

I would like to take this opportunity to express my gratitude and tell you how proud I am to be involved with this project. The major goal that I felt I had to achieve was to live up to the level of excellence that was so duly represented in the book, and the television adaptation. I feel that we will never see another literary work eclipse the magnitude of importance that Alex Haley's work has brought us. Alex has given us all the light to find our lost heritage, and I am ever so grateful that he did. The task of transforming and condensing nearly 600 pages of literary genius and twelve hours of television into an aural experience was one of the most arduous projects I have undertaken. With this in mind, I would like to thank some of the beautiful people who were instrumental in making this project happen. CAIPHUS SEMENYA, our 'griot' whose invaluable assistance kept us in touch with the Motherland, as well as his spirituality and brotherhood, which brought love to this album. I have had the pleasure of knowing LETTA MBULU, the definitive voice of Africa, for a number of years. Letta, thanks for lending your voice to this project. I will never forget your performance in the premiere episode of the television production of Roots.

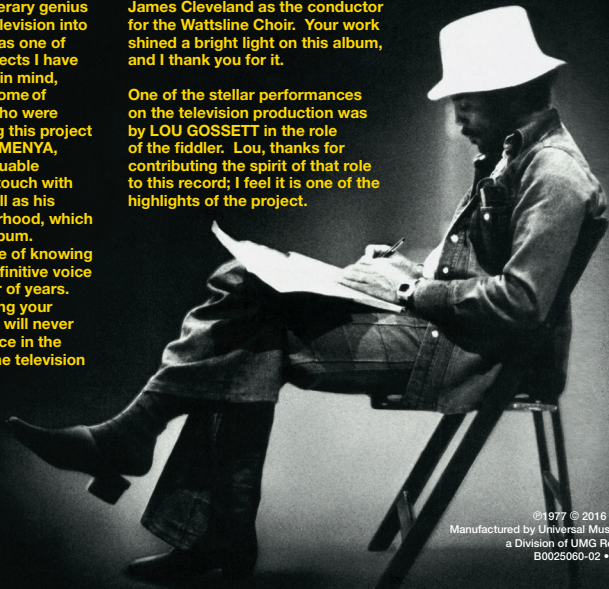
The essence of African music, as we all know, is the sound of the drum; I was fortunate enough to work with two men that I consider the finest. BILL SUMMERS, a very talented and aware percussionist master, whose awareness of his cultural Roots, is inspiring. It was through my friendship with Bill that I was introduced to the master drummer from Senegal, ZAK DIOUF.

As our musical journey moved towards America, I was fortunate enough to have the Reverend James Cleveland as the conductor for the Wattsline Choir. Your work shined a bright light on this album, and I thank you for it.

One of the stellar performances on the television production was by LOU GOSSETT in the role of the fiddler. Lou, thanks for contributing the spirit of that role to this record; I feel it is one of the highlights of the project.

It is often exciting how a certain sequence of events can prove to be an inspiration in one man's life. I recall approximately ten years ago when I received a call from a friend of mine who informed me that he had this undying quest within to search his ancestral Roots. That man was ALEX HALEY, to whom I would like to dedicate this album. Alex, thank you for your friendship and inspiration, but most of all, I want to thank you for your bicentennial gift to America: ROOTS.

— Quincy



MUSIC FROM AND INSPIRED BY THE DAVID L. WOLPER PRODUCTION OF "ROOTS"

QUINCY JONES

ROOTS

THE SAGA OF AN AMERICAN FAMILY



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“I’m so thrilled to know that the **Roots** soundtrack is being relaunched for our younger generations to have the opportunity to learn about the evolution of black American music from its African origins to the late twentieth century. I got involved in the early stages of the project back in 1976 because I was passionate about educating listeners on the essence of what African music was truly about. I felt that America did not have a true understanding of the ramifications that the Trans-Atlantic slave trade had on music as a whole, and sadly I believe we still do not have an understanding of it to this day; as such, the words I wrote in the 1977 liner notes are as pertinent today as they were back then, and it brings me great pleasure to be able to share the message with a new audience.”

—Quincy Jones

PART ONE AFRICA (THE MOTHERLAND)

