



“If there is not equality of outcomes among people born to the same parents and raised under the same roof, why should equality of outcomes be expected — or assumed — when conditions are not nearly so comparable?” — **Thomas Sowell**, an *honest black intellectual*, in *Discrimination and Disparities* (2019).

“I am afraid that there is a certain class of race-problem solvers who don’t want the patient to get well, because as long as the disease holds out they have not only an easy means of making a living, but also an easy medium through which to make themselves prominent before the public.” — **Booker T. Washington**, an *honest black intellectual*, in *My Larger Education* (1911)



“Hip-hop had arrived...and it was the music itself that was driving change and empowerment.... Here are a few songs... (check them out!)...N.W.A.: ‘[Straight Outta Compton](#).’” — **Jason Reynolds**, *Stamped: Racism, Antiracism, and You* (2020) [So to Jason Reynolds, the depraved, vicious, obscene “Straight Outta Compton” rap “song” drives “change and empowerment.”]

“Parents and elected officials need to be seriously concerned about gangster rap because it is obscene and sexist, it is driven by racism and greed, and it is ultimately destructive of community mores and values.” — **Dolores Tucker**, *Congressional Testimony*, in re: “Shaping our responses to violent and demeaning imagery in popular music,” Feb. 23, 1994



“Dolores Tucker and her National Political Congress of Black Women **took the media portrayals debate to a new racist level** in their strong campaign to ban ‘gangsta rap.’” — **Jason Reynolds**, *Stamped: Racism, Antiracism, and You* (2020) [To “anti-racist” Jason Reynolds, opposing thuggish, obscene, rape and cop-killer-celebrating “gangsta rap” is “racist” itself.]



“Racism is not dead, but it is on life support — kept alive by politicians, race hustlers, and people who get a sense of superiority by denouncing others as ‘racists.’” — **Thomas Sowell**, “Random Thoughts” column, July 24, 2012

From **STAMPED: RACISM, ANTI-RACISM, AND YOU:** pages 211, 212 — wherein principal author Jason Reynolds recommends pornographically vile "gangsta rap" — N.W.A.'s "[Straight Outta Compton](#)" in particular — as "driving change and empowerment." To skip the video but read the lyrics, see the next page. N.W.A. stands for "Niggaz wit Attitudes."

STAMPED: RACISM, ANTIRACISM, AND YOU

Insanely, the "Soundtrack of Sorrow" is evidently the degenerate filth of some "rap artists" — while those who **oppose** vile "rapper" obscenities and their perverse celebration of cop killing, rapes, and drugs represent the "Soundtrack of Subversion."

## CHAPTER 25

# The Soundtrack of Sorrow and Subversion

1988.

My mic sounds nice. (Check one.)

My mic sounds nice. (Check two.)

Hip-hop had arrived. It had been about a decade since it was born in the South Bronx. BET and MTV started airing hip-hop shows. The *Source* magazine hit newsstands that year, beginning its reign as the world's longest-running rap periodical. But it was the music itself that was **driving change and empowerment.**

Here are a few songs from that year (check them out!):

Slick Rick: "Children's Story"

See also: <https://genius.com/artists/Slick-rick>

Ice-T: "Colors"

See also: <https://genius.com/artists/Ice-t>

**N.W.A.: "Straight Outta Compton"**

See also: <https://genius.com/artists/NWA>

Boogie Down Productions: "Stop the Violence"

Queen Latifah: "Wrath of My Madness"

Public Enemy: "Don't Believe the Hype"

It would be Public Enemy that really set the tone the following year. In 1989, they wrote a song that was placed in Spike Lee's Black rebellion movie *Do the Right Thing*. The song was a forceful mantra. An updated version of Stokely Carmichael's "Black Power!" and James Brown's "Say It Loud—I'm Black and I'm Proud." For the new generation of hip-hop heads and rebellious Black teenagers angry about racist mistreatment, it was Public Enemy's "Fight the Power."

And with all the Black feminist thought, including the work of Kimberlé Williams Crenshaw, who focused on the intersection between race and sex, women rappers

Jason Reynolds explicitly recommends to his young readers (including SRVUSD 7th graders) that they "check out" this "song," among others. See its lyrics, next page....

A couple pages later, Reynolds condemns Dolores Tucker and her National Political Congress of Black Women and a **"new racist level"** in their strong campaign to ban 'gangsta rap.'

Ultimately, it's Reynolds who is the *genuine* racist, even as he pretends to be an "anti-racist" activist.

