



SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE
The New York Public Library

Africana

HERITAGE

A NEWSLETTER FOR SCHOMBURG SOCIETY MEMBERS

Spring/Summer 2016 | Volume 16, No. 3

Honoring the Legacy of

Arturo Schomburg

Looking Ahead and

Celebrating What's To Come

PLUS

Dr. Muhammad Says Farewell

An interview with Poet-In-Residence
Sonia Sanchez

A Tribute to Black Broadway

50 Years of the Black Power Movement



Farewell and Thank You

By Dr. Khalil Gibran Muhammad, Director of the Schomburg Center

The last five years at the Schomburg Center have been immeasurably fulfilling and the highlight of my career. I've had the opportunity to work with the most dedicated and passionate library and archival professionals in the world. They, like each and every one of you, our devoted members, have taught me something about why this institution is so important. And you have shown me in countless ways the incredible difference and impact the Schomburg Center makes in all of our lives. When I walked through these doors and was fortunate enough to meet many of you in person for the first time, I had no idea how much my life would be enriched. It is with an abiding love for this place that I write to inform you that I will be leaving the Schomburg Center to take a position at Harvard University.

On July 1, 2016, I will begin a tenured position as Professor of History, Race, and Public Policy at the Harvard Kennedy School and join the Radcliffe Institute for Advanced Study as the Suzanne Young Murray Professor. Given the challenges of racial and social injustices sweeping the nation, I am compelled to offer research and ideas to help solve some of our nation's biggest problems. Because of what we have achieved together—by helping make the Schomburg Center a premiere civic and cultural institution and a leading national

platform for historical literacy on race and the black experience—you know firsthand how high the stakes are for promoting scholarship in the service of the public good. Going to the Kennedy School affords me an incredible opportunity to join a global leader in bringing together academics, policy makers, nonprofit and private-sector change agents to make a real difference.

With your unwavering commitment, we have so much to be proud of and so much more to look forward to as the Schomburg settles in for its next 90 years. Over the past five years, we have achieved record growth with over 300,000 visitors annually, an average increase of 34% since 2012. With your help, we have raised over \$18 million in support of our innovative public programs and exhibitions, collection digitization, and paid internships for college students. New educational and scholarly initiatives are also the bounty of this harvest, including the Teen Curators Program, the National Urban League historical literacy project for youth, and the Lapidus Center for the Historical Analysis of Transatlantic Slavery, with its world-class collection of 400 rare books. And with the \$22 million renovation and expansion project, we will modernize the infrastructure, renovate three reading rooms, create a Youth Exhibition Gallery, and build a new gift shop and conference room.



Of course, hosting our most successful gala ever, receiving the IMLS National Medal from First Lady Michelle Obama, and welcoming so many wonderful new faces through our doors have made celebrating our 90th year all the sweeter. There's truly been a lot to be thankful for because of what we've accomplished together. I am extremely grateful for having been entrusted with leading this exceptional institution and for earning your trust and confidence.

Who will be the next director? Rest assured that I am doing my part to ensure the next director will land smoothly at 135th and Malcolm X Blvd. A search process is under way, led by the same firm that found me and a search committee of smart and thoughtful leaders. Just remember, the Schomburg Center depends on all of us. It runs on the hard work and talent of the amazing staff and managers. It leads with the full faith and commitment of its Society members. No matter who the next director is, you will have their back and, just as in my case, that will make all the difference.



By Candice Frederick, Communications Manager

Harlem on My Plate A Delicious Ode to Schomburg Collections

It's true what they say: You can easily fall down a rabbit hole when doing research at the Schomburg Center. That's just what happened when we commissioned Powerhouse Productions to use our archives and collections as research for the new documentary, *Harlem on My Plate*, which tells an important story about Harlem's culinary renaissance and unique food culture. The 30-minute film explores the vibrant restaurants, people and history that continue to define Harlem as a world-renowned destination for dining and the culinary arts. We were instantly intrigued.

Coincidentally, Arturo Schomburg had begun and never completed a cookbook with the intention "to show how the negro [*sic*] genius has adapted the English, French, Spanish and Colonial recipes taught to him by his masters... and modified them to express his own peculiar artistic powers." So, you can say that *Harlem on My Plate* was meant to be.

