



BLACK CHILDREN WHITE IMAGES

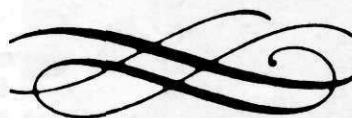
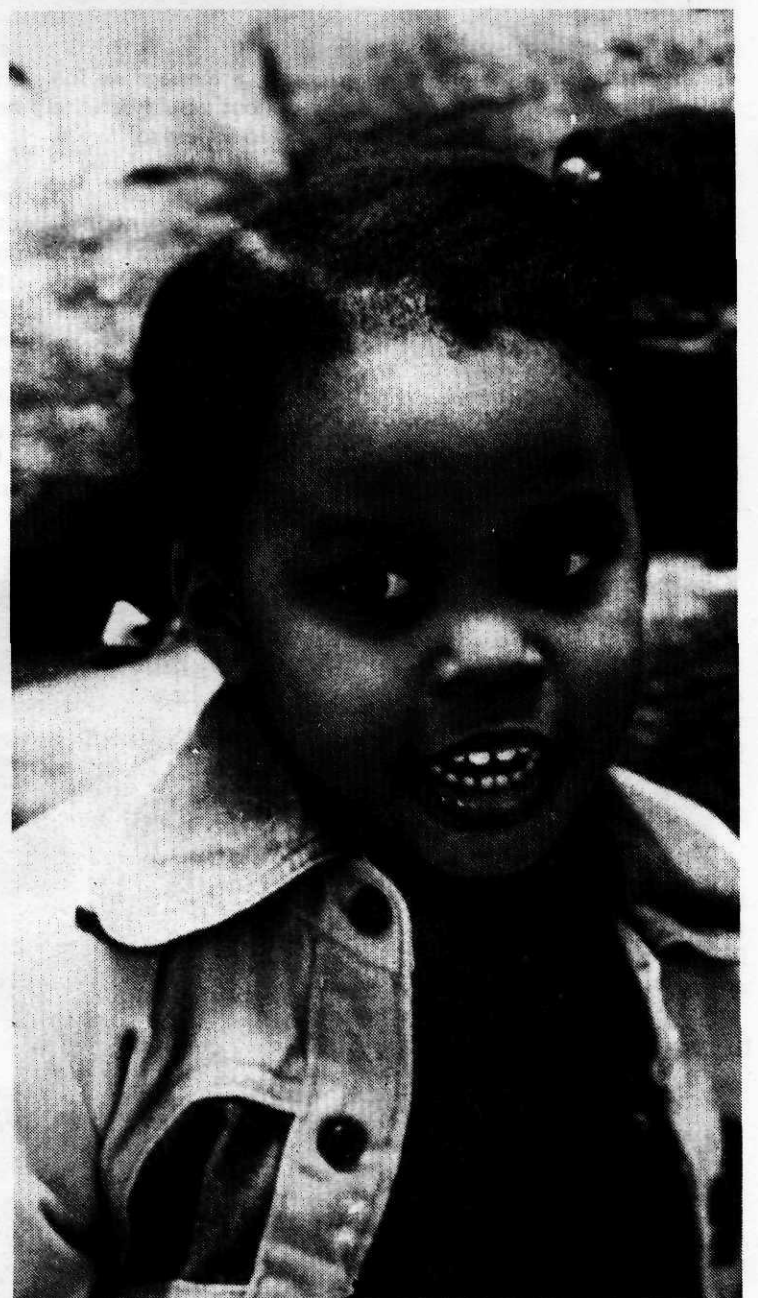
From the time they learn to read our children are pushed into America's libraries and swamped with books. They are told that in order to succeed in life they must first read - and read well. However, nothing is said of the negative self-images they are receiving from these books. European literature is known for its contrasts between the "light" and "dark", "Light" which is equivalent to bright or white exemplifies purity and virtue. Therefore, if you are white you automatically embody those characteristics. On the other hand, in European literature, things that are "dark" or black represent the evil, dirty, and base sides of life. Children reading this literature are understandably against the idea of being Black because of the negative connotations they receive about black. However, they are BLACK and they must eventually realize that they are Afrikan people.

