

BRINGIN' THE NOISE

**"GANGSTER" RAP/"REALITY" RAP
IN THE
DYNAMICS OF BLACK SOCIAL REVOLUTION**

by

Ron Stallworth

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Note from the Publisher

Most law enforcement officers are familiar with the East Coast/West Coast rap wars of the 1990's. This particular era of rappers brought notoriety and fame to the newest genre of the music industry, "gangsta (gangster) rap."

Though the negative publicity of gangsta rap has diminished, it continues to heavily influence current trends in music and popular culture. After completing Volume 1 and 2 of this two-book set, the reader will have a thorough grasp of the subject matter and understand the implications of gangsta rap.

Dedication

To the late Michelle “Micki” Stallworth, the mother of my two sons; she had so many dreams, so much hope and promise, and was not given even fifty years to fulfill them. May she forever rest in peace in the arms of the Lord.

To Mr. Elroy Bode, who in my 1969 Sophomore English class at Austin High School in El Paso, Texas, first instilled in me the desire and dream that I could be a writer. I will never live up to your standards—I still cannot diagram a sentence and use too many commas that you used to red-ink me for (smile)—but I strive, with every word, for the quality you always expected of your students. Thank you and God Bless You.....Ronnie “71”

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Burke, the late State Senators Pete Suazo and Ed Mayne, Former Layton City Police Officer Kurt Cottrell, and Davis County Attorney Troy Rawlings.

About The Author

Sergeant Ron Stallworth, B.A. (Columbia College) is a 32-year law enforcement veteran and the former Gang Intelligence Coordinator for the Utah Department of Public Safety. His initiative led to the creation of the federally funded Salt Lake Area Gang Project, the first multi-jurisdictional gang suppression and diversion task force in Utah. He began studying the correlation between gangster rap music, hip-hop culture, and street gangs in 1989 and has written several articles for police magazines and academic journals. He has lectured at gang conferences and academic institutions throughout the country, the FBI Academy (1995) and DEA/ATF Offices of Training. Sergeant Stallworth has also testified at three congressional committees on gangs, gangster rap music and their correlation to street gang culture. Sergeant Stallworth is an Adjunct Criminal Justice Instructor at Salt Lake Community College.

In 1995 Sgt. Stallworth was featured in *Decoding The Rap*, a national PBS-Bill Moyers special on youth violence and the expression of street gang culture in rap music lyrics. Following the 1996 Las Vegas murder of rap icon Tupac Shakur, *ABC Primetime Live* consulted with Sergeant Stallworth regarding the influence of street gang culture on the rap music industry and its possible connection to his murder. In 2004, *Court TV* featured him in a story, *Hip Hop Justice*, regarding the criminal histories of rap music artists and their alleged racial profiling by law enforcement officials. In 2007, *Davey D's Hip Hop Blog* and his nationally syndicated hip-hop radio program, *Breakdown FM*, featured Stallworth on *The Origins & Evolution of the Hip Hop Police*. In the article and radio program, Sergeant Stallworth was referred to as “*Hip Hop's first cop*,” because of his effort to understand America's youth—especially inner-city minority youth—through the music of their generation. Sergeant Stallworth was also a consultant and featured in a 2009 *Gangland* episode, *From Heaven to Hell*, about the Polynesian Tongan Crip Gang of Salt Lake City.

Sergeant Stallworth has been certified as an “expert witness” in federal and state district court (Texas) on the subject of rap music, hip-hop culture, and their correlation to street gang culture. He is a two-time recipient of the Utah Department of Public Safety's Distinguished Service Award. In 1998, he received the National Gang Crime Research Center's “*Frederick Milton Thrasher Outstanding National Leadership Lifetime Achievement Award*” for “...outstanding contributions to scholarship, service, and innovations in Gang Research Issues.”

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GANGSTER" RAP/"REALITY" RAP
IN THE DYNAMICS OF BLACK SOCIAL REVOLUTION

HISTORICAL CONNECTION

“Black Musical Style is, by tradition, revolutionary in character”

The above observation is made in a section on "blues" music in the book, *Rhythm and Resistance: The Political Uses of American Popular Music*, by Ray Pratt, a political science professor at Montana State University. According to Professor Pratt because of the historically oppressive nature of black existence in America the music of black society, "was a social act of great subversive power within black culture." (p. 87)

