

U.S. Constitution Is Praised & Scorned

NEW YORK - In commemoration of Black History Month, more than 200 radio stations nationwide will broadcast eight half-hour programs entitled, "Afro-Americans And The Evolution Of A Living Constitution," starting February.

These broadcasts will feature some of the nation's foremost constitutional analysts and policy experts. They will also examine the role of Afro-Americans in shaping the Constitution through their struggle for racial equality and full citizenship.

Dr. John Hope Franklin, professor of legal history, Duke University School of Law, makes the point in one broadcast that the rights proclaimed by the Constitution were not originally meant for blacks. He said the framers of the Constitution brought "a century and a half experience with slavery and a similar period of discrimination against blacks who were not slaves."

In another broadcast, Judge A. Leon Higginbotham Jr., of the U.S. Court of Appeals, Philadelphia, Pa., "reported" on a fictional conversation in heaven in which Dr. Martin Luther King Jr. gives Thomas Jefferson a black perspective on the Constitution.

Eddie N. Williams, president, Joint Center for Political Stud-



Eddie N. Williams (L) and Dr. John Hope Franklin.

ies, is the moderator of the special broadcasts.

Other analysts include: Dr. Mary Frances Berry, member of the U.S. Commission on Civil Rights; U.S. Representative George Crockett (D-MI); A. E. Dick Howard, professor of law, University of Virginia Law School; Frank R. Parker, president, Layers' Committee on Civil Rights Under Law; the late Wiley Branton, former dean of the Howard University Law School and David J. Garrow, professor, Po-

litical Science Department, City College of New York and winner of a Pulitzer prize for the book, *Bearing the Cross: Martin Luther King, Jr., and the Southern Christian Leadership Conference* (1987).

"We at Philip Morris were pleased to support the symposium as a serious and important assessment of the Constitution and also to underwrite the radio broadcasts," said George L. Knox III, staff vice president, public affairs, Philip Morris Companies Inc.

Knox said: "the radio series will make the essential points of this important symposium available to many more people. We feel that for this to be a living Constitution requires the understanding and interest of all Americans if it is to provide for the common good."

The radio broadcasts were produced by Radio America in cooperation with the Joint Center and the Smithsonian Institution and were underwritten by Philip Morris Companies Inc. This radio series was edited from last year's historic, two-day seminar sponsored by the Joint Center and the Smithsonian on "Afro-Americans And The Evolution Of A Living Constitution."

Persons wanting schedules for these broadcasts should contact their local stations or call Radio America, 202-488-7122.

NPR To Air 3 Black Mini-Series For Black History

Washington, D.C. -- In the 1950s and '60s, black musicians around the country fused jazz, blues, and quartet singing from black churches to create a new sound and style known as rhythm and blues.

In recognition of Black History Month in February, National Public Radio's HORIZONS examines the distinctive regional sounds of rhythm and blues. Each program in the four-part series, "Rhythm and Blues from the Cities," focuses on a different city in which different styles emerged: New Orleans, Philadelphia, Chicago, and Detroit.

HORIZONS, a weekly half-hour documentary series hosted by Verta Mae Grosvenor, can be heard on NPR stations nationwide. (Check listings for local broadcast times.)

"Certain sounds distinguished R&B in these cities 30 years ago," says producer Karen Jefferson. "The music of Chicago sounded very different from that of Philadelphia or Detroit. Here was a regionalization of R&B in that era that doesn't exist anymore."

In New Orleans, R&B devel-

oped a characteristic back-beat that influenced rock and roll.

National Public Radio is very proud to announce three outstanding mini-series to air in February 1989 in honor of Black History Month.

BLACK WORDSMITHS -- A fascinating five-part series of hour-long programs profiling five outstanding black writers: Langston Hughes, Zora Neale Hurston, Dorothy West, Alice Walker, and Nikki Giovanni;

CONGO SQUARE, NEW ORLEANS -- Three one-hour specials of exhilarating live performances from the 1988 New Orleans Jazz and Heritage Festival, all hosted by blues master Taj Mahal; and

RHYTHM AND BLUES FROM THE CITIES -- Four half-hour music-documentaries celebrating the distinctive musical rhythm and blues styles and stylists of New Orleans, Philadelphia, Chicago, and Detroit.