Since slavery times we've sent our children to the white man's schools desperately trying to master his language. We've come a long way from behind barns to our own indomitable black schools. And now we're even busing our children to the "best" white schools in the most elite white neighborhoods. However, with all of this juggling of our children we've failed to realize a crucial factor about the educational system - what is it

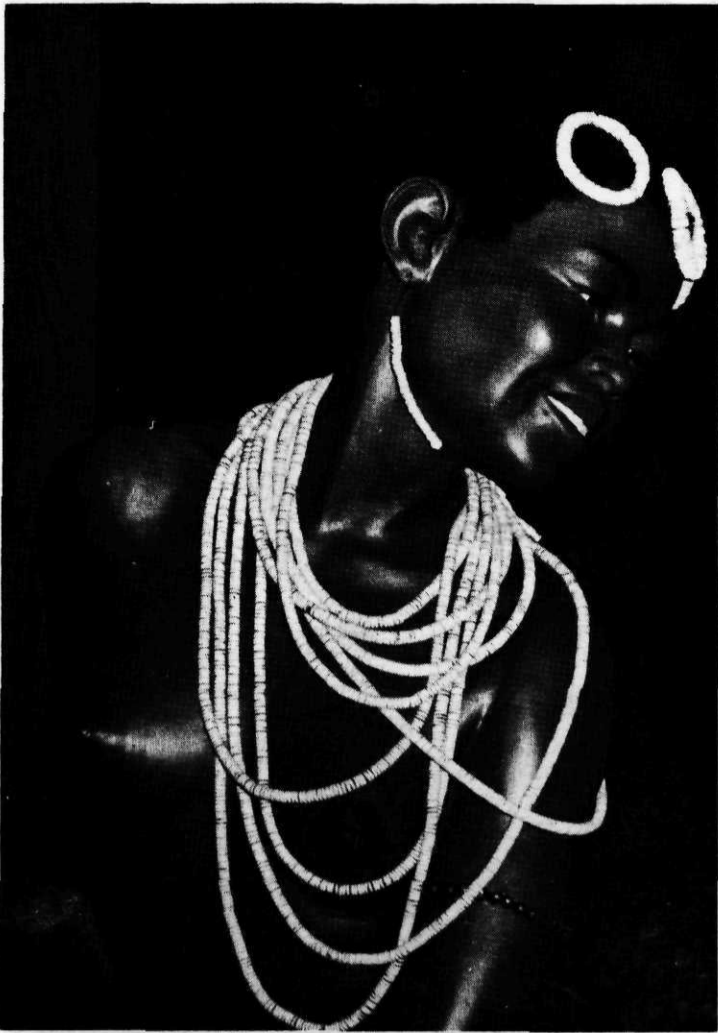
that we're sending our children to learn? What are they being taught?

Some people may argue that not all children read. This is true, but the contrasts between Black and white have been woven into other fabrics of European society. For example, in films, as we all know, the "badguy" always wears black and the "goodguy" dresses in white. The same holds true in such classics as the "Wizard of Oz". If you have a black and white T.V., as do most Blacks, the wicked witch can be distinguished from the good witch, Linda, not only in personal appearance but by her beautiful white gown in contrast to the shabby Black one worn by the wicked witch. Also, the stereotypes connected with Afrikan people contribute to the debasing self-image. These stereotypes are many and have been exhibited in print to often, so, I'm purposely omitting them. All of these negative images about the Black man's character are ingrained into the culture. And they won't be eliminated until the white man destroys his classics; such as, Spenser, Milton, Shakespeare - or completely disregards the views of a Moynihan or Herbert Spencer. However, as long as the black and white images are differentiated and perpetuated in literature, there will be men searching for a method to prove

the theory of the Black man's inferiority. We can bus our children to supposedly better schools but until we realized what they are being taught and deal effectively with the problem our children, the potential leaders of our race, will continue to embody negative self images which will eventually destroy them. Integration will not solve the problem - it will only compound it. Black children will more readily realize societies' views of the inferior Black man. And they will strive to be white in mannerisms and appearances. We must save our children. To do this we must teach them. We must become aware of possible image damaging ideas in society and explain them to our children. When our little girls tie rags on their heads for hair, because society has labeled long hair as a characteristic of beauty, we must show them differently. Do not tell them, but show them. The Afrikan race is a beautiful race, and until we realize this fact we will not be able to destroy the negative images which are destroying us and our children.



