#### Excerpt from Frederick Douglass speech- September 12, 1846.

I feel that my very complexion and presence here is a testimony against slavery in the United States, such as persons who never experienced the evils of slavery. I have been a slave, and am still a slave according to the laws of the United States. I never had a day's schooling in my life, and, therefore, any learned or eloquent language from me need not be expected. I come here to tell a simple tale of slavery, as coming under my own observation.

The slave in the United States is one who is in the possession of an irresponsible owner, who can do with [him] what he pleases. God has given to the slave a mind; but that mind may be improved only as the slave owner may choose. The slave has no privilege or enjoyment save those which the slave-holder thinks will be a means of increasing his value as a slave. If he supposes that teaching a slave to read militates against the value of the slave, he has power to withhold that knowledge from him, and he exerts upon him that power. If he thinks that religion militates against his interest, he withholds it from the slave, who only lives for his master, not for himself, not for the improvement and development of his faculties; but merely to administer to the ease and luxury of the slave-holder.

The slave has no rights; he is a being with all the capacities of a man in the condition of the brute. Such is the slave in the American plantations. He can decide no question relative to his own actions; the slave-holder decides what he shall eat or drink, when and to whom he shall speak, when he shall work, and how long he shall work; when he shall marry, and how long the marriage shall be binding, and what shall be the cause of its dissolution—what is right and wrong, virtue or vice. The slave-holder becomes the sole disposer of the mind, soul and body of his slave, who has no rights, all of which are taken from him. This is the condition of three millions of human beings in the United States.

Slavery is the enemy of all mankind, and as such all mankind should be made acquainted with its character. I speak from experience when I say that the slave is under the absolute control of his master. His labour is not his own. If he works, it is that another may reap the profits of his toil. To take his earnings is to steal—to teach his children the way they should go is insurrection against his master, and to teach them to read the Word of God, is to render themselves liable to the punishment of death, it being death, on the second offence, to teach a slave to spell the name of the Great and Everlasting God that made him.

I am not one of those slaves in the United States who have experienced much cruelty in my own person. Nevertheless, I have felt the lash and the galling fetter. I have known what it is to be dragged fifteen miles to the human flesh market and be sold like a brute beast. I am from a slave-breeding state—where slaves are reared for the market as horses, sheep, and swine are. I was brought up in a state where the slave-holder found it to be his own interest to be a little more lenient and kind to his slaves. The slave is driven by the beating of the lash, and often, immediately he is landed, is branded with the hot iron, often his ears are cut and his teeth drawn, so as to mark him in case he runs away, when he advertises him and so brings him back to bondage.

I belonged to a member of the Methodist Episcopal Church, and who was a class-leader. Since I came here to this country he has declared that if I land on the American soil, or as soon as my feet touch the American shore, so soon shall I be reduced to slavery. This has been circulated during the last five or six months in the American newspapers, and I have seen it in several. This is from a Methodist class-leader, and this will give you some idea of his "leadership”. The man's name is Thomas Hall. About ten years ago, I lived with this "Mr. Thomas Hall," the class-leader and exhorter in the Methodist Episcopal Church. This "brother Hall" owned a girl 17 years of age, and her right hand was burnt in infancy by his orders, so as to render it of no use to her. That girl was an eyesore to "brother Hall;" she became a source of heavy expense, and to me it appeared that he was wishful to put her out of existence. I have seen him tie her hands up, and make her stand on her toes for five hours, and lacerate her back with the cow-skin until the blood ran to her feet. In defense of his conduct, he quoted this passage of Scripture, "He that knoweth his master's will, and doeth it not, shall be beaten with many stripes". I have seen him take my own brother, put him down on the ground, and stamp on his face until it was covered with blood.

I have seen women, with their frantic children surrounding them, tied to a post, and lashed by an overseer until their blood covered their garments. The children were screaming for the release of their mother, while the husband was standing by with his hands tied, and after his wife was castigated, he received the same punishment. This is the state of things in Maryland, where slavery exists in its mildest form; but these things are necessary for the support of slavery in the United States. These cases are not the exceptions; they are of every-day occurrence in the slave-states of America, and also in every large plantation. Men not only confess that they do these things, but publish the facts to the world, thus showing that so far from being like exceptions to the rule, or condemned by public opinion, they are sustained and upheld by public opinion.

The auctioneer's block in Maryland is the place to witness the heartrending cruelties of slavery, not merely in the infliction of the lash on the back of the slave, but there you see the iron of slavery enter the soul of the slave. There you see the husband torn from his wife, and the children torn from their parents. A case like this occurred not long since. A man and his wife, so far as such relations can exist in slavery, for there are no legal marriages among slaves, yet I am happy to say that among the slaves is to be found the purest morality and the strongest fidelity, especially amongst those who look upon themselves in the character of man and wife. Unprotected by the law, virtue among the slaves is frequently regarded as a vice by their owners, and not a few female slaves have been made to feel the bloody lash in consequence of their adhesion to their own dignity as women, and it was a fact for a woman to lift her hand in order to defend her person from violence on the part of her master, that she may be struck dead by him, and there is no law to disturb the murderer.

But I was going to describe the separation which took place. There was a wife at an auction block surrounded by many American gentlemen with money in their pockets. "Give us a bid, gentlemen," said the auctioneer, "here is a fine, able-bodied woman, capable of undertaking field or house-work, sound in wind and limb, look for yourselves." And then her limbs were brutally exposed, her husband standing by ready to be brought up next for sale. The woman was at length bid off by one who led her away as his own property. Here was a wife, mother, and sister, one for whom the Son of God poured out his blood, sold and doomed to the plantation or death. The eye of the husband followed in the direction of his wife, then he looked imploringly to the man who had purchased her, and besought him by tones and gestures, such as no one but in his situation could use, saying in effect, "purchase me also; " but the man who had bought his wife was out-bid by another, and his owner took him in another direction. He besought his owner to allow him the privilege of taking a parting interview with his wife. This was denied him; but he rushed from his master's hands, when he received blows with a whip, being caught by several slave-holders standing by; they held him a moment, and he dropped a corpse at their feet.

Many a night have I been wakened in Philpotts-street, Baltimore, by the passing-by, at midnight, of hundreds of slaves, carrying their chains and fetters and uttering cries and howlings, almost enough to startle the dead. They were going to the market to work in cotton or sugar, going off to be killed in the space of five or six years, in the swamps of Alabama, Georgia, and Louisiana. These things are everyday occurrences in the United States.

All these cruelties are necessary for the maintenance of slavery. The slave-holder could not maintain his slaves without the right to torture them. The fear of death must be exercised. As my brother Garrison said, men do not go voluntarily to take upon them the yoke of slavery; they must have the fear of death before them, or they will not become slaves, at least profitable slaves. If we grant slavery to be right, then we must grant all its machinery to be right—such as the thumb-screw, the dungeons, the cat-o'-nine tails, and all the paraphernalia which are indispensable for the maintenance of slavery.

But I pass from this, and proceed to expose more fully the white supporters of slavery in the United States. My brother Garrison has told you that the Government and the religion of the United States support slavery. I have already told you of my pious master—of his being a Methodist class-leader, and yet a slave-holder. The very religious sentiments of the slaves are made a means of keeping them in bondage. The slave-holder holds up the Word of God as the great justifier of slavery, and he tells the slave that the Almighty is an Overseer looking down upon him, and that if he ever disobeys his master's orders God will bring him to judgment; and that the curling flames of a never-ending eternity will be the punishment of it. The great truth that God takes cognizance of the good and evil deeds of men is made the means of upholding the master's authority over the slave, and for goading him to toil day and night, no matter how unjust the claims of his master. The slave is told that his duty to God is to obey the commands of his master, no matter what those commands may be. The slave-holder's commands were absolute; if he demands the slave to curse God he must do so, as he is not a responsible being—that he is not responsible to God when his master's will comes in conflict with the will of God.

----------------------------------Excerpt complete – Douglass’s speech does continue.

**Excerpt from “The right of American Slavery” / by T.W. Hoit**

…But even for argument, admitting the African were civilized, still he is not legally entitled to his freedom. Why? Because on account of his barbarism he became the property of another, who has a vested right in him. His transition from barbarism to civilization was at the expense of civilization, and he owes a just equivalent therefor. His debt is the difference between barbarism and civilization, and will be estimated according as the one is held higher than the other.

If the African is entitled to his freedom, he is also entitled to the privilege of remaining in servitude; a privilege which nine tenths of the Negroes in this country are well known to crave. But we deny his right of choice in the premises. His right to remain a slave is not his own, but the right of civilization.

The truth is, slavery is right, and is proved to be so, notwithstanding all the noisy declamation we hear about human equality. The Negro is a barbarian, and barbarism is not humanity but inhumanity; hence the unfitness to the case, of such illogical reasoning as is adopted by the advocates of Negro equality. Human equality, as applied to the Negro, is an idle fantasy, without even the shadow or semblance of plausibility. White men are equals in few things; certainly not in physical nor mental capacity, nor power.

Universal equality,--the equality of the African with the Caucasian, or the savage with the civilized races, is no more possible than to blend right with wrong. The inequality exists in nature, as indubitably as the varied magnitudes of the stars. And the characteristics of the various savage races differ as widely as their varied physiognomy. There is no equality among them, mental or physical,--not even equality of degradation.

Commerce is the handmaid of civilization, and if his coming was only incidentally right, yet that incident belongs to civilization, which is amenable to the moral code, and is also to be commended, with all its incidental, as well as more matured blessings. The institutions of civilization rescued these 4,000,000 of barbarians from the dangers, degradation, and miseries of barbarism, and by causing them to subserve civilization, compelled them to do right.

The intimate commercial relations existing between this Republic and the principal maritime and warlike nations of the globe, mainly by means of the products of slave labor, constitute a necessity for our onward, uninterrupted progress, as the great agricultural and commercial almoner of civilization, and cannot be disturbed, except at the peril of that civilization which they have been so instrumental and conspicuous to promote. The proposed annihilation of the hand of labor whose products amount to $250,000,000 per annum, and those products constituting the articles of prime necessity to civilization, is a matter which involves other interests than our own.

