

BLACK RAP has been created in order to satisfy the needs of the Black students on campus. It promotes the creativity of those Black students who have in the past desired to display their talents (as artists), but who were reluctant to submit articles to White-oriented publications. We feel that Black students will be more apt to express themselves in a paper that has been created in order to provide a showcase for Black talent.

It will only contain articles that are relevant to the Blacks on campus and the Black community at large.

BLACK RAP is primarily for the use of Black artists, however, articles deemed relevant by the editorial staff will be accepted from anyone. All articles must be signed, but names will be withheld upon request. Articles to be considered for publication should be put in Box 531 (c/o Gerard Simon) at least a week in advance (i.e., by the Wednesday following date of publication).

The opinions expressed in the individual articles do not necessarily reflect the views of BSBA.

BLACK RAP is for you, and it is up to you to make it a success. So, GET TOGETHER AND RAP BLACK!!

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Typists

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IT'S UP TO US

Calvin Cantt

I realize that many of you don't know me very well, and I would like to take this opportunity to present myself to you. This is not really a history of my life, rather it is a mirror of my thoughts. In reference to being Chairman of B.S.B.A., I do not feel that personal feelings and one's own life or emotions, should be involved when one is attempting to take care of same type of business, and this is my main objective - to take care of business.

While at Crane Jr. College, I felt the initial thrust of Black consciousness. A feeling of awareness has been prevalent throughout the past few years, but it was only last year, while at Crane, that I felt I had reached an enduring sense of Black awareness. I feel that it was at this point that I had come to realize my role as a Black man in White America, and it was time to fulfill this role in the best possible way. At Crane I became a member of the staff of an underground newspaper, worked with the committees on bringing Black faculty and Black courses to the school, and worked with the committees that organized ceremonies to honor our past Black heroes. All this was done to enlighten the minds of other Black students at Crane, and in hope that they would, after becoming conscious, carry on the trend of Black awareness, and fulfill their roles as Black men and women. I left Crane in September of 1968 to come to Lake Forest, and although I was not too thrilled about leaving, I felt that I had done my job there, and could perhaps be more useful elsewhere. When I first arrived here, I noticed that the students were already quite aware of their identity, and I said to myself, "These people are together." The Friday after I arrived, I went to a party, and Saturday night I went to another party. I went to classes the next week and a B.S.B.A. meeting on Friday of the same week. At that meeting, some very relevant ideas and various courses of action were proposed, and I again said to myself, "Damn these people are ready!" Right after the meeting there was a party, and one the next day also. It didn't take me long to realize that everyone was caught up in their own world of rhetoric. Everyone was trying so hard to prove themselves Black that they had no time to live Black. I got caught up in this same bag, and in a sense I had "copped out". I came here with a certain conviction but I wasn't taking care of the business. I was "tired of being Black"; but, what was the use of just being Black, just existing? To really be Black one doesn't just talk Black, one has to sleep, eat, and live Black! We had the potential, and most important - the leaders, but we didn't have the drive; we didn't get out and do the actual work that was necessary. We were satisfied—Things were alright as they were. We still had to keep talking in order to prove ourselves Black, but you had better believe talking alone ain't gon' do a damn thing.

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MOVIE: "Battle of Algiers" playing nightly at the Afro-Arts Theater for the remainder of the month. \$1 admission with student I.D. Location - 39th and Drexel, Take #4 Cottage Grove bus from corner of Madison and Wabash.

When I was asked to run for chairman I leaped at the opportunity. Yeah, I'll be chairman, all I have to do is talk, and present ideas, knowing the people will say yeah, let's do this, let's do that; but it could be as Brother Charles Webb said, "business as usual on Friday." But then I stopped to think if this was my only job. Was this all I was really obligated to do? Then came the ceremony for Dr. King, and I was truly ashamed. Any one of you that was present at the ceremony probably shared my feelings. It was a beautiful thing to see Black people together, to see unity, and an expression of Black essence given to us by our brothers Dr. King, Leroi Jones, Cleo Baker, and Charles Webb; And it was beautiful to see the reaction of the brothers and sisters who attended this ceremony. But we heave to think of the beautiful Black brothers and sisters yet to be born, we cannot stop here. For so long it has been the Black sisters who have been the leaders; in the words of BLACK RAP editor, Ron Cook, "If there is anything good in blackness, it must have come from our beautiful Black women". However, men, we have gotten our balls back, and it is up to us to become the leaders; the woman will always be behind us, and we have to live up to their expectations. I sense that we are at the point of becoming effectively mobilized, but we can not stop here, we have a job to do, and I believe we can do it. I, as your chairman, will do everything in my power to let the dreams of brothers Martin Luther King Jr., and Malcolm X live on, but I need your help, I cannot do it alone. I have faith in every one of you. Don't fail me, and I will do everything in my power to fulfill my obligations to you. The only way to do this thing is to do it together. If we take care of the business, we will get over. The time is now!

