of social justice poems, including "Message to the President" and "Let America Be America Again."

The evening closed with a midnight libation ceremony around the cosmogram in the Langston Hughes Atrium, where Randy Weston played "Do Nothing Till You Hear From Me." After the ceremony, guests mingled in the American Negro Theatre and sampled the magnificent two-tiered birthday cake, aptly shaped and decorated as books, complete with gilded pages. But the spectacular centennial occasion was only the beginning of the celebration. As participants made their way home in the wee hours of the morning on February 1, poetry in their hearts, the lights stayed on at the Schomburg Center and preparations began for the rest of the weekend. Kalamu ya Salaam, founder and moderator of the listserve e-Dr um and a producer for the Schomburg Heritage Weekend, chronicled the events of the next several days, including an unscheduled morning with Harry Belafonte and the Schomburg Center Junior Scholars (see Junior Scholars report on page 4). His continuing first-hand account follows.

Cl OCKWISE FROM LEFT: Kalamu ya Salaam; Kamau Daaood; Sonia Sanchez, Haki Madhubuti, and Representative Charles Rangel; Tony Medina; The Rod Rodgers Dance Company
into a dance solo of love and happiness.

Well, I thought, where can we possibly go from here.

Kamau Daood was up next. Kamau’s a giant of a man. Well over six feet tall. Powerfully built. And powerful of voice. Gabriel voice. Joshua’s horn in his throat. Can knock down walls with the force of his breath syllables. He only did two poems. One the Balm of Gilead piece about [Lester Willis “Prez” Young] and Lady Day, and Prez being laid out in his coffin like a saxophone in an open case, and Billie being callously denied the opportunity to sing at Prez’s funeral cause she didn’t have a cabaret card. And then Kamau shifted into high gear and did this long piece, at least a ten- or twelve-minute eulogy-solo about a friend called Kojo. And Kamau got that horn thing going with his voice. Phrases swooped, would dip angularly into the lower register, gruffly hitting low notes, and then his voice would jump up into the upper register as he described the conditions, showing us the obscene beauty of us dancing through the slaughter ... but steady singing songs of love. The audience started humming. Humming. Ah-hummmed. Like they were in church and the bishop was delivering the word. Like they were going to battle and the bugler was sounding charge. People were flinging amens and uh-huhs, and Kamau was steady going there. Steady talking about the black condition and surviving oppression, but the key was in how Kamau was talking, not just what he was saying. And when Kamau finished, all the seats in the auditorium were empty because everybody was standing up shouting and smiling and clapping and grinning. And steady amening.

Jayne Cortez was next. I have heard Jayne Cortez read a bunch of times before. Solo and with her band, aptly named The Firespitters. I have rolled with glee and hollered in rapture at her style of poetry. But never. Never in all my fifty-some years of hanging around this planet. Never have I heard Jayne Cortez drop the bomb like she did Friday night in Harlem on Langston Hughes’s centennial birthday. The place was already on fire. Jayne Cortez. Good god. She had to be breaking the law. As bad as he had been, Kamau wasn’t nothing but a warm up. If Kamau was red-hot fire, Jayne Cortez was that cobalt-blue intensity at the center of flame light. You had to have sunglasses to even look her way.

Jayne opened with that poem “There It Is,” that poem that starts off “my friend/they don’t care...” A poem I’ve heard (and read) a number of times, have even played on the radio ’cause Jayne has recorded it. None of that prepared me to be laid out like I—and the rest of the audience—was laid out by Jayne Cortez’s fifteen minutes of messing with our I’ll minds. By now the audience was exhausted. Drove past ecstasy into that limp, nowhere world of wait a minute, baby, let me catch my breath.

Fortunately, the insightful Mr. Sekou Sundiata was up next. Came through like an experienced cleanup crew, like the coroner carrying off the bodies and picking up all the evidence. And was so smoothly professional about it. No muss, no fuss, just a simple statement: I feel like some ballads. And offered us a cool drink of water, a casual pat on the forearm, wiped our brows with a clean towel, fanned us a few strokes with that over-sized hand fan, the one with Martin Luther King’s picture on one side and El Hajj Malik El-Shabazz on the other.

