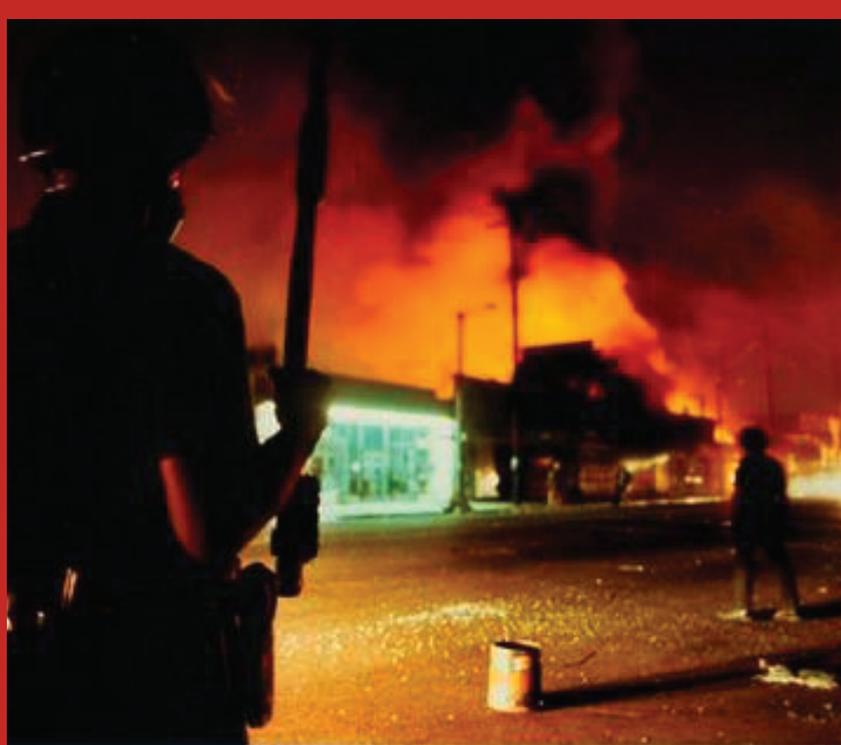


# MODERN AMERICA



1. *April 29 1992*  
Sublime
2. *Where were you (when the world stopped turning)*  
Alan Jackson
3. *Press corpse*  
Anti-Flag
4. *Me too*  
SLP

“There is no better than adversity. Every defeat, every heartbreak, every loss, contains its own seed, its own lesson on how to improve your performance next time.”

**- Malcolm X**





Sublime

**April 29 1992**

"I don't know if you can  
But can you get an owner for  
Ons, that's O-N-S, Junior Market?  
The address is 1934, East Anaheim  
All the windows are busted out,  
and it's like a free-for-all in here  
And, uh, the owner should at  
least come down here  
And see if he can secure his  
business, if he wants to..."

April 26th, 1992  
There was a riot on the streets, tell  
me, where were you?  
You were sitting home, watching  
your TV  
While I was participatin' in some  
anarchy

First spot we hit it was my liquor  
store  
I finally got all that alcohol I can't  
afford  
With red lights flashing, time to  
retire  
And then we turned that liquor  
store into a structure fire

Next stop we hit it was the music  
shop  
It only took one brick to make  
that window drop  
Finally, we got our own P.A  
Where do you think I got this  
guitar that you're hearing today?  
Hey!

"Call fire and tell them to  
respond at a Mobil station  
Alamitos and Anaheim  
It's, uh, flamin' up good"  
10-4, Alamitos and Anaheim"  
Homicide, never doin' no time

When we returned to the pad to  
unload everything  
It dawned on me that I need  
new home furnishings  
So, once again, we filled the  
van until it was full  
Since that day, my living room's  
been much more comfortable

'Cause everybody in the hood  
has had it up to here  
It's getting hotter, and hotter  
and harder, each and every  
year  
Some kids went in a store with  
their mother  
I saw her when she came out,  
she was getting some Pampers

They said it was for the black  
man  
They said it was for the Mexican,  
and not for the white man  
But if you look at the street, it  
wasn't about Rodney King  
And this fucked up situation,  
and these fucked up police

It's about coming up and  
staying on top  
And screaming, "187 on a  
motherfuckin' cop"  
It's not in the paper, it's on the  
wall  
National Guard  
Smoke from all around  
Bo, bo, bo!

