

CITY COUNCIL
CITY OF NEW YORK

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TRANSCRIPT OF THE MINUTES

Of the

COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES
AND INTERNATIONAL INTERGROUP RELATIONS

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February 28, 2014
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HELD AT: Council Chambers
City Hall

B E F O R E: JIMMY VAN BRAMER
Chairperson

COUNCIL MEMBERS:

Costa Constantinides
Laurie Cumbo
Peter Koo
Helen Rosenthal
Stephen Levin
Jumaane D. Williams

A P P E A R A N C E S (CONTINUED)

Judy Tate

Co-Founder/Producing Artistic Director
American Slavery Project

Keith Adkins

Artistic Director
The New Black Fest

Chris Cobb

Artist/Writer/Columnist
Brooklyn, NY

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CHAIRPERSON VAN BRAMER: Are we ready?
Okay.

[Pause]

CHAIRPERSON VAN BRAMER: Good morning.
My name is Council Member Jimmy Van Bramer and I am proud to be the chair of the Committee on Cultural Affairs, Libraries and International Intergroup Relations. This is the first hearing on Into 36, sponsored by Council Member Jumaane Williams and I want to congratulate and thank Council Member Williams for this important piece of legislation and I want to recognize our colleagues who have joined us from the committee. Council Member Costa Constantinides; Council Member Laurie Cumbo; Council Member Peter Koo; Council Member Helen Rosenthal and I know that Council Member Levin is in the adjoining room and will be joining us.

This is Black History Month and the Committee on Cultural Affairs, Libraries and International Intergroup Relations is holding this hearing as a result of this important piece of legislation Council Member Williams has placed, and that is to permanently record and mark the intersection of Wall and Water Streets in Manhattan

2 to mark the site of New York's first slave market.
3 In 1711, New York City was bustling and quickly
4 growing, but we had one out of every five people
5 living in New York were living in New York as
6 enslaved Africans and at least 40 percent of white
7 households included a slave. On December 13th,
8 1711, a law was passed by this body's predecessors,
9 the New York City Common Council, that made Wall
10 Street the city's official slave market for the
11 sale and rental of enslaved Africans and Native
12 Americans. The slave market, also known as the
13 meal market, was located on Wall Street and Water
14 Street. This unspeakable injustice of this dark
15 period in our city's history and our nation's
16 history requires our attention. I think it's safe
17 to say that are markers all over the city of New
18 York marking important places in our city's
19 history, but it is shocking that still today there
20 is not one mention or permanent marker of this
21 slave market, so we thank our colleague, Council
22 Member Jumaane Williams, who has brought this to
23 our attention. In Lower Manhattan, with exception
24 of the African Burial Ground Memorial, there are no
25 reminders of the slave market and the incredible

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injustices that happened there and have been unrecognized by our city. We must never forget what happened and it is important that native New Yorkers, tourists and everyone alike be reminded of what happened there and that we mark the contributions of enslaved Africans who built the city, including our first City Hall and the wall that would bring the name to Wall Street. So with that I want to thank Council Member Williams for this important piece of legislation. This is the first hearing where we will talk about the merits of the legislation and then we'll have a second hearing on the technical aspects of this sign and hopefully pass it into law very speedily, and with that I want to ask the prime sponsor of Intro 36, Council Member Jumaane Williams, to speak on the legislation.

COUNCIL MEMBER WILLIAMS: Well, thank you, Mr. Chair and I wanted to thank the chair for allowing this to go through and not only that, agreeing to co-sponsor this probably over a year or almost two years ago and he merely agreed to try to get this done, and I look forward to a day, as I before, when we don't have Black History Month. We

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just have history that is taught properly throughout the year, but until that day comes I'm glad that we have something that will commemorate Black History and I'm glad we're doing this at the tail end of that month, and for those who will be watching or the people who testify, let me apologize. There are some people who should have been here, but we sped this up a little bit to try to get this through. It wasn't for lack of importance. It was kind of a lack of time. I am Council Member Jumaane D. Williams and I am the co-sponsor of legislation of Intro Number 36. Also I wanted to thank Margaret Chin, who is the council member for where this marker will be, who has also been supportive from the beginning. I'd also like to thank the advocates that are here with us who have submitted testimony, including historian, artist and writer Chris Cobb, who was actually the first person to bring this to my attention; Margaret Porter Troupe from the Harlem Art Saloon; Judy Tate of the of the American Slavery Project and Keith Adkins of the New Black Festival on American Slavery and Carol Fisler from Center for Court Innovation. I also thank all of those who