AFRIKA : IN TIME PERSPECTIVE



Known throughout the centuries as the Dark continent, Afrika, despite the many articles and publications, still remains a mystery to the many peoples of Europe and Americas.

Commercialism, especially in the movies has continued to feed the mass misconceptions and popular beliefs -- and thus, has created an "Afrikan" to far removed from reality.

Most Afrikan societies are traditional kinship systems, which dominates the very lives of most Afrikans. These traditional societies are mostly agrarian and patrilineal. Patrilineality, in traditional Afrika, simply centers family relationships around the male "head" of a household unit. Many of these households are often monogamous (married to one person), but they are mostly polygamous (married to 2 or more persons). Children born

into these families belong to their father's kinship group and never their mothers.

Contrary to westernized concepts, women and girls are valued in Afrikan societies. They, besides their roles as women, are links between one family and another or one village with another. Sex roles has indeed been clearly delineated and given the rules of traditionalism as well as patrilineality that "traditional men" are not willing to be seen or caught performing a specified role befitting a woman.

Tradition has it that a woman's role in her home, depends on her position in the household unit assuming the fact that she is married. In a monogamous unit, she is expected to move into her own separate home where she takes up the responsibility of feeding and generally, "taking care" of

her husband and children. On the other hand if a woman marries into a polygamous unit, and is in the position of the first wife, she becomes responsible for the thorough administration of the entire household unit. Her co-wives take instructions from her in terms of the smooth running of the collective household.

Traditional Afrikan societies are slowly changing and with it, is occurring the breakdown in traditional sex role assignments. "Modern" Afrikan women, although still greatly influenced by their roles in traditional societies, have moved up to professional roles mostly assigned to men. Women today are becoming doctors, lawyers, professors and are proving to be economically emancipated from a world geared for men.

LETTERS TO THE EDITOR

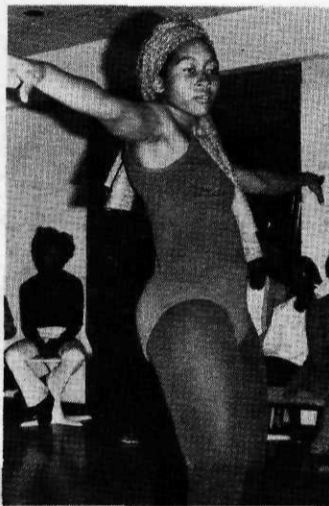
For all those who were not there on Thursday of last week, I would like to say you missed something. Brother Kahil and the Sun Drummer brought to us a musical message not minus meaningful verbal messages. Music as a medium is not only entertaining, but can also be used as a tool for learning and teaching. The group did this with a beautiful, enthusiastic, spirit despite the fact that approximately twenty persons were present; they carried on as if McCormick had been packed, a lesson in itself to us that numbers should not force you to stray from any decided plan.

We listened to the lilting notes of hand hewn Afrikan flutes, the cadence of the kalimba; we heard the sounds of the cowbells, calabash, and seashells each played in a chorus that lulled us back to a time long ago, to a place far away. . . Let us not forget the everpresent drum playing for which the group is known for their expertise! We were introduced to the drums personally, for as there were three different sizes, they stood for father, mother, and child respectively in a symbolic representation of the family relation. The drums were beat hard and heavy, at times

reaching a fervant pitch that resounded throughout the auditorium. Then again, they could be beat softly and quietly to denote peace inward and outward.

Entwined with the instrumental numbers, we relearned (hopefully), of the greatness of Scott Joplin and Coltrane who incurred success in the white man's world only after they were in their graves. No flowers given when they were around to smell them. Kahil also brought to us in words the importance of 'collective responsibility' and the idea of a 'love supreme.' For myself, that became a collective responsibility BREEDING a love supreme, a message we folks on this campus would definitely be advised to adhere to.

From the time the presentation started with the three performers walking about querying, "Who am I?, Where do I come from?" to the very last drum beat, we were held quite spellbound. I cannot thank them enough for infusing their creative juices into the veins of those of us present in this 'isolated' institution. But like I said, YOU should have been there.