"Units, units be advised there's  
an attempt 211 to arrest now  
At 938 Temple, 938 Temple  
30 subjects with bags, trying to  
get inside the CB's house  
He thinks they're gonna start to  
try to kill him"

As long as I'm alive, I'ma live  
illegal

Let it burn, wanna let it burn  
Wanna let it burn  
Wanna, wanna let it burn  
*I'm feelin' sad and...*

Riots on the streets of Miami  
Woah, riots on the streets of  
Chicago  
On the streets of Long Beach  
And San Francisco (Boise,  
Idaho)  
Riots on the streets of Kansas  
City  
(Salt Lake, Huntington Beach,  
California)  
Tuscaloosa, Alabama (Arcada,  
Clarkston, Michigan)  
Cleveland, Ohio  
Fountain Valley (Texas, Barstow  
- Let's do this every year)  
Bear Mountain, Victorville  
(Twice a Year)  
Eugene, OR, Eureka, CA (Let it  
burn, let it burn)  
Hesperia (Won't ya let it burn,  
won't'cha, won't'cha let it  
burn?)  
Santa Barbara, Winnemucca,  
Nevada, (Let it burn)  
Phoenix, Arizona  
San Diego, Lakeland, Florida  
(Won't you let it burn?)  
Fuckin... we're not pawns  
(Won't you let it burn? Let it  
burn)

"Any units assist, try 54 Willow at  
Canton Ave  
Structure fire, and numerous  
subjects looting"  
"10-15 to get rid of this looter"  
"10-4"

**Fun Fact:**

Nowell had  
originally said  
the date  
wrong in the  
1996  
recording of  
the song. It  
was later  
fixed in the  
remastered  
version,  
released in  
1997'.



Formed in 1988, California-born ska punk band Sublime gained far-reaching attention thanks to their signature sound, with their songs often being associated with the beach/coastal areas of Southern California. Sublime held the charts for 10 years before the death of their main singer and guitarist, Bradley Nowell; and even today, their popularity remains immense across North America, and especially in their home state. With over 17 million units sold worldwide, Sublime is one of the most successful, and 'powerfully moving' ska-punk acts of all time, influencing many modern reggae and ska acts<sup>2</sup>.

Sublime's high energy 1996 song "April 29 1992" recounts real-life events that the band members experienced as they participated in the LA Riots of 1992. Ignited by the attack by police of Rodney King, and the subsequential release of the offending officers, these riots were fed by years of built-up frustration and anger from the black community in the LA area regarding unrelenting police brutality and injustice. 63 people were killed, over 2,000 people had been injured, more than 12,000 had been arrested, and estimates of property damage topped over \$1 billion<sup>3</sup>.

"April 29 1992" opens with the crackly recordings of a police radio; this, along with other clips in this song, is an actual audio recording from the Long Beach Police Department during the riots. Using words like "free-for-all", the sample sets the scene of the chaotic and dangerous riot that this song addresses.

We then get the narrator of the song describing his participation in the riots; they describe their actions and thoughts as they loot a liquor store, music shop, and furniture store. Nowell's jokingly casual language and positive attitude show how he didn't care about the damage they were doing, and that they were "participating in anarchy". He also described a young mother stealing diapers for her kid to show that some used the riots as an opportunity to get essential items.

He says that "it was for the black man/Mexicans, not for the white man", tying the attack on Rodney King with the popular idea that only minorities were the ones affected and should take part in the riots. But he then explains then that the riots weren't directly about King or the actions of the police, but a much larger problem of a "growing wage gap, longer working hours and a capitalist system designed to keep people infighting so they don't fight for their rights", and this is just an extreme way that those built-up frustrations come out.

As the third verse begins, we are led along with a string of cities, with some of them acting as a possible reference to other real riots that took place in US history, such as the Arthur McDuffie riots of 1980

in Miami, the Chicago riots of 1969, and the 1968 Kansas City riots.

As each city is listed, the phrase "let it burn" accompanies them, implying that he believes riots should go on all across the country, often ("twice a year"). Apparently, these cities were where Sublime went on tour during that year.

This was the first time that video and recordings were available to the public, so people could watch these events unfold in real-time. In fact, it was thanks to a bystander that was able to capture King's beating on camera (something that was difficult to do in the past, which led to a high number of police attacks that went without consequence) that the riots were ignited in the first place.

This song contains many samples from other songs, including Just-Ice's "The Original Gangster Of Hip Hop" and Mobb Deep's "Shook Ones Part II".

Despite heavy themes of **anger and anarchy, injustice, and fighting back**, the tone of Nowell seems amused and pleased with a hint of underlying frustration. He is enjoying talking about his participation and the impact the riots are having, but his anger slips through as he talks about the actions of the police.

© 1992 Gene Blevins



Alan Jackson

## *Where were you (when the world stopped turning)*

Where were you when the world  
stopped turnin'  
That September day?  
Were you in the yard with your  
wife and children  
Or workin' on some stage in L.A.?  
Did you stand there in shock at  
the sight of that black smoke  
Risin' against that blue sky?  
Did you shout out in anger, in fear  
for your neighbor  
Or did you just sit down and cry?

