



#BLACK MUSIC MATTERS

“NOTHIN’ AT ALL”

MAESTRO FRESH WES FT. GEORGE BANTON

LESSON OBJECTIVE(S):

In this lesson, students will explore the origins of Canadian Hip Hop music and its connections to social justice advocacy. Maestro Fresh Wes, the godfather of Canadian Hip Hop music, uses the song “Nothin’ At All” to highlight the history of racism towards Black and Indigenous people in Canada. He also calls on Black and Indigenous people to celebrate their cultural identity and stand together to fight against oppression and systemic racism.

English, Social Science, History, Visual Arts and Music-specific activities will enable students to identify and respond to the social issues of Anti-Racism (i.e., Anti-Black or Anti-Indigenous Racism), Oppression and Injustice.

GRADE LEVEL: 7 - 12



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AUTHORS

Darren Hamilton
Music Educator, Researcher and Choral Conductor

Jon Corbin
English and Social Science Educator, Hip Hop Artist

RESOURCE DEVELOPMENT ADVISORY COMMITTEE

Dr. Mark Campbell
Assistant Professor and Associate Chair, Music and Culture, University of Toronto

Adrian Khan
Teacher, Hip Hop DJ and Music Producer

Alicia Mighty
Music Teacher, Peel District School Board

Carlos Morgan
Recording Artist, Songwriter and Music Producer

Keziah Myers
Executive Director, ADVANCE, Canada’s Black Music Business Collective

Nick Godsoe
Senior Manager of Programs and Education, MusiCounts

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LESSON CONTEXT

BACKGROUND

ABOUT MAESTRO FRESH WES

Wesley “Wes” Williams is known professionally as a musician by his stage names Maestro Fresh Wes or Maestro and as an actor by his birth name. He is a Canadian rapper, record producer, actor, and author. He is credited as being the ‘Godfather of Canadian Hip Hop’, being one of the earliest Canadian rappers to achieve mainstream success. He recorded and released the single “Let Your Backbone Slide” in 1989. This was the first single by a Canadian Hip Hop artist to be certified gold, selling more than 50,000 physical units. The single also appeared on his debut album, *Symphony in Effect*, released later in 1989. This album was the first Canadian Hip Hop album to be certified platinum, selling more than 100,000 physical units. His contributions and impacts on Canadian Hip Hop music were recognized when Maestro Fresh Wes was awarded the first JUNO Award for Rap Recording of the Year in 1991 for his album *Symphony in Effect*. He also won the 1991 JUNO Award for Best Video for his song, “Drop The Needle”. His music made an impact on US markets as well, appearing on several charts such as Billboard Top 40 and paving the way for American record labels to notice and sign future Canadian Hip Hop artists.

With a career spanning over 30 years, Maestro Fresh Wes has released 10 full length albums, 19 singles and EPs, and has collaborated with Canadian and American Hip Hop artists on numerous recordings. In 2019, he became the first Hip Hop artist inducted into the Canadian Songwriters Hall of Fame. As an actor, he has appeared in television series such as *The Line*, *Instant Star*, *Blue Murder* and *Mr. D*, and in movies such as *Poor Boy’s Game*, *Honey, Paid in Full* and *Four Brothers*. In 2010, he co-wrote a self-help book called *Stick to Your Vision: How To Get Past the Hurdles & Haters to Get Where You Want to Be*, and in 2021, he co-wrote the children’s book, *Stick to Your Vision: Young Maestro Goes to School*. Born and raised in Toronto, Ontario to parents of Afro-Guyanese heritage, Maestro Fresh Wes now resides in Saint John, New Brunswick. His motto is, “Don’t make records, make history”.



Maestro Fresh Wes, photo: CARAS/iPhoto



ABOUT GEORGE BANTON

George Banton is a Jamaican-Canadian soul, gospel and reggae artist. He was born in St. Elizabeth, Jamaica and became well known in the 1970s for this work with the popular Jamaican gospel group, The Grace Thrillers. He immigrated to Canada in the late 1970s, embarking on a solo career in soul and reggae which earned him many hits and several JUNO Award nominations. In the 1990s, he returned to his origins of gospel music and performs exclusively in that genre. He is featured performing on the chorus of “Nothin’ At All”.