2 weren't able to make it today for their tireless
3 efforts. It is appropriate that we consider this
4 legislation during Black History Month, a time when
5 we pause to recognize the many contributions of
6 people of African descent and to reflect on their
7 experiences in America. It might be inconceivable
8 that just 200 years ago, people of African descent
9 were considered three-fifths of a person; bought
10 and sold as property; people who lived life as the
11 engine that helped plantation owners turn a profit
12 in the cotton business. These are people who
13 suffered whippings and lashings, hangings and other
14 brutal acts under the hands of his or her slave
15 master. Their lives and the lives of their
16 children were given dollar values and they were
17 considered nothing more than mere commodities.
18 Those who have seen the movie *Glory* and more
19 recently, *12 Years a Slave* were reminded that the
20 institution of slavery, which helped to build this
21 city and this nation was not one where captives
22 gleefully submitted to the rules of his master, but
23 one where men and women were made to eat the scraps
24 left over from their masters, where children were
25 not taught the right to read and write and were

2 deprived of the ability to establish an identity
3 unto themselves beyond slave, an institution that
4 did not recognize the humanity. And let's be clear
5 that America would not have been America and would
6 not have the prosperity without the free labor of
7 chattel slavery. We all know the history. Lincoln
8 signed the Emancipation Proclamation, the 13th
9 amendment was signed and the institution of chattel
10 slavery was finally dismantled in America. Then we
11 saw the innovation of Jim Crow Laws, such as
12 redlining, which relegated Blacks to second-class
13 citizenship. The legacy of slavery and Jim Crow
14 Laws resonates absolutely with us today and we
15 still feel the effects of it. Intro Number 36
16 honors the memory and sacrifice of those courageous
17 men and women who were bought and sold at New
18 York's first slave market in 1711 by placing a
19 plaque at the intersection of Wall and Water Street
20 in Downtown Manhattan. This plaque would make sure
21 that those who visit the financial capital of the
22 world know that this city was built on the backs of
23 slaves. This is where captive African slaves would
24 arrive on slave ships along the East River and be
25 brought to market on this site as part of the

2 transatlantic slave trade. Some ships came
3 directly from Africa, but most came from the West
4 Indies, leaving from ports in Cuba, Haiti, Jamaica
5 and elsewhere. Native Americans were also sold as
6 slaves here. To be clear, New York's early economy
7 was fueled by slavery. Slaves were used to clear
8 the lands to create Broadway, to build the first
9 City Hall, the Fraunces Tavern, and the very wall
10 that Wall Street is named for. Let us also honor
11 the memories of those who sacrificed their lives
12 for us. That is not just Black History. It is
13 American History. I look forward to hearing the
14 testimony and once again, thank you to Chairperson
15 Van Bramer for hosting this hearing and co-
16 sponsoring the legislation with me.

17 CHAIRPERSON VAN BRAMER: Thank you very
18 much, Council Member Williams and we have one panel
19 of three distinguished individuals. I'll ask Keith
20 Adkins, Judy Tate and Chris Cobb to please take the
21 three seats over here to begin testimony on Intro
22 36, and you can choose amongst yourselves who you'd
23 like to go first.

24 [Pause]

2 JUDY TATE: Hello. Good morning,
3 council members. Thank you very much. I'm Judy
4 Tate, the co-founder and producing artistic
5 director of the American Slavery Project, which is
6 a theatrical response to revisionism in this
7 country's discourse around Civil War, slavery and
8 Jim Crow and I'm here to support Number 36, the
9 Local Law, which will require the placement of an
10 informational sign at the intersection of Wall and
11 Water Streets in Manhattan. In 2012, with a grant
12 partially from the Department of Cultural Affairs,
13 ASP brought to life for audiences the world of
14 Colonial New York. In our show "Unheard Voices"
15 our writers studied the era and the remains of
16 people buried in Lower Manhattan in the African
17 Burial Ground. Many of the 10,000 people buried
18 there surely passed through the African slave
19 market. There are no extant records of them. Our
20 writers had to imagine their names and daily lives
21 from the contents of the graves and to give them
22 voice. The proposed plaque will bear witness to
23 the reality of those lives. When we perform people
24 are surprised to learn that there were enslaved
25 people in New York. They're even more surprised to