Musical expression provided an outlet for group solidarity that was free from white influence. During the days prior to emancipation, musical expression was the sort of group activity adopted by the slaves which was not outlawed by the dominant white society. The false sense of superiority by the self-proclaimed "master race" did not allow for them to feel threatened by the musical expression of the slaves which, in fact, was a "social means of physical and emotional affirmation." (p. 87)

Through music the slaves were able to respond to their state of bondage by addressing various aspects of its inhumanity. The cryptic lyrical expression unique to black musical styles has always allowed for a meaning culturally inaccessible to genteel white society. By encoding their lyrics, the slaves were able to voice their hidden rage against their masters, the dissolution of their families, the pain of the bullwhip, the anguish of sunup to "can't see" labor in the cotton fields, and forced miscegenation. Communicating in a language unique to their cultural experience served everyone's needs: 1) the slaves were able to exact their "silent" revenge against their captors, 2) they were able to voice their long-held, but forbidden, desire for freedom, and 3) they were able to feed the master's need to feel superior while, in reality, exercising an element of superiority over him (her). As stated by Professor Pratt;

"In language...the African tradition aims at circumlocution rather than exact definition. The direct statement is considered crude and unimaginative; the veiling of all contents in ever-changing paraphrases is considered the criterion of intelligence and personality." (p. 86)

The tradition of black culture in America has always been, by design of the dominant white society, a negation of their African roots. This was accomplished in many ways, starting with a ban on the use of a traditional African instrument of communication—the drum. Denying slaves the right to communicate with one another over vast distances controlled their opportunity to foment dissension over their status as chattels. Their native clothing was denied them along with the use of their tribal language. This, too, struck at the heart of communication and control and forced a complete change in identity; one that was more in line with that of their masters'. Their tribal names were taken and a European substitute was bestowed upon them in return. The ultimate act of cultural negation on the part of the white ruling class was the denial of native African religious practices. To engage in such practices was considered "heathen" and "savage" and a violation of the "Christian" principles which

governed American society. Essentially, at this point, the process transforming the captured Africans into Americans was complete.

Ice Cube (true name Oshea Jackson), a "gangster" rap pioneer, former member of the trend-setting underground group NWA (Niggas With Attitude), corporate owner (Street Knowledge Productions), music producer (Da Lench Mob, et. al.), lyricist (most notably the 1989 NWA underground anthem, FUCK THE POLICE), actor (BOYZ 'N' THE HOOD, TRESPASS, HIGHER LEARNING, FRIDAY), and most recently movie scriptwriter and producer (FRIDAY); addressed the issue of white society's negation of the African roots of black Americans on his 1991 platinum album, DEATH CERTIFICATE. In the song, I WANNA KILL SAM, Ice Cube vehemently announces why he wants to "kill Sam" (a euphemistic reference to the white man/race):

I WANNA KILL HIM
'CAUSE HE TRIED TO PLAY ME LIKE A TRICK

He then defines why that action by the white race is a mistake:

BUT YOU SEE, I'M THE WRONG NIGGA TO FUCK WITH
I GOT THE A TO THE MOTHERFUCKING K AND IT'S READY TO WHIP
SLAP IN MY BANANA CLIP...
...GOTTA PUT MY GAT IN HIS MOUTH
PUMP 17 ROUNDS, MAKE HIS BRAINS HANG OUT...
SO NOW I'M SETTIN' UP THE ULTIMATE DRIVE-BY...

He then takes the listener on a synthesized lyrical journey through black history to clearly show why he wants to extract vengeance on the white race. His explanation is a euphemistic reference to the arrival of the slave traders in Africa, the technique used by the white slave traders to gain the trust of the African natives before affecting their capture, and the institution of slavery and racism in America:

HERE'S WHY I WANNA KILL THE PUNK...
...HE CAME TO MY HOUSE, I LET HIM BAIL IN...
HE GAVE UP A LITTLE DAT(A)
THEN TURNED AROUND AND PULLED OUT A GAT
I KNEW IT WAS A CAPER

I SAID PLEASE DON'T KILL MY MOTHER, SO HE RAPED HER
TIED ME UP TOOK ME OUTSIDE
AND I WAS THROWN IN A BIG TRUCK
AND IT WAS PACKED LIKE SARDINES
FULL OF NIGGAS, WHO FELL FOR THE SAME SCHEME



TOOK US TO A PLACE AND MADE US WORK
ALL DAY AND WE COULDN'T HAVE SHIT TO SAY
FUCKED UP THE FAMILIES FOREVER
UNTIL THIS DAY BLACK FOLKS CAN'T STICK TOGETHER
AND IT'S ODD