With the help of Citi, who helped fund the project, Schomburg materials like menus from the famous Cotton Club, boxer Joe Louis' Bar & Restaurant, and other food hubs have been celebrated on the big screen (in our own Langston Hughes auditorium), and in interviews with today's restaurateurs, politicians, historians, and celebrities featured in the film. Moving beyond the Schomburg to tell a broader story exploring how food has remained at the center of cultural, social, and economic growth in Harlem throughout history, Powerhouse Productions visited some of the restaurants that defined—and continue to define—the landscape: Melba's, The Cecil, Sylvia's, and more. In doing so, it also examines the Great Migration of African Americans from the South to Harlem in the early 1900s, the Harlem Renaissance of the 1920s and 1930s, and the preservation of recipes and traditions as it relates to Harlem's New Food Renaissance today.

Harlem on My Plate, which continues to make waves in the festival circuit, whets appetites with its look at some of the delicious entrees that attract customers from even across the globe. But it also tells a story—our story—about self-identity, perseverance, and entrepreneurship, as documented right here at the Schomburg.



Sylvia Woods, founder of the world-famous Sylvia's restaurant in Harlem



A New Black Theater Movement Comes to the Schomburg

It's fitting that as we celebrate the 75th anniversary of the American Negro Theatre, and close out a banner 90th season of the Schomburg Center, we're also experiencing a Black Broadway Renaissance. Just when Hollywood had all but abandoned the idea of diversity, productions like *Shuffle Along*, *Eclipsed*, and *Hamilton* nurture fresh talent and usher new audiences to the theater.

And as we have been since we first opened our doors in 1926, the Schomburg was once again at the center of this important moment with our revitalized "Theater Talks" series. Actors from Oscar winner Forest Whitaker, who made his Broadway debut in the race-bending title role in *Hughie* this year, to Cynthia Erivo of *The Color Purple: The Musical*, were given a platform on our stage to discuss the significance of a diverse Broadway presence. For the first time in a long while, black talent is being represented both on stage and behind the scenes. In fact, this is the year that *Eclipsed* made history as the first ever Broadway show exclusively written by, directed by, and starring black women. Now that's something worth talking about.

So as we continue to celebrate and discuss this new Black Theater Movement, let's also remember the talent who paved the way, including Lorraine Hansberry, August Wilson, Ruby Dee, and so many others. This is our time. —C.F.

Sonia Sanchez

Poet-in-Residence

By **Steven G. Fullwood**,
Associate Curator,
Manuscripts, Archives
and Rare Books Division

We a BaddDDD People, the second poetry collection by the prolific and wildly talented writer Sonia Sanchez published in 1973, is a favorite of mine. You can't beat the title because, well, it's true. We are. But mostly because her book effectively changed the way I understood and related to poetry, specifically when infused with the beauty, dexterity and life-giving properties of Blackspak—a straightforward yet nuanced, often humorous, and dead-on way of calling it like it is. Sanchez is fluent in Blackspak.

Widely anthologized, Sanchez is the author of eighteen poetry collections, seven plays, one short story collection, three children's books, and two spoken word recordings. She currently serves as a Schomburg Scholar-in-Residence and is working on a memoir.

Sanchez has deep roots at the Schomburg. One summer day in 1972, she was on her way to City College for a job interview, and noticed the 135th Street Branch Library near the corner of 135th Street and Lenox Avenue, now referred to as the Landmark Building of the Schomburg Center. "I stumbled upon the [library] and Mrs. Jean Blackwell Hutson, then curator of the Schomburg collection, told me 'all these books are by and about black folks.' And I said with my 19 1/2-year-old fresh self that 'there must not be many books in there.'" But when she went inside, Sanchez discovered rows of books, paper collections, artwork, photographs, and other items by and about people of African descent.

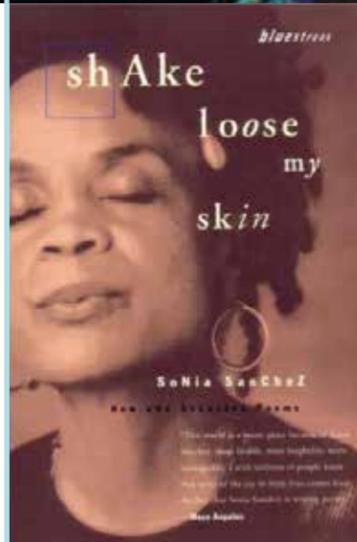
I recently sat down with Sanchez to talk more about two of her most illustrious influences:

Steven Fullwood: What do you remember most about Mrs. Hutson?