2 consider what that means; that there had to be a
3 way of buying and selling these people; that many
4 city structures that we take for granted today were
5 erected by those same people. New York was largely
6 forest, which had to be cleared, and as Councilman
7 said, it was enslaved black workers who did the
8 back breaking work of cutting down and clearing
9 trees from the bottom of Manhattan to the top of
10 the Broadway. Wall Street isn't just a name, but
11 was an actual wall erected using slave labor to
12 keep the city safe. The American Slavery Project
13 urges you to place this plaque in a far belated
14 recognition of the contributions African descendent
15 people have made to the construction of this city.
16 Their labor was forced, but the fruits of it are
17 real and can be still witnessed every time one of
18 our citizens walks up the Broadway or down the Wall
19 Street. It is only fitting that we have a plaque
20 that recognizes the origins of Wall Street and
21 denotes exactly what the most important commodity
22 being traded there was; human beings. It is an
23 important history, a history of survival, of
24 contribution, of ingenuity and transcendence. May
25 we forever remember the people who built this city

2 with the blood and sweat of their labor. This
3 plaque gives their children a long overdue
4 acknowledgment and offers every citizen and every
5 visitor the chance to see that we New Yorkers, all
6 of us, recognize our history and because of that
7 recognition can claim New York as all of our own.
8 Thank you. Keith.

9 CHAIRPERSON VAN BRAMER: Keith is up
10 next, alright.

11 KEITH ADKINS: Oh, there we go. I am
12 the artistic director of The New Black Fest, which
13 is a theater organization here in New York City
14 that supports the diversity within the black
15 narrative globally, and two years ago, I teamed up
16 with Judy Tate and we co-founded the American
17 Slavery Project. So I'm not going to go basically
18 to repeat what Judy said because that was quite
19 beautiful and accurate. I did write a small sort
20 of statement that I want to talk to you about that
21 I want to read to you and then afterwards just talk
22 a little bit about why I wrote this. And I have my
23 android, so please, there's no copies available.

24 New York City is a city of diversity.
25 It is a city that takes pride in the many cultures

2 and ethnicities that have provided the city with
3 its social, political, intellectual reputation.
4 From Wall Street to Chinatown to Central Park to
5 Harlem many people have lived and worked and loved
6 and helped and fought in these streets and many
7 take pride in that. New York City is a city of
8 pride. It's also a city that didn't build itself.
9 Yes, many immigrants from Ireland, Germany and
10 beyond have put sweat and blood in the making of
11 New York City, but many of them came by choice or
12 by economic or religious circumstances. Enslaved
13 Africans, who we all know were used for free labor,
14 did not come here by choice. They were a part of a
15 much larger and institutional strategy to build a
16 country from the ground up. Many enslaved Africans
17 and free Blacks labored over the cobblestone, the
18 erection of buildings and churches here in Downtown
19 Manhattan. They worked tirelessly at the docks;
20 helped their owners, some of whom were merchants,
21 cobblers, restaurant owners, ministers, attorneys,
22 doctors, shippers. They helped without pay or with
23 very little pay to help build their owners'
24 financial security. So a memorial in the city of
25 any kind is respectful and it is responsible. It

2 says that the city doesn't ignore its past and the
3 people who have helped make it what it is and a
4 memorial isn't just an indicator for the enslaved
5 Africans who were auctioned on Wall Street. It's
6 also a signifier that you respect and appreciate
7 the descendents; the people who moved into Five
8 Points, which is this area... was once this area;
9 the people who moved to an area called Seneca
10 Village in York Hill, which is now at present day
11 Central Park; the people who migrated out of the
12 city into Bed-Stuy and deeper into Brooklyn and
13 these people migrated and moved not because of
14 choice, but because of inequities in the city;
15 because of race riots simply by being alive; simply
16 by wanting higher wage. These people were
17 descendents of the people who were auctioned on the
18 slave market. And so I think it's also important
19 that we think about this banner or this symbol not
20 just for those Africans sold, but the people who
21 migrated and dispersed and now exist as present day
22 black New Yorkers. Thank you.

23 CHRIS COBB: Thank you. I'd like to
24 thank the committee for holding this hearing this
25 morning. I deeply appreciate it. And while I hope

2 you all realize what you're about to do by voting
3 on this bill, but...