Did you weep for the children,  
they lost their dear loved ones  
Pray for the ones who don't  
know?  
Did you rejoice for the people  
who walked from the rubble  
And sob for the ones left below?  
Did you burst out with pride for  
the red, white, and blue  
And the heroes who died just  
doin' what they do?  
Did you look up to heaven for  
some kind of answer  
And look at yourself and what  
really matters?

I'm just a singer of simple songs  
I'm not a real political man  
I watch CNN, but I'm not sure I  
can tell you  
The difference in Iraq and Iran  
But I know Jesus and I talk to God  
And I remember this from when I  
was young  
Faith, hope, and love are some  
good things He gave us  
And the greatest is love

Where were you when the world  
stopped turnin'  
That September day?  
Teachin' a class full of innocent  
children  
Or drivin' down some cold  
interstate?  
Did you feel guilty 'cause you're  
a survivor?  
In a crowded room did you feel  
alone?  
Did you call up your mother and  
tell her you love her?  
Did you dust off that Bible at  
home?

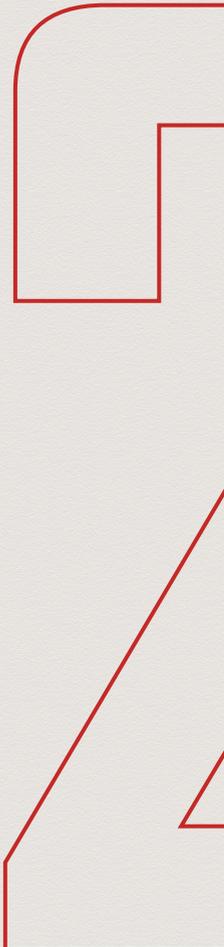
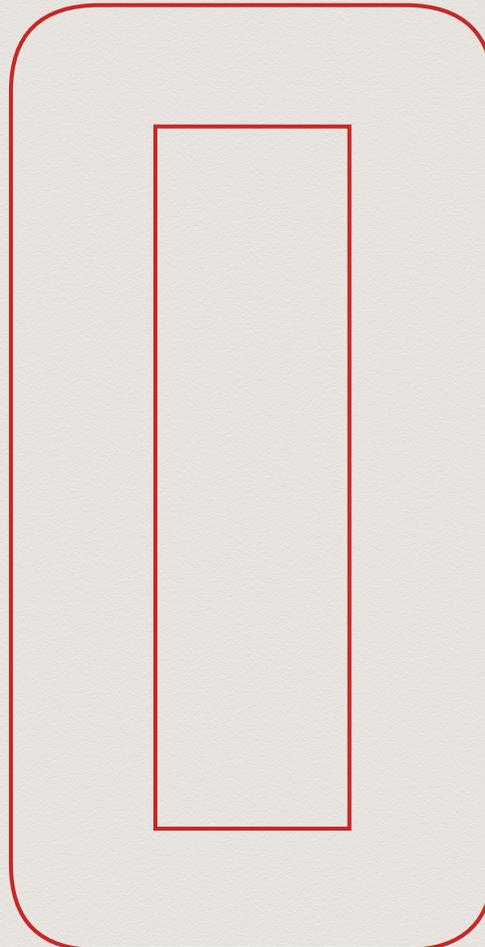
Did you open your eyes and  
hope it never happened  
Close your eyes and not go to  
sleep?  
Did you notice the sunset for the  
first time in ages  
And speak to some stranger on  
the street?  
Did you lay down at night and  
think of tomorrow  
Go out and buy you a gun?  
Did you turn off that violent old  
movie you're watchin'  
And turn on I Love Lucy reruns?  
Did you go to a church and  
hold hands with some strangers  
Stand in line to give your own  
blood?  
Did you just stay home and cling  
tight to your family  
Thank God you had somebody  
to love?

I'm just a singer of simple songs  
I'm not a real political man  
I watch CNN, but I'm not sure I  
can tell you  
The difference in Iraq and Iran  
But I know Jesus and I talk to  
God  
And I remember this from when I  
was young  
Faith, hope, and love are some

good things He gave us  
And the greatest is love  
I'm just a singer of simple songs  
I'm not a real political man  
I watch CNN, but I'm not sure I  
can tell you  
The difference in Iraq and Iran  
But I know Jesus and I talk to  
God  
And I remember this from when  
I was young  
Faith, hope, and love are some  
good things He gave us  
And the greatest is love  
And the greatest is love

Where were you when the world  
stopped turnin'  
On that September day?

© 2001 Alan Jackson



Since 1978, Georgia-born singer and guitarist Alan Jackson has made waves in the country and gospel communities across the United States. Jackson is one of the best-selling music artists of all-time, having sold over 75 million records worldwide, with 44 million sold in the United States alone; he has also received a myriad of awards and honors, including two Grammy Awards, 16 CMA Awards, and an induction to the Georgia Music Hall of Fame in 2001<sup>2</sup>.