George Banton, Photo: Album Cover

ABOUT “NOTHIN’ AT ALL”

“Nothin’ At All” appears as the 11th track on Maestro Fresh Wes’s 2nd studio album, *The Black Tie Affair*, which was released in 1991 and was certified gold. The song’s lyrics highlight the history of racism towards Black and Indigenous people in Canada. Maestro Fresh Wes calls on Black and Indigenous people to celebrate their cultural identity and stand together to fight against oppression and systemic racism. In the song, he criticizes “race scientist” Jean Philippe Ruston whose research often presented racialized and marginalized groups as inferior to the dominant culture. He also criticizes systemic racism in Canada, making specific reference to the Oka Crisis of 1990, which saw the Mohawk community of Kanehsatà:ke opposing the police and military as the municipal government desired to take over portions of their native land to expand a golf course. He responds to oppressive structures and systemic racism by celebrating the achievements of several Black Canadians such as Egerton Marcus, Ben Johnson, Lennox Lewis, Oscar Peterson, Salome Bey, and of course, his own success within Canadian Hip Hop music. A key line in the song is, “...it’s time to get together, no time to stall, because without togetherness we got nothin’ at all”.



FOUNDATIONAL ACTIVITIES

PRE-ACTIVITY

1. WATCH THE VIDEO (10:13)

[Maestro Fresh Wes on making Canadian Hip Hop History](#)

2. WATCH THE VIDEO (OPTIONAL) (4:09)

[Maestro looks back on his inaugural JUNOS rap recording win | My JUNOS Moment](#)

3. REVIEW KEY VOCABULARY (10:00)

Review the Key Vocabulary List

Read through the lyrics to “Nothin’ At All” (Appendix 1)

Re-read the lyrics again if needed

4. WATCH THE MUSIC VIDEO (4:44)

[Maestro Fresh Wes’ “Nothin’ At All”](#)

5. WATCH THE VIDEO (2:36)

[Remembering the Oka Crisis, 30 years later](#)



My JUNOS Moment Photo: CBC



KEY VOCABULARY

Ben Johnson: A Black male Canadian olympic athlete who held the title as “the world’s fastest man” during 1987-1988 after winning gold at the 1987 World Championships and 1988 Olympics. His medals were later stripped from him after he tested positive for using performance enhancing drugs at the 1988 Olympics

Derogatory: showing a critical attitude and lack of respect for somebody or something

Ebony: black in color

Ebony MC: a Black male Canadian rapper whose real name is Marlon Bruce. Ebony MC was the other half of Maestro’s rap group called Vision in the early 1980’s when Maestro used the name ‘Melody MC’

Egerton Marcus: a Black male Canadian professional boxer best known for winning the silver medal for Canada at the 1988 Olympics in Seoul, Korea

HDV: a Black male Canadian-American rapper and recorder producer who also goes by the names Jacky Jasper and H-Bomb. His real name is Sean Merrick. He is known as a major contributor to Canada’s early Hip Hop scene, performing as “HDV”, as well as for his 1990 single “Pimp of the Microphone”

Hysteria: a state of extreme excitement, fear or anger in which a person, or a group of people, loses control of their emotions and starts to cry, laugh, etc.

Inferior: not good or not as good as somebody/something else

Jimmy Swaggart: a White American televangelist, gospel music recording artist and Christian author. Known for his moral failure, having been exposed for being involved in sex work scandals in 1988 and 1991

K-Cut: a Black male Canadian record producer and DJ. His real name is Kevin McKenzie. He is most known as a member of the East Coast Hip Hop group Main Source

K-Force: a rapper and producer who has collaborated with Maestro Fresh Wes in the past

Klan: reference to the Klu Klux Klan, an American white supremacist right-wing terrorist and hate group whose primary targets are African Americans, Jews, Latinos, Asian Americans, Catholics, and Native Americans
LA Love: a Black female recording artist and fitness motivator from Maryland, USA, who has collaborated with Maestro Fresh Wes in the past

Lennox Lewis: a Black British-Canadian male heavyweight boxer, known for winning the gold medal at the 1988 Olympics in Seoul, Korea

LTD: a Black male DJ whose real name is Alva Swaby. Maestro Fresh Wes worked with DJ LTD on many of his early demo recordings, commercially released recordings and music videos. He can be seen and heard for a cameo appearance in the “Nothin’ At All” music video

