

Song Title: **LEROY THE REDNECK REINDEER**

Rating: **NO**

REVIEWERS' NOTE

This song is inadmissible for the following reasons:

- **Redneck** – in title & lyrics: While not all find the term offensive—Jeff Foxworthy even mined comedy gold in it, and some “have taken the pejorative, and in defiance, turned it around into a point of pride”([reference](#))—its usage in the United States has been derogatory and highly problematic in its implications of racism, *especially in combination with “rebel yell” and “Dixie flag” in the lyrics of this song. It is this combination that precludes the possibility of lyric changes providing a remedy.*
 - “What differentiates rednecks from poor whites is the perception of rednecks as racist, hot-headed, too physical, violent, uncouth, loud, mean, undereducated—and proud of it.” ([reference](#))
 - “I see the bombing of four little girls, the turning of dogs on people, the spraying of water hoses on people, the beating of people, the blocking of people from college, that’s what the word means to me,” said Pastor R.L. Gundy, state president for the Southern Christian Leadership Conference. Gundy, who is black, said ... redneck can’t be separated from a history where it was proudly used by bigots. ([reference](#))
- **Rebel yell** – this was a battle cry used by Confederate soldiers during the Civil War ([reference](#))
- **Dixie flag** is a Confederate battle flag ([reference](#)), with all its implications. It is far too often used by White Nationalists/Supremacists.

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What year was this song written? 1995

Who wrote the lyrics? Steve Pippin, Stacey Slate, Joe Diffie

What did your research tell you about the lyricist?

Steve Pippin: Began his career in Nashville, writing songs for the likes of Barbara Mandrell, Crystal Gayle, Dr. Hook, Tammy Wynette and Kenny Rogers. He was also a session singer for Kenny Rogers, Waylon Jennings and commercial jingles. He is also an actor with many commercials under his belt. 5 gold records and 2 platinum albums, 9 BMI awards.

Stacey Slate: Other than her marriage to Wyatt Easterling, I can find no biographical material on this lady

Joe Diffie: First worked as a demo singer then was signed by Epic Records, releasing 35 singles with 5 hitting number one on the Billboard charts. He released seven studio albums, one Christmas album and a greatest hits compilation.

What other material has been written by this lyricist?

Steve Pippin: Ballyhoo Days, Better Love Next Time, I Can't Sleep With You, Lay Back Lover, She's a Mystery, and more

Stacey Slate: Jonesin' for some Haggard, Love's Sweet Invitation, She Never Knew, Wrap Me in Your Love

Joe Diffie: Home, If the Devil Danced, Third Rock From the Sun, Pickup Man

Who and what is this song about, as originally intended by the composer and earlier performers?

Country music version of Rudolph the Red-Nosed Reindeer

Did this song, originally or subsequently, demean a marginalized group (a group considered at a social disadvantage) through idiomatic expressions, metaphors, or jargon?

Yes (see Reviewers' Note at the top of this document)

Share a link to the earliest performance of this song that you can find.

[Joe Diffie - Leroy The Redneck Reindeer \(Official Video\)](#)

What historical or social events were happening at the time this song was written?

The Oklahoma City Bombing took place. Russia hit by a 7.6 magnitude earthquake. 3000 people die during a heat wave in the US midwest. Volcanic eruption on Montserrat. Nerve gas released in Tokyo subway injures thousands.

Does any illustration or other characteristic of the original sheet music reflect an inappropriate theme? No

Please supply the links to any additional sources you used for this section of research.

https://en.wikipedia.org/wiki/Joe_Diffie

<https://www.discogs.com/artist/3460939-Stacey-Slate-Easterling>

<https://secondhandsongs.com/artist/24258>

<http://www.glorybugles.com/steve.htm>

Additional Questions to Consider (do not pertain to Admissibility)

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. **Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#)** (in the [Chorus Toolkit](#)) **for details and strategies related to these factors.**

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A YES answer does not imply that the song is demeaning or exclusionary. [Please see instructions here.](#)

Age: N/A
Disability: N/A
Gender: N/A
Religion: N/A
Sexual Orientation: N/A
Visible Physical Differences: N/A
Other? N/A

Please explain your reasoning for YES/UNSURE answers and any NO answers you wish to explain.

The answers to these categories are irrelevant because the song is inadmissible.

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