It's 10 hours in all of outstanding listening, presented in the unique NPR tradition that brings us more than 10 million listeners each week, tuning into 350 NPR stations across the country.

litical Science Department, City College of New York and winner of a Pulitzer prize for the book, *Bearing the Cross: Martin Luther King, Jr., and the Southern Christian Leadership Conference* (1987).

"We at Philip Morris were pleased to support the sym-

our **HERITAGE**

Jazz: America's Music

Jazz music is regarded as America's greatest contribution to the performing arts. The music has grown from its slave roots in 19th century New Orleans to be studied and performed the world over.

It is said that great art grows out of struggle, and the story of the birth of jazz is a story of struggle. Beginning in 1817, white slave owners allowed their black slaves to give public performances in an empty New Orleans lot called "Congo Square."

The Congo Square slave performances originated as displays of "vodun" (or voodoo) drumming developed from African rituals. The displays were accompanied by "the frenzied chanting of the women and the clanging of pieces of metal, which dangled from the ankles of the men," according to an early observer.

Over the next 80 years, New Orleans blacks adopted European instruments and incorporated the melodies of the city's white residents into their own music. Black marching bands began altering the way they played traditional marches, improvising solo parts to the music, and by the turn of the century, the basic elements of a special music were in place.

The new musical style began attracting large audiences in New Orleans and became the popular dance music of white socialites. When a group of New Orleans musicians traveled to Chicago to perform their new style of music in 1915, the local musicians' union became angry and spread the word that the New Orleanians were playing nothing but "jazz" music. Their efforts to associate the music with a word considered vulgar at the time only served to double the audiences for the musicians from the South, and the name "jazz" stuck.

Over the next 15 years, New Orleans earned its title as "the birthplace of jazz," as the bands of trombonist Edward "Kid" Ory and cornet player Joe "King" Oliver brought fantastic musicians like Ferdinand "Jelly Roll" Morton up through their ranks. Important jazz communities also developed in New York, Chicago and Kansas City, Mo.

One jazz musician born in poverty near Congo Square, where slaves had first been allowed to put on public musical performances, became interested in music while spending time in a reform school. Through the brilliance of his playing, Louis "Satchmo" Armstrong eventually helped bring jazz international recognition and came to be regarded as an American ambassador of good will, eventually appearing with his band on every continent.

As a vital musical style, jazz continues to be infused with innovations and changes. But while the music changes and grows, it will remain as the one truly American art form. **ll**

One of a series of columns on the history and heritage of America.
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Channel 9 & The Cosby Club Contest

Where else do you get the chance to have your smiling face on television? WSOC-TV, Channel 9 has developed "The Cosby Club" in conjunction with Channel 9 Eyewitness News weeknights.

Cosby viewers will have the opportunity to have their photograph on the nightly news and win prizes such as stereo radio cassette recorders, Cabbage Patch dolls, AM-FM clock radios and cellular walkie talkies.

Viewers are asked to send in a photo of themselves with their name, address and age on it. In return, every entrant will receive a special Cosby Club card and the chance to win the nightly prize.

One viewer will be selected at

random each weeknight and their photograph will be shown during Channel 9 Eyewitness News between 6-7 p.m. The owner of the photograph has nine minutes to call the station, identify themselves and win a prize. Prizes are selected by a spin of The Cosby Club Prize Wheel. Entries are to be sent to: The Cosby Club, WSOC-TV, P.O. Box 7000, Charlotte, NC 28241-8800.

Every entrant will have a chance to win one of the grand prizes, which includes a vacation for four to Disney World in Orlando, Florida, and other top prizes, to be given away later this year.

The promotion began Monday, January 30, and runs through November 1989.

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