1. **MOTHERLAND**
Performed by **The Quincy Jones Orchestra** featuring **Bill Summers** (:29) (Quincy Jones)
Published by Rashida Music (admin. by BMG Rights Management (US), LLC) (BMI)
2. **ROOTS MURAL THEME**
Performed by **The Quincy Jones Orchestra** (2:12) (Gerald Fried / Quincy Jones)
Published by **W B Music Corp** (ASCAP)
3. **MAIN TITLE: MAMA AIFAMBENI** (PREMIERE EPISODE)
Performed by **The Quincy Jones Orchestra** featuring **Letta Mbulu, Caiphus Semanya** and **The Wattsline Choir** (1:01) (Quincy Jones / Caiphus Semanya)
Published by **Rashida Music / Kidada Music** (admin. by BMG Rights Management (US), LLC) (BMI)
4. **BEHOLD, THE ONLY THING GREATER THAN YOURSELF** (BIRTH)
Performed by **The Quincy Jones Orchestra** featuring **Letta Mbulu** (1:28) (Quincy Jones / Caiphus Semanya)
Published by **Rashida Music / Kidada Music** (admin by BMG Rights Management (US) LLC) (BMI)
5. **OLUWA (MANY RAINS AGO):** (AFRICAN THEME, AFRICAN VERSION)
Performed by **The Quincy Jones Orchestra** featuring **Letta Mbulu** with **The Wattsline Choir** (2:28) (Quincy Jones / Caiphus Semanya)
Published by **Semenya Music (BMI) / Yellowbrick Road Music** (admin. by BMG Rights Management (US) LLC.) (ASCAP)
6. **BOYHOOD TO MANHOOD** (AFRICAN MANHOOD TRAINING)
Performed by **The Quincy Jones Orchestra** featuring **Bill Summers** and **Zak Diouf** (:54) (Quincy Jones / Bill Summers / Zak Diouf)
Published by **Kidada Music / Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI) / **Warner-Tamerlane Publishing Corp** (BMI)
7. **THE TOUBOB IS HERE!** (THE CAPTURE)
Performed by **The Quincy Jones Orchestra** (1:01) (Quincy Jones)
Published by **Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
8. **MIDDLE PASSAGE** (SLAVESHIP CROSSING)
Performed by **The Quincy Jones Orchestra** featuring **Alex Hassile** (1:15) (Quincy Jones)
Published by **Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
9. **YOU IN AMERICUH' NOW, AFRICAN**
Performed by **The Quincy Jones Orchestra** featuring **Lou Gossett** (:32) (Gerald Fried / Quincy Jones)
Published by **W B Music Corp** (ASCAP)

PART TWO AMERICA (THE PROMISED LAND)

10. **ROOTS MURAL THEME INTRO** (SLAVE AUCTION)
Performed by **The Quincy Jones Orchestra & Auctioneers** (:21) (Gerald Fried)
Published by **W B Music Corp** (ASCAP)
11. **OLE FIDDLER**
Performed by **The Quincy Jones Orchestra** featuring **Lou Gossett** (1:06) (Adaptation, Quincy Jones)
Dialogue & Vocals: **Lou Gossett**
12. **JUMPIN' DE BROOM CEREMONY** (MARRIAGE CEREMONY)
Performed by **The Quincy Jones Orchestra** featuring **Bobby Bruce** (:42) (Quincy Jones / Bobby Bruce)
Published by **Kidada Music / Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
13. **WHAT SHALL I DO?** (HUSH, HUSH, SOMEBODY'S CALLING MY NAME)
Performed by **Quincy Jones Orchestra** featuring **The Wattsline Choir** and **Richard Tee** (2:16) (James Cleveland / Adapted by Quincy Jones)
Published by **Kidada Music / Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
14. **ROOTS MURAL THEME BRIDGE** (PLANTATION LIFE)
Performed by **The Quincy Jones Orchestra** featuring **Stan Haze** (1:00) (Gerald Fried)
Published by **W B Music Corp** (ASCAP)
15. **OH LORD, COME BY HERE**
Performed by **The Quincy Jones Orchestra** featuring **Reverend James Cleveland** Conducting **The Wattsline Choir** and **Richard Tee** (3:36) (Quincy Jones / James Cleveland)
Published by **Kidada Music / Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
16. **FREE AT LAST?** (THE CIVIL WAR)
Performed by **The Quincy Jones Orchestra** featuring **Lou Gossett** (2:24) (Quincy Jones)
Published by **Rashida Music** (admin. by BMG Rights Management (US), LLC) (BMI)
17. **(MANY RAINS AGO) OLUWA** (AFRICAN THEME/ENGLISH VERSION)
Performed by **The Quincy Jones Orchestra** featuring **Letta Mbulu** and **The Wattsline Choir** (4:55) (Quincy Jones / Caiphus Semanya)
Published by **Semenya Music (BMI) / Yellowbrick Road Music** (admin. by BMG Rights Management (US) LLC) (ASCAP)

Deepest Thanks
To The Following
Most Talented Artists,
Who Gave Their All

PERCUSSION

Bill Summers
(Percussion,
Concert Master)
(Courtesy of Fantasy Records)
Zak Diouf
(Master Drummer
from Senegal)
Paul Bryant
King Errison
Bobby Hall
Emil Richards
Tommy Vig
Milt Holland
Shelly Manne
(courtesy of Concord Jazz, Inc.)
Vic Feldman
(courtesy of Caribou Records
and The L.A. Express)
Caiphus Semanya

KEYBOARDS

Dave Grusin
Mike Boddicker
Ian Underwood
Richard Tee
(courtesy of
Warner Bros. Records)
Pete Jolly

GUITARS

Lee Ritenour
(courtesy of Epic Records /
Zembru Productions)
David T. Walker
(courtesy of Ode Records)