After we have attained Black pride and awareness, a question always confronts us, "Where do we go from here?" ~~THESE~~ This question can be answered,

....Wherever we wanna go baby,
Wherever we wanna go.

AND IF YOU REALLY WANT TO
GO —————

DO AS GERRY SAYS:

BLACK RAP is for YOU,

Going to many, it can't come from a few,

SO PICK UP THE SLACK

and BACK BLACK RAP!

(The following is a poem written by a Black African student studying in France this past fall. The poem was delivered and originally translated by Bob Irving; the final touches on the translation were delivered by Deborah Frisby.)

Et Toi Noir, Qu'as-tu Fait?

Jérôme

Qu'as-tu fait pour subir tout de peine?
Qu'as-tu fait pour être victime de tout de haine?
La tête, rousse et noire, les yeux aussi,
Est-ce cela qui te fait tout souffrir?
Tu es classé pour un "sans valeur".
La bouche fraîche,
Le sourire doux et frappant,
Tu es viril.
Et pourtant, pourtant...
Tu es lynché, tu es frappé, tu es repoussé!
Parce que tu es Noir.
Lucifer est en noir
Alors tout te craint.
Tu es blâmé.
Tu es la seule peur du monde
Car le mal - c'est du noir.
Tu es pur, mais l'on dit que tu es le danger.
Mon Frère, mon Ange Noir,
Quand sonnera pour toi l'heure du Paradis?
L'heure que Saint Gabriel sera représenté en noir,
L'heure que tu ressusciteras,
Et que tu sera appelé à mériter comme les autres,
Le nom que le Créateur t'a donné:
"HUMAIN".

And You Black, What Have You Done?

What have you done to be submitted to so much pain?
What have you done to be the victim of so much hatred?
Your head, round and black, the eyes as well,
Is it this that makes you suffer so much?
You are classified as "worthless".
Your fresh mouth,
Your smile sweet and striking,
You are virile.
And yet, and yet.....
You are lynched, you are struck, you are repulsed!
Because you are Black.
Lucifer is in black
Then all fear you.
You are blamed.
You are the only feared in the world
Because evil - that is black.
You are pure, but they say that you are the danger.
My Brother, my Black Angel,
When will the hour of Paradise ring for you?
The hour when St. Gabriel will be represented in black,
The hour that you will breathe again,
And when you will be called to earn like the others,
The name the Creator gave you:
"HUMAN".

LAKE FOREST - A LIBERAL ARTS INSTITUTION
Gregg Hamilton

BSBA has just completed the election of its new officers and members of its steering committee. The question of importance centered around these new elections is not what the Black students of Lake Forest College can and will do, but rather what they have the will to do.

Our efforts must always be directed toward making the years' experience at LFC relevant to the struggle of our people outside of LFC, to whom we must return. If we persist in not returning, then we are no less than traitors to our own people. BSBA must be Black people defining the problems of Black people in America and addressing themselves to the solutions of these problems. Our dedication as Black Americans must be to the needs of our people. There cannot be any hope for our nation if we as Black people depend upon our nation for hope.

I believe in the future of Lake Forest College as an outstanding liberal arts college, but only if it reflects in its whole the creative approaches to the problems of our society to be found in the diverse components of its student body.

BSBA must serve to gather, cultivate, and amplify the creative approaches to the Black students of LFC to the crisis of Black America, drawing upon the reservoir of knowledge and understanding so indigenous to our life experience.

We as Black students must not be about the work of creating an ideal society here at Lake Forest College, but rather preparing for our confrontation with the real society, after four years of relative shelter in an atmosphere that must be so, if it is to be conducive to learning. If we as Black students do not so function, the rude awakening of reality in the world without shelter may prove to be more than we can handle.

It would be the path of least resistance to allow ourselves to bathe for four years in a pool of irrelevancy, but this would be an inexcusable denial of our responsibility to our people and to making Lake Forest College as excellent a liberal arts institution as possible.