9/11 is well known as being one of the most impactful days in modern American history; on this day, four different commercial jets were hijacked by terrorists under Al Qaeda. Three of these planes hit buildings (the Twin Towers in NYC and the Pentagon building in Washington D.C. The passengers of the fourth plane were able to fight back against the terrorists and keep the plane from hitting its target; it ended up crashing in a field in Pennsylvania. Nearly 3,000 people were killed because of these attacks, and it left the entire country stricken with anger, fear, and sadness<sup>3</sup>.

There is not your typical storyline, as it is clearly marked with hypotheticals related to immediately after the attack, with all of the lines based off of the question that everyone who was alive during that time: **"Where were you during 9/11?"** because it's something that so many people remember clearly.

This makes sense because Jackson himself wrote this almost immediately after the attacks happened and completed it only a few days after the event. Jackson stated during an interview with Victoria Haggarty<sup>4</sup> that **"I got up and scribbled it down and put the melody down so I wouldn't forget it, and then the next day I started piecing all those verses together that were the thoughts I'd had or visuals I'd had."**

The verses of this song are focused around wondering what people were doing right when the attacks happened, asking them "Did you stand there in shock at the sight of that black smoke risin' against that blue sky?" Many of the lines focused around physical locations ("Were you teaching at school? Were you in your front yard?"), which helps guide the listener into contemplating their own location and experiences during the attack.

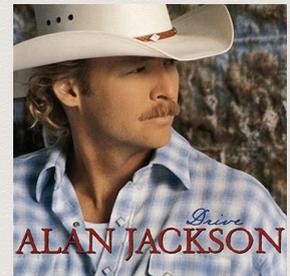
However, he also queries about actions and thoughts that would be typical of people who were collectively struck by a sudden and devastating nationwide

tragedy, asking questions like "Did you open your eyes and hope it never happened, close your eyes and not go to sleep?" With the chorus, he talks more about his feelings about the event. One of the main things Jackson tries to do with the chorus is to avoid anything political that would make people angry. Instead, it seems that the main purpose of the song was to push his main message of love and support; he wanted to put out a song that all people could relate to and understand on a deep level.

It's also important to point out his reliance on religion and God, and how faith was one of the three most important things at a time like this, which sort of hurts the whole "non-political" idea; but this could also be tied to his music style and audience.

The slow, gentle nature of the song creates a peaceful and solemn feeling for the listener, but the key (C Major) keeps it from feeling less like a sad song and more like a hopeful one. It doesn't seem like Jackson is trying to make a sad, downer song; instead, he is trying to create a sense of hope as he sings about themes such as **religion, faith, love, warmth and support, tragedy, death, and loss.**

As he sings, Jackson encapsulates the raw feelings that he and everyone else had felt that day in a song that, despite the passing of time, would have an impact many years later.



© 2001 Marty Lederhandler



#### Fun Fact:

Speaking to The Boot in 2013, Jackson said that he perceives this song to be his biggest-ever accomplishment<sup>1</sup>.





“Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has.”

- **Margaret Mead**

# Anti-Flag

## Press corpse

The memo says

We gotta work to make the facts  
fit the false charges

Pull the wool over the eyes of the  
filthy masses

Stab the people in the back for  
the corporate choice

Roll the propaganda out using  
The People's Voice

We don't want to talk about it...

The press scribble scribble every  
half-truth spoke

Then shoot it round the country  
like an April Fools joke

Hype the nation for a Desert  
Storm love affair

Wave the stars and stripes like  
you just don't care!

They talk it up all day, talk it up all  
night

Talk until their face turns blue –  
*Red white and blue!*

But when the truth escapes the  
night and crawls into the day

We find the picture still askew

They don't want to talk, talk, talk,  
talk, talk about it

They want tiptoe, walk around it  
Wave the flag and mindlessly  
salute

They don't want to talk about it  
They want tiptoe, walk around it

Wave the flag and cowardly  
salute

And on the TV screen,

Diversion and aversion is the  
flavor of the day

Was it WMDs? Or Democracy?

Blame it on MI-6 or the CIA

The White House Press Corpse  
only has one thing to say...

"We don't want to talk about  
it!"

The White House boils over, "Al  
Jazeera got it wrong!"