Sonia Sanchez: When I was on Gil Noble's television show, *Like It Is*, he asked me to talk about the people who influenced me. I told him Malcolm and Martin, the usual suspects. And Mrs. Hutson, curator at the Schomburg library. She introduced me to books by W.E.B. DuBois, Paul Robeson, etc. When I got home to Philadelphia and walked in the door, my phone was ringing. It was Mrs. Hutson, with tears in her throat. "No one has ever publicly praised me for what I do at the Schomburg," she said. We tend not to celebrate people until they are dead.

Steven Fullwood: Recently you participated in Schomburg's Before 5 program, "The Life, Love and Legacy of Audre Lorde." Talk about your connection to Lorde and her legacy.

Sonia Sanchez: We had a writer's conference at Howard University in the 1970s. I remember because it was the day after Audre came out [as a lesbian]. We all were staying at a hotel, but the rooms weren't ready so we were in the lobby waiting. She walked with a posse of women around her towards me and I said, "Hey Audre!" but she didn't answer and kept walking. I went over to where they were sitting and we talked. "It's going to get messy down here," she said. "I don't want you to be involved in the backlash." I said, "So what's new? Are we friends?" And she stood up and we hugged. And only then did the sisters around her relax. Audre's daughter, Angela Davis, and I spoke at her funeral in 1992 in St. Croix. My contribution to the new book about Audre, *The Wind Is Spirit: The Life, Love and Legacy of Audre Lorde* by Dr. Gloria Joseph, is what I read at her funeral. I had not read it until very recently [at the program], and I broke down. I had not visited St. Croix since she died. What a loss, losing her at such an early age.



Selected Books by Sonia Sanchez

Available in the Schomburg collections

- We a BaddDDD People*
- A Blues Book for a Blue Black Magic Woman*
- Homegirls and Handgrenades*
- Wounded in the House of a Friend*
- Does Our House Have Lions?*
- The Adventures of Fat Head, Small Head, and Square Head*
- Shake Loose My Skin: New and Selected Poems*

Schomburg Education



Black History 360°

The Schomburg's Popular Summer Education Institute Returns **July 18–July 22, 2016**



Join hundreds of educators (K–12 and College) and premier scholars from across the country for a spectacular "education vacation" at the Schomburg Center featuring lectures,

interactive workshops, curriculum labs, curator talks, and community walks that explore the history and cultures of African Americans and African peoples throughout the Diaspora. Educators will gain valuable content knowledge and learn inquiry-based approaches to teaching across the grades using the Schomburg's rich primary resource collections onsite and online.

This year's themes include Ancient African Civilizations; Rethinking the Black

Freedom Movement with Dr. Yohuru Williams; Black Art and the "Racial Mountain"; Navigating Jim Crow: Lessons from *The Negro Motorist/Traveller's Green Books*; Shirley Chisholm and the 1972 Race for the White House; The 50th Anniversary of Black Power!; Teaching Transatlantic Slavery; Self & Society in Young Adult Literature; Visual Poetry: Great African-American Photographers; Lyrical Speaking; Hip-Hop History and more!

Registration Fees:

General Admission: \$500/week; or \$125 per day
College Students & Seniors: \$400/week; or \$100 per day

Registration Forms:

schomburgcenter.org/blackhistory360

For more information, please contact:

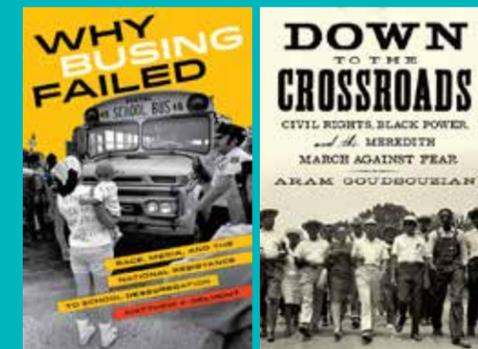
schomburged@nypl.org or call (212) 491-2272



Conversations in Black Freedom Studies

Join Schomburg Education for the sixth season of Conversations in Black Freedom Studies, a dynamic adult education series that features a full lineup of provocative scholars and community members committed to engaging dialogue about black freedom studies. Curated by professors Jeanne Theoharis (Brooklyn College) and Komozi Woodard (Sarah Lawrence College), the series can be followed live or through our archival website: blackfreedomstudies.org.