American cotton, the product of slave labor, clothes, to a large extent, one-fourth part of the human race; without it the glory of civilization would vanish. It embellishes the denizen of the city, and hides the nakedness of barbarism. It is the tablet on which is inscribed the history of the present, and rescues from oblivion the mouldering records of the past.

**Excerpt from “Petition and memorial of David Quinn, asking for the re-establishment of Negro slavery in the United States. To the Congress of the United States of America.”**

He is the opposite of the white man in color, and, as we shall presently see, alike so in instinct and turn of mind. He also differs from the Indian, for, unlike him, he does not seek an exclusive independence, but inclines to the presence of his opposite race--the white man. He seeks it by choice, and wheresoever found with it, no matter what may be his condition before the law, equal or unequal, he will be found menial and of secondary rank. He will brush his hair, groom his horse, wait on his stables, dust his coat, and black his boots, and when held as a slave, will value himself, not by his own, but by his master's worth. Why is this so, if nature does not give the disposition?

His brain is from ten to fifteen per cent smaller than the Caucasian's, and, at the same time, darker colored and differently disposed. His back brain, or cerebellum, is comparatively larger, while his fore brain, or cerebrum, the organ of thought, is much smaller. Thus is he inferior as well as differently molded in the organ of mind. Why, then, is he not below the white man in the scale of being, and designed by nature for a secondary rank in the great work assigned to man of "subduing the world?"

He is inferior as a mental being. But though less endowed in one particular, is higher favored in another; for, while his brain is smaller, his nervous system is larger, and, as a consequence, stronger. This gives him power where the white man not unfrequently fails. But it is a power which comes with greatest adaptability to his condition as a slave; for it fortifies him against the wounds of reproof, and aids his inferior mentality in overcoming the sting of degradation under which the white man pines when subjected to the lash.

Other properties of a defensive nature pertain to him in a similar way. He shows his keeping as does a horse, an ox or an ass. If he be well fed, he will be sleek, black and glossy; but if ill fed, he will be of a dull, dirty or ashy color. Thus is he defended, for in this peculiarity of his nature is there a secret monitor telling the world of a master's care or of a master's neglect.

But returning from properties to structure, we find his feet larger and flatter than the white man's, his arms longer, his head rounder, his lips thicker, his nose flatter, and his eyes smaller; and what is equally a mark of specific nature, we find his eyes and his hair, with its kinks, always of the same color--invariably black. These are marks of his being. But in descending the stream of reproduction, an even more important peculiarity is displayed in transmission. All of his offspring partake, in exact proportions, of these general characteristics. They are all black eyed and black haired—rigidly so fixed in nature. But no such uniformity follows the reproduction of the white man. On the contrary, his children are never exact copies of himself, nor, like beans, *fac-similes* of one another, but vary throughout--in the color of their hair and their eyes, and in the different shades and tinges of their complexions.

These peculiarities not only mark specific lines, but greatly widen the divisions by the properties which are found pertaining to them. It is by these properties--the variability on the one hand, and non-variability on the other--that men of science have classified animated things into improvable and non-improvable species. Those unchangable in reproduction, as the lion, the tiger, the leopard and the bear, who partake in exact proportions of the stripes, and spots, and colors of their progenitors, are assigned to the division of non-improvables, while the horse, the dog and the ox, who vary their colors in reproduction, are assigned to the division of improvable things.

The non-improvable are also non-progressive, consequently, as the negro falls within that division, he must be assigned to the non-progressive department of animated beings. But how far the rule is general, we do not pretend to know, but apprehend that, like most other rules, it is subject to exceptions. Still, there can be no difficulty in perceiving that the little dark eyes, bullet head and inexpressive countenance of the negro are not the accompaniments of high mental unfoldings, nor is it likely that civilization, though forced into the mind, could long be retained when all these characteristics of inferiority are regularly transmitted in reproduction. By the constant power of tuition he may be forced to a particular limit, but, like the soft magnet, he lapses into his native condition whenever the charging power is withdrawn.

In his native country his mentality, like a heavy fluid, has scarcely, if ever, presented a ripple. Does not this point to a non-progressive nature? The same sun which has risen and set upon the white man, has also, with the same brilliancy shone upon him, and for precisely the same number of revolving years. Why, then, has he remained so far below the white man, if he be not of an inferior species?

Africa is as old as Europe, Asia or America--her days as bright, her years as long, and her seasons as refreshing. Why, then, does she linger behind them? They educated themselves; why has she not also done like them? If her children be claiming an equality before the law, should they not be required to show us their equality behind it?

The negro, as a slave, is contented with his lot, and, under it, is the *freest* as well as the happiest man in the world; for he is freed from the cares of life, and particularly from the cares of state, which, on the civilized plane, he has ever found himself unable successfully to manage.

… Take for elucidation, of American commerce and production, any one year, when nature was unobstructed by the clash of arms, and it will unfold, not only the suicidal nature of your policy, but the great fountain out of which has flown American wealth and prosperity. Take, for example, the year 1859, the year preceding the tory rise and the American fall, and it will elucidate the point in question.

The whole agricultural exports--the only reliable foundation of our national prosperity--of that year were, in round numbers, just $199,000,000, of that sum $161,000,000 was cotton, and $21,000,000 tobacco, leaving but $17,000,000 as the whole export of our cereals and provisions of that year. This whole sum of Northern exports would not now pay Ohio's share of the interest on the national debt. How then is she to pay taxes and support life when the currency of the country, now blown into a froth, shall again have settled down to a solidity? She cannot pay; nor can any other State not upheld by arbitrary laws, robbing other people for her benefit.



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## The NFL Draft is not the equivalent to a slave auction

###### Recently, 256 college football players realized their dreams of being drafted into the NFL. Years of grinding their way through ...****By Jason Lewis OW Contributor**** | 6/5/2014, midnight

Recently, 256 college football players realized their dreams of being drafted into the NFL. Years of grinding their way through youth, high school, and college football has brought them to their moment. But for some people who are trying to be clever, they have taken this special moment and replaced it with their own agenda, whatever that may be.

A photo has been floating around various social media sites of illustrations of a slave auction, with Black men having their physical measurements taken, and put side-by-side with a photo of Black football players having their physical measurements taken at the NFL Combine (a week-long showcase where college football players perform physical and mental tests in front of NFL coaches, general managers, and scouts). This message is supposed to lead the viewer to believe that the NFL Draft is like a slave auction, and many people have bought into this logic.

There is no comparison between the NFL Draft and slavery, and it is disrespectful to the memories of the millions of Black people who had to live through the atrocities of that time.

These players are participating in this sport by choice, and they are being compensated in a way that most working people could only dream of. The fruits of their labor allow them to live a lavish lifestyle. They are celebrities. Their children are able to attend the best schools. They also have labor unions and rules that protect their rights. The list goes on about the advantages that these athletes have during their career compared to the typical working-class person.

Many would love to have the talents and abilities to play professional sports and cash in on multi-million-dollar contracts. We would be as proud as can be if our children, or anybody in our community, makes it to that level of sports excellence. How in the world is that close to being like slavery? That just makes no sense.

Another fact that people have missed is that White players also go through the same testing process at the NFL Combine. The NFL is not a 100 percent Black league. Whoever put the photo in question together selectively chose a photograph that did not include any White players.

All sports leagues have these type of tests. In ice hockey—the NHL is a predominantly White league—they also line up their players and take their physical measurements. That is just how sports works.

There is nothing racist about the NFL Draft. It is not a slave auction where rich owners line up to purchase the most physically gifted Black men. The draft simply makes the playing field among the teams even, and players become free agents after their initial contracts are over, giving them the power to stay with the team that drafted them, or take their talents elsewhere.

Let’s stick to the real issues of racism, and stop creating racist story lines that do not exist.

# **For the Love of God, Stop Calling Pro Athletes ‘Slaves’**

By [Touré](http://ideas.time.com/contributor/toure/) [@Toure](http://www.twitter.com/Toure)Nov. 03, 2011[Add a Comment](http://ideas.time.com/2011/11/03/stop-calling-professional-athletes-slaves/#comments) TIME Magazine

We need an absolute moratorium on referring to professional athletes as slaves and to owners as massas. They are not slaves or massas. When Bryant Gumbel recently called NBA commissioner David Stern “a modern plantation overseer,” it was needlessly inflammatory bombastic hyperbole. Making that analogy is like throwing a verbal grenade but the explosion is based not on the honesty of the allusion but lingering shame about slavery. It’s linguistic fool’s gold because while it may feel empowering or subversive to say, it makes no sense. There are little wisps of images and symbols that can make the analogy feel valid but it’s flimsy, unearned and false because in order for it to live you must ignore so much of the truth.

Yes, pro sports gives us an almost all-white ownership class that lords over players who, in football, basketball and baseball are predominantly black and Latino. (In the NBA the ownership class is diversifying, albeit at a glacial pace: the NBA now has the second black majority-share owner in its history: Michael Jordan bought Bob Johnson’s piece of the Bobcats. Magic Johnson divested from the Lakers because he’s looking for a chance to become the third. And there’s a growing number of black minority-share owners: Jay-Z has a bit of the Nets, Usher has a percentage of the Cavaliers and Will Smith just bought a piece of the 76ers.) The dynamic of wealthy whites being in charge of physically imposing blacks makes the slave analogy tantalizing for some. Yes, some of the more boorish wealthy owners can evince an obnoxious imperiousness that makes you wonder if they understand the difference between owning players and owning the rights to players. Yes, the imperialist, screaming angry white coach can make you wonder if they realize these are intelligent people and not chattel. (Mercifully, that sort of coach seems to have become a thing of the past.)