"BLACK POWER" IDEOLOGICALLY SOUND, BUT WILL THE ECONOMIC PHASE WORK?
Keith S. Cook

(The following is an excerpt from a paper written by Keith S. Cook. The entire paper and/or footnotes can be obtained, upon request, from BLACK RAP or from Keith Cook, Box 291.)

Too many people have dismissed "Black Power" as a slogan which neatly articulates reverse racism, and if not, i.e., if they think "Black Power" is something constructive which can enhance black people's ascension into the white pluralistic society, then they maintain that it lacks any kind of meaningful program for itself. Granted. A mere slogan has the sole ability to focus attention on a situation or a set of objectives, and usually fails to present an effective program (guidelines) by which the objectives it presents can be achieved. In other words, one can say that "Black Power" lacks an ideological framework into which a program of action can be channeled. The fact of the matter is that "Black Power" does have an ideological base: this base is the ideology of black nationalism, which is fundamentally a racial and economic ideology. However, "Black Power" is a new application of the black nationalist concept. Let us proceed to draw upon the relationship between "Black Power" and black nationalism in order to see how "Black Power" modifies the black nationalist concept, while still retaining the black nationalist ideology.

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IT'S ALL THE SAME

Carl L. Maulsby

Hey man,

What're you doing here?

Like I mean, what's your bag, dude?

Fly, tell me why you are drowning in this
buttermilk?

You're here to do what? Come on,
fella, you can do better than that.

Let's get all the dirt out.

Oh, I see, you're here to get some

"good edjamacation."

What then?

Brother, you sure you ain't gon' come running back?

Unh-unh? What'd ya say?

O.K. That's all right too,

stud.

You'll find we hold our own.

When you get yourself together,

I, along with the rest of the soons, will still be here
fighting.

O course we need you,

but man,

With all of that edjamacation—well, you know—

Your brains might be just a little bit more than we
wrinkle-eaters can handle.

You just remember this,
friend:

Snow gets dirty.

Besides, it too ain't nothin' but
water.

AACM

(Association for the Advancement of Creative Musicians)

CONCERT: Jan. 28, The Leo Smith Ensemble 5 P.M.

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Feb. 1, 1969

\$2.50

To begin with, let us note one of the best - if not the best - definitions of black nationalism ever assembled:

....the belief of a group that it possesses, or ought to possess, a country; that it shares, or ought to share, a common heritage of language, culture, and religion, and that its heritage, way of life, and ethnic identity are distinct from those of other groups. Nationalists believe that they ought to rule themselves and shape their own destinies, and that they should therefore be in control of their economic, social, and political institutions.

Such beliefs among Negroes.....are called black nationalism.⁴

Now, this black nationalism is different from most all other nationalisms insofar as it advocates an actual physical and political withdrawal from an already existing country. However, this excludes the large number of black people whose activities and concerns have some degree of nationalist sentiment but who want to have a real participation in American society. A real participation in American society suggests that black people, or any other powerless people, must secure for themselves and operate from bases of power from within their communities, and then into effective coalitions with other progressive forces (groups) in society if need be. In achieving this, blacks can put themselves into a bargaining position rather than a begging position.

Both black nationalism and "Black Power" have been flippantly regarded as separatist movements advocating physical separation of black people from the United States. But this overly narrow view glosses over the unique use "Black Power" makes of the nationalist concept: it modifies the separatist aspect of black nationalism in a fashion that, in the end, black nationalism becomes a "pluralistic nationalism". Consequently, the black nationalist as expressed through "Black Power" can be made applicable to the pluralistic society of the United States, i.e., "nationalism..... can also apply to the desire for nationality group unity; and it can exist when a multiplicity of nationality groups share the same country".⁵

Insofar as pluralistic nationalism expresses a desire for nationality group unity within a specific country in which a multiplicity of groups exist, it focuses upon the most critical causal aspect of the relative powerless group of ~~black~~ people in America. Black people are and have always been a powerless group of people because they have heretofore failed to achieve any meaningful degree of nationality or ethnic group unity. All other nationality and ethnic groups were able to retain or develop some type of effective group unity as they came into American history. (The institution of slavery and its aftereffects, which still plague black people today - white people too! -, have dampened any effective development of ethnic or nationality group unity among black people.) These ethnic and nationality groups began to amass political and economic power from within their own numbers and created their own institutions which paralleled those already existing in other groups and in the rest of American society in general. This enabled all the white ethnic and nationality groups to ascend and find a firm place in the pluralistic society. It was only after this was achieved that members of those various groups began to become more or less dispersed or intergrated throughout the whole of American society.