HOME TIES ACTIVATED

Heartwarming music created by five pairs of adept hands had the audience sitting on the edge of their seats. This was the reaction as they listened to the drumming ceremony of the Sun Drummer. Based in Chicago, this group returns to us that which is important in traditional Afrikan life. The group expresses its oneness through the singleness of its name.

Kahil, spokesman for the drummer, explained how time and rhythm are the keys to drumming and life. The performers, before playing, start a ritualistic humming, which joins the fiber of their beings together. Brothers and sisters joined in with them and began

to feel the pressure of emotions that could have been fierce cry of a warrior or the shrill jubilant shout of a dancer. Thus we employ the use of rhythm, as Kahil expressed it, "You have to be at rhythm with yourself in order to survive."

Time is an important factor in drumming and is relative to life. Just as one must strike the drums quickly and at a precise spot so must one in fighting an enemy. But time is of the essence. As the beat must be timed perfectly, so must the Black man's actions. As we returned from a vicarious trip to the Motherland, we realized that the message of the drums was survival.

STERILIZED MILK ??

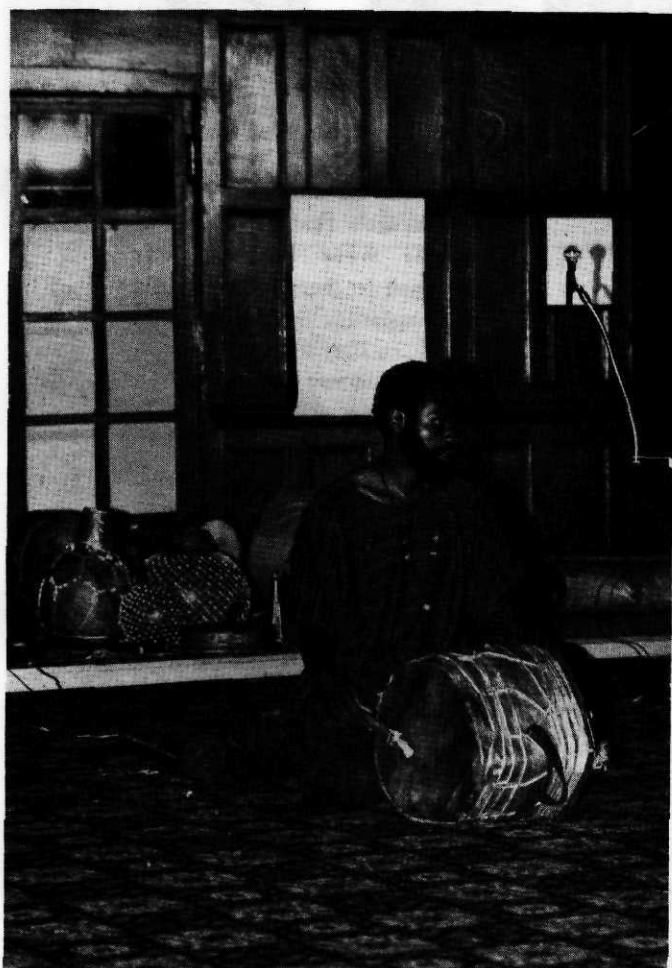
Well, it looks as if we're about to witness another great move forward. We may no longer have to refrigerate our milk. A scientist from North Carolina has come up with this process which will allow milk to be completely sterilized rather than just pasteurized. So far, complete sterilization of milk has not been practiced because of the unpleasant taste it leaves. But the scientist has discovered (or invented) an enzyme which can refresh the taste of sterilized

milk. This chemical, sulfhydryl oxidase, was discovered in raw milk in 1967. Sterilization changes one of the chemicals in milk into another form which is responsible for the cooked taste; the enzyme can convert it back again. Of course, at the present, we cannot see what long run or short run effects this new kind of processed milk will have on the population, if any. We can only hope that Dr. Mad isn't creating 'a monster.' We are all for progress. . . if it's progress.



Black Rap is an advocate of Pan-Afrikanism. We are pro-black and about the business of spreading truths which will allow our people to see their position in the world. We are of an Afrikan heritage. Afrika and Afrikans throughout the world must be free.