But the one thing that destroys the athlete-as-slave analogy is the heaping piles of money they get to play a game they love and choose to play. The term “million-dollar slave” is an oxymoron. Athletes willingly, enthusiastically, enter into the transaction and are remunerated in a manner that puts them in the upper class. Once you’re paid six or seven or eight figures to do something you want to do and you gain the financial power to shape your life and improve the lives of those around you, well, then we are as far away from slave territory as we can get. You can’t remove the financial aspect from the equation: it’s essential. As Method Man says, cash rules everything around us. And from the owner’s side, paying someone a truckload of money, so much that it radically elevates the class that person is in, is the ultimate sign of respect. It’s silly to think these players have no power at a moment when NBA owners and players are negotiating over the future financial state of the game, months after NFL owners and players did the same. Massas and slaves don’t negotiate.

In theory, players lack the workplace autonomy that average American workers have. Most players have little choice in where they work: they get drafted, traded, cut, waived and thus maneuvered like human chess pieces. Only elites get to shape the process and dictate where they’ll go via free agency or by outright demand (see Carmelo Anthony and Eli Manning). Below the elite level, most players get little to no say in where they’ll work but this is not really unlike the experience of the average worker. Sure we don’t get drafted or traded and we have the right to apply to work wherever we like, but in reality the job market is constrictive. In practice most of us don’t have the ability to work wherever we want. We work wherever we can find work and stay there as long as we can, whether or not we like it. Especially now at a time when too many of us can’t find work at all.

Yes, the NFL combine in particular is, for some, evocative of the auction block with its half-naked black bodies being examined and prodded by grim-faced prospective white employers. But that and all the other dynamics and symbols still leave us quite a long way from earning an analogy between the peculiar institution and professional athletics. Ballplayers are treated very well for doing what they do. They travel in private planes, stay in luxury hotels and have unions fighting for their rights. They aren’t transported against their will across oceans or state lines and don’t work inhuman hours and sleep in shacks. Their families aren’t ripped apart. They aren’t beaten. They are lionized by society. In many cases they’re looked at as role models or even gods. In order to see them as slaves most of the story must be left out.

Sure athletes through history have likened themselves to slaves to make a point, but throughout history lots of athletes have said dumb things. Athletes also occasionally refer to themselves as soldiers and to their games as war. We need a moratorium on this, too. At a time when we are engaged in global warfare and Americans are dying in conflicts on foreign soil, those who play in games and those who cover them should not refer to games where losing has no real consequence to war, where even the victorious army will see some of its people die.

<http://ideas.time.com/2011/11/03/stop-calling-professional-athletes-slaves/>

# **Athletes Modern-Day Slaves?**

April 28, 2014 by [candidobservation](http://candidobservation.com/author/candidobservation/)

In his book, Forty Million Dollar Slaves: The Rise, Fall and Redemption of the Black Athlete, New York Times columnist William Rhoden shares how he came up with the title: “The title of this book comes from a remark made by a white spectator during a professional basketball game in Los Angeles. The comment was aimed at Larry Johnson, then a player with the New York Knicks. The previous season, Johnson had referred to some of his Knicks teammates as “rebellious slaves,” unleashing a storm of controversy. That night in Los Angeles, as his team headed toward the bench during a time-out, a heckler yelled out: “Johnson, you’re nothing but a $40 million slave.””

Rhoden was affected by that statement, and began writing the seminal book in 1997;  it was copyrighted in 2006. And now here, in 2014, we Americans who want to believe so badly that racism is gone are hearing the disparaging and disturbing statements allegedly made by Los Angeles Clippers owner Donald Sterling, telling his then-girlfriend that he didn’t want her to bring “blacks” to his games.

His comments were not surprising; anyone and everyone knows that people in all ethnic groups have conversations where they say what they really feel about issues and people when they are in “safe” spaces.

What was particularly angering, however, was the fact that it i predominantly black players who are making Sterling wealthy. A new plantation system, professional sports, yields big earnings for the players, yes, but also huge profits for their owners. That Sterling would not want his mixed-race girlfriend (Mexican and African – American) to bring blacks to his games, or to pose publicly with black people, smacks of historical racism, historical paternalism, the system of slavery, which exploited black labor to make the rich richer and make the slavocracy thrive.

Athletics was and has been for many black people a way out of poverty and the hopelessness that poverty necessarily breeds and inspires. How wonderful it has been for a very few to make it out of hopelessness and have a shot at the American dream, doing something they love. But the parallels between the old system of slavery and this new slavery are daunting; as in history, white people “own” the workers. White people are the biggest beneficiaries.  All or most of the owners of the professional teams are white. Former NBA great Michael Jordan is majority owner of  the Charlotte Bobcats, acquiring the team in 2010 from Robert Johnson, the founder of Black Entertainment Television (BET) , who was the first black majority owner of a major U.S. pro sports team.

The driving force for any owner, black or white, is not the need to make the world better for democracy, or to set up an example of “how we can all get along.” No, the motivation is profit; those who are after profit don’t care who makes the money for them as long as someone does. In the area of sports, unfortunately or fortunately, depending on where one’s mind is, the workers have been, for the most part, black, and the owners and managers have been white.

New plantations. Sports teams and the sports organizations seem to be nothing more and nothing less than new plantations, where owners and managers “take care” of  “their” boys until the usefulness of those boys wears off, and then they are discarded. Sterling, it seems, is just a good old plantation boss who “takes care of his boys” and doesn’t understand what all the fuss is about.

Sterling also placates the community of people he apparently despises by giving away free basketball tickets every year. The Los Angeles chapter of the NAACP has thought that that gesture was “nice” and was going to give an award next month.

Many sports players would undoubtedly tell me to shut up. They’re making good money; what Sterling said was not all that big a deal, as long as they get paid. But they fail to see how they are being used – for the sake of, or in the name of – making a profit. Rhoden writes, “History suggests that African-Americans should ever be on the lookout. Their predecessors were excluded, blocked, persecuted and eased out when white owners decided they weren’t needed or wanted.”

Plantation thinking, it seems.

Sterling may suffer some for his faux pas; wealthy white men, like Donald Trump, will come to his defense, at a time when there is no defense. The good old boys, however, protect and support each other. Sterling hasn’t said anything that many of them most likely say…

But black people, black athletes, should pay special attention to the new plantations called pro-sports. We are being used again to bolster the economy and support the life style of those who “own” us, and while the players make good money, the fact of the matter is that too many of those who love pro sports and who dream of making it out of despair will never achieve that dream…even as they continue to make the white owners more and more wealthy.

A candid observation …

<http://candidobservation.com/2014/04/28/athletes-modern-day-slaves/>

**Five Ways the NFL Reminds us of Slavery**

**Published on atlantablackstar.com**

The NFL is not a modern-day slave institution, per se. The players in the NFL are paid (many rather handsomely) and have chosen to play the sport professionally. However, aspects of the NFL combine are oddly similar to the judgment processes that occurred during slave transactions.

**The Benefactors**

Sixty-eight percent of NFL players are Black. The majority of the men examining, judging and ultimately benefitting from their physical labor are white. The players are stripped down to the bare minimum and have their muscular bodies picked and prodded for size and strength, all with the idea that they could judge a player’s strength and endurance for financial gain.

**Body Examinations**

Enslaved Black people were virtually naked and examined before they were bought. Potential buyers would look at them and try to determine how useful that person would be based on age, size and health. With the NFL combine, it’s about more than the athlete’s strength, speed, agility, wingspan. The evaluators try to project the player’s longevity. The more they can get out of a prospect, the better. Enslaved Blacks’ worth was similarly judged by what the plantation owners believed they could get out of the enslaved long term.

**Public Display**

The NFL Network televises the combine, so not only are scouts, coaches, reporters and analysts at the combine breaking down every move the prospects make, but millions of football fans tune in to make their  judgments about the prospective NFL players. Enslaved Blacks were sold in open markets for the entire community to see.

**Mandatory Participation**

The players, all looking to establish a career in the coveted NFL, willingly endure the process of having their bodies on display for all to see and judge. There is not a player who looks forward to the experience, but the NFL (essentially the overseers) set it up so that there is no way around it.

**Money, Money, Money**

Elizabeth Alexander, poet and scholar, wrote in her collection of essays *The Black Interior:*“Black bodies in pain for public consumption have been an American national spectacle for centuries.” So true. Enslaved Blacks were cattle, designed for the specific purpose of providing labor and/or money for the whites who purchased them. It was big business. The NFL is bigger business, when it comes to money. So the league justifies the multiple-day event by calling the process part of an “investment” because of the contracts players could potentially sign.

<http://atlantablackstar.com/2014/12/09/5-ways-the-nfl-combine-reminds-us-of-slavery/>

# **Gangsta rappers' arrests spur more static over genre**

Chuck PhilipsSpecial To *The LA Times* Nov.7, 1993

Four years after N.W.A.'s "Straight Outta Compton" album popularized gangsta rap, the debate over the stark, confrontational music continues to escalate.

The recent arrests of some of the genre's biggest stars--notably [Snoop Doggy Dogg](http://www.latimes.com/topic/entertainment/music/snoop-dogg-PECLB001420-topic.html), [Dr. Dre](http://www.latimes.com/topic/entertainment/music/dr.-dre-PECLB001463-topic.html) and Tupac Amaru Shakur--has caused a heightened sensitivity in the record industry to criticisms that gangsta rap promotes violence.

Though executives at major labels refused to speak on the record about it, some suggested the situation is serious enough that major corporations could eventually pull the plug on the multimillion-dollar gangsta rap market.

"At this point, no one is panicking," says one executive. "But there is a heightened degree of anxiety and measured concern about the arrests because no one wants to be associated with immoral behavior. If a rapper is convicted of a violent crime, you could see a further retreat from the rap market."

The growing number of arrests--involving charges ranging from assault to murder--have changed the scope of the gangsta rap argument from freedom of speech to a focus on the character of the artists whose music is heard and seen regularly by millions of teen-agers on MTV and other cable shows.