BROKE US DOWN, MADE US PRAY TO HIS GOD
AND WHEN I THINK ABOUT IT, IT MAKES ME SAY, DAMN!
I WANNA KILL SAM
NOW IN '91' HE WANNA TAX ME
I REMEMBER THE SON OF A BITCH USE TO AXE ME
AND HANG BY A ROPE TILL MY NECK SNAPPED

Ice Cube then addresses the efforts on the part of the white mainstream "cultural elite" to ban or censor "gangster/reality" rap:

NOW THE SNEAKY MOTHERFUCKER WANTS TO BAN RAP

He then moves on to the issue of white supremacy groups and, by implication, that the malady of AIDS and the drug infestation in the inner-city minority community are part of a genocidal conspiracy on the part of the white race:

AND PUT ME UNDER DIRT OR CONCRETE
BUT GOD CAN SEE THROUGH A WHITE SHEET
'CAUSE YOU THE DEVIL IN DRAG
YOU CAN BURN YOUR CROSS WHILE I BURN YOUR FLAG
TRIED TO GIVE ME THE H-I-V

SO I CAN STOP MAKING BABIES LIKE ME
AND YOU'RE GIVING DOPE TO MY PEOPLE CHUMP
JUST WAIT TILL WE GET OVER THAT HUMP

Ice Cube concludes this song by defiantly proclaiming that a new day has dawned for black people in America:

'CAUSE YOUR ASS IS GRASS, 'CAUSE I'M A BLAST
CAN'T BURY RAP LIKE YOU BURIED JAZZ
'CAUSE WE STOPPED BEING WHORES, STOPPED DOIN' FLOORS
SO BITCH YOU CAN FIGHT YOUR OWN WARS
SO IF YOU SEE A MAN IN RED, WHITE, AND BLUE

GETTIN' CHASED BY THE LENCH MOB CREW
IT'S A MAN WHO DESERVES TO BUCKLE
I WANNA KILL SAM 'CAUSE HE AIN'T MY MOTHERFUCKING UNCLE

The dagger of "gangster" rap music has always struck at the heart of this forced denial and negation of African cultural roots and the forced acceptance of a "eurocentric" culture. The eurocentric approach towards life is soundly rejected by the "gangster" rap community and its black and Hispanic supporters. Not since the height of the civil rights revolution of the 1960's has a single element of black cultural tradition, such as that of "gangster" rap music, provided a motivating and unifying force for change in the minority community.

As seen in the following statement (the origin of which escapes the author) rap music, in general, is a reflection of the denial, rejection and total abandonment by the mainstream of the localized world of inner-city inhabitants and their strength of purpose in overcoming the limitations placed on them by such existence based on circumstances of fate:

"Rap music plays a significant role in creating the state of mind that reflects the socio-economic attitude and condition of the inner-city environment from which it spawned. The rappers serve as symbols of the moral decay and disintegration of the inner-city community which nurtured them. Their lyrics express the values which govern the day to day existence of a large segment of inner-city inhabitants and unites them as a community outside the spectrum of mainstream America. More importantly the rappers, through their experiences of growing up in that community, are able to articulate the desires, goals, worries and triumphs of the inner-city community. Such articulation, using the power of the musical medium, can (and often does) serve as a unifying force for effecting change in society."

"Gangster" rap has recently been redefined by the rappers themselves as "reality" rap. Their view of reality, like that of their ancestors, is grounded in the belief that America is a white racist dominated society which, by design of its political establishment, is unjust, uncaring, and oppressive towards the minority community. As stated by Professor Pratt; "The political meaning of any music depends on its use." (p. 1)

Rap, "gangster" rap, or "reality" rap; whatever name is used to define this unique brand of music, is an evolutionary progression of the cultural experience of blacks in America. Quincy Jones, the Grammy Award winning producer (Michael Jackson's all-time best-selling album, THRILLER, et. al.), movie impresario (COLOR PURPLE), and founder of the hip-hop flavored magazine VIBE, touched on this evolutionary continuum in his 1989 best-selling album BACK ON THE BLOCK. Using an all-star choir to back-up an all-star group of rappers (Ice-T, Kool Moe Dee, Big Daddy Kane, and Grandmaster Melle Mel), Quincy takes the listener on a musical journey to (as expressed in the liner notes of the album) "bridge generations and traverse musical boundaries" as they "share the traditions of the African **griot** storyteller which are continued today by the rappers; the sensuous harmonies within Brazilian music; the Bebop with a dash of Hip-Hop; the power of the gospel choir; the lush vocals of a Zulu chant, a taste of jazz, an acapella celebration—each and all evoking tears and laughter." Quincy's musical journey lyrically invokes past incidents and significant achievements in the black experience and connects them with the following rap refrain of black musical evolution:

BACK ON THE BLOCK SO WE CAN ROCK
WITH THE SOUL, RHYTHM, BLUES, BE-BOP AND HIP-HOP

Viewed in the context of historical connection, "gangster/reality" rap is the natural evolution of black cultural music expression from the Negro spirituals, the so-called "slave songs." As expressed by Professor Pratt:

"...ordinary people will use whatever cultural means are available to them...to express identity and community, to comment on social institutions and the increasing velocity of change, and to critique and resist...perceived injustice and surplus recession. Mostly, of course, they use popular music to express the sheer pleasures of life." (p. vii)

In his doctoral thesis which was later rewritten into a book, *Negro Slave Songs in the United States*, Dr. Miles Fisher expressed the observation that Negro spirituals were, "oral, historical documents [which]...reflect Negro behavior." (p. xi)

To Dr. Fisher the songs of the slaves were their means of appraising contemporary events in their lives. Their music allowed them to preserve their past via the oral tradition unique to African culture and was, in essence, a record of their thoughts, actions, emotions, and desires during their days of bondage. To Dr. Fisher the spirituals were a "master index to the mind of the slave." (p. viii)

In the evolutionary continuum of black cultural music expression, "gangster/reality" rap, like the Negro spirituals, embodies the physical and mental anguish of a battered and bruised people who are in a constant state of revolt against their socio-economic condition in life. As in the case of its musical descendants, rock 'n roll (which originated out of the black cultural experience via the "blues") and "gangster/reality" rap, the Negro spirituals were seen by the dominant mainstream white society as "rude and wild outpourings of an ignorant and poverty-stricken people...struggling for expression." (p. 24)

As in the case of the Negro spirituals, "gangster/reality" rap is the means by which young people living in the inner-city minority community are able to establish a communal bond. The cohesive force linking them together is the perception that mainstream American society has abandoned them, barring them from the door of inclusion in affairs which govern their existence. This belief, that the American political system is unjust and oppressive towards the minority community, and manifests that moral wrong through the brutal actions of the police (who, too often, go unpunished) is a concept that should not be glossed over and dismissed by the mainstream. As quoted by black author Julius Lester and cited by Mary Frances Berry, Chairperson of the U.S. Civil Rights Commission, in her 1994 revision of the history of constitutional racism in America, Black Resistance-White Law:

"Law and order must prevail' has become the cliché of the 1960's and the biggest lie, because the American black man has never known law and order except as an instrument of oppression; and it has prevailed upside his head at every available opportunity. It exists for that purpose. The law has been written by white men, for the protection of white men and their property, to be enforced by white men against blacks in particular and poor folks in general."

This philosophy regarding the American political system, supported by police misconduct in the form of brutality directed against minority citizens, was the focus of the song BEHIND CLOSED DOORS by "reality" rap group WC & THE MAAD (Minority Alliance Against Discrimination) CIRCLE:



1 DEAR MR. CHIEF OF POLICE
EXCUSE MY HANDWRITIN' BUT TRY TO UNDERSTAND
THAT I WROTE THIS WITH A BROKEN HAND
I'M JUST ONE OUT OF MANY FROM THE INNER CITY
WHO'S BEEN THE VICTIM OF UNSEEN POLICE BRUTALITY

6 ...USE TO WHIP BRUISES ON MY FACE FROM A HANDGUN
THEY SAID THAT I WAS SPEEDING GOIN' OVER THE LIMIT
BUT WHEN THEY PULLED ME OVER MAN THEY NEVER GAVE ME A TICKET
THEY JUST SAID I BETTER STICK BOTH OF MY HANDS OUT
MY WINDOW REAL SLOW OR BE ONE DEAD NEGRO

11 BUT I WAS USE TO THE ROUTINE
I MOVED AT A SLOW PACE
'CAUSE I DON'T WANNA BE A MISTAKE
BUT THAT'S WHEN YOUR BOYS GOT TO TRIPPIN' ON ME
PUT ME IN MY CAR THEN THEY BOTH STARTED KICKIN' ON ME