ELECTRIC BASS

Chuck Rainey
Ed Reddick

ACOUSTIC BASS

Arni Egjllson
Milt Kestenbaum

BANJO

Alton Hendrickson

HARP

Catherine Gotthoffer
Dorothy Remsen

WOODWINDS

Ernie Watts
Jerome Richardson
Bill Green
Terry Harrington
Ted Nash

TRUMPETS

John Audino
Bobby Bryant
Buddy Childers

TROMBONES

Dick Nash
Maurice Spear
Bill Watrous

FRENCH HORNS

James Decker
David Duke
Alan Robinson

TUBA

Tommy Johnson

VIOLINS

Bobby Bruce
Gerald Vinci
Janice Gower
John Santulis
Sheldon Sanov
Bill Nuttycomb
Ralph Shaeffer
Joseph Livoti
Irv Katz
Erno Neufeld
Harry Bluestone
Bob Suchell
Joe Stepansky

VIOLAS

Rollis Dale
Bob Ostrowsky
Alex Nieman
Marilyn Baker

CELLOS

Jesse Erlich
Jeff Solow
Paul Bergstrom
Ronnie Cooper

VOCALISTS

Letta Mbulu
(Featured soloist)
Caiphus Semenya

Reverend James Cleveland
conducting
The Wattsline Choir:
Rodney Armstrong
Mortonette Jenkins
Charles May
David Pridgen
Sherwood Sledge

Tommy Bahler
Choir conductor on
African and English
versions of
"Oluwa (Many Rains Ago)"

Jim Gilstrap
(courtesy of Roxbury Records)
Stephanie Spruill
Paulette McWilliams
(courtesy of Fantasy Records)
Deborah Tibbs
Alexandra Brown
John Lehman
Linda Evans
Zak Diouf
(Vocal solo on
"Boyhood To Manhood,"
African circumcision
ritual chant)
Alex Hassilev
(Vocal solo on Sea Shanty)
from "Middle Passage
(Slaveship Crossing)"

ARRANGERS

Quincy Jones
Reverend James Cleveland
Caiphus Semenya
Tommy Bahler
John Mandel
Herb Spencer
Dave Grusin
Dick Hazard
Bill Summers

Special thanks and love
to Bruce Swedien,
Zak Diouf, Norm Kinney,
Chuck Trammel, Ed Eckstine,
Pete Long, Beverly Giddons,
Jeff Ayeroff, Jordan Harris,
Herb Albert, Jerry Moss,
Gil Friesen, Chuck Beeson,
David Wolper, Stan Margulies,
Don Ramsey, Wendy Winter,
David Greene, Rick Warren,
Leonard Graves, John Mason,
Irwin Russell, Roland Young,
Harold Childs, Derry Johnson,
Johnny Powell, Boo Frazier,
Alvin Thomas, Paulette Hawkins
and all of the beautiful musicians
who contributed their
time, souls and artistry
to this project.

God Bless the Roots and Fruits of my family:

FIRST GENERATION

Susan, Mary, Max,
Alice, Jane.

SECOND GENERATION

My mother and father,
Sarah and Quincy Sr.,
Elvera, Miss Mary, Teddy.

AUNTS AND UNCLES

Pearl, Mable, Blanche,
Amelia, Margie, Leona,
Jenny, Agalise, Sadie,
Herman, John, Otho,
Cleophus, Boots, Clyde
and all my relatives
in Bovina, Mississippi.

BROTHERS & SISTERS

Lloyd, Teresa, Margie,
Richard, Waymond, Janet,
Catherine, Gerald, Gloria,
Audrey, Bea, Earl,
Bobby, Kenny, Mickey,
Lucien, Barbara, Seggie,
George, Mary Jane, J.R.,
Jim, Nick, Chris,
Alex, Cathy.

NIECES & NEPHEWS

Tracie, Robin, Dana,
Lori, Renee, Stephanie,
Teresa Anne, Nicole,
Adrinna, Mary, Cathy,
Debbie, Michelle,
Lou Anne, Georgette,
Lili, Jackie, Darice,
Justine, Jennifer,
Butch, Marlon, Pohaku,
Chelon, Jim, Mike,
Steve, Joseph, Earl III,
Jimmy, Ronnie, Lucien Jr.,
KenyaDominic,
Rashad, Angelique.

COUSINS

Mildred, Billy, Phillip.

CHILDREN

Jolie, Martina,
Quincy III, Kidada,
Rashida, Kenya, Rachel.

GRANDCHILD

Donovan.

GODCHILDREN

Anika, Sydney, Mario.

MOTHER AND

FATHER-IN-LAW
Rita, Harold...and last,
but certainly not least
to my wife
and the mother of
my dear children,
Peggy,
I love you deeply!

MAIN TITLE: “MAMA AIFAMBENI”

NATIVE LANGUAGE: SE-SHANGANE (SOUTH AFRICA)

(CAIPHUS) / CHANT:

HA EENG HA EENG AAH ...
HAH!
HA EENG HA EENG AAH ...
HAH!