"It's a sad statement about our society that alleged criminals can end up serving as role models for our kids," says Robert DeMoss, youth culture specialist for Focus on the Family, a Colorado Springs-based Christian media-watchdog group that monitors violent and misogynistic entertainment.

"Character is no longer an issue in America anymore. We have entertainers out there making millions of dollars marketing their angry hate-filled existence to young people who are impressionable."

Focus on the Family was one of dozens of parent and police groups that called for [Time Warner](http://www.latimes.com/topic/business/time-warner-inc.-ORCRP015301-topic.html) to recall Ice-T's album and restrict all records with "cop-killing" references, which the media giant eventually did. Nearly a dozen hard-core rappers have since been dropped by Time Warner-owned labels and other major record corporations, most of which now censor songs with incendiary lyrics.

The entertainment industry began paying close attention to criticism of gangsta rap by parent groups and media watchdog committees last year after the widow of a slain Texas state trooper sued rapper Tupac Amaru Shakur, blaming his "cop killing" lyrics for her husband's death. The widow's multimillion-dollar product lawsuit is expected to reach trial next fall.

While some clinical studies suggest that exposure to violent entertainment can cause people to become more "callous and aggressive," free speech advocates say there is no empirical evidence that gangsta rap affects people's behavior.

"This idea that banning music about violent reality will somehow stop reality from being violent is ludicrous," says Lee Ballinger, associate editor of Rock N' Rap Confidential, an industry newsletter dedicated since 1985 to monitoring censorship. "The attack on gangsta rap is being led by individuals who are providing absolutely no solutions to the social and financial problems that rappers such as Tupac or Dr. Dre or Ice-T are telling us about."

As gangsta rappers move from the mainstream of popular culture into criminal courtrooms, some radio stations and record labels have begun questioning the social impact of this music.

"Gangsta rappers are giving kids the impression that it's cool to shoot each other and sling drugs and call women bitches and whores," says Mark Gunn, music director at KACE, a black-owned Inglewood radio station that just pulled the plug on gangsta rap. On the station's hit list: Dr. Dre's hit singles "Nothin' But a 'G' Thang" and "Dre Day."

"When I look around and I see everything that's going on in the black community--the drive-by shootings, the truancy in schools, the drugs and the crime--I don't think we can afford to perpetuate these kind of negative images on the airwaves," Gunn says.

The National Political Congress of Black Women plans to hold a Dec. 9 forum in Beverly Hills as part of a campaign to protest misogynist lyrics in gangsta rap.

"We are on a crusade," says C. DeLores Tucker, chair of the Washington-based organization. "This repetition of cultural garbage is producing and promoting low self-esteem and disrespect for the sanctity of human life."

But Ronald Hampton, the executive director of the National Black Police Assn., which supported Ice-T during his "Cop Killer" battle, says people should stop using rap as a scapegoat.

"I don't accept the idea that poets and musicians and filmmakers are responsible for the social ills depicted in art," says Hampton, whose group represents 35,000 officers. "Police brutality and crime existed before people wrote about it. Rappers such as Ice-T, Dr. Dre and Snoop are artists describing what they see happening in society--no different than when [Marvin Gaye](http://www.latimes.com/topic/entertainment/music/marvin-gaye-PECLB001890-topic.html) and [Stevie Wonder](http://www.latimes.com/topic/entertainment/music/stevie-wonder-PECLB004003-topic.html) used to write songs about inner-city violence. There are much deeper problems that precipitate the negative conditions on the streets. Why blame rap?"

# **Crying Foul**

## Tucker Battles Against Lyrics Of Gangsta Rap

November 10, 1996|By Monica Fountain. Special to the Tribune.

WASHINGTON — C. DeLores Tucker is grace under fire. Three subpoenas have just arrived in her office at the Watergate office building, the fruit of lawsuits against her by rap music artists.

Even in the midst of conference calls with her lawyers in California, Tucker, co-founder and head of the National Political Congress of Black Women, has time to talk about her crusade and latest battle against gangsta rap.

Tucker, 68, is no stranger to battles. Her office, which overlooks the Potomac River, testifies to the more than 50 years she has fought for civil rights. There's Tucker marching with Rev. Martin Luther King Jr. A large picture of Rosa Parks. Desmond Tutu. President Clinton. Jimmy Carter. Tucker with Colin Powell and Yasser Arafat at Nelson Mandela's inauguration.

And a pair of white plastic handcuffs -- the latest memento in her collection from an arrest three years ago in front of a D.C. record store.

It was the beginning of her stand against what she calls the "gangsta-porno virus that is infecting children all over the world."

Between phone calls, Tucker talks about how children were forbidden to play with her 6-year-old grand-niece because she started using profanity found in the lyrics of the hip-hop form of music known as gangsta rap.

"It's destroying our culture and not teaching them to sing the songs of faith. We've always had dark days. We've always had days when racism was strong and worse than what these kids are experiencing. We had to experience hoses, the dogs. We had to live under the law. Yet, we were taught our history and still could sing songs of faith, sing songs of hope."

Days later, when the fires from the latest legal battle have cooled down, Tucker has more time to talk about what has been her passion for the past four years.

Her allies include former Education Secretary William Bennett, co-founder of Empower America, the Parents' Music Resource Center, a pressure group co-founded by Tipper Gore in 1985, the NAACP, the Congressional Black Caucus, the National Baptist Convention, labor unions, churches and some elected officials.

The fight is against what they describe as pornographic, misogynistic, anti-religious and often violent lyrics of rap artists such as the late Tupac Shakur, Snoopy Doggy Dogg and the Dogg Pound and rock groups like Nine Inch Nails.

Tucker's message is a simple one: "I tell them stop calling our women `ho's, bitches and sluts.

"When they say hos, they're talking about black women and the world is seeing that. These images of black young kids acting like gangstas go all around the world," Tucker said.

In 1994, Tucker brought her fight to Capitol Hill. Cardiss Collins chaired hearings on gangsta rap lyrics in the House of Representatives and Sen. Carol Moseley Braun chaired hearings on the Senate side.

Then Tucker decided to attack gangsta rap not only on a political level but a corporate one. "Money is the driving force behind gangsta rap," she explained. Some people in the entertainment industry have told her that rappers have to use "gangsta" lyrics in order to get a contract, Tucker said.

She started focusing her attack on record stores and Time Warner, then the distributor of one of the biggest gangsta rap labels, Interscope Records, and its subsidiary, Death Row Records. She bought stock in Time Warner and the right to speak as a stockholder at the company's annual meeting last year.

During the stockholders' meeting, she asked during her 17-minute statement: "How long will Time Warner continue to put profit before principle? How long will it continue to turn its back on the thousands of young people who are dying spiritually and physically due to the violence perpetuated in these recordings?"

She challenged company executives to read the lyrics out loud. They refused. Since then the company has sold its $115 million interest in Interscope.

Tucker insists that she is not against the rappers themselves or even rap music. She said she simply wants the image of black men to be a positive one.

"Rap music is wonderful. They have perverted it. Gangsta rap is a form of rap that is teaching our children to be criminals," she said. "People are viewing us and black males in this image. That we're thugs and rapists. This issue of gangsta rap transcends politics, race, religion. It's a human issue."

The lawsuits filed by Interscope Records and Death Row Records charge Tucker with conspiracy and extortion. The suits contend that last year Tucker tried to persuade Marion "Suge" Knight, head of Death Row Records, to take his business from Interscope, a distributor. The suits say that Tucker offered to distribute Knight's records through a new company that Tucker would control.

Tucker describes a more innocent scene. Tucker said that she agreed to meet Knight along with singers Melba Moore and Dionne Warwick, who had brought gangsta rap to Tucker's attention four years ago at the brunch of the National Political Congress of Black Women.

"When I talked to Suge Knight, I took his face in my hands and I said `I'm so happy to see you.' I said you hold in your hands two of the greatest role models of our children. They love the beat. But why can't you put positive messages about the Mandelas inside of them, about who they are?' He said, `I can,' " Tucker said. "He said these guys are not that bad, but in order to make them genuine to those who are we have to go overboard."

Tucker said Knight told her he would need distribution to produce positive music. Tucker said she simply asked Warwick and Moore to identify women in the business who might be interested.



"My faith is so strong and it sustains me in everything that I do," Tucker said. "I don't fear anything at all."

Tucker and her husband, William, who have no children, have lavished their love and finances on three generations of nieces and nephews. Her concern for children is one of the reasons Tucker fights so hard against gangsta rap.

"We have protected children. We have protected them from liquor. We have protected owls, rivers. We protect animals. We have to protect children," Tucker said. "This music is porno rap music. It should be put in a porno shop. That's my position. That parent's advisory doesn't mean a thing. It just tells them which one they should buy."

What about First Amendment rights and free speech? Tucker points out that newspapers that have First Amendment rights won't print the lyrics that are full of four letter words.

<http://www.latimes.com/local/la-me-tupacsodomycase7nov0793-story.html>

<http://teachrock.org/lesson/divergent-paths-in-the-1990s-gangsta-rap-and-conscious-hip-hop/>

<http://teachrock.org/media/handouts/Handout_2_--_Song_Lyrics.edited_3.pdf>

<http://teachrock.org/media/handouts/Handout_6_--_Article_on_Gangsta_Rap.edited_3.pdf>

Film: <https://www.youtube.com/watch?v=On2UTiyn04U>

# **Los Angeles riots: Gangsta rap foretold them and grew after them**

## Toddy Tee and N.W.A were a ready-made soundtrack in April 1992. Ice Cube's and Dr. Dre's albums that year explained the feelings in South L.A. neighborhoods. Snoop Dogg, Tupac Shakur and more followed.