The Press Corpse jumps onboard  
singing the White House song

While over in Iraq thousands are  
dead because of lies

The spineless war-drumming  
press corpse have taken lives

They don't want to talk, talk,  
talk, talk, talk about it

They want tiptoe, walk around it  
Wave the flag and mindlessly  
salute

They don't want to talk about it  
They want tiptoe, walk around it

Wave the flag and cowardly  
salute

*One, two, three, four!*

*One, two, three, four!*

Fires fueled on endless lies  
Black shrouds coat desert skies

A nation's viewpoint blurred  
and led

As embeds report what they're  
fed

*We don't want to talk about  
it... x6*

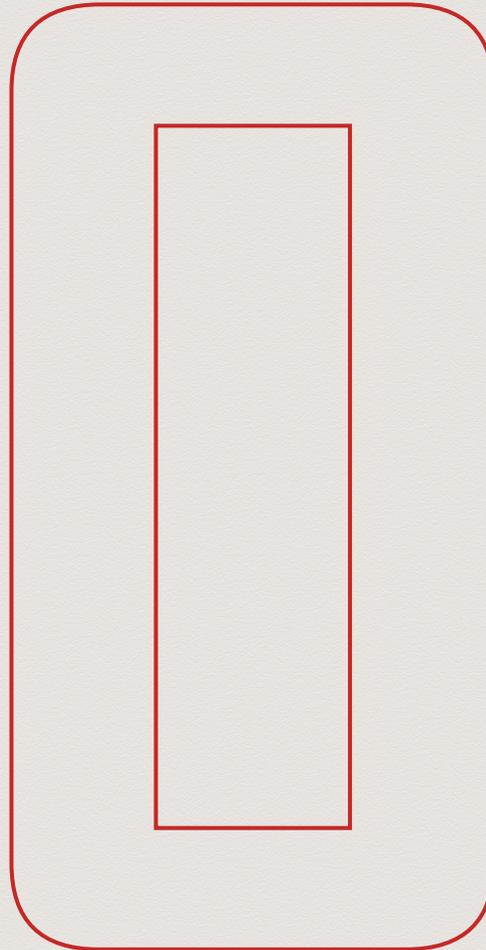
They don't want to talk, talk,  
talk, talk, talk about it

They want tiptoe, walk around it  
Wave the flag and mindlessly  
salute

They don't want to talk about it  
They want tiptoe, walk around it

Wave the flag and cowardly  
salute

© 2006 Anti-Flag



### Fun Fact:

To the band,  
the name  
Anti-Flag  
"means to  
fight against  
mindless  
nationalism.  
Anti-Flag  
means unity'."



© 2003 Mark Olivia

Formed in 1988 by singer/guitarist Justin Sane and drummer Pat Thetic, Anti-Flag as dedicated their time together to create politically charged songs dedicated around activism, human rights, and various left-wing causes. Anti-Flag is known also for its advocacy of progressive political action groups such as Greenpeace, Amnesty International, and the Occupy Together Movement<sup>2</sup>.

This song was written in 2006, about a year after the leaked Downing Memo began gaining attention in the US and 3 years after the start of the Iraq War. This memo provided a lot of damning information about Bush's actions regarding the start of the Iraq War, and it led to a storm of media coverage and confusion as the White House tried to bury the information<sup>3</sup>.

With this song, Anti-Flag seems to be expressing their distaste for the US government, the media, and the Iraq War. The song begins by directly mentioning a "memo", which is likely a reference to the Downing Memo that was leaked a few months before this song. This memo, originally from 2003, shows secret discussions between then-President Bush and UK Prime Minister Tony Blair that Bush was determined to go to war against Iraq months before anything public was confirmed; it also implied that he was fixing intelligence to bring an attack on Hussein, no matter if he received UN backing or not<sup>4</sup>. The US print media had been criticized multiple times for downplaying and lying about the story and ignoring the questions and accusations that it brought up against the White House<sup>5</sup>.

In the first verse, Anti-Flag portrays these events with more poetic poise, describing the government's desperate attempts to downplay the memo and "pulling the wool over the eyes" of the trusting American population and stabbing in the back as they lied.

It's here that we see the often-repeated phrase, "We don't want to talk about it..." which establishes the main point of the song, in which the White House press would much rather stay quiet, keep truths hidden, and distribute lies and propaganda using "The People's Voice", or the public media.

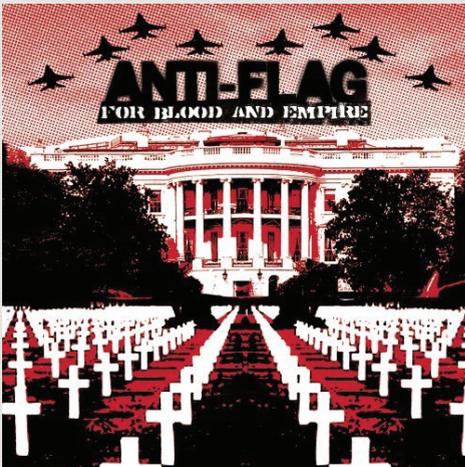
With the next verse, they turn towards the public media and television and pass around blame like reporters did at the time: Should we see it as a bomb that killed people or an honorable act of global democracy? Was it the US secret service or the UK secret service?



There are so many different questions being thrown around that no clear answer can be found.