And to show how thoroughly he knew who we were and where we came from, Sekou Sundiata did his griot do and read a poem based on a picture of Amiri Baraka and Maya Angelou dancing atop the cosmo gram. Above where Hughes’s ashes are interred. A picture that was snapped at the dedication of the auditorium we were in. A picture that was in the New York Times and has been seen all around the world, and Sekou in all his hipness used that memento
from the opening moment as his first poem to us. Oh, what a night.

Sonia Sanchez was up next. For some reason, Sonia has been reading “Just Don’t Never Give Up on Love” a lot lately. When you see other poets read two or three times within a month or so, in different places, different occasions, you get a feel for where the poet’s head and heart are at, at that particular moment. Sonia is in that place where she needs to read “Just Don’t Never Give Up on Love.”

If you read Sonia's work with any awareness whatsoever, you know she has been on the battlefield of interpersonal love experiences. You know when she says wounded in the house of a friend, you know the pain is real. Is bone deep. You could hear all that in Sonia’s voice as she read. Even if you didn’t know the specifics of what was shaking her voice. You could hear the tremor and realize that the shake was not artifice, was not acting. That it was the shake of memory moving the flesh.

I followed Sonia. It had been a good, long two hours. A good two hours. Good. And I don’t care how strong you is, there is only so much loving you can stand. Just wanted to do this little poem. It had been a great night. A great, great night of poetry. I ended with the poem that has the call and response chorus of me shouting “Poetry!” and the audience answering “Viva!”

Happy Birthday, Langston. Two days down, two days to go.

Saturday, February 2, 2002, • 7:00 p.m.
Word Warriors Performance
The lineup included Serenity & LuQuantum Leap, a brother called “125,” Gordon James, Christine “phyastartah” Gilliam, Kasim Allah, Faraji Salim, Francine Bridge, Jamaal St. John, Iyaba Ibo Mandingo, d-cross, and Adele Givens (yes, the same Adele from “Def Comedy Jam”). Most of these names—including the overall name “Hottest Poets”—were names I had seen before. It was almost like a cross between “Showtime at the Apollo,” “Def Comedy Jam,” Love Jones, and a Saturday night, winner-take-all slam/open mic. I was glad to be there and enjoyed the experience, especially since I decided to take the spoken word performances on their own merit and to dig them as entertainment without comparing them to the forms and styles of poetry that I like.

All I know is I dug the night, the quick hit and quit it round robin meant that even poets I didn’t particularly like didn’t stay up so long that they soured me on the event. Adele Givens ended the program with a poem about how hard it is when your sister/brother/mother is smoking crack. There were some wickedly funny lines in the piece, but overall it was a touching and sincere rendering of a heartrending situation.

Sunday, February 3, 3:00 p.m.
Music & Dance Tribute to Langston Hughes
On Sunday I served as emcee for the closing program, which focused on Langston Hughes and music—Hughes songs, opera lyrics, musicals, etc. The program featured work by Langston Hughes that usually goes unnoticed by the general public. James Stovall opened with scenes from his adaptation of Black Nativity, Hughes’s retelling of the birth of Jesus story. It was in the vein of Negro operettas, done with that same enthusiasm and spirited engagement, although performed at a professional level. Next was Nora Cole doing an interpretation of Hughes’s last major poetic work, “Ask Your Mama.” The Rod Rodgers Dance Company followed with modern dance interpretations of a handful of Hughes’s poems. Then came a vocalist and pianist from the Harlem Opera; they did Hughes songs that had been set to music by mostly black classical composers, but also including the progressive German-born Kurt Weill.

The night ended on the perfect high of the Randy Weston Trio, featuring the fiery bassist Alex Blake, who strummed his upright instrument like a shango-possessed, ebony flamenco guitarist. Blake, stomping his black-booted feet for rhythmic emphasis, hummed along with some of his melodic riffs, becoming a veritable one-man vocal, instrumental, and percussion band. The audience cheered wildly even before Blake finished his first solo.

Unfortunately, I was flying out of Newark Airport and had to leave while the Randy Weston Trio was in full throttle. As we drove through the Sunday evening traffic, which in the Big Apple is formidable, I felt the same pangs of regret that Langston must have felt each time he left his beloved Harlem. I want to be back there, caught up in the celebration of black culture that the best of Harlem so lovingly does.

Less than three days old, this was already the most memorable Black History Month I had ever experienced, and trust me, I’ve seen more than a few and more than a few done seen me too.