[May 02, 2012](http://articles.latimes.com/2012/may/02)|By Ernest Hardy and August Brown, Los Angeles Times

In 1985, Los Angeles rapper Toddy Tee released what could be considered West Coast hip-hop's opening salvo against police brutality in black neighborhoods. The electro-grooved "Batterram," named for the battering ram that then-LAPD Chief Daryl F. Gates used to smash into homes of suspected drug dealers, was a hit on local radio station KDAY-AM.

The track went on to become a protest anthem in minority neighborhoods around the city where the device was often deployed against homes that were later proved drug-free: "You're mistakin' my pad for a rockhouse / Well, I know to you we all look the same / But I'm not the one slingin' caine / I work nine to five and ain't a damn thing changed …" rapped Toddy Tee.

The L.A. riots of 1992 arrived with its soundtrack in place. Sanctioned police brutality, a grim job market, gang life, a decimated school system, the toll of crack on poor neighborhoods and racial tensions were all being documented by West Coast rappers long before Rodney King's beating by Los Angeles Police Department officers was documented on tape. Inner-city kids were infusing hip-hop — a genre that arose out of the Bronx in the late '70s — with hard-core, L.A.-centric rhymes about gangs and the crack-addled neighborhoods around them.

"Even before the riots … voices in L.A. hip-hop were foretelling what was to come," said director John Singleton, whose 1991 film "Boyz n the Hood" was one of the first empathetic looks at South L.A. life for many Americans. "So many people who didn't grow up black and poor couldn't understand why it happened. You can live in a different part of L.A. and never understand that frustration. But if you listen to 'F— tha Police,' you hear where they're coming from."

The riots gave marginalized music from the hood a global stage and sudden mainstream legitimacy. The music born of the very conditions that precipitated the riots now transcended South L.A., and major labels began signing and promoting West Coast artists like Snoop Dogg and Tupac Shakur. For better or for worse, the Southland style that became known as gangsta rap changed the trajectory of pop music by becoming the '90s definition of cool.

For suburban fans who'd been consuming N.W.A's music as a race-music expression of white teenage angst, the televised revolution in L.A. made it clear that the lyrics weren't just outlandish fiction set to hard beats. They were rooted in bitter truths, a hard reality that L.A. was a two-tier city with gross inequities in both wealth and possibility.

In addition, references from the riots permeated pop music culture like no other medium — from rapper Biz Markie name-checking Rodney King to rockers Rage Against the Machine screaming songs about the uprising.

Though gangsta rap eventually lost touch with the very streets it came from thanks to heavy commercialization, its initial promise has not been lost on a new generation.

Kendrick Lamar was just 4 when the riots broke out, yet many credit the Compton rapper with reviving those early strains of West Coast rap. "When I talk about what people are going through, all it's doing is letting people know what's going on in the community," said the 24-year-old. "There's nothing new under the sun. I just got a different spin on it. It's about looking at all angles of the person growing up in Compton, not just the shooter but the victim."

"When talking about music that really defines and captures that moment," says Sheena Lester, former editor in chief for XXL and Rap Pages magazines, "the only one that matters is Dr. Dre's 'The Chronic.' Not only did it capture the essence of pre-riot, during-the-riots and post-riot energy in the neighborhoods, it actually featured excerpts from filmmaker Matthew McDaniel, who captured [the reactions of] people outside of First AME Church right after the verdicts were announced. Those excerpts are what give 'The Chronic' its resonance."

"I don't know what kind of album 'The Chronic' would have been without the riots," said Kurupt, who rapped on the record when he was 19. He recently appeared in the VH-1 documentary "Uprising: Hip Hop and the L.A. Riots."

"It was coming from the middle of it all, saying this is what happened. Not only did the streets feel it, America felt it. It was a blueprint and a map through the emotions and situations that transpired over those three days," he said.

Major record labels began to cash in on this new twist on the rap narrative, and that gave rise to a new breed of superstar MC in the form of Snoop and Tupac. But like most music co-opted by the mainstream, the style dubbed "gangsta rap" quickly devolved into very profitable self-parody while claiming to "keep it real." Enter MTV's"Cribs," "Pimp My Ride" and Ja Rule's gold-toothed grill.

It also paved the way for a far more commercial style of hip-hop that largely dropped the subject of social ills in favor of bragging about bling. Still, that early West Coast rap alerted the mainstream — and a post-civil rights generation — that all was not well in America.

But today a younger generation of rappers outraged by the killing of Trayvon Martin, and the ways in which socioeconomic conditions for minorities remain much the same as they did 20 years ago, are still harnessing the potential power of rap.

Lamar, who performed with Snoop and Dr. Dre at the Coachella festival and is on Dre's forthcoming album, recently began talking about the resonance of the track "Batterram" in interviews. He recalls living in Compton when the riots erupted.

"That was just us in the community giving a cry for help, letting the world know that we weren't gonna take no more, even if we gotta do some off-the-wall … for people to understand it," said Lamar, who's working on his own album.

"Looking back, it just taught me the responsibility of doing something I actually believed in. People believed that situation wasn't right, so they took a stand for it, you know?"

#### [Pop Music](http://www.newyorker.com/magazine/pop-music) [August 24, 2015 Issue](http://www.newyorker.com/magazine/2015/08/24)

# **Reality Hunger**

## A new movie, a new album, and the legacy of N.W.A.

In the winter of 1969, Douglas Fairbanks Dollarhide, the recently elected mayor of Compton, California, travelled to Philadelphia to attend the annual meeting of the National Municipal League. For decades, the Los Angeles suburb had been admired for its affordable housing, its stable growth, and its prime location, between downtown and nearby Long Beach. The league had awarded Compton the coveted distinction of All-America City in 1952. But much had changed since then. The racist housing covenants that insured Compton would have an overwhelmingly white population had been overturned; the election of Dollarhide, the son of a former slave, was a symbol of Compton’s changing demographics. The city was now a beacon of middle-class possibility for its growing black population.

Dollarhide had come to Philadelphia to campaign for another All-America City prize. An article in Jet, earlier that year, praised Compton’s “constructive” vision of “exerting black power through politics” rather than through violent protest. Dollarhide had worked his way up from the post office to the city council, and he wanted to show that, seventeen years after the first award, Compton was still a jewel of a suburb. As part of his (ultimately unsuccessful) presentation, he played a simulated recording of what an L.A. paper described as “angry voices that one hears in a city.” “These are the voices that face Compton and other cities,” Dollarhide explained. Amid that clamor, he said, Compton was a model for what hardworking people with strong values could accomplish together.

In the opening minutes of “Straight Outta Compton,” a new movie that dramatizes the rise of the rap group N.W.A. (Niggaz Wit Attitudes), in the late nineteen-eighties, the mother of Dr. Dre scolds the young d.j. for his flippant attitude toward honest, nine-to-five work. She scans as a working-class striver, one of Dollarhide’s people. Dre, by contrast, is half cynic, half dreamer; he refuses to wait his turn for a dead-end job. His refusal feels dangerous, as though he is rejecting an entire vision of progress. To his generation, which had grown up just as Compton’s middle-class dreams dissolved, the gospel of upward mobility seemed like a cruel joke. After N.W.A.—Dre, Eazy-E, Ice Cube, MC Ren, and DJ Yella—released their brilliant, sweltering début album, “Straight Outta Compton,” in the summer of 1988, the city became synonymous with its “angry voices.”

The film “Straight Outta Compton” tells the standard narrative of N.W.A., from local sensation to “the world’s most dangerous group.” That ascent began, modestly enough, with “Boyz-n-the-Hood,” a self-released 1987 single credited to Eazy-E. As the film recounts in comic detail, the song was originally written for a group from New York, but, unable to comprehend its West Coast perspective or convincingly pronounce the local slang, they refused to record it. Dre and Cube, who had written the lyrics, convinced Eazy, a local drug dealer who bankrolled the recording session, to give it a try. He was a novice, scrawny-sounding rapper who could barely keep pace with Dre’s scything beat. But his vulgar style contributed to the impression that the song offered an unfiltered glimpse into the group’s daily reality: “bored as hell,” cackling at all the neighborhood drama, living to survive rather than pining for the distant aspirations that had entranced their parents.

“Boyz” encapsulates something unique about N.W.A.’s eventual multiplatinum success. It wasn’t just the violence and the profanity that made them so shocking. It was their stance of indifference. Their music was heavy and dense, like armor, and in their rhymes they recounted grim realities with a cold ambivalence. Against the late-eighties backdrop of MTV, moral hysteria, and the culture wars, the rise of N.W.A. represented total negation—of the mainstream music industry, of the status quo, of waiting your turn and holding your tongue. Well before anyone with an iPhone could document police brutality, the frustrations of young black people went viral by way of abrasively funky anthems like “Fuck the Police,” “Gangsta Gangsta,” and “Straight Outta Compton.” (For viewers under thirty, the movie’s most bizarre moment may be when protesters disdainful of N.W.A.’s confrontational message steamroll and stomp on a pile of their CDs.)

The group’s hell-raising wasn’t motivated by a particular political agenda. All it insisted on was the freedom to tell things as they were. Realness would become one of hip-hop’s articles of faith, and a new generation of musicians, inspired by Ice Cube’s righteous fury, Ren’s villainous cool, and Eazy’s devil-may-care demeanor, would seek to put their own cities on the map. N.W.A., after all, had forcibly rebranded their home town. As the historian Josh Sides has detailed, Compton’s subsequent notoriety would eventually have a strange effect on bordering cities, which began renaming stretches of Compton Boulevard so as to distance themselves from their troubled and suddenly famous neighbor. In 1990, East Compton became East Rancho Dominguez. A few years later, when Eazy-E asked the city’s permission to shoot a video in Compton, Mayor Omar Bradley turned down his request. The effect of Eazy’s music, he said, was “that when the mayor of Compton goes to New York, he’s a joke. He’s a joke because they think the city is full of animals.”