Main Source: an East Coast Hip Hop group comprised of Toronto producers and DJs, K-Cut and Sir Scratch, as well as MC and producer, Large Professor, from Queens, New York

Mohawk: a member of a native North American people, many of whom live in New York State and Canada

Mr. Metro: a reference to British-Canadian rapper Devon Martin who goes by the name ‘Devon’ and became popular due to his 1990 rap single called “Mr. Metro”. He later became known by the stage name ‘Mr. Metro’

Multiculturalism: the practice of giving importance to all cultures in a society; cultural diversity within a society, an organization, or an educational institution)

Mush(ed): something soft and spongy or shapeless

Oscar Peterson: a Black male Canadian Grammy and JUNO Award-winning jazz pianist and composer who passed away in 2007 at the age of 82

Platinum: a certification in the Canadian recording industry recognizing when an album or single has sold at least 100,000 copies

Pro-Black: a lifestyle that encourages the economic growth and development of the Black community as a whole with a purpose of increasing the wealth and population of Black people around the world

Racism: the systemic oppression of a racial group to the social, economic, and political advantage of another; the unfair treatment of people who belong to a different race

Regime: a method or system of government, especially one that has not been elected in a fair way

Rushton: a reference to John Philippe Rushton, a white Canadian psychologist and author who became known in the 1980s and 1990s for his research on race and intelligence, race and crime, and other racial correlations. He was often criticized as being racist, as his research finding would always present minorities as inferior to the dominant (white/European) culture.

Salome Bey: a Black female American-Canadian singer-songwriter, composer and actress who lived in Toronto, Ontario since 1966. She became an honorary Member of the Order of Canada in 2005, and in 2022 was honored by Canada Post with a commemorative postage stamp for her contributions to Canadian music and theatre. She passed away in 2020 at the age of 86

Self Defence: a Canadian underground Hip Hop duo from the late 1980s / early 1990s. The duo consisted of Chris Jackson (DJ Jel) and Stanley ‘S-Blank’ McCook (record producer and artist in another underground group called Get Loose Crew from the early 1980s)

Shawn O’Sullivan: a White male Canadian light middleweight boxer who won the silver medal at the 1984 Summer Olympics in Los Angeles, United States. He was inducted into Boxing Canada’s Hall of Fame in 2019

Social Justice: the fair distribution of wealth and opportunities within a society

Underground (Artist): operating secretly and often illegally, especially against a government; an artist who is usually signed to an independent record label or self produces and distributes their music; their music reaches a small, usually local audience through local radio airplay, performances at small local venues; they are considered to be not well known in the larger community or broader society

Definitions from [Merriam-Webster Online Dictionary](#), [Oxford Learner’s Dictionaries](#) and [Urban Dictionary](#)



DISCUSSION ACTIVITY

ESTIMATED DURATION (20:00)

As a class or in small groups, discuss the following questions and share responses. Refer back to the lyrics and reflect on the pre-activity videos as needed while generating responses.

Note: Educators can select specific questions from the list provided to engage students in discussion. Possible student responses are also provided.

QUESTIONS

What is the purpose of the song “Nothin’ At All”? Why do you think the Maestro Fresh Wes recorded and released the song? What lyrics in the song provide evidence?

(i.e., The purpose is to highlight the history of racism towards Black and Indigenous people in Canada. He says, “As we scan this land that we live in is plagued with racism, C-A-N-A-D-A, Canada” as well as “The Native man of the land is who you’re killing... claiming every man is equal I hate to see what y’all got planned for my people”.)

Which lyrics of the song refer to the Oka Crisis? Why do you think it was important for Maestro Fresh Wes to make reference to the Oka Crisis in the song? How is this song still relevant for injustices towards Indigenous people in Canada today?

(i.e., The lyrics, “Why are Mohawks being kicked out of their reservations? And being put in misery, you’re stealing the land to create sporting facilities” refer to the Oka Crisis. It was important for Maestro Fresh Wes to make reference to the Oka Crisis because it was a recent event around the time that the song was written and he wanted to shed light on how Indigenous peoples, Blacks and other racialized groups face racism and oppression in Canada. The song is relevant today because Indigenous communities still experience racism and oppression, i.e., communities without clean water, unmarked graves at residential school sites, recent stabbing on Cree Territory in Saskatchewan, etc.)