THE ESSENCE OF AFRIKAN ART



The essence of Afrikan Art-
Is it dark, primitive or in fact
grotesque?
Does it have shape, feeling,
color or is it dull and dreary as
Afrika is seen in the eyes of
the mindless?
To respect it do you have to be black,
or will it do to look through
a white glass?
Yet, the understanding of Afrikan
Art is the link between all
mankind.
For the art represents the beginning
when man had no mind!

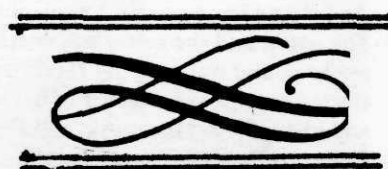
The essence of Afrikan Art-
Ideas were reflected in carvings
and pictures.
Yet is this in fact art?
The crude and rough work of men
with no style.
But does style determine art, or
does art determine style?

The essence of Afrikan Art-
The colors are exotic conquering
the reality of the image.
They combine like the soil of
the rich Afrikan earth.
Brightness, Brightness in every
shade of sun drenched color.
Think of the richness, beauty
and solemnity.
What ecstasy could be imagined
without a glimpse of Afrikan Art.

The essence of Afrikan Art-
A structure of an unknown form.
From the ground the artifacts
came.
Emerging forth as art with no
name.
The structure that has never
been seen before and probably
never be formed again.
For technology knows no shapes
that only hands can mold.

The essence of Afrikan Art-
Finally, men who shaped these
forms knew nothing of the
world beyond.
Yet, the images depicted a glimpse
of the future.
The hands of the Afrikan artists
were no doubt showing not
only man's future but establishing
the communication into his past.
Thus, the essence of the art of Afrika
through these many facets
flows like the river that has
no end!

by
Terrilyn Vallory Lewis



KLU KLUX KLAN

ON THE RISE

Many may have believed they saw the end of the Ku Klux Klan in the 1960's. That could not be farther from the truth. In 1975 we see the Klan has taken the headlines once again. This is not a rebirth or reincarnation, for the Klan has never died and will not die as long as America lives.

Quite contrary to public opinion, the Klan is not exclusively a southern organization. There are chapters from Maine to California and Illinois to Florida. Anywhere Afrikan people reside in this country, there exists a chapter. There are some 381 chapters in the south with beachheads in New York, Ohio, Pennsylvania, Indiana, Illinois, Delaware, Wisconsin, Massachusetts, and some local police forces.

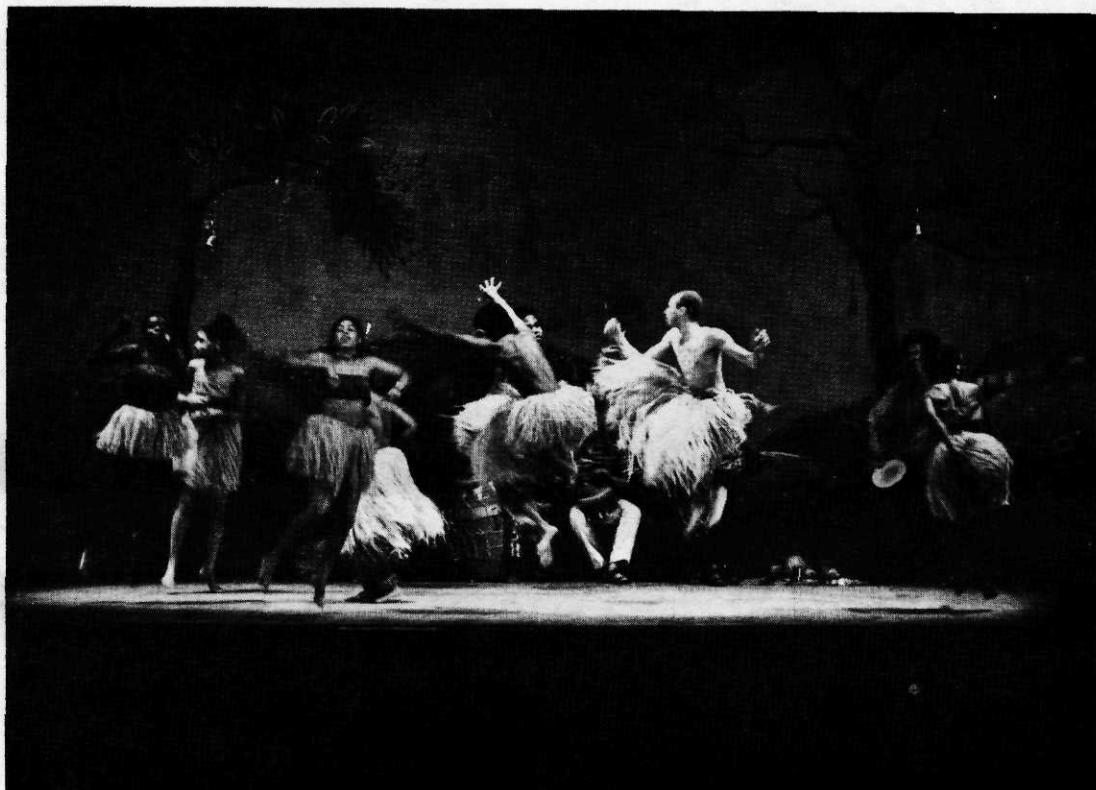
The Aurora, Illinois branch reactivated because they anticipate trouble in the streets of Chicago, Joliet and/or Elmhurst. They claim they won't start it, but they intend to make sure "WASP" America does not get hurt. Boston Klansmen were active in the Boston school busing riots. The Klan was also involved in the January suspension of guards at Illinois' Menard prison for Klan activities.