Follow @SchomburgCBFS for updates and visit blackfreedomstudies.org for more information and to watch past programs.



Reserve your seat for the live conversations at schomburgcenter.eventbrite.com. Conversations in Black Freedom Studies occurs on the first Thursday of each month at 6:00 PM.

Educational Injustice and Organizing
May 5 at 6:00 PM

The Struggle against Racism and Repression
June 2 at 6:00 PM

Digging Up the Past Honors the History of the Schomburg Center

By Isissa Komada-John,
Exhibitions Manager

Just before we blow out the last candle in our yearlong 90th anniversary celebration in May, we are thrilled to be able to present one last walk down memory lane with *Digging Up the Past: A History of the Schomburg Center*. This pop-up exhibition invites visitors to take a peek at the Library's genesis and evolution.

The exhibition was organized into three sections: 1) **The Founder** - honoring the life and vision of Afro-Puerto Rican bibliophile, activist, and educator Arturo Schomburg; 2) **The Inception** - exploring the early story of the Schomburg collection and the

groundbreaking Division of Negro Literature, History and Prints at the New York Public Library's 135th Street branch; and 3) **The Evolution** - chronicling the Center's historic journey over nearly a century. The chronology is illustrated with 32 letters, photographs, documents, pamphlets, publications, flyers, material culture, and other objects—dating from 1874 to 2015. All of the items on display are gleaned from the Schomburg Center's Manuscripts, Archives and Rare Books Division; Photographs and Prints Division; Art and Artifacts Division; and Jean Blackwell Hutson Research and Reference Division.

In 1986, the Schomburg Center took on the task of writing the history of the institution. This resulted in *Remaking the Past to Make the Future*, a commemorative publication celebrating the Library's 60th anniversary and chronicling the history of the Center and its collections. Thirty years later, this exhibition brings pivotal moments in this timeline to life and extends the project to the present day. *Digging Up the Past* serves as a primer that encourages the community not only to dig deeper into the history housed at the Schomburg Center, but also to learn about the origins and progression of the Center itself.

On view through May 2016



Top, left to right: "Streets where yesteryear's Negroes lived near their chapel," Arthur A. Schomburg, Seville, Spain, 1926 passport; exterior of 135th Street branch library, ca. 1930s. Bottom, left to right: Arthur A. Schomburg Negro Collection bookplate, The New York Public Library, ca. 1927; interior of the Schomburg Collection reading room, Photograph by James Van Der Zee, 1928. All photos are courtesy of the Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations.

By Sylviane Diouf,
Director of the Lapidus
Center for the Historical
Analysis of Transatlantic
Slavery and Curator of
Digital Exhibitions

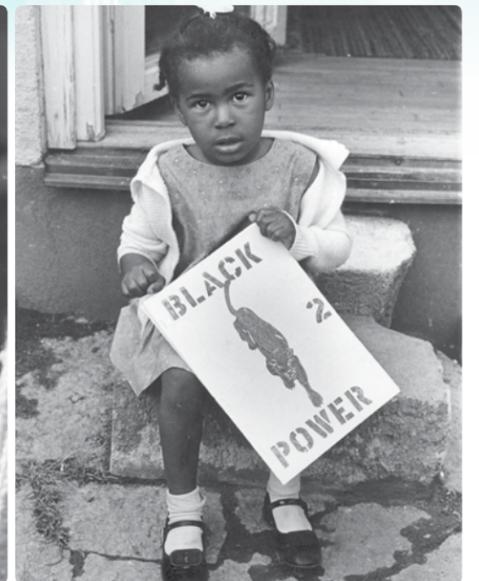
The Schomburg Partners with Google Cultural Institute on a Groundbreaking Two-Part Exhibit Celebrating 50 Years of the Black Power Movement

The Black Power movement turned fifty this year. Two new digital exhibitions, *Black Power! The Movement*, *The Legacy*, and *Ready for the Revolution: Education, Arts, and Aesthetics of the Black Power Movement*, explore the multiform and ideologically diverse movement that deeply shaped black consciousness and identity and left an immense legacy that continues to inform the contemporary American landscape.