They then mention Al Jazeera, a Middle Eastern media company; it's possible that when they sing the White House says "Al Jazeera got it wrong!", they may be talking about the Al Jazeera Bombing Memo of 2005. This memo was in the same vein as the Downing Memo, but it was focused around the 2004 meeting between Bush and the UK PM and Operation Vigilant Resolve in Fallulah, Iraq. Al Jazeera reporters were getting footage of the attacks and deaths of "572-616" Iraqi citizens<sup>6</sup>. U.S. Defense Secretary Donald Rumsfeld described Al Jazeera's coverage as "vicious, inaccurate and inexcusable", but reporters argued that the footage that they captured showed the undeniable truth of the bloody event<sup>7</sup>.

Themes of war, disillusionment, and fighting back are well reflected in the song's rapid, angry lyrics and hostile instrumental. The high-energy and aggressive rhythm of this song creates an angry, almost frantic mood for the listener, as if it is meant to get you pumped up and angry alongside them as the song progresses.



SLP

# Me too

Remember / some years ago  
When a few words and a look  
was all it took to shut us down  
Our stories were lost / to a vast  
echo  
So you sit and wait for your world  
to collapse to the ground

Slowly people realized this isn't all  
it has to be  
Quiet as the actions of the man  
above you go unseen  
And now its time for us to stand  
up and force them to hear  
That our silence was never from  
fear

You can take advantage all you  
want  
Turn our lives upside down  
But now that the "Me Too"  
movement's strong  
Power's switched the other way  
'round  
We refuse to be ignored again  
Swept under the rug  
Now that the world sees all of  
these men,  
It's time for us to have the fun

*Raise your hand and shout "me  
too"!*

Ashley Judd / Louis C.K.  
Twitter, Facebook, Instagram  
gave us the platform that we  
need  
Floodgates unlock / we've had  
our say  
And for years those who held  
stories in are finally free

Ten retweets become a hundred,  
then a thousand more

Homes, schools, comment  
sections treat it as another war  
But people around the world  
start to see the glaring truth  
As one more girl whispers "me  
too"

You can take advantage all  
you want  
Turn our lives upside down  
But now that the "Me Too"  
movement's strong  
Power's switched the other way  
'round  
We refuse to be ignored again  
Swept under the rug  
Now that the world sees all of  
these men,  
It's time for us to have the fun  
*Raise your hand and shout "me  
too"!*

You can take advantage all  
you want  
Turn our lives upside down  
But now that the "Me Too"  
movement's strong  
Power's switched the other way  
'round  
We refuse to be ignored again  
Swept under the rug  
Now that the world sees all of  
these men,  
It's time for us to have the fun

*Raise your hand and shout "me  
too"!*  
*Raise your hand and shout "me  
too"!*





© 2018 Ted S. Warren

#### Fun Fact:

The original instrumental and melody of this song is from "ЛБТА"

by Russian punk band Кис-Кис.

Shannon Pederson's musical career took off in 2020 as she put together a song for a history project; what began as simple lyrics transformed into a promising career for Shannon, who goes by the catchy name "SLP" on stage. Many of SLP's lyrics are focused around feminism and equality, as well as an overall analysis of the state of modern America.

The Me Too movement is a movement focused around bringing to light and preventing sexual assault of women and men. The phrase "Me Too" has been around since 2006 (coined by Tarana Burke), but the movement gained a huge amount of attention in 2017 after allegations against Harvey Weinstein became known to the public. The hashtag #metoo quickly grew on platforms like Twitter, Facebook, and Instagram, and many celebrities stood behind the movement and shared their stories.

This song opens with remembering things from the past, setting up a sort of before/after structure in the song. The song is addressing other's who have been sexually harassed or assaulted, and it starts out by asking them to remember when it was very difficult to get any support or response when you tried to talk about what happened to you.

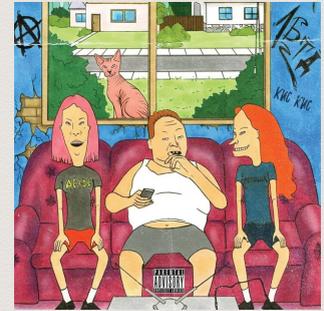
As the instrumental begins to gain traction and energy, the lyrics lead the listener along the slow path of progress that the world was having as **people began to realize the impact of the harassment, assault, and coercion that many women (and men!) have to face every day**, oftentimes by men who hold in more power over you in a professional environment ("Quiet as the actions of the man above you go unseen").

Then the chorus is introduced, with the lyrics now addressing those who take advantage of and harass women, saying that now that the Me Too movement is taking shape, their days of power over others are over. Now that we have the ability to support each other as we speak out, it's much more difficult to shut us down, block us out, and pretend that nothing ever happened.

We also see the tagline "raise your hand and shout 'me too!'" that is repeated multiple times throughout the song; it's a call to action, encouraging women or men who are afraid to speak out and share their experience to remember that others are here to support them as they reveal their story.