Despite an improved economy and demographic shifts—the majority of the population is now Latino—Compton retains its fabled image. In recent years, the music of rappers like Kendrick Lamar, YG, and the Game has led to a renewed interest in the city. Dr. Dre has just released “Compton,” an album recorded in secret and inspired by his frequent visits to the “Straight Outta Compton” film set. It opens with a documentary-like spoken-word intro about the city in Dollarhide’s day, when it represented the “black American dream.” Dre claims that “Compton” will be his last album, which perhaps explains its mood of nostalgia. On “It’s All on Me,” he recalls, over a glistening soul sample, carefree times with friends, the daily indignity of being stopped and frisked, and all the success he’s had since: “Took that feeling to the studio and cued it up / Now it’s ‘Fuck the Police’ all up in the club.” Throughout “Compton,” Dre balances tales of his corporate triumphs with back-in-the-day stories, memories from when he was, as he raps on “Animals,” “just a young black man from Compton wondering who could save us.”

At times, Dre’s tendency toward retrospection makes him seem like a ghost haunting his own album. Despite his stubbornly sparse output—his last album, “Chronic 2001,” was released in 1999—Dre always manages to sound modern, a remarkable feat given how often hip-hop has rebooted itself in the twenty-three years since his solo début, “The Chronic.” He has remained relevant in part by becoming a crucial sponsor of up-and-coming talent, from Snoop Dogg to Eminem to the Game. On “Compton,” he cedes the spotlight to younger rappers—including Kendrick Lamar, King Mez, Jon Connor, and the versatile Anderson .Paak—and even adopts their cadences. The album was produced by Dre and several guests; Dem Jointz is credited, along with Dre, on some of the best songs, such as the slow-plunging “Genocide” and “Satisfiction,” which sounds like a deconstructed eighties funk tune. Ultimately, “Compton” is more absorbing as a carefully curated, high-definition tribute to N.W.A.’s outlaw legacy than as a lone artist’s final statement about his home turf.

Both the movie and “Compton” serve as strange reminders of the divergent paths that the members of N.W.A. have taken since the group broke up, in 1991. Ice Cube, once a fearsome and prophetic figure protested for incendiary songs like “No Vaseline” and “Black Korea,” a man who rapped the lyric “Burn Hollywood burn,” is a movie star who often appears in family comedies. Dre, whose early career was bedevilled by contractual struggles, is a music-industry kingpin, the founder of Beats Electronics, now a division of Apple. He makes more money selling headphones than he ever did from his records. (“Compton” was released exclusively through Apple Music, one of the fledgling service’s early coups.)

Perhaps it’s to be expected that a movie about N.W.A. that was co-produced by Dre, Ice Cube, and the widow of Eazy-E—Eazy died in 1995, of AIDS—should ascribe virtue and clear-minded intention to decisions that may have resulted from impulse or experimentation. Throughout the film, the members of N.W.A. come across as young idealists whose only sin was allowing their manager, Jerry Heller, to exploit them. The movie glosses over N.W.A.’s foul treatment of women, particularly the well-documented assault accusations against Dre.

Is there a greater privilege of wealth and fame than the ability to rewrite your own past—to bend reality yet again? Today, N.W.A. are rightly praised as up-by-their-bootstraps heroes. Dre has promised to use royalties from “Compton” to help create a local arts center. The current mayor of Compton, Aja Brown, is a hopeful, thirty-three-year-old urban planner who aims to trade on the city’s mythic status to help reinvent and rebrand it in the style of Brooklyn. She has spoken of enlisting Dre and Kendrick Lamar to be ambassadors of sorts for this new Compton.

N.W.A.’s legacy isn’t just a version of reality, skewed and personal as it may have been. It is an appetite for reality, a hunger to believe that plain truths set to a pounding beat might make the establishment quake in fear. The urge is so strong that it often obscures the messy borders between art and life. The group’s most famous members are moguls whose music has inspired hundreds, perhaps thousands, of imitators, and their greatest songs continue to provide the soundtrack for revolt, now more than ever. They were not documentarians; they were performers, even if many people failed to recognize it at the time. That may be the realest thing about them. ♦

<http://www.newyorker.com/magazine/2015/08/24/reality-hunger>

# **Teens feeling stressed, and many not managing it well**

[Sharon Jayson](http://www.usatoday.com/staff/1170/sharon-jayson/), USA TODAY 1:06 a.m. EST February 11, 2014

## Experts worry that bad habits for dealing with stress learned early will carry over into adulthood.

Teens become stressed because of school, friends, work and family, finds a new survey by the American Psychological Association.

Teens across the USA are feeling high levels of stress that they say negatively affect every aspect of their lives, a new national survey suggests.

More than a quarter (27%) say they experience "extreme stress" during the school year, vs. 13% in the summer. And 34% expect stress to increase in the coming year.

Stressors range from school to friends, work and family. And teens aren't always using healthy methods to cope, finds the latest Stress in America survey from the Washington, D.C.-based American Psychological Association.

Findings on more than 1,000 teens and almost 2,000 adults suggest that unhealthy behaviors associated with stress may start early and continue through adulthood. With 21% of adults reporting "extreme" stress levels, the survey says that with teens "mirroring adults' high-stress lives" they are "potentially setting themselves up for a future of chronic stress and chronic illness."

The report warns that teens are at risk of a variety of physical and emotional ills and potentially shorter lifespans than their elders if they don't act to "reverse their current trajectory of chronic illness, poor health and shorter lifespans."

"Our study this year gives us a window in looking at how early these patterns might begin," says clinical psychologist Norman Anderson, the association's CEO. "The patterns of stress we see in adults seem to be occurring as early as the adolescent years — stress-related behaviors such as lack of sleep, lack of exercise, poor eating habits in response to stress."

Teens' average stress level was 5.8 out of 10 during the school year and 4.6 in the past month — the survey was taken in August. Adults reported average levels of 5.1 in the past month.

As a result of stress, 40% of teens report feeling irritable or angry; 36% nervous or anxious. A third say stress makes them feel overwhelmed, depressed or sad. Teen girls are more stressed than boys, just as women nationally are more stressed than men.

The report says stress appears to be affecting teens' performance in all aspects of life:

• 59% report that managing their time to balance all activities is a somewhat or very significant stressor;

• 40% say they neglected responsibilities at home because of stress; 21% say they neglected work or school because of stress;

• 32% say they experience headaches because of stress; 26% report changes in sleeping habits;

• 26% report snapping at or being short with classmates or teammates when under stress.

Hannah Sturgill, 18, of Portsmouth, Ohio, was among those surveyed last summer when she was 17 and heading into her senior year in high school.

"The last two years in high school have been the most stressful for me and my friends," she says. "We have to do everything and be perfect for colleges and we have a big workload. Most of the time we talk about how stressed we are."

Sturgill says she skips meals because of stress. Unlike many teens surveyed, she goes to the gym to work out every day. Only about 37% of teens surveyed exercise or walk to manage stress; 28% play sports. Many more choose what experts say are less healthy activities, including playing video games (46%) and spending time online (43%).

This is the first time the group has focused on teen stress. Other research has studied teen depression and other mental health concerns, but officials say this may be the most comprehensive national look at stress in teens to date. Despite anecdotal reports of high stress, researchers say stress itself in adolescents hasn't been studied broadly; global comparisons have focused on adult stress rather than teens.

Despite teens' own perceptions, some experts question whether stress is merely a convenient excuse for teen behaviors.

"It's hard to know" if all the negative effects teens report are "really based on stress," says clinical psychologist Jonathan Abramowitz, of Chapel Hill, N.C. "It's hard enough for anyone to really explain why they do certain things, like procrastinating. Give a kid any excuse — it may or may not have anything to do with stress."

Michael Bradley, a psychologist in Feasterville, Pa., who specializes in teens, agrees. "I'm not sure it would be the clinical definition of stress. I think they get stressed because somebody puts a demand on them and they don't want to do it," he says. "However, on their behalf, I will fall back on the fact that hard numbers tell us kids are more anxious and depressed than they've ever been."

A literature review of mental health among U.S. adolescents by the non-profit Child Trends released last year, for example, found that one in four high school students have shown mild symptoms of depression. The report noted symptoms include persistent irritability, anger, withdrawn behavior and deviations from normal appetite or sleep patterns. The report also said 29% of high school students in grades 9-12 reported feeling sad or hopeless almost every day for two weeks or longer during the past year.

In addition, a study about depression published in 2012 in the journal *Clinical Psychological Science*, found that rates of suicide attempts were significantly higher in adolescents ages 13-17 than in emerging adults (ages 18-23) or adults (24-30).

Kristen Race, of Steamboat Springs, Colo., author of the book *Mindful Parenting*, out in January, says teens are generally honest about responding to confidential surveys.

"They're more honest in that situation than telling their parents how stressed they are," she says. "When teens report their own level of stress, it is typically much higher than parents would report of their teen's level of stress."

Anderson says the survey did find enough subtlety to satisfy skeptics. "While one might argue it's very easy to say everything is affected by stress, what's interesting is they're not doing that," he says. "They're differentiating between the things they believe are negatively impacted by stress vs. others. Only 10% believe lower grades are due to stress. They seem to be very nuanced in their attributions of what stress does."

Race says the fact that stress levels dip in the summer suggests how important summer is to kids' mental health.

"If you look at teen suicide statistics, stress is one of the things that leads to suicide attempts," she says. "It's incredibly important to have the downtime, and it makes sense to have a dramatic shift in the summer. They sleep more in the summer, and that's going to enormously increase their ability to think positively. "

Bradley says teens need help from parents — to a point.

"Some parents set out on a mission to get rid of stress in their kids, but the fact is, some degree of stress is very therapeutic and an appropriate amount of stress is what helps us become strong. The hard part is what's appropriate," Bradley says. "We do know the more we try to mitigate all stress in our children's life the less resilient that child becomes and they feel hopeless about their own future."