The Klan was organized to keep the "niggah" in his place. To escape being labelled as overt racists, they also included Catholics, Jews and emigrants other than Afrikans to their hate list.

In August, 1975, a group of five men, two of which were Black were assaulted and hustled out of a convention held by the National Knights of the KKK in Stone Mountain, Georgia. The group, all of whom carried press cards, said they represented a New York organization that was gathering information on the upsurge of the Klan.

To satisfy their guilt, Americans by day, wrote the Civil Rights and amended their constitutions to make Afrikans human and equals to them, then by night they covered themselves with sheets and took back, by all means necessary, all that they had given. Giving and taking at one's will, indicates power. Power is something the Klan and America has. The powerless is the Afrikan masses in this country; therefore, we are the recipients of the master's action.

No law or legislation is going to protect Afrikans from the wrath of the Klan. One hundred and ten years of Klan existence and action against our people with no redress from legislation should have taught us this. Time is out for "moral suasion". The Klan is a reality. It is the physical manifestation of America's sick hatred for people of color. The Klan is composed of the people who run this country. They make and enforce the laws. The Klan will function and be a threat to Afrikans in America as long as America exists.



The study of Afrikan Art is very difficult when compared to European art. Since the cultures have different value systems, one would expect taste to be different also. The criteria used to study Afrikan Art for many centuries have been based primarily on European standards. For this reason, the western world considered the art crude, because it did not encompass the European artistic style. Thus, the study of the art of Afrika should be based on the individual qualities and not European standards.

The uniqueness in Afrikan Art is very much due to its historical value. The handcarved objects depict pictures of the peoples' everyday life. The ivory and gold idols showed the kings, rulers and gods of ancient times. Even the knife symbolized some type of figure of historical significance. Thus from the discovery of different artifacts, it seems obvious that many of the art pieces were composed of some typed of artistic design.

The colors viewed in the paintings, clothing, pottery etc. were usually very rich and dark. Each color not only represented beauty but many signified nobility, special occasions, and other features. The color contrast had a purpose which at the time was not understood by

the outside world. Therefore, many European artists, and critics viewed the combinations of color as vague and lacking in artistic style.

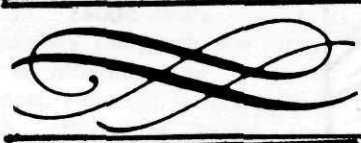
The art of Afrika also encompasses music and dancing which are two of her most outstanding contributions to the world of art. The music is composed of different combinations of sounds played on instruments made from natural materials. For example the drums are carved from tree trunks. This could account for the unique and different sounds they give off. It is the drums which have been used for centuries to establish a communication between the many sectors of the continent. The drums are now being played all over the world in music groups, bands, and orchestras. It is considered a musical instrument. Thus, the music of Afrika begins to be studied and recognized in the twentieth century as being beautiful.