Still, “How the Oka Crisis Began, CBC’s The National



What is the main message of the song, “Nothin’ At All”? Consider the last few lines of each verse. How do they connect to each other and support the main message?

(i.e., The main message is that marginalized and racialized communities need to identify and stand against systemic racism and oppression or else they will lose their possessions and cultural identity. At the end of first verse, Maestro Fresh Wes says that it’s important to pay attention to what’s happening and to stay unified, “without togetherness we got nothin’ at all”. At the end of the second verse, he says that it’s important for Blacks to maintain their cultural identity, even when they have become successful, because “without knowledge of self you’re trapped and gonna fall with nothin’ at all”. At the end of the last verse, after listing prominent Black figures, he concludes, “with support from y’all there’s no way I could fall with nothin’ at all”)



Still, Official Video “Nothin’ At All” Photo: YouTube

In what ways was Maestro Fresh Wes’ cultural identity celebrated in Verse 2 of the song? How was his cultural identity also threatened in this verse? How does this connect to the importance of having ‘knowledge of self’?

(i.e., Maestro Fresh Wes celebrates his cultural identity by outlining his achievements as a Black Canadian Hip Hop artist—being the first to have his album certified platinum and being offered a movie role. His cultural identity was threatened when he was asked to portray the movie role of a Black man behind bars and when he states that he’s still viewed as a slave despite being successful. This connects to ‘knowledge of self’ because Maestro Fresh Wes was aware of how important his successes were as a Black artist so he can be a positive role model for other Black artists. He could not jeopardize this by taking a movie role that would promote negative stereotypes about Black people and ‘cancel’ all the positive things he has been doing with his career).



Maestro Fresh Wes provides us with several ‘history lessons’ in the song, “Nothin’ At All”. Why do you think it was important for him to do this? How did recording this song and producing a music video help to preserve history? Why is it important for Maestro Fresh Wes to be included in any study of Canadian Hip Hop music?

(i.e., answers may vary; It was important for Maestro Fresh Wes to provide these ‘lessons’ to ensure that the next generation will be aware of the history—he says, “I sell a lotta records, so the kids are gonna listen”. Recording this song and producing the music video helps to preserve the history of events that highlight systemic racism and oppression towards Blacks and Indigenous people in Canada. When we observe examples of systemic racism and oppressions towards marginalized groups in our society, we know that their experiences are not new because there is documented history of these things happening in the past. It is important for Maestro Fresh Wes to be included in any study of Canadian Hip Hop music because he helped paved the way for the careers of many of today’s well known Canadian Hip Hop artists).



Still, Official Video “Nothin’ At All” Photo: YouTube



SUBJECT-SPECIFIC ACTIVITIES

MUSIC

- In a small group or individually, consider your achievements to date. Also consider some of the obstacles you may have faced in your life to date. These obstacles may be related to systemic racism and oppression or other factors such as health, financial, lack of confidence, etc. Write lyrics for your version of Verse 2 for the song “Nothin’ At All”. (60:00 - 120:00)
- Research another Black Canadian Hip Hop artist from the 1980’s or 1990’s. Find a song from this artist in which they identify and advocate against social injustice. Also identify why this artist is an important figure in Canadian Hip Hop history and modern artists who they may have influenced. Create a slideshow presentation outlining your findings. Include the YouTube video of your selected song in the slideshow. This may be done individually or in a small group. (120:00 - 240:00)
- Research a social justice song by a non-Black Canadian Hip Hop artist or group. Identify the issue they are advocating about and whether or not they connect their struggles to those that other marginalized groups in society are facing. Discuss why you think the artist or group chose to express their concerns about the social justice issue through Hip Hop music. Create a slideshow presentation outlining your findings. Include the YouTube video of your selected song in the slideshow. This may be done individually or in a small group. (120:00 - 240:00)



Still, Official Video “War Club”, DJ Shub ft Snotty Nose Rez Kids Photo: YouTube

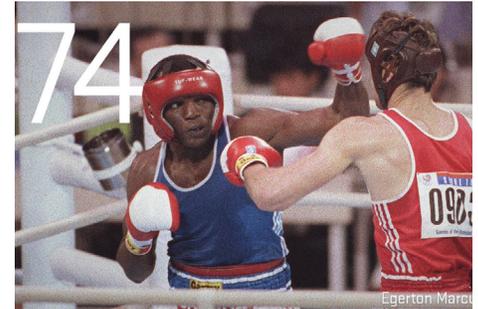


ENGLISH

Note: These activities are more suitable for Grade 11-12 students, however, they may be modified for Grade 9-10 students.