Driving through the night, I fell into a meditative trance. I hear you, Langston. I feel you. I looked back at the lights, at Harlem. And felt mighty good to be black. And alive. And both a celebrant and a practitioner of black culture.
AROUND THE SCHOMBURG CENTER

Howard Dodson and Bob Gore at the opening of Gore’s *We’ve Come This Far: The Abyssinian Baptist Church: A Photographic Journal*

Howard Dodson views photographs from *We’ve Come This Far*

Larry Ridley and the Jazz Legacy Ensemble’s Salute to Nat “King” Cole

The Shades of Harlem cast, which performed The Cakewalk to Ragtime, Blues to Gospel, and Tap to Swing, wowed Schomburg Center audiences in February

The Shabazz Conversations forum participants (*left to right*): Dr. James Turner, series host, Khosi Kavuso Mbatha, Dr. Andree-Nicola McLaughlin, Malik Shabazz, Gamilah Shabazz, and Iman Sabor bin Yusef

C-SPAN’s Susan Swain with Howard Dodson at the taping of “American Writers II”
In celebration of Women's History Month, a panel of distinguished black women executives convened Tuck Comes to Harlem. Left to right: Sheryl Hillard Tucker, Associate Senior Editor, Money; Ella Edmondson Bell, co-author of Our Separate Ways: Black and White Women and the Struggle for Professional Identity and faculty member of the Tuck School of Business; May Snowden, Chief Diversity Officer, Kodak; Debra A. Sandler, Vice President, Personal Products Worldwide, Johnson & Johnson; Billye J. Alexander, Senior Vice President, Sears; Dorothy M. Ashford, Senior Corporate Counsel, Lowe's Companies; Pamela C. Scott, Director of Advisor Relations, Schoolhouse Capital, LLC; and Stella M. Nkomo, co-author, Our Separate Ways.

March 2002 marked another terrific year of Women's Jazz at the Schomburg Center. CLOCKWISE FROM LEFT: Jann Parker, Kaisa, Tamar-Kali, The Spelman College Jazz Ensemble, Regina Carter, Tulivu Donna Cumberbatch, Lillias White, and Lesa Terry.
LANGSTON HUGHES CENTENNIAL OFFERING
A Special Opportunity for Schomburg Society Members

“The Weary Blues,” “Dream Variation,” “Daybreak in Alabama,” “I, Too,” “I Dream a World.” Hughes’s voice and spirit are alive and well, and in the centennial year of his birth, the rhythm, style, message, and humor of the legendary poet are as cherished as ever. The breadth, scope, and energy of his work make it easy to understand why he is so beloved and admired. Hughes has inspired generations of readers—students, scholars, artists, and others—with his indelible portraits of black life.

The Schomburg Center is toasting Hughes throughout this centennial year, and is pleased to offer Center members several unique opportunities to purchase items that commemorate Hughes’s enduring work. These rare artworks continue the Langston Hughes tradition and celebrate in literature and in art the remarkable contributions of this singular writer.

LIMITED EDITIONS CLUB COLLECTIONS
Founded in 1929, The Limited Editions Club is today the world’s longest lived and foremost publisher of important illustrated books and prints. A Limited Edition book or portfolio contains the world’s finest typefaces; in some instances, type is specially cast. The complex photogravure process produces prints of unsurpassed depth and beauty, and the printing, without exception, is letterpress. Books are hand-made from the finest materials: hand-made papers, natural linen, silk, and Nigerian oasis goatskin. Each book is signed on the colophon page and numbered, and every print is signed and numbered.

Sunrise Is Coming After While by Langston Hughes
One Volume, 16” X 21”, with introduction and afterword by Maya Angelou. Includes six color silk-screen prints by Phoebe Beasley. Signed by Maya Angelou and Phoebe Beasley. Bound in purple cotton and presented in a hinged and lined black cotton covered box. Edition limited to 300 copies. 1998. $2,000

RIVERS
In 1990, Houston Conwill, Estella Conwill Majozo, and Joseph DePace created the cosmogram Rivers, an art installation, dance floor, and peace memorial in honor of Langston Hughes and Arturo A. Schomburg. This limited edition print, based on the terrazzo floor in the atrium adjacent to the Schomburg Center’s Langston Hughes Auditorium, is available from the Schomburg Center in this, Hughes’s centennial year.