**What do some other psychologists believe is the reason for higher rates of stress and mental illness in teens?**

**Therese J. Borchard – Associate Editor of *World of Psychology Magazine***

“Some experts say that we have raised our children with unrealistic expectations, the same message perpetually fed to us by media: we should feel good always. Some say parents haven’t taught kids the real coping skills they need in today’s turbulent world … I suspect the guys who have never had a kid puke up strained carrots on them.

In my opinion, it’s all of the above and more.

Most experts would agree with me that there is more stress today than in previous generations. Stress triggers depression and mood disorders, so that those who are predisposed to it by their creative wiring or genes are pretty much guaranteed some symptoms of depression at the confusing and difficult time of adolescence. I think modern lifestyles — lack of community and family support, less exercise, no casual and unstructured technology-free play, less sunshine and more computer — factors into the equation. As well as our diet. Hey, I know how I feel after a lunch of processed food, and I don’t need to the help of a nutritionist to spot the effect in my eight-year-old son. Finally, let’s also throw in the toxins of our environment. My hypothesis for what it’s worth.”

Millennial « Generation Wuss » by Bret Easton Ellis (excerpt) *Vanity Fair Magazine*

I have been living with someone from the Millennial generation for the last four years (he’s now 27) and sometimes I’m charmed and sometimes I’m exasperated by how him and his friends—as well as the Millennials I’ve met and interacted with both in person and in social media—deal with the world, and I’ve tweeted about my amusement and frustration under the banner “Generation Wuss” for a few years now. My huge generalities touch on their over-sensitivity, their insistence that they are right despite the overwhelming proof that suggests they are not, their lack of placing things within context, the overreacting, the passive-aggressive positivity, and, of course, all of this exacerbated by the meds they’ve been fed since childhood by over-protective “helicopter” parents mapping their every move. These are late-end Baby Boomers and Generation X parents who were now rebelling against their own rebelliousness because of the love they felt that they never got from their selfish narcissistic Boomer parents and  who end up smothering their kids, inducing a kind of inadequate preparation in how to deal with the hardships of life and the real way the world works: people won’t like you, that person may not love you back, kids are really cruel, work sucks, it’s hard to be good at something, life is made up of failure and disappointment, you’re not talented, people suffer, people grow old, people die. And Generation Wuss responds by collapsing into sentimentality and creating victim narratives rather than acknowledging the realities of the world and grappling with them and processing them and then moving on, better prepared to navigate an often hostile or indifferent world that doesn’t care if you exist.

My reaction stems from the fact that I am looking at Millenials from the POV of a member of one of the most pessimistic and ironic generations that has ever roamed the earth—Generation X—so when I hear Millenials being so damaged by “cyber-bullying” that it becomes a gateway to suicide—it’s difficult for me to process. And even my boyfriend agrees that Generation Wuss is overly sensitive, especially when dealing with criticism. When Generation Wuss creates something they have so many outlets to display it that it often goes out into the world unfettered, unedited, posted everywhere, and because of this freedom a lot of the content displayed is rushed and kind of shitty and that’s OK—it’s just the nature of the world now—but when Millennials are criticized for this content they seem to collapse into a shame spiral and the person criticizing them is automatically labeled a hater, a contrarian, a troll. And then you have to look at the generation that raised them, that coddled them in praise—gold medals for everyone, four stars for just showing up—and tried to shield them from the dark side of life, and in turn created a generation that appears to be super confident and positive about things but when the least bit of darkness enters into their realm they become paralyzed and unable to process it.

My generation was raised by Baby Boomers in a kind of complete fantasy world at the height of the Empire: Boomers were the most privileged and the best educated children of The Great Generation, enjoying the economic boom of post-World War II American society. My generation realized that like most fantasies it was a somewhat dissatisfying lie and so we rebelled with irony and negativity and attitude or conveniently just checked-out because we had the luxury to do so. Our reality compared to Millennial reality wasn’t one of economic hardship. We had the luxury to be depressed and ironic and cool. Anxiety and neediness are the defining aspects of Generation Wuss and when you don’t have the cushion of rising through the world economically then what do you rely on? Well, your social media presence: maintaining it, keeping the brand in play, striving to be liked, to be liked, to be liked. And this creates its own kind of ceaseless anxiety. This is why if anyone has a snarky opinion of Generation Wuss then that person is labeled by them as a “douche”—case closed. No negativity—we just want to be admired. This is problematic because it limits discourse: if we all just like everything—the Millennial dream—then what are we going to be talking about? How great everything is? How often you’ve pressed the like button on Facebook? The Millennial site Buzzfeed has said they are no longer going to run anything negative—well, if this keeps spreading, then what’s going to happen to culture? What’s going to happen to conversation and discourse? If there doesn’t seem to be an economic way of elevating yourself then the currency of popularity is just the norm now and so this is why you want to have thousands and thousands of people liking you on Twitter, Facebook, Instagram, Tumbler—and you try desperately to be liked. The only way to elevate yourself in society is through your brand, your profile, your social media presence. A friend of mine—also a member of Generation Wuss—remarked that Millennials are more curators than artists, a generation of “aestheticists…any young artist who goes on Tumbler doesn’t want to create actual art—they either want to steal the art or they want to BE the art.”

I forgot about the Vice interview but was reminded of it due to a minor explosion that occurred after it was posted and the term Generation Wuss received an inordinate amount of press and I was immediately asked to appear on talk shows and podcasts and radio programs to discuss “the phenomenon” of Generation Wuss. The people who agreed with my casual, tossed-off assessments skewed older but I was surprised by the number of young people who agreed with me as well, Millennials who also had complaints about their generation. The older people wanted to share examples: a father related a story how he remembered watching in frustration as his son participated in a tug-of-war game with his classmates on the field of his elementary school and after a minute or two the well-meaning coach announced the game was officially a tie, told the kids they did a great job, and everyone got a ribbon. Occasionally there were darker stories: guilt-ridden parents chastising themselves for coddling kids who when finally faced with the normal reality of the world drifted into drugs as an escape…from the normal reality of the world. Parents kept reaching out and told me they were tormented by this oppressive need to reward their kids constantly in this culture. That in doing so they effectively debilitated them from dealing with the failures we all confront as get older, and that their children were unequipped to deal with pain.

I didn’t appear on any of the talk shows because I don’t pretend to be an expert on this generation any more than I feel I’m an expert on my own: I don’t feel like that old man complaining about the generation supplanting his. As someone who throughout his own career satirized my generation for their materialism and their shallowness, I didn’t think that pointing out aspects I noticed in Millennials was that big of a deal. But in the way that the 24-48 hour news cycle plays itself out I briefly was considered an “expert” and I kept getting bombarded with emails and tweets. What the Vice interview didn’t allow was that because I’ve been living with someone from this generation I’m sympathetic to them as well, remembering clearly the hellish year my college-educated boyfriend looked for a job and could only find non-paying internships. Add in the demeaning sexual atmosphere that places a relentless emphasis on good looks (Tinder being the most prevalent example). So I’m sympathetic to Generation Wuss and their neurosis, their narcissism and their foolishness—add the fact that they were raised in the aftermath of 9/11, two wars, a brutal recession and it’s not hard to be sympathetic. But maybe in the way Lena Dunham is in “Girls” a show that perceives them with a caustic and withering eye and is also sympathetic. And this is crucial: you can be both. In-fact in order to be an artist, to raise yourself above the din in an over-reactionary fear-based culture that considers criticism elitist, you need to be both. But this is a hard thing to do because Millennials can’t deal with that kind of cold-eye reality. This is why Generation Wuss only asks right now : please, please, please, only give positive feedback please.

<http://www.vanityfair.fr/culture/livre/articles/generation-wuss-by-bret-easton-ellis/15837#0cziRQtqVTvwXo3F.99>

# **10 of the dumbest things that have come out of Donald Trump's mouth**

By [Liz Braun](http://www.torontosun.com/author/liz-braun), Postmedia Network

First posted: Friday, July 03, 2015 12:19 PM EDT | Updated: Friday, July 03, 2015 12:51 PM EDT

Donald Trump is a fool.

Donald Trump is a self-aggrandizing blowhard fool who has been using the American presidential elections as his own personal PR machine for years.

We hear your protests — "Everyone already knows that!" — but we remind you that there's a whole new generation of voters that has never before witnessed this particular political circus.

And this time, Trump has entered the presidential race for real.

Trump is currently a standout candidate — either just trailing or just leading Jeb Bush, depending upon which poll you read — amongst a large and hugely embarrassing group of Republican hopefuls. It’s a clown car of candidates, as Speaker of the New York City Council Melissa Mark-Viverito has said.

Actually, that's an insult to clowns.

Ms. Mark-Viverito is originally from Puerto Rico, so she has her own reasons for regarding Trump as a buffoon — like his latest xenophobic screed.

Let's revisit that:

“When Mexico sends its people, they’re not sending their best. They’re sending people that have lots of problems, and they’re bringing those problems. They’re bringing drugs. They’re bringing crime. They’re rapists.”

While most people are simply embarrassed by Trump's racism, some actually support his views and feel that America has been compromised by the newcomers who will steal jobs and women and perhaps later blow stuff up for fun.

Much has already been written about how much your regular Joe Republican voter loves  Donald Trump; his celebrity goes a long way in name recognition, and he's rich, but he has no class.  Exactly the same formula that made the Kardashians successful makes Trump pretty well perfect in the minds of millions of voters.

At any rate, the fallout continues after his anti-immigrant hysteria. NBC has cut ties with Trump (sayonara Celebrity Apprentice, Miss USA and Miss Universe); Macy's has nixed his products from their stores and Univision, the Spanish language network in America, has also bid him farewell. It seems likely that others will similarly put distance between their products or programming and this lunatic.

Since everyone not living on a reservation in America today came from somewhere else, the immigration stance of the Republican party in general is particularly weird.

Mr. Trump has been a braying jackass for much longer than most people care to remember. Here are 10 of the best examples of his wit and wisdom over the years — in case you'd forgotten..

**1**. "You know, it really doesn't matter what the media write as long as you've got a young and beautiful piece of ass."