- Consider the lyrics, “If Egerton was white he’d be a household name with commercials and endorsements like Shawn O’Sullivan” (Verse 3) OR “I even got offered a movie role...they wanted me to act like a prisoner, that ain’t positive at all, it’s just givin’ a negative image of a Black man” (Verse 2). In a small group, discuss the ways in which media (i.e., television, newspapers, radio, movies, etc.) promote systemic racism, negative stereotypes and oppression towards marginalized groups in society. Build on the points the group came up with and write an individual journal response to share your thoughts. (60:00 - 120:00)

- In Verse 3, Maestro Fresh Wes connects two sets of people: Egerton Marcus and Shawn O’Sullivan; and Ben Johnson and Jimmy Swaggart. Select ONE of these pairs and write a ‘compare and contrast’ essay. Use the similarities and differences between the individuals to discuss why Maestro’s reference to them was significant for addressing systemic racism towards the Black community. (240:00 - 300:00)



Egerton Marcus Photo: Twitter

SOCIAL SCIENCE

- In a small group or individually, research a social justice issue, similar to the “Oka Crisis”, being faced a marginalized group in Canadian (i.e. Black, Indigenous or other racialized group). Identify what the key issues are and how systemic racism and oppression is playing a role in the situation. Brainstorm ideas on how you could advocate for the marginalized group(s). Create a slideshow presentation outlining your findings and social justice advocacy ideas. (120:00 - 240:00)



HISTORY

- Research a prominent Black Canadian. Create a short slideshow presentation highlighting important biographical information, their major achievements and, if applicable, any examples of systemic racism or oppression they faced along their journey. You may select one of the individuals mentioned in Verse 3 of “Nothin’ At All” or another individual of your choice. This may be done individually or in a small group. (120:00 - 240:00)
- Maestro Fresh Wes used the song “Nothin’ At All” to show support for Indigenous people facing oppression in Canada, making reference to the “Oka Crisis” of 1990. Research another Canadian historical event in which a racialized group shows support for another group that is experiencing systemic racism and oppression. Clearly identify the important details about the event such as the date, the groups of people involved, and what the main issues were. Outline what actions other marginalized and racialized groups took to support the group directly impacted by injustice. Create a slideshow presentation to share your findings with the class. This may be done individually or in a small group. (120:00 - 300:00)

VISUAL ARTS

- Identify a prominent Black Canadian. Find a portrait of the individual online or in an available printed resource such as a book or magazine. Recreate the portrait as a pencil drawing or painting. Write a short artist statement to describe your work, the significance of the individual you have selected and how the individual’s work may have inspired you. You may select one of the individuals mentioned in Verse 3 of “Nothin’ At All” or another individual of your choice. (120:00 - 360:00)
- Reflect on your personal achievements and any challenges you have faced as they relate to your cultural identity. Create an art piece (i.e., drawing, painting, sculpture, etc.) representing who you are, your challenges, and most importantly, your resilience to become successful despite your challenges. (120:00 - 360:00)



Mural of Mary Ann Shadd, by Adeyemi Adegbesan. Photo: BlogTO



LESSON RESOURCES AND LINKS

PRE-ACTIVITY

[Maestro and the evolution of Canadian Hip Hop](#)

[Maestro looks back on his inaugural JUNOS rap recording win | My JUNOS Moment](#)

[“Nothin’ At All” Lyrics](#)

[“Nothin’ At All” - VIDEO](#)

[Remembering the Oka Crisis, 30 years later](#)

ADDITIONAL RESOURCES

[Black and Indigenous Solidarity: An Oral History of Maestro Fresh Wes’ Nothing At All - ARTICLE | INTERVIEW](#)

[Drake & Kardinal Talk Maestro Fresh Wes](#)

[Maestro Fresh Wes - Class Act - ARTICLE](#)

[#TBT Maestro Fresh Wes on Midday Feb 27, 1990](#)