16 I AIN'T NO PUNCHIN' BAG MAN
MY NAME AIN'T GRADY OR FREDDY
FOR A COP TO BE BEATIN' ME ANYTIME THAT HE'S READY
SO I DROP TO MY KNEES AND I COVER MY HEAD TIGHT
BUT THAT'S WHEN THEY BUST ME IN THE NECK WITH A FLASHLIGHT

21 BUT STILL I STAYED CALM AND TOOK THE PAIN
PICTURING MY ANCESTORS GOIN' THROUGH THE SAME THING
BUT THEN I STARTED THINKIN' 'BOUT THE BROTHER FROM ALTADENA
WHO WAS TO SAY I WASN'T NEXT ON THE AGENDA
...BUT WHEN I WOKE UP ANOTHER BLACK IN A WHITE ROOM

26 PARALYZED WAIST DOWN FROM A BULLET WOUND
AND NOW I'M BEING CHARGED FOR RESISTING ARREST
BUT IT WAS EITHER CATCH A BULLET OR BE BEATEN TO DEATH
NOW FOR THE REST OF MY LIFE I GOT TUBES CONNECTED TO MY LUNGS
JUST BECAUSE YOUR BOYS WANTED TO HAVE FUN

31 SO HERE'S A COMPLAINT TO LET THE WHOLE WORLD KNOW
THIS IS WHAT GOES ON BEHIND CLOSED DOORS
(CHORUS) THE POLICEMEN ARE YOUR FRIENDS
THEY'RE HERE TO PROTECT AND SERVE
BUT AS LONG AS YOU'RE WHITE THEN YOU'RE ALRIGHT

36 AND YOU WON'T GET BEAT TO THE CURB
THE POLICEMEN ARE YOUR FRIENDS
THEY'RE HERE TO PROTECT AND SERVE
BUT IF YOU'RE BLACK YOU BETTER NOT COME BACK
'CAUSE IF YOU DO THEN YOU WILL GET BURNED

41 BACK UP ON THE STREETS AFTER 5 LONG HARD YEARS
I DID MY TIME ON CONCRETE AND STEEL TIERS
NO--IT WASN'T THE CRIME OF THE CENTURY
AND NO--I DIDN'T ENJOY THE PENITENTIARY
BUT THAT WAS IN THE PAST NOW I'M BACK ON THE PAVEMENT

46 WITH 2 YEARS TO GO ON FULL PROBATION
IT FEELS KINDA GOOD NOT TO CARRY A SHANK
I GOT \$500 ON MY WAY TO THE BANK
OH-OH, HERE COMES A BLACK AND WHITE
I'M GONNA GET JACKED TONIGHT

51 AND IT'S OFFICER ALL-WHITE
THE SAME CROOKED COP FROM A LONG TIME AGO
WHO PLANTED AN OUNCE IN MY HOMIE'S EL CAMINO
WITH A SMILE ON HIS FACE HE SAID WELCOME BACK NIGGA
HAD HIS PARTNER ON THE SIDE WITH HIS FINGER ON THE TRIGGA

56 I KNEW THE ROUTINE SO I ASSUMED THE POSITION
STARTED SEARCHIN' THROUGH MY POCKETS LIKE HE WAS ON A MISSION
CAME UP WITH MY KNOTS, SAID LOOK WHAT I GOT

I SAID THAT'S MONEY THAT I MADE IN THE METAL SHOP
AS HE PUT IT IN HIS POCKET, SAID END OF CONVERSATION

61 AND YOU BETTER START WALKIN' OR FACE A VIOLATION
I LOOKED HIM IN THE EYES AND KNEW HE WAS A PUNK
ANOTHER SISSY WITH A BADGE JUST TRYIN' TO FRONT
I TOLD HIM TAKE OFF YOUR GUN AND WE CAN GO SOME
AND IF YOU WIN FROM THE SHOULDERS YOU CAN HAVE MY FUNDS...