**2.** "The beauty of me is that I'm very rich."

**3**. “Black guys counting my money! I hate it. The only kind of people I want counting my money are short guys that wear yarmulkes every day."

**4.** "My fingers are long and beautiful, as, it has been well been documented, are various other parts of my body."

**5.** "I think the only difference between me and the other candidates is that I'm more honest and my women are more beautiful."

**6.** "Let me tell you, I'm a really smart guy."

**7**. "You know the funny thing, I don't get along with rich people. I get along with the middle class and the poor people better than I get along with the rich people."

**8.** "I'm not a schmuck. Even if the world goes to hell in a handbasket, I won't lose a penny."

**9.** "These are stupid people that say, 'Oh didn't Trump declare bankruptcy? Didn't he go bankrupt?' I didn't go bankrupt."

(Trump Entertainment Resorts, anyone? The Donald's other major failures include a failed airline, a failed vodka brand, a failed mortgage company and a couple of failed marriages.

**10.** "@ariannahuff is unattractive both inside and out. I fully understand why her former husband left her for a man- he made a good decision."

And before next year’s Republican primaries, there will no doubt be many more foolish things coming out of Trump’s mouth.

Stay tuned.

**THE BLOG – Huffington post**

# **Thank You, Donald Trump!**

07/02/2015 09:01 am ET | **Updated** Aug 12, 2015

* [America Ferrera](http://www.huffingtonpost.com/america-ferrera) Award-Winning Actress

Dear Donald,

You've said some pretty offensive things about Latino immigrants recently, and I think they're worth addressing. Because, you know, this is the United States of America, where I have a right to speak up even if I'm not a billionaire. Isn't that awesome?

Anyway, I heard what you said about the kind of people you think Latino immigrants are -- people with problems, who bring drugs, crime and rape to America. While your comments are incredibly ignorant and racist, I don't want to spend my time chastising you. I'll leave that to your business partners like Univision and NBC, who have the power to scold you where it hurts. Instead, I'm writing to say thank you!

You see, what you just did with your straight talk was send more Latino voters to the polls than several registration rallies combined! Thank you for that. Here we are pounding the pavement to get American Latinos to the polls, while your tactic proves most effective. Remarks like yours will serve brilliantly to energize Latino voters and increase turnout on election day against you and any other candidate who runs on a platform of hateful rhetoric.

Do you know why that's such a big deal, Donald? Because Latinos are the largest, youngest and fastest-growing constituency in the United States of America. That's right! You are running for President in a country where the Latino population [grew by over 49 percent](http://www.npr.org/sections/itsallpolitics/2015/05/20/407954553/the-ballooning-importance-of-the-latino-vote-in-three-charts) from 2000-2012, while the rest of the country grew by 5.8 percent. What's more, we are the future. The [median age of the average Latino is 27 years old](http://www.nationaljournal.com/thenextamerica/statistics/hispanics-u-s-demographic-snapshot-20120508), compared to 42 years old for white Americans. In case you need a translation, that means there are a whole lot of Americans who are Latino and have the right to vote. And, we're not going anywhere.

This is the America we are actually living in. I hope by now you understand that without the Latino vote, there is no chance of you ever winning this election. If you don't believe me, you could ask President Bush or you could even ask President Obama.

You, Mr. Trump, are living in an outdated fantasy of a bigoted America. Last week, America celebrated some amazing milestones -- marriage equality, universal healthcare, removing of the confederate flag -- making it clear in which direction the country is moving. That is why racist remarks that play to extremists won't change the tide, no matter how hard you try. They will only serve to rally more Latino voters to the polls. Your negativity and your poorly thought out speech ignited a fire in our community. Thank you, Mr. Trump!

Thank you for reminding us that there remains an antiquated and endangered species of bigots in this country that we must continue to combat. Thank you for reminding us to not sit complacently at home on election day, but to run to the polls and proclaim that there is no place for your brand of racial politicking in our government. Thank you for sending out the rallying cry.

You have made your thoughts on the Latino community clear and you continue to stand by them. And in return, we will do more than tweet about our indignation and beat piñatas of your likeness. We will silence you at the polls. We will vote and use our growing position in U.S. politics. Our fellow Americans who understand and value our contributions will join us. We know there is nothing that scares you more.

The truth is, Mr. Trump, that your comments mean that you fail to see that immigrants are what have made this nation. They are at the core of our ideals, and they are the foundation that keeps us afloat. No, Mr. Trump, you may not reduce us to drug dealers and rapists. We are moms and dads, sons and daughters. We are valedictorians and honor students. We are college graduates, bankers, police officers, entertainers, teachers, journalists, politicians and we are the future of America.

Thank you for helping us in our work to energize the Latino vote and to usher in our shared future! Keep it up!

Sincerely,

America

Of Honduran descent, America was born and raised in Los Angeles and received a degree in International Relations from USC. An award winning actress, she is best known for her starring role in the ABC hit Ugly Betty. America is saluted by Congress for raising the profile of Latinos in popular culture, serving as a role model for young Latinas, and working to empower the Latino community.

# **7 honest-to-goodness arguments for supporting Donald Trump**

By [Amber Phillips](http://www.washingtonpost.com/people/amber-phillips) August 12, 2015 REUTERS

Try as we might, Donald Trump is a phenomenon in presidential politics that we just can't ignore.

About 27 percent of Americans think favorably of Trump, according to a recent national Quinnipiac University poll of registered voters. So before/if the Donald Trump circus comes crashing down -- today, tomorrow, November 2016, maybe never -- we fully expect more people to get on-board with his campaign.

Given all of that, it's high time we go a little deeper into why people like him.

On Monday, a Reddit user provided all of us [a case study](https://www.reddit.com/r/AskReddit/comments/3gd3hh/serious_redditors_who_want_trump_to_become/) (warning: bad language at that link) when the user asked Trump supporters to share with the online world why they're fans of Trump. We broke down some of their responses into seven categories of semi-plausible arguments for supporting Donald Trump.

Here they are, in Trump supporters' own words (with profanity edited out when necessary -- Reddit is profane, y'all!):

1) Trump's success will shake up the political establishment

* "I'm seriously thinking about voting for trump, and here is why. I firmly believe that our system of government is deeply flawed, if not completely broken. Yet we still keep voting for the same type of people. If trump wins, there's a good chance the whole thing will collapse from his absurdity. Then maybe we could start over and build something better that works. A vote for trump is a vote for full system breakdown, which I believe is exactly what we need."
* "He's not the president we need, he's the president we deserve. I'm older than most of you. I remember when politicians worked together sometimes for the greater good. Now, with MSDMC and Faux News controlling the conversation, this country is so divided, nothing gets done. The whole system is what it wasn't supposed to become. The only way to fix it is if the entire system emplodes so we can start over. That's what Trump would do."

2) He's so rich, he can't be bought

* "he's not a bought man ( or women ), he does the buying, not the other way roundhe's honest about his opinions, and agree or disagree with them, at least you actually know what he thinkshe's a survivor , he's had up's and downs, and he doesnt give up, he keeps on going, and he comes out on top in the end again and again."
* "He's an Economist with a personal investment in the nation's economic health, who can't be bought out by mega corporations."
* "Incidentally, Trump might possible be the least corrupt person running (sans the underdogs) due to a complex combination of his own stubbornness towards getting his way, his financial independence and, of course, the fact that almost every possible sponsor wouldn't touch him with the loader suit from Aliens.I laughed at the idea of him defeating ISIS, but I have to admit that his rough plan actually makes perfect sense."

3) Anything's better than another Bush or Clinton

* "He's an [BLEEP], but at least he's honest, and isn't really into bull[BLEEP]ing people. Besides, I don't want a third Bush or a second Clinton in office anyway. The Presidency is not a hereditary monarchy."
* "I don't like Trump as a person, but let's just remember his statement about illegal immigrants. Even when those comments made everyone throw [criticism] at him and everyone fired him, he wasn't afraid of reiterating them, multiple times. We need that kind of person as president: he doesn't [care] about other people's negative comments. Besides, look at the panorama: a third Bush, a second Clinton... the U.S. government is not a monarchy, the Oval Office is not a [BLEEPING] throne."

4) He'd be a good negotiator

* "the Don may not be an expert in foreign affairs, but he doesnt have to be, because he has the business sense to listen to good advice. and just the fact that he is a non nonsense guy helps america on the world stage, and at home. Does anyone think that netanyahu would pull his [BLEEP] if the Don was in charge ? You think putin would laugh at the Don ? he is a strong leader, and thats precisely what america needs right now"
* "He (my personal opinion) would make damn good business deals with wary foreign politicians like Putin. Can you imagine if the U.S. was on eye-to-eye business terms with Russia?He wants the U.S. military to modernize their outdated nuclear armaments and policies.He doesn't [care] about stepping on the toes of foreign allies when the U.S. has overwhelming leverage."

5) His past experiences are impressive

* "He is an acclaimed pop culture icon. He is an unapologetic [BLEEP]. He is an expert at marketing. He doesn't pander to the offended PC culture. He is open to changing his mind on policies (abortion rights). He's forcing the republican hand by calling them out on their lax immigration policy. He's not bought or paid for, hell he admits he buys and pays for some of the politicians he's running against. He has a very small social filter."

6) It would be amusing

* "A Trump, Rand, Clinton, Bernie - Election would be very interesting to see and would actually give people options that mattered."
* "Same thing why people love/hate Howard Stern:I want to see what he does next"
* "I like him because here in the UK, trump is another word for a fart. It would make my day if the news had to report on President Fart whenever America is in the news. He's also a bit like an American version of Boris Johnson. I don't particularly like him or his policies, but I like to laugh at him. Other than that, I'm not really that bothered who wins the US election."

7) America deserves/needs Trump

* "He's not the president America needs, he's the president America deserves."
* "I think we probably deserve it as a people. I think maybe we have to hit rock bottom."