APPENDIX 1

“NOTHIN’ AT ALL” LYRICS

VERSE 1

Ladies and gentlemen
I’m about to introduce
A smooth groove that I just produced
So don’t dance or prance
Move your head to the rhythm
As we scan this land that we live in is plagued with racism
C-A-N-A-D-A, Canada
I’m watching it decay every day
Young minds are being mentally crushed in, mused in,
Thanks to men like Rushton and others
Who wanna smother the dream of a Black mind revolutionary regime
We gotta redeem ourselves from the shame by removing our stains to the chain on the
brain
We got to roll with force cause the Klan also move in the Great White North
We got to hurdle the system
Cause hate penetrates multiculturalism
Listen, I want an explanation
Why are Mohawks being kicked out of their reservations?
And being put in misery
You’re stealing the land to create sporting facilities
The Native man of the land is who you’re killing
And then got the nerve to celebrate Thanksgiving
Claiming every man is equal
I hate to see what y’all got planned for my people
I tell my brothers and sisters to read the signs to open their eyes cause it’s time
To get together no time to stall because without togetherness we got nothin’ at all

CHORUS

Brother, brother
We got nothin’ at all, nothin’ at all
Brother, my brother
We got nothin’ at all, nothin’ at all
And I’m still standin’ right here



VERSE 2

My first album, Symphony in Effect, went platinum
In Canada that made me the first Black one
to ever reach that goal
I even got offered a movie role
I turned it down, I didn't wanna be no star
portrayin' a nigga that dwells behind bars
They wanted me to act like a prisoner
That ain't positive at all, it's just givin' a
negative image of a Black man, forget it
LTD, what did I tell em? (I ain't with it)
I rather work on my sound and stay down
I move and groove with the underground
God gave me the gift to write
I shed light on the blind with a rhyme when I recite
A fresh poem on a page or a stage, or a story of glory
- not derogatory
I never walk the streets with my nose high
frontin' like I'm so fly, I never post high
Why, cause I made a little money?
I'm still viewed as a s-l-a-v-e, see
It doesn't matter how good you can rap, jack
It doesn't matter how much money you stack - cause you're Black
Without knowledge of self you're trapped
and gonna fall
with nothin' at all

CHORUS

Brother, brother
We got nothin' at all, nothin' at all
Brother, my brother
We got nothin' at all, nothin' at all



VERSE 3

Third verse, how should I start this?
I talk about my homie Egerton Marcus
a brother from Toronto who's goddamn great
Olympic middleweight champ in '88
He excelled to the second highest level
in Korea, bringin' home a silver medal
Made the papers for a couple of days and that was it
Huh, the media was sayin' shit
To keep it short and keep it simple and plain:
If Egerton was white he'd be a household name
with commercials and endorsements like Shawn O'Sullivan
Livin' large and everybody would be lovin' him
Well, he's my brother, so I give him recognition
I sell a lotta records, so the kids are gonna listen
To all the boys and girls,
Ben Johnson's still the fastest brother in the world
Don't let the media dictate, be pro-Black
Cause Jimmy Swaggart got his TV show back
Therefore, we as a race should support
Black achievement, never let society distort
Your mind, the way, our comprehension
Cross-cultural pride is what I'm tryin' to strengthen
and lengthen, I want you swingin' to my melody
Just last year the Miss Canada was ebony
To the Black, the white, yellow and brown,
Maestro Fresh Wes is down
with everyone, but I must say it loud
Like trash, I'm Black and I'm proud
To be able to reach and teach while I cash cheques
Tour all over the world and collect respect
In every area, putting my fans in hysteria
Showing the Black man was never inferior
Now everybody's gotta do this
So right about now I wanna say peace to Lennox Lewis
And Oscar Peterson, Salome Bey,
Michie Mee and our phat DJ
LA Love, and my man K-Force, and of course
My brother K-Cut from Main Source,
Self Defence and Ebony MC
and the pimp of the microphone, HDV



First give thanks to my man Mr. Metro
for being down with the Maest' from the get go
With support from y'all there's no way I could fall
with nothin' at all

CHORUS

Brother, brother (you know what I'm sayin')
We got nothin' at all, nothin' at all
Brother, brother
We got nothin' at all, nothin', nothin' at all