The Afrikan dance in its beauty and style has never quite been understood. Hollywood has contributed to the exploitation of the dance. The episodes of Tarzan established in the world's mind that Afrikan's dances were to initiate the slaughter of white men and women. These connotations have been used for

cinemascope effect and shouldn't be considered as realistic. The Afrikan people did not start dancing at the site of the first white man. Their dances were for rituals, initiations, deaths, births, etc. They represented serious and happy times. Due to the study and understanding of the Afrikan dance the world now recognizes its exquisiteness and realizes its importance in the Afrikan society.

These brief and general perspectives will help in the understanding of the art of Afrika. The frame of mind in which we view the art will determine the final opinion. In the future issues, an individual study of each sector discussed will be viewed in retrospect. Knowledge of the Afrikan dance, music, paintings, sculptures, etc. will help determine arts good and bad qualities. Most importantly, a study of the individual components of the Afrikan Arts may correct many of the myths the world has believed for centuries. Therefore, it should be interesting to see if in fact, the essence of Afrikan Art is beautiful!

**REREAD YOUR
HISTORY**



AFRIKAN EXPRESSIONS

ON BEING

how is it that man's darkness of heart -- of being,
can flow. . . course. . . yes, course through
tissue-like veins through tissue-like body,
and erupt--covering one--in the pupils of one's eyes?

one is not one's self while in darkness,
being that much closer to truth. . . a truth.
yet, within that truth one finds light,
light which can vanquish dark. . . and strengthen.

how is it that in one's darkness lies intensity?
to what. . . belief, renewed faith, revamped lies?
Solitude 'pears as man's best. . . no. . . only friend,
with whom discourse is held to the end.

Yes--in darkness, mayhaps, lies truth. . . a truth,
and yet, to stay in darkness, is to pain.

BE I THE PAIN OR DOES THE PAIN BE ME?
where lurks the darkness which in light hides,
lies, awaits its turn to force again my soul to scream.
I ask. . . I beseech. . . to live in darkness, to live in light.

Alonzo Whitehead

"What became of the Black
People of Sumer?" the traveller
asked the old man, 'for ancient
records show that the people of
Sumer were Black. What
happened to them?' 'Ah,' the old
man sighed, 'they lost their
history, so they died...'"

Δ Sumer Legend

VIA AFRICA

I hear the wail of a distant song
That is forever playing on my ear
It is a song I listen to
Wherever it may appear
The lyrics of the song
Are unlike those of any song known
For this is a song which speaks
Of a whole nation strong
It is a nation from which
I am undoubtly of
Child of my ancestors
brimming with Black love
As of now I am into this distant song
Of which I can see no harm
For it makes me think of a beautiful
Far off place, called Home

Jet

Y'all -
The other night while I was
Listening. . . to Brother Kahil and the Sun Drummer;
Listening. . . to the beckoning beat;
Listening. . . to the fascinating flutes;
Listening. . . to shells, kalimba, and bells,
I started feelin' very . . .

Black -
NAW!

I started feelin' very . . .
AFRIKAN. . . and it all came back to me
As I closed my eyes and I remembered. . .
The palms and the sultry sun beating on
my back and warming my face. . . and I
started to dance. . . started to get loose and limber
and loving! And the music and I became
One - molded together under the sun and I melted. . .
Yeah! I melted into the sand underneath the
Earth, where I slowly started to open my eyelids. . .
Only to realize I was in a hard-backed
chair in Lake Forest, Illinois.

Ava Thomas

Suspended State

Coasting through time
and space
While binded in this costly
place
We conquer with the
verbal gun
without time or space
to run.
Our lives between pain
and passion -
Only time and space delays the action,
Slowly awakening in
our breast
beats hearts of silent
unrest
They hold the meaning
of our souls
quickly realizing their goals
Yes - coasting through time and space
Will soon destroy this costly place.

Barbara Porter

Stars moons, suns
celestial bodies
so is your's

Pluto, King, the Prince
minds of the world
you compete with the best

Who's who, The World Book, poor
Richard - access to many but...
You are for me.

Jet

ALL THINGS FROM BLACK SEEDS GROW.

Butterflies

Flutter lightly
like the butterfly
float along
from flower to flower
tasting the crystal
drops of the moon
snatch at the sweet and
succulent honey growing there
Flutter lightly
like the butterfly
into the flower of night.

Barbara Porter

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