Black people must go through this process. Initially and most importantly, black people must accomplish the awesome task of achieving some type of ethnic or nationality group identity. In other words, in order for black people to become an integral part of the pluralistic society, they must first become a real group. Then they should proceed to amass their economic and political resources, develop those institutions which parallel those of society, and finally, to control and draw upon in order to self-determine their ascension into the society as a group. After all, this is what developing and moving in a pluralistic society is all about. Such development and movement is made explicit in the definition of a pluralistic society:

(con't next page)

.....a pluralistic society may be thought of as one where distinct groups peacefully co-exist within a country on a basis of mutual cooperation, respect, and civil equality. Each group may maintain a set of institutions parallel to those of other groups through which it may pursue its own needs and cultural interests so long as these pursuits do not encroach upon the civil rights of other groups.

Having shown how "pluralistic" black nationalism as expressed through "Black Power" can work in the pluralistic society of America, one can see that the concept embraces more than those black people who profess to be "Black Power" advocates. It goes on further to apply to all those black people who do not refer to themselves as "Black Power" advocates, but whose sentiments and activities are "nationalistic" in character, i.e., their sentiments and activities are based upon enhancing the nationality or ethnic group unity of black people, or agitating or influencing black people in those directions and processes by which black people can proceed to their economic, political, and human resources.

The fashion in which "Black Power" uses the concept of "pluralistic" black nationalism is quite effective in the sense that it does not lean towards an absolute separate but equal idea:

....we must not view pluralistic black nationalism as a variation of the 'separate but equal' theme...pluralistic nationalism aims at desegregation - not segregation...a pluralistic society is completely compatible with the principles and spirit of democracy. For pluralism affirms democracy, just as segregation repudiates it.

"Black Power" draws upon a new application of the black nationalist ideology in order to give itself the ideological substance that is necessary to make it work. This has been readily shown. This is the probable reason why the political sphere of "Black Power" has been so successful to date. In the political sphere, "Black Power" advocates intense political activity on the various local levels of the black community. Many of the problems that plague America's black community can be traced to the local government: these range from overcrowded schools and housing to zoning decisions which can quickly undermine black property values, deteriorate black communities, and create slums. Black political power, applied to the local level, is obviously one of the means by which black communities can attack problems and protect their interests. And "pluralistic" black nationalism is the ideology "Black Power" embodies which will enable black people and their very local political leaders to make the connection between often obscure government decisions and the well-being of the black community. Effective organization notwithstanding, this is what has made the vote the most effective weapon of the "Black Power" arsenal.

SUGGESTED READING LIST:

Five Smooth Stones - Anne Fairbairn

Blackrage - Greer & Cobbs

Dark Ghetto - Dr. Kereth Clark

Sex & Racism In America - Calvin C. Hernton

SOUL FOOD

W.A. Peters

Fat Black bucks dripping chittlin'
sweat,
Sit on dead watermelon seeds eating the
rinds.
Thick lips smothered in flaming red barbeque
sauce,
Guzzling bales of collard, mustard, and
kale.

Grease, man grease! That yardbird drowned
with a Pop! (in grease)
Now lying up on the table with his golden legs
crossed like some damn politician who choked
on cornbread.

A thousand oceans of Kool-aid besmeared with
oil slicks,
Beckons samples of feet, mawx and
hocks.
Sweet potato pie yanks the tastebuds and strangles
the tonsils,
But 'Ole Man Stomach' done copped!
Belch. Ah!

YOU ARE MINE AND HIS

Jim J. Johnson

Always going away -
from where? to whom?
no place. nobody.
It's so much easier to leave -
and then drop in again.
Made more beautiful by memory.
No?
It's not easier than staying!

Away, but here, every day
every night
always.

So go away again -
not to come back -
if need be, to die.
But not to come back.

Yes, the circle is vicious:
I love you,
you love him,
he loves her.
- not to come back-
if need be, to die.
But not to come back.

CRISIS!...For Better Or For Worse?