The two exhibitions, part of our Black History Month initiative, were a first-time collaboration between the Schomburg Center and Google Cultural Institute, whose mission is to "bring together millions of artifacts from multiple partners, with the stories that bring them to life, in a virtual museum." Thanks to Google's immense international reach, museums and other institutions can present their "treasures or hidden gems" to a wide audience.

As the curator of the Black Power exhibits, I enjoyed the experience. For the past year, I have been working on a "physical" exhibition on the Black Power movement. It will open at the Schomburg Center in September. The catalog, published by The New Press, will be released in August. Together, the digital and onsite exhibitions and the book present photographs, essays, testimonies, flyers, pamphlets, periodicals, manuscripts, posters, and audiovisual segments to help contextualize and interpret this creative and revolutionary youth-led movement.

Black Power was not confined to the United States, nor was it "black" only. Latino, American Indian, Asian-American and white progressives were an integral part of the movement, which was also a



global phenomenon. Reaching well beyond America's borders, it captured the imagination of anticolonial and other freedom struggles in the world and was also influenced by them. From Great Britain to Israel, from India to New Zealand, marginalized populations rallied around slogans fashioned after "Black Power," and organizations modeled or named after the Black Panther Party. The Black Power cultural nationalism of natural hair and African-inspired fashion; the political activists' raised fists and berets; and the concept that black is beautiful, resonated throughout the country and beyond.

Yet, Black Power is one of the least understood movements in the country, its achievements largely dismissed or minimized. Perceived mostly as a violent

episode that followed the nonviolent civil rights movement, Black Power has been eclipsed in the general public's memory by the former, even though it has shaped issues of identity, politics, criminal justice, culture, art, and education for the past half century. And, not to be forgotten, following in the Black Power's footsteps, American Indian, Asian-American, Latino, LGBT, and women groups affirmed themselves and demanded change.

To understand African-American history, and ultimately American society today, it is imperative to understand the depth and breadth, the achievements and failures, of the Black Power Movement.

For more information on our two digital exhibitions, visit nypl.org/digitalschomburg.



DIGITAL SCHOMBURG

The Schomburg is now officially a viral sensation. We've not only provided unique content for our main site (schomburgcenter.org), but we've also uploaded tons of digital gems on our extended platforms—which include SoundCloud, YouTube, and Livestream. Here are some of our highlights:

EXHIBITIONS

Digging Up the Past: A History of the Schomburg Center

Bringing our popular onsite tribute to the Center and founder Arturo Schomburg to broader audiences, this webpage underscores the significance of the institution's legacy.

SchomburgCenter.org

PUBLIC PROGRAMS

Between the Lines: Antonio "L.A." Reid

Megaproducer L.A. Reid graced the Schomburg stage last season, and nearly 8,000 online viewers watched him talk with Jason King (New York University) about his inspirational career and his new book, *Sing to Me*.

Livestream.com/schomburgcenter

BLOGS

African Americans on Broadway Then and Now

A.J. Muhammad, Librarian in our Jean Blackwell Hutson Research and Reference Division, reflects on the impact African Americans have made and continue to make on stage.

SchomburgCenter.org

PODCASTS

Schomburg Mixtape

As part of winning the National Medal, the Institute of Museum and Library Services awarded us with a unique opportunity to record conversations with the Schomburg's extended family—including artists, activists, and educators—with StoryCorps.

Soundcloud.com/SchomburgLive (Playlist: [Schomburg Mixtape](#))