The second verse starts with two names: One is Ashley Judd, an actress who was one of the women who accused Harvey Weinstein of sexual harassment and assault; this was one event that

sparked a huge wave of stories and responses from those who also faced harassment in their own lives, and eventually, the #metoo tag gained traction. The other name is Louis C.K. is a comedian who accused of sexual misconduct by 5 women in 2017.



"Homes, schools, comment sections treat it as another war" addresses the controversy that the movement brought about as many people question the validity and intentions of statements. While many stood fast alongside the importance and impact of the movement, many others saw it as a bad thing that disrupted many people's careers and could potentially destroy lives. **But this does not mean that these stories aren't real and aren't still happening, expressed by the line "...As one more girl whispers 'me too'"**.

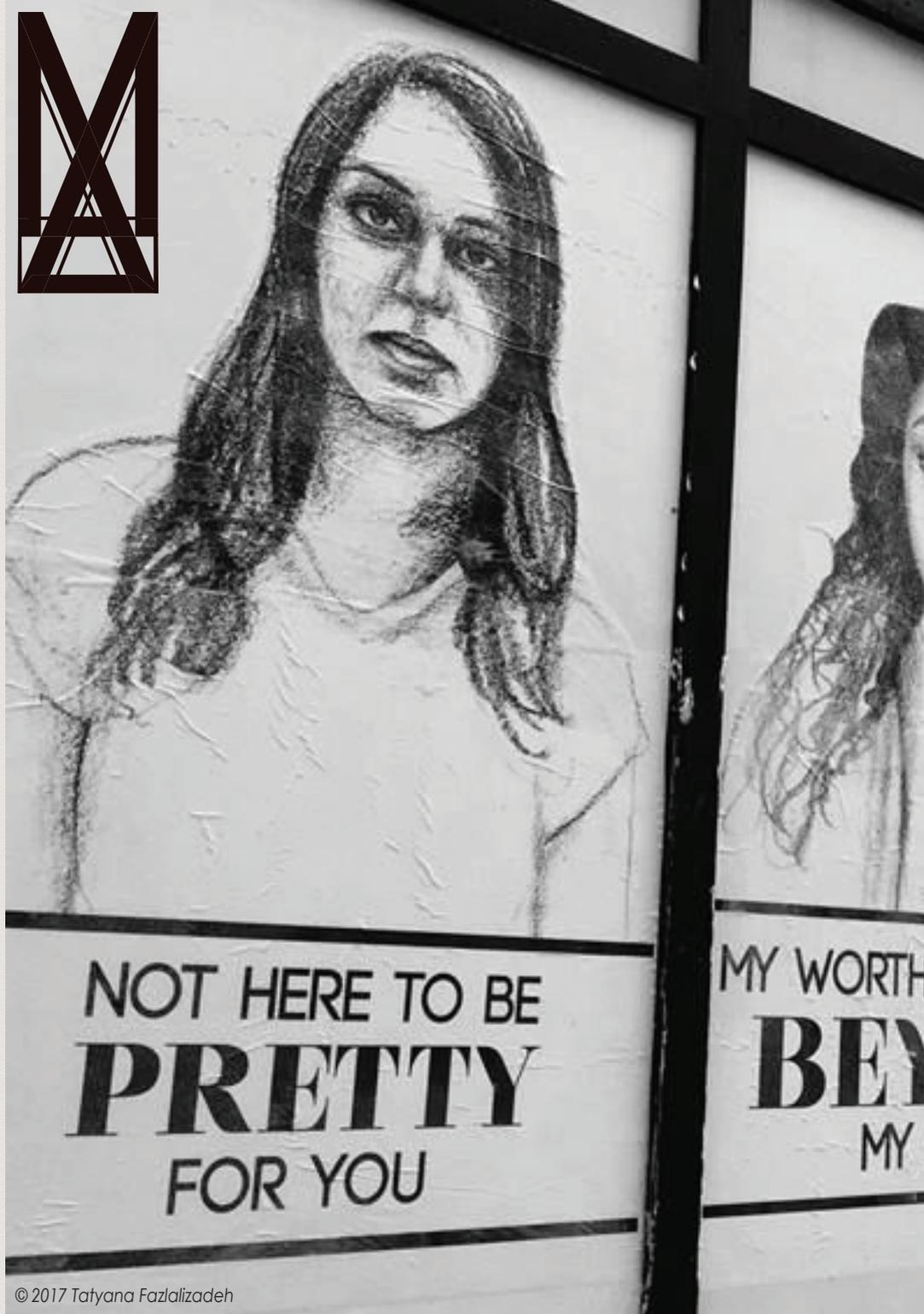
Repetitions of the chorus bring back the main point of the song, which is to express the idea that we are done laying back and letting whatever happens happen; now, the power dynamic is shifting and those who thought that they could hurt whoever they want should be afraid! Finally, the song ends and themes of **power imbalance, fighting back, standing up to others, and the power of many instead of few become clear.**





"Inaction breeds doubt and fear. Action breeds confidence and courage. If you want to conquer fear, do not sit home and think about it. Go out and get busy."