4 [crosstalk]

5 CHAIRPERSON VAN BRAMER: Chris, do you
6 want to...

7 [crosstalk]

8 CHRIS COBB: Okay.

9 CHAIRPERSON VAN BRAMER: State your
10 name and... and...

11 CHRIS COBB: Oh, I'm sorry.

12 [crosstalk]

13 CHAIRPERSON VAN BRAMER: ...and your
14 proposal.

15 CHRIS COBB: My name is Chris Cobb. I
16 am an artist and writer. I also am an arts and
17 culture columnist for the Museum of Modern Art in
18 San Francisco. I live in Fort Greene, Brooklyn and
19 I've spent quite a lot of time with Christopher
20 Morton at the Schomburg Center in Harlem and one of
21 the things I learned from him is that the more you
22 study this topic; it's a broad topic and it goes on
23 and on and when you think you know all the facts
24 you know, the reality is that there's more and
25 there's always more because it's not just a single

2 historical period. It's something that needs to
3 stand for hundreds of years. I mean it's a very,
4 very old tradition of institutionalized slavery
5 that was instituted here in New York, so I hope
6 with that said I really do hope that all of the
7 committee members realize what you're about to do
8 by considering this plaque because by placing it
9 you're not only attacking the dominant historical
10 narrative of this city, but also the very system
11 itself that instituted these policies that made
12 this possible, the slave market. You're also going
13 to affect how New Yorkers see themselves, which is
14 a huge issue because the New Yorkers like to think
15 of themselves in a very good way and this
16 complicates things. And furthermore, it's been 303
17 years now since the ancestor of the City Council,
18 that is, the Common Council, passed a law setting
19 up the city's first municipal slave market down on
20 Water and Wall Street. It wasn't merely a slave
21 market. It was a city-run slave market because
22 they wanted to be able to tax every person who was
23 bought and sold there and they also wanted to
24 control the sales and the auctions and they needed
25 a central place and that was it. So that said, the

2 city also hired slaves from that market to do road
3 construction and road clearing and what have you;
4 laborers, what have you. So I just want to say
5 this: so finally, finally it's about time, right?
6 You'd have thought somebody would've memorialized
7 this corner by now. Well, maybe not. The slaves
8 that came through there they were mostly imported
9 from the West Indies because they were considered
10 easier to deal with. A smaller portion came from
11 Africa and they were more difficult to deal with
12 for the people who wanted to buy them and why?
13 It's because the Africans as soon as they got off
14 the boat they said, "We don't like this," and what
15 happened actually the year after the market was
16 created was the first slave revolt in New York City
17 and it was conducted by a group of Africans, who
18 had tribal affiliations and they immediately
19 revolted and the thing is is it... it's a very hard
20 thing to find out good information about because
21 not a lot of people know of it. But the thing is
22 that they chopped wood, they carried water, cooked
23 and cleaned. They were nannies. They were
24 laborers and they literally built the city of New
25 York including the first City Hall, so there's some

2 culpability here, and when they died... when they
3 died they were buried in the African Burial Ground
4 right by here, right by City Hall and the people
5 that died and their children and their children's
6 children were buried in the African Burial Ground
7 and then when it was filled up you know what
8 happened. The city went ahead and paved it over
9 and sold off the land and lots to developers back
10 in the 1700s. How about that? And no trace of the
11 burial ground remained until ground was broken in
12 '89 and '90. And there are still probably tens of
13 thousands of people buried there, so that's
14 outrageous, right? That's outrageous and today all
15 of us here are here because we're going to connect
16 the dots. We're going to connect these dots and we
17 all know that New York is a busy place; however,
18 it's one thing to forget about something, but it's
19 another thing completely to intentionally erase and
20 systematically ignore a people or a history and
21 they were made invisible on purpose and through
22 neglect as well and this is an important site, so
23 it's an obligation of us, the living, to speak for
24 the dead because they can't speak for themselves.

2 It's our job to do that. The least we can do is to
3 acknowledge them. Thank you.

4 CHAIRPERSON VAN BRAMER: First of all,
5 I want to thank all three of you for that very
6 powerful and compelling testimony. I don't have a
7 number of questions. Obviously I'm a supporter
8 'cause I'm also a prime co-sponsor of this
9 legislation, but I want to once again thank Council
10 Member Williams. This is long overdue and I'm sure
11 that all of our colleagues will join in supporting
12 this very important recognition. So with that, I
13 want to pass it over to Council Member Williams.