CONVERSATIONS IN BLACK FREEDOM STUDIES' WEBSITE

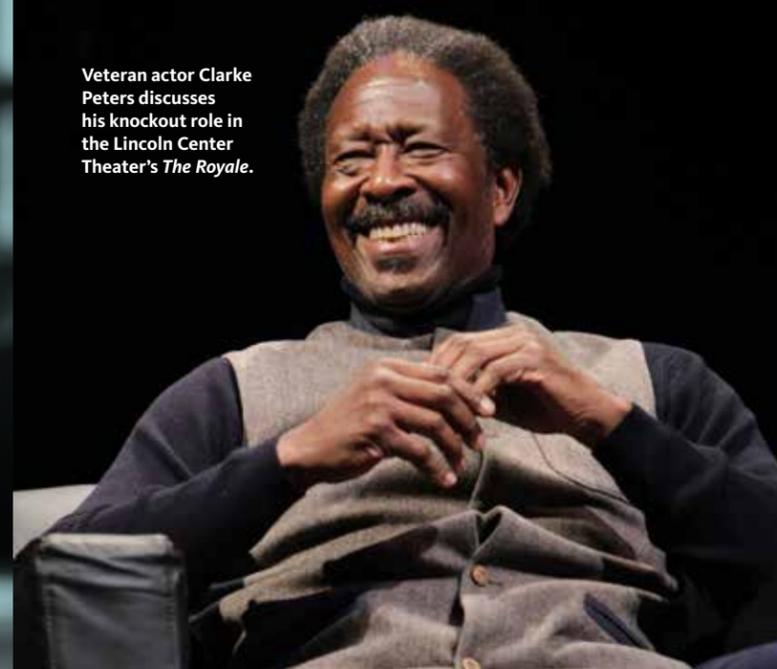
Our standout Education series is making its digital mark with a dazzling website that features a video archive of all past programs, calendar listings, and more.

Blackfreedomstudies.org

—C.F.



Veteran actor Clarke Peters discusses his knockout role in the Lincoln Center Theater's *The Royale*.



Filmmaker Haile Gerima presents his acclaimed drama, *Ashes and Embers*, to the Schomburg audience.



Around the Schomburg

To watch some of the programs highlighted here, please visit youtube.com/TheSchomburgCenter



A young performer takes center stage in the Eagle Academy for the Young Men of Newark production of *The Lyin' King*.

MSNBC correspondent Joy Reid explores *The Black Presidency* with author Michael Eric Dyson.



Dr. Brittney Cooper takes a stand against respectability politics in our "Stage for Debate" program.



Actress Jurnee Smollett at our premiere of WGN America's *Underground* series.



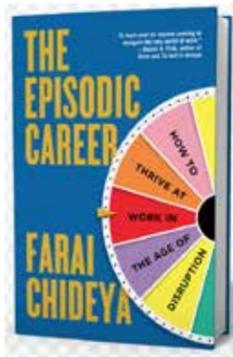
The following calendar listings are *highlights* from our full public program schedule. For the most complete and up-to-date program information, please visit schomburgcenter.org/calendar.



MAY

Monday, May 2 at 6:30 PM
Theater Talks: Turn Me Loose
 Emmy award winner and Tony nominee Joe Morton stars in a play about the life of comedian and activist Dick Gregory.

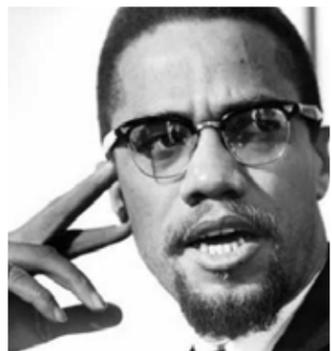
Wednesday, May 4 at 7:00 PM
Neighborhood Concerts: Fatoumata Diawara
 Malian singer/songwriter Fatoumata Diawara combines traditional Wassoulou music and dance from her ancestral home in Mali with elements of pop, jazz, and funk. Also a celebrated actress, Diawara has collaborated with such luminaries as Herbie Hancock, Damon Albarn, and Cheikh Lô. She has impressed audiences around the world with her radiant voice, infectious Afro-pop sound, and original songs that range in theme from politics to empowerment and love.



Tuesday, May 10 at 6:30 PM
Between the Lines: Farai Chideya
 In *The Episodic Career*, award-winning author, researcher, journalist, and analyst Farai

Chideya offers a practical guide to navigating today's volatile job market. Maintaining that today's careers are episodic and move through many phases, Chideya provides valuable advice on how to enhance an existing career, rebound from being out of work, or move from a job that is no longer rewarding.

Wednesday, May 11 at 6:30 PM
Visually Speaking: The Photographic Reverb in a Time of Indifference
 Join documentary photographer Joseph Rodriguez and David Gonzalez, the *New York Times* Lens Blog Editor, for this conversation that will explore the image as a document through Rodriguez's award-winning photographs on his visual journey to find the empirical truths hidden in the visual diaspora.