**SRVUSD has adopted the Reynolds book, with all its reverse-racism disinformation and its direct advice to “check out” this rude, crude, and lewd “song,” for 7th graders and high schoolers in the District.**

## Straight Outta Compton

N.W.A. Lyrics (N.W.A. = Niggaz wit Attitudes)

You are now about to witness the strength of street knowledge

Straight outta Compton, crazy motherfucker named Ice Cube  
From the gang called Niggaz With Attitudes  
When I'm called off, I got a sawed off  
Squeeze the trigger, and bodies are hauled off  
You too, boy, if ya fuck with me  
The police are gonna hafta come and get me  
Off yo ass, that's how I'm goin out  
For the punk motherfuckers that's showin out  
Niggaz start to mumble, they wanna rumble  
Mix em and cook em in a pot like gumbo  
Goin off on a motherfucker like that  
With a gat that's pointed at yo ass  
So give it up smooth  
Ain't no tellin when I'm down for a jack move  
Here's a murder rap to keep yo dancin  
With a crime record like Charles Manson  
AK-47 is the tool  
Don't make me act the motherfuckin fool  
Me you can go toe to toe, no maybe  
I'm knockin niggaz out tha box, daily  
Yo weekly, monthly and yearly  
Until them dumb motherfuckers see clearly  
That I'm down with the capital C-P-T  
Boy you can't fuck with me  
So when I'm in your neighborhood, you better duck  
Coz Ice Cube is crazy as fuck  
As I leave, believe I'm stompin  
But when I come back, boy, I'm comin straight outta Compton

Yo Ren —  
Whassup?  
Tell em where you from!

Straight outta Compton, another crazy ass nigga  
More punks I smoke, yo, my rep gets bigger  
I'm a bad motherfucker and you know this  
But the pussy ass niggaz don't show this  
If not from the records, from jackin the crops  
But I don't give a fuck, I'ma make my snaps  
Just like burglary, the definition is 'jackin'

And when illegally armed it's called 'packin'  
Shoot a motherfucker in a minute  
I find a good piece o' pussy, I go up in it  
So if you're at a show in the front row  
I'm a call you a bitch or dirty-ass ho  
You'll probably get mad like a bitch is supposed to  
But that shows me, slut, you're composed to  
A crazy muthafucker from tha street  
Attitude legit cause I'm tearin up shit  
MC Ren controls the automatic  
For any dumb muthafucker that starts static  
Not the right hand cause I'm the hand itself  
Every time I pull a AK off the shelf  
The security is maximum and that's a law  
R-E-N spells Ren but I'm raw  
See, coz I'm the motherfuckin villain  
The definition is clear, you're the witness of a killin  
That's takin place without a clue  
And once you're on the scope, your ass is through  
Look, you might take it as a trip  
But a nigga like Ren is on a gangsta tip  
Straight outta Compton...

Eazy is his name and the boy is comin...

Straight outta Compton  
Is a brotha that'll smother yo' mother  
And make ya sister think I love her  
Dangerous motherfucker raises hell  
And if I ever get caught I make bail  
See, I don't give a fuck, that's the problem  
I see a motherfuckin cop I don't dodge him  
But I'm smart, lay low, creep a while  
And when I see a punk pass, I smile  
To me it's kinda funny, the attitude showin a nigga drivin  
But don't know where the fuck he's going, just rollin  
Lookin for the one they call Eazy  
But here's a flash, they never seize me  
Ruthless! Never seen like a shadow in the dark  
Except when I unload, see I'll get over the hesitation  
And hear the scream of the one who got the last penetration  
Give a little gust of wind and I'm jettin  
But leave a memory no one'll be forgettin  
So what about the bitch who got shot? Fuck her!  
You think I give a damn about a bitch? I ain't a sucker!  
This is the autobiography of the E, and if you ever fuck with me  
You'll get taken by a stupid dope brotha who will smother  
Word to the motherfucker, straight outta Compton

Damn that shit was dope!

In Reynolds' twisted world, those who criticize the vile, depraved lyrics of “gangsta rap” are themselves to be considered “racists.”

Reynolds condemns as “racist” even the black women who criticize “rap” — which routinely treats women in general, and black women in particular, as objects to be violated.

Jason Reynolds, condemning as “racist” the black women who recognize and oppose “gangsta rap” depravity and its pernicious effect on young black men:

Sixty-six-year-old civil rights veteran C. Delores Tucker and her National Political Congress of Black Women took the media portrayals debate to a **new racist level** in their strong campaign to ban “gangsta rap.” To her, rap music was setting Black people back. She felt like it was making Black people more violent, more materialistic, more sexual.