Unaware to many Whites on this campus--for whatever that's worth--quite a few Black students have been and still are experiencing a wide range of emotions over the recent BSBA elections. These emotions of concern, apprehension, optimism, mistrust, and even fatalism (among many others), were given enthusiastic welcome by many Black students. I, for one, am very happy to see these sudden emotional flares. To me, this is a bright indication of a change in outlook and political activity of a Black student body that while projecting definite impressions of togetherness, were for the most part politically inactive and apathetic. But, with the energetic murmurs preceding and (at present) following the recent elections, a new fire seems to have been ignited in our collective political hearts. I have been quite happy to see the actions of the new chairman in these days immediately following the elections. He has actively been engaged in seeking out and communicating with various Black students, while making careful notes in his little green notebook. I am glad to be aware of this same Chairman actively and enthusiastically engaging in seeking advice, attending various meetings and rap sessions, gauging the general tensions among Black and White students at large, and quite thoroughly making the necessary transitions from 'pimp to president'. I am most happy to note a new type of excitement among Black students here, an excitement tensed on anticipation of the actions and directives of the new Chairman, and (hopefully), waiting to channel itself into effective action. I am also glad for those waiting to exploit this wave of enthusiasm and optimism for enlightenment of Black people here and in our collective communities. For, the time for significant and vital changes are long overdue, as they were for a helpless child-bearing mother whipped to death by a plantation owner, as they were for four innocent little girls in a Mississippi church, and as they were for a four-month old baby eaten alive by a rat in Greater New York City, and most important now--as it may be for your mother or mine, who might be coldly shot dead by a cop, or brutally gunned to death at the hands of a 'humanistic' society on 'modern' America. This is only to suggest that the several implications of certain seemingly local and insignificant changes and turnovers among Blacks at LFC and everywhere, large and small, are in the final analysis, much greater than any of us, and are as far-reaching as the cry of a little Black child in New Orleans who saw Ku Klux Klansmen burn his mother and father alive in an open field. These same cries of a night of baneful flames illuminating Christian faces of democracy colored by glee and delight in their foul mischief.....these same cries are these that have reverberated across continents and centuries of suffering, and have constantly reminded us that we live in the shadow of death as long as we live in the shadow of White men bent on keeping us unaware of ourselves and our subjected position. So pick up the slack--think, act, and live BLACK, always.

Ronald Wayne Cook

JAMES BROWN AT THE CAPITOL THEATER ----- JAN. 23-26

RICHARD POOVE HOLMES AT THE PLUGGED NICKLE BEGINNING WEDNESDAY THRU FEB. 2

BLACK STUDENT MEETING

February 8 10 A.M. - 3 P.M.

6401 SOUTH SANGAMON

[at the church]

ALL BLACK STUDENTS INVITED

TO THE WHITE MAN
Lecia Thurston

You want to send us back
Because Black you fear.
Why do all that?
You brought us here.

We lived in a country
On foreign sand.
Until you stole my people
Away from their land.

Then stole our land
Away from us too.
Tell me, what more
Do you plan to do?

The strength of our men
You used as clay
To make this country
What it is today.

This land we toiled,
This harvest we sowed,
Yet still you treated us
Mean and cold.

Great buildings that we built
The wars in which we fought.
Yet still not receiving
the freedom we sought

This nation was built
By the black man's hand.
Yet still it is called
The white man's land.

Black men broke the laws
That were made by you.
Don't give us full blame,
You broke them too.

Think of the torture
You made black men take,
And then wonder why
It's you we hate!

Then you sat
And look around,
Taking credit for the work
That we put down

The guns and knives
You use to kill,
And the women you "take"
Against their will.

Drinking and fighting
As black men do,
Is there a different name
When it's done by you?

And what about our women?
What they go through
Trying to satisfy
Your physical needs, none too few.

What about our bodies
You use like keys,
Taking a turn
Whenever you please?

Using us
To open your doors,
Are you not to blame
For making us whores?

White women were there.
Why did you use Black?
Because of the feeling
That white women lack?

Do you think if a white woman
Tried hard as she could,
She could ever make you
Feel half as good?

And what of the Black children
Made by you?
Do they get all the rights
That your White children do?

Or do you hide them
From your wife
For the sake
Of saving your life?

Why did you invade
Our land that day
And take all our people
Far away?

Working and slaving
And doing your chores,
And causing Black virgins
To turn into whores.

Why don't you stop
And hear what we say?
We want to be
Free today!

Equal rights
Are what we need!
We're tired of trying to make you
Hear us plead!

Make up your minds
And do it with haste!
I'm tired of waiting,
I want freedom's taste,
NOW!!

(The above poem was from a 15 year old sister.)

TUNE IN 9-11 P.M. MONDAY
640 WLFC
for the
SOUL CHILD
SHOW

We wish to thank our typists,
Rosie, Sue, Linda, and Tang for
their wonderful help in putting
out this issue of BLACK RAP.