Thursday, May 19 at 6:30 PM
Commemorating the Birthday of El-Hajj Malik el-Shabazz
 Annual celebration in collaboration with the Malcolm X Museum.

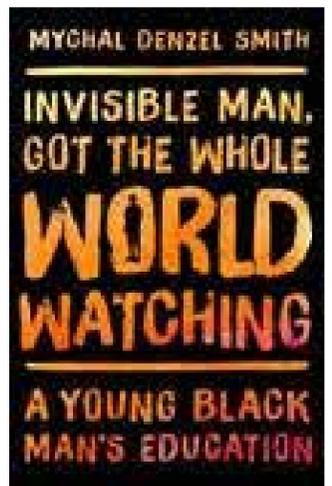
Sunday, May 22 at 6:30 PM
Betty Shabazz Social Justice Lecture Series and Award Ceremony
 Annual collaboration with Women in Islam, Inc.

Tuesday, May 24 at 6:30 PM
Lapidus Center Presents: Thomas Jefferson, Slavery, and Race
 In the groundbreaking work, *Most Blessed of the Patriarchs: Thomas Jefferson and the Empire of the Imagination*, Annette Gordon-Reed teams up with America's leading Jefferson scholar, Peter S. Onuf, to analyze Thomas Jefferson's vision of himself, the American Revolution, Christianity, slavery, and race. Gordon-Reed is the author of the National Book Award- and Pulitzer Prize-winning *The Hemingses of Monticello*, the Charles Warren Professor of American Legal History at Harvard Law School, the Carol K. Pforzheimer Professor at the Radcliffe Institute of Advanced Study at Harvard University, and an Advisor to the Lapidus Center. Onuf is the Thomas Jefferson Memorial Foundation Professor Emeritus at the University of Virginia and the senior research historian at the Robert H. Smith International Center for Jefferson Studies.

Wednesday, May 25 at 2:00 PM
Before 5: Harlem Chamber Players
 The Harlem Chamber Players is a diverse collective of professional musicians dedicated to bringing affordable and accessible live classical music to people in the Harlem community and beyond. Not only do they bring live chamber music to underserved neighborhoods in Harlem, but they also create opportunities for classically trained minority musicians. Join us as they present an arrangement of Beethoven's Septet.

JUNE

Tuesday, June 14 at 6:30 PM
Talks at the Schomburg: LeRoy Campbell
 The work of artist LeRoy Campbell is a fusion of art and history that celebrates family and community culture through mixed media comprising collages, pastels, charcoal, acrylic, text, and texture. Largely influenced by his experiences growing up in the south, Campbell's work takes a critical look at social, political, and cultural issues in African-American life. In his most recent work, *The Newspaper Series*, Campbell uses a backdrop of historic newspaper prints with his original artwork, detailing the perseverance of African-American people.



Tuesday, June 16 at 6:30 PM
Between the Lines: Mychal Denzel Smith
 Mychal Denzel Smith, freelance writer, social commentator, and blogger at TheNation.com, gives insight on how to be a black man in America in his new book *Invisible Man, Got the Whole World Watching*. Smith chronicles his own personal and political education during these tumultuous years, describing his efforts to come into his own in a world that denied his humanity. A book signing will follow.



First Fridays
We're keeping things hot this summer at our popular top-of-the-month social gathering, where there'll be live music and signature drinks!
 May 6, 2016
90s Hip-Hop Edition
 June 3, 2016
Black LBGTQ Pride Edition
 August 5, 2016
House Edition

Monday, June 27 at 6:30 PM
A Community Celebration of Dr. Khalil Gibran Muhammad
 After five years at the helm of the Schomburg Center, Dr. Muhammad will begin a new chapter at Harvard University. Join us for a send-off celebration.

Wednesday, June 29 at 6:30 PM
Commemoration of the Harlem Rattlers- 369th Infantry
Harlem's Rattlers and the Great War by Jeffrey T. Sammons, Professor of History at New York University, and John H. Morrow Jr., History Professor, tells the remarkable true story of the African-American men in the 369th Regiment, who fought to convince America to live up to its democratic promise during the Great War. A book signing will follow.