66 AND THAT'S WHEN HIS PARTNER PUT HIS GUN TO MY SIDE
AND SAID GET IN THE TRUNK PUNK WE GOIN' FOR A RIDE
THEY TOOK ME TO A HOOD THAT MY HOOD WAS FEUDIN' WITH
LOCOS IN THE PARK DRINKIN' 40's AND KICKIN' IT...
THEY LET ME OUT THE TRUNK AND SAID SIT

71 THAT'S HOW THE STORY GOES, IN A RAT HOLE
'CAUSE I'M A 2nd CLASS CITIZEN--BEHIND CLOSED DOORS...
HANGIN' AT THE CRACK HOUSE SLANGIN' MY YAYO
I'M MAKIN' ABOUT \$20,000 A DAY OR SO
BUT HERE COMES JOHNNY THE NARCO

76 THE NEIGHBORHOOD COP FROM AROUND THE BLOCK
HOPIN' THAT HE COULD POP MY SPOT
BUT WAIT A MINUTE HE'S SOLO
OH, NO, SOMETHING'S SMELLIN' FISHY YA'LL
'CAUSE THAT AINT LIKE FIVE-O

81 I WONDER WHAT'S UP
I SEE HIM SLOWLY STEPPIN' OUT OF HIS RIDE
NOW HE'S CALLIN' ME OFF TO THE SIDE
I'M PEEPIN' OUT THE CORNERS FOR BACK-UP
'CAUSE NOWDAYS SMOKERS BE SNITCHIN' ON NIGGAS AND SETTIN' 'EM UP

86 BUT IT WAS FAR FROM A SET-UP
IT WAS MORE LIKE A PROPOSITION
MADE FOR ME TO STAY IN MY BUSINESS
A LITTLE SIDE MONEY FOR THE DIRTY COPS
TO KEEP THE FEDS OFF MY BACK WHILE I'M SLANGIN' MY ROCKS

91 I SHOULD HAVE LISTENED TO MY HOMIES AND TOLD HIM TO GO TO HELL
AND TAKEN THE CHANCE ON GETTIN' BUSTED GOIN' TO JAIL
BUT INSTEAD I GOT TO PAYIN' THE COPS OFF WEEKLY
UNTIL THEY TOOK ADVANTAGE AND STARTED GETTIN' GREEDY
THAT'S WHEN I TOLD 'EM THAT I WAS STEPPIN' OUT

96 I WAS JUST A MEMORY FROM THE PAST AND THEY COULD KISS MY ASS
BUT THAT'S WHEN THEY STARTED BLACKMAILIN' ME
AND YELLIN' AND TELLIN' ME
YOUR BLACK CHEEKS'LL BE SORRY

101 SO LATE THAT NIGHT WHEN I WAS AT HOME SLEEP
SOMEBODY KICKED IN MY DOOR WHEN THEY YELLED OUT FREEZE

Through their music the "gangster" rappers, like their slave ancestors, have found a means to harbor and express thoughts in protest of the moral decay of the unjust American political system and in the process of doing so, define a sub cultural dynamic of expression that is completely meaningless to the uninitiated listener. They have been able to instill a politically motivated, revolutionary fervor to their supporters in the same manner as the slaves. By developing a vocabulary unique to their cultural experience and by blending a dynamic melody with a host of symbols and images familiar to those within their circle, the "gangster" rappers have been able to foment dissension among their disgruntled and disfranchised constituency without their tormentors—the white mainstream/"cultural elite"—being none the wiser. While being ridiculed and, for the most part, ignored by the "cultural elite," the "gangster" rappers have been surreptitiously demonstrating their sense of intellectual superiority over those who cast a blind eye towards them by attacking the very system which denies them a reasonable sense of being. In what manner is this attack carried out?

GOVERNMENT (POLICE) ABUSE OF AUTHORITY

The revolutionary rhetoric of the "reality" rappers obtains maximum effect from the exploitative use of highly publicized incidents of police misconduct or other forms of establishment politics directed at minority citizens. The Rodney King affair is the most classic case of this example in recent memory.

The highly publicized 1991 beating of Rodney King at the hands of a handful of temporarily out-of-control Los Angeles police officers set in motion a series of events and self-affirming behavior on the part of the young black community which, since being realized, could never return to the "pre-rebellion" days.

As the events of April 29, 1992 unfolded, from the standpoint of the "reality" rappers, the failed response on the part of the police removed a "mystique" regarding their ability to control the masses united towards a common goal. This realization empowered the inner-city inhabitants and fueled their natural sense of antagonism and aggression towards the police. In a matter of minutes, as the rioting fever gained strength and no controlled response by the police was immediately forthcoming, the fear of police consequences was laid to rest. Frustration, hatred and rage—long held in check—exploded in a revolutionary insurrection against the status quo of establishment politics. The overall result was that the relationship between the American mainstream and its inner-city stepchild was forever altered, though from the standpoint of the mainstream, not necessarily for the better. This could also account for the increase in assaults by gang members against police throughout the Los Angeles metropolis since the rioting.