Rivers, by Houston Conwill, Estella Conwill Majozo, and Joseph DePace. 36” X 36”, unframed. $1,000

FOR MORE INFORMATION on the Phoebe Beasley Portfolio, Sunrise Is Coming After While, or Rivers call the Schomburg Shop at (212) 491-2206.

UNTITLED BY PHOEBE BEASLEY, ILLUSTRATED FOR “WEARY BLUES.”
New Photographs and Prints Division!

In January, Mary Yearwood, curator of the Schomburg Center’s Photographs and Prints Division, and her staff moved into a brand new home on the Center’s third floor. The attractive, renovated space will protect the more than 300,000 images from the eighteenth, nineteenth, and twentieth centuries. The new space assures that photographs and prints are stored in a controlled environment, with acceptable temperature and humidity levels that ensure the preservation of materials. In addition to providing improved conditions for the collections, the space offers patrons and staff a pleasant, well-lighted and well-equipped workspace to examine archived materials. The Schomburg Center invites you to enjoy the new space. The Photographs and Prints Division collections are open to the public Monday, Tuesday, and Wednesday, 12:00 p.m. to 5:00 p.m., and Friday and Saturday, 10:00 a.m. to 5:00 p.m. The division is closed Thursdays.

PUBLICATIONS FROM THE SCHOMBURG CENTER

- African American Desk Reference (Wiley), $34.95, 606 pp.
- The Black New Yorkers: 400 Years of African American History (Wiley), $40 (hardcover), $24.95 (paperback), 480 pp.
- St. James Guide to Black Artists (Gale) $155, 618 pp.

These and other publications are available at the Schomburg Center Shop. For more information call (212) 491-2206.

Exhibitions

BACK BY POPULAR DEMAND!
Africana Age: African and African Diasporan Transformations in the 20th Century
At the beginning of the twentieth century, virtually all peoples of African descent were living under some form of European colonial domination. Over the last 100 years, struggles for freedom throughout the African world have resulted in the emergence of the independent African and Caribbean nations, and the collapse of racial segregation in the United States and apartheid in South Africa. Africana Age celebrates the global achievements of African peoples during the 20th century and reflects on the challenges facing them in the twenty-first century.

Schomburg Center Names 2002-2003 Fellows

NATIONAL ENDOWMENT FOR THE HUMANITIES/NEWHOUSE

One Year Residency
Frank Andre Guridy, Visiting Scholar-in-Residence, Department of History, Wheaton College

PROJECT: Racial Knowledge and the Black Transnational Community in Cuba and the United States During the Age of Depression and War, 1929-45

Six Month Residencies
Kenneth M. Bilby, Visiting Assistant Professor, Department of Anthropology and Music, Bard College; Department of Anthropology, Smithsonian Institution

Six Month Fellows
Winston Kennedy, Professor Emeritus, Department of Art, Howard University

PROJECT: Where Good and Evil Meet: Ethnographic, Literary, and Popular Representations of Obeah

Jeffrey Kerr-Ritchie, Associate Professor, Department of History, SUNY-Binghamton

PROJECT: The Cultural Politics of Slave Emancipation in the British West Indies and the United States, 1831-1888

SCHOMBURG CENTER

Six Month Fellows

Sarah-Jane Mathieu, Assistant Professor, Department of History, African American Studies, Princeton University

PROJECT: Jim Crow Rides This Train: The Social and Political Impact of African American Sleeping Car Porters in Canada, 1870-1955

Winston Kennedy, Professor

PROJECT: Out of the Shadows: The African American Image in Print

George A. Priestley, Associate Professor, Department of Political Science, Latin American Studies, Queens College, City University of New York

PROJECT: George Westerman and West Indian-Panamanians in the 20th Century: Negotiating Identity, Culture and Nationality

AFRICANA HERITAGE

2002 Volume 2, Number 2

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Africana Heritage, 515 Malcolm X Boulevard, New York, NY 10037
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A Message from the National Membership Chair

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

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

Please join me as a Schomburg Society Member now!

Schomburg Society Benefits

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

FRIEND - $50
($28 tax deductible)
• A year’s subscription to American Legacy magazine
• Invitations to members-only exhibition previews, lectures, and seminars

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

PATRON - $250
($178 tax deductible)
• All Supporter benefits, plus:
• A complimentary copy of a major Center publication

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

CONSERVATOR - $1,000
($928 tax deductible)
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• 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

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