- Dale Carnegie



NOT HERE TO BE  
**PRETTY**  
FOR YOU

MY WORTH  
**BEY**  
MY



I EXTENDS FAR  
**YOND**  
BODY



I AM  
**NOT**  
HERE FOR YOU



MY  
**WOMANHOOD**  
IS NOT UP FOR DEBATE



I SHOULD NOT FEEL  
**UNSAFE**  
WHEN I GO OUTSIDE



**NOT**  
AN EXCUSE ANYMORE



**WOMEN**  
CARE YOU NOTHING



DO NOT CALL ME BY  
**NAME**

# Sources

---

## ***Sublime - April 29 1992***

<sup>1</sup> <https://genius.com/849534>

<sup>2</sup> [https://en.wikipedia.org/wiki/Sublime\\_\(band\)](https://en.wikipedia.org/wiki/Sublime_(band))

<sup>3</sup> <https://www.history.com/topics/1990s/the-los-angeles-riots>

---

## ***Alan Jackson - Where were you (when the world stopped turning)***

<sup>1</sup> <https://www.songfacts.com/facts/alan-jackson/where-were-you-when-the-world-stopped-turning>

<sup>2</sup> [https://en.wikipedia.org/wiki/Alan\\_Jackson](https://en.wikipedia.org/wiki/Alan_Jackson)

<sup>3</sup> <https://www.history.com/topics/21st-century/9-11-attacks>

<sup>4</sup> <https://countryfancast.com/where-were-you-when-the-world-stopped-turning/>

---

## ***Anti-Flag - Press corpse***

<sup>1</sup> <https://www.songfacts.com/facts/anti-flag>

<sup>2</sup> <https://en.wikipedia.org/wiki/Anti-Flag>

<sup>3</sup> <http://news.bbc.co.uk/2/hi/americas/4849744.stm>

<sup>4</sup> [https://en.wikipedia.org/wiki/Downing\\_Street\\_memo](https://en.wikipedia.org/wiki/Downing_Street_memo)

<sup>5</sup> [https://en.wikipedia.org/wiki/Downing\\_Street\\_memo#White\\_House\\_spokesman\\_Scott\\_McClellan](https://en.wikipedia.org/wiki/Downing_Street_memo#White_House_spokesman_Scott_McClellan)

<sup>6</sup> [https://en.wikipedia.org/wiki/First\\_Battle\\_of\\_Fallujah#Legacy](https://en.wikipedia.org/wiki/First_Battle_of_Fallujah#Legacy)

<sup>7</sup> [https://en.wikipedia.org/wiki/Al\\_Jazeera\\_bombing\\_memo](https://en.wikipedia.org/wiki/Al_Jazeera_bombing_memo)

---

## ***SLP - Me too***

<sup>1</sup> <https://online.maryville.edu/blog/understanding-the-me-too-movement-a-sexual-harassment-awareness-guide/>

# Credits

---

## Sublime - *April 29 1992*

**Composed/arranged by**  
Bradley Nowell, Eric  
Wilson, Bud Gaugh

**Album**  
Sublime

**Produced by**  
Paul Leary, David Kahne

**Mastering by**  
Brian Gardner

**Lyrics**  
Bradley Nowell, Eric Wilson

**Label**  
MCA Records

**Album art by**  
Opie Ortiz

---

## Alan Jackson - *Where were you (when the world stopped turning)*

**Composed/arranged by**  
Alan Jackson

**Album**  
Drive

**Produced by**  
Keith Stegal

**Mastering by**  
Hank Williams

**Lyrics**  
Alan Jackson

**Label**  
Arista Nashville

**Album art by**  
Tracy Baskette-Fleane

---

## Anti-Flag - *Press corpse*

**Composed/arranged by**  
Justin Sane, Chris Head,  
Chris Barker, Pat Thetic

**Album**  
For Blood and Empire

**Produced by**  
David Schiffman

**Mastering by**  
Tom Matera

**Lyrics**  
Justin Sane, Chris Head

**Label**  
RCA Records

**Album art by**  
MadDogArt

---

## SLP - *Me too*

**Composed/arranged by**  
Sofya Somuseva,  
Alina Olesheva

**Original song**  
КИС-КИС - "АБТА"

**Produced by**  
Cocos and Gloomy

**Mastering by**  
Cocos and Gloomy

**Lyrics**  
Shannon Pederson

**Label**  
Kiss-Kiss Records

**Album art by**  
BOOM Illustration

**MODERN**

**AMERICA**