JULY

Thursday, July 14 at 6:30 PM
The Black Iris Project: Madiba
 Founded in 2016 by choreographer Jeremy McQueen, The Black Iris Project is a ballet collaborative and education vehicle which creates new, relevant classical ballet works that celebrate diversity and black history. Based in New York City, the project hosts a team of predominantly minority artists who deliver cross-discipline, original works. Championing individuality, the collaborative highlights the black community's incentive to encourage and inspire youth of color to pursue art, movement, and music as an expressive outlet and a means for collective healing.

Championing the Cause

Part two of our interview with Dean Schomburg, one of Arturo Schomburg's three grandsons. Please refer to the winter 2016 issue of the *Africana Heritage* for part one of the interview.

Dean Schomburg shares why he has remained a Schomburg Society member since 1975. He is a retired radio newscaster, announcer, and distinguished writer. He earned his Bachelor's degree in Africana Studies from Fordham University and a Master's degree in Communication from Rutgers University.

What are your thoughts about what Arturo Schomburg was able to accomplish in his lifetime?
 I am amazed at the amount of time, energy, and passion that was required of my grandfather to undertake his lifelong journey. It was because of the trail he blazed that led me to pursue my undergraduate degree in Black Studies, and I feel humbled by the responsibility that rests with me to uphold his legacy and groundbreaking ideals. One particular instance that comes to mind is his 1913 call for educational institutions to offer black studies programs to bring to college students a much-needed level of awareness and concern about the need for cultural diversity and understanding. It was 50 years later that such programs had begun to be a part of the curricula at progressive institutions such as San Francisco State University (the origin of the Black Power Movement of the early 1960s).

What would you like to pass on to future generations about Arturo Schomburg and the Center?
 Future generations can stand proudly knowing that there lived a man whose entire life was devoted to securing their understanding of their importance and contributions to civil society. His legacy is secured by the existence of the Schomburg Center, so that all that is required of us is to accept and reify Arturo Schomburg's vision of a world where people of color are able to rise to their heights without the encumbrances of racism that lead us astray from the path upon which we are intended to travel. Arturo's message is loud and clear, and will reverberate to future generations in ever greater measures as the interconnectivity of societies continues to reach proportions that he could not have envisioned, but that will assure his work will always shine as a beacon for those who seek fulfillment without artificial and needless racial constructs and constraints.

On January 25, Dean Schomburg moderated our birthday celebration for Arturo Schomburg.

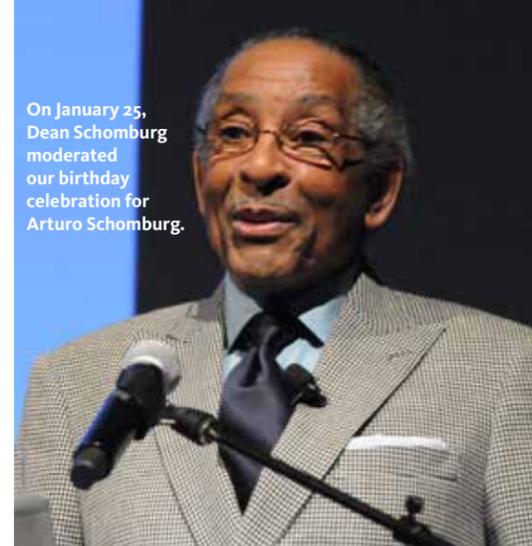


Photo credit: Bob Gore

Is there anything else you would like to share with Schomburg Society members?
 I consider Schomburg Society members to be in the vanguard of those who call themselves revolutionaries. Not in the militaristic sense, but rather in their understanding of how important the work of Arturo Schomburg has been in providing a much-needed sense of self-esteem to a marginalized and often demonized population in the United States and throughout the diaspora. We members understand the urgency of continuing his work and are willing to provide moral, intellectual, artistic, and financial support to keep his flame alive and strong.

Why should individuals support the Schomburg?
 If not us, then who?

SCHOMBURG SOCIETY CONSERVATORS

The Schomburg Center is pleased to acknowledge the following donors of gifts of \$1,000 or more from December 1, 2015, through March 30, 2016:

- | | | | |
|---|---|-------------------------------|---------------------------------|
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Mahen Bonetti, Founder and Executive Director of the African Film Festival, flashes a smile after our screening of *Afrikipedia*.

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