14 COUNCIL MEMBER WILLIAMS: Thank you,
15 thank you again for all of your support. I did
16 want to again give a special thanks to Chris Cobb,
17 who first brought this to my office and through the
18 arduous process has provided everything that we
19 needed to try to get this through, so I want to say
20 thank you again. I wanted to recognize my staff
21 Rance Huff [phonetic], my chief of staff; Nick
22 Smith, who helped us get it over the hump, but I
23 want to give a special shout out to Kay Bane
24 [phonetic], who worked with Chris through the
25 process and really to through the red tape and the

2 rigamarole to get this here, so I wanted to give
3 him a special shout out as well and I'm very glad
4 we're here. Just growing up I often felt that this
5 part of history was ignored and it still is and I
6 remember I was in college when they tried to just
7 pretend like the bones that they found in the
8 African Burial Ground meant nothing and were still
9 going to build it over. Just last year they were
10 going to try to do something else with a building
11 and thankfully Council Member Charles Barron
12 brought it to our attention. They were doing the
13 same thing again. So this is... history repeats
14 itself when it comes to this and we try to pretend
15 like it didn't exist and we still try to pretend
16 like it doesn't have an effect with the descendents
17 and people who look like slaves today, which all is
18 not true, so I'm glad we're going to have an
19 opportunity hopefully to try to do this and the
20 people who are watching now and they're going to be
21 people who I think would've like to be here, but it
22 was just the speed of which we've tried to put this
23 together to move forward we were unable to get it
24 out as much we wanted to, but I understand we're
25 going to have another hearing and perhaps if there

2 are some key people who want to make sure they said
3 something we can give them an opportunity then, but
4 thanks again and thanks to my colleagues who are
5 today.

6 CHAIRPERSON VAN BRAMER: Do any other
7 colleagues... Council Member Laurie Cumbo.

8 COUNCIL MEMBER CUMBO: I want to thank
9 you all for being here. I want to thank our chair
10 for bringing us together today and Council Member
11 Williams, I think this is fantastic. I just wanted
12 to ask you in terms of this plaque, which I think
13 is so important and it's really a step in the right
14 direction, I also wanted to know has there been any
15 thought in terms of how this information can be
16 incorporated into our schools' curriculum in a way
17 that young people would know about this. I see...
18 I've read the testimony from the American Slavery
19 Project, but wanted to know if there has been...
20 because it's one of those things where I'm thinking
21 about in my own educational curriculum I know and
22 you all probably know this history was not a part
23 of our curriculum growing up and so for many adults
24 they're learning this for the very first time and
25 it would be so critical because not every teacher

2 is going to have the foresight to take them to the
3 African Burial Ground or to go to some of great
4 places such as the Schomburg and beyond, so wanted
5 to pose that question because that seems like the
6 next step as well.

7 JUDY TATE: Well, in fact, you're in
8 luck. The American Slavery Project has a
9 curriculum supported by the Lower Manhattan
10 Cultural Council through their creative curricula
11 project and we did the pilot program last year.
12 We've been funded again for this semester, in which
13 a teaching artist goes into the schools and takes
14 the... it's usually high school students through
15 the same process that our commissioned writers went
16 through to study the bodies at the African Burial
17 Grounds, study slavery in New York through the New
18 York Historical Society archives and inspired by
19 the contents of the burials go through the same
20 process our professional artists went through to
21 imagine the lives and the ordinary lives of these
22 people who happened to be living in extraordinary
23 times. And then professional artists come in after
24 a semester long workshop of monologue writing,
25 development of literacy skills, understanding how

2 to research through archives and they perform the
3 work of the young people and in fact, in our pilot
4 project that work was so powerful that we are
5 looking at a couple of those monologues to be
6 incorporated into our professional show "Unheard
7 Voices."

8 COUNCIL MEMBER CUMBO: Thank you.

9 KEITH ADKINS: I just want to tag onto
10 what Judy Tate just said. I recently... there's a
11 theater company in the city called Epic Company
12 that is committed to socio and political justice
13 and they recently commissioned me through the New
14 York State Council on the Arts to write a new play
15 about Seneca Village, which is the black community
16 that is now Central Park and the purpose behind
17 this commission was to use it in classrooms in New
18 York City. The pilot... well, I'll just start with
19 the pilot program right now is Chelsea High School
20 and so the purpose of the play itself is to
21 introduce the students one, to the history of the
22 city itself, but also allow the students to think
23 about their own history in the city whether or not
24 their parents or grandparents or great-grandparents
25 were here in the 19th century or not, but usually

2 in most cases some person in the city, whether or
3 not they're Haitian descent or Dominican descent or
4 Chinese decent, they have some historical legacy in
5 the city and so the purpose of this commission is
6 to actually get students talking about their own
7 histories and to write stories and plays that sort
8 of are shaped by their own histories in this city.
9 So there's a lot of education that can happen that
10 is already happening and what was really exciting I
11 think for Epic Theater with this particular
12 commission with NYSCA was that it was the first
13 time NYSCA gave them all the funds that they needed
14 because they saw that there was a real desperate
15 need to have this conversation about Black History
16 in the city, so yeah.

17 COUNCIL MEMBER WILLIAMS: Alright, what
18 village you said in Central Park?

19 KEITH ADKINS: Oh, Seneca Village and
20 for those who don't know that Central Park before
21 it was Central Park was a very, very swampy sort of
22 unlivable place and very rocky and so there were a
23 few black communities that lived there. The first
24 one was called York Hill, which was around 6th
25 Avenue and between like 77th and 85th Street, and

2 that community was removed by eminent domain. The
3 Community Council at that time removed them by
4 eminent domain to build the reservoir. It was an
5 above ground reservoir and many of those people who
6 lived in York Hill then migrated over a couple
7 avenues to 8th Avenue and moved into what was
8 Seneca Village. That was primarily populated by
9 the AMEzine community, so there was a lot of
10 property owners and very educated blacks, but then
11 by the 1850s; I think it was 1856, the community
12 had actually grown and there were Irish and German
13 immigrants in the area, who also sort of lived
14 around Seneca Village, but the city actually
15 removed everyone through eminent domain to create
16 Central Park, so.

17 CHRIS COBB: I would like to mention...
18 and I'd like to mention the name of a gentleman
19 named Alan Singer. He's an educator and I believe
20 he's in Hofstra. He teaches a curriculum about New
21 York and it's related to slavery and indentured
22 servitude. He's actually written a book as well
23 about many of the topics that are connected to the
24 slave market and to something I discovered as well
25 is like when you come down and you start talking to

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people in Lower Manhattan, especially the national park rangers that staff Federal Hall and the African Burial Ground, those people they do tours around Lower Manhattan and sites related to the Atlantic Slave Trade that have no markers. There are a lot of them that you know ships used to come up and down the East River all the time every day. There were ships coming and going every day through the Colonial Era and there is not a single marker saying anything and at South Street Seaport there's not a single marker. You can go up and down Wall Street and you won't see a single word Negro, black or slave or any marker. There are hundreds of signs along Wall Street and they celebrate architects and politicians and what have you, bankers. But Alan Singer is definitely somebody who's already developed a curriculum and implements it and has for probably like 10 years I would imagine. His book is very informative as well. I can't remember the title offhand, but Mr. Singer's book is available on Amazon if you look up Alan's book. It's you know, connected to the curriculum he teaches. They bring teenagers down here too to

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the African Burial Ground and do a tour to all these sites that are not marked.

CHAIRPERSON VAN BRAMER: Alan Singer was invited to testify today, but he was unable to make it, but we will definitely invite him again to the second hearing on this bill. Council Member Williams, do you have anything else you'd like to add? So with that, I do want to recognize that Al Mullen is here representing the administration and at the second hearing we will have the appropriate agencies who will implement this present, but this is also Al Mullen's last committee meeting and last day after over 40 years working for the city of New York, so [applause] we want to thank him. And in one way or another, Al and I have worked for 15 years together on this committee, as I worked for the library system before I was elected, so with that, I want to say thank you to the panelists. Thank you and we will follow this through and push this forward as quickly as possible to make sure that this gets done as soon as we can. So with that, thank you very much and this hearing is adjourned.

[gavel]

C E R T I F I C A T E

World Wide Dictation certifies that the foregoing transcript is a true and accurate record of the proceedings. I further certify that I am not related to any of the parties to this action by blood or marriage, and that I am in no way interested in the outcome of this matter.



Date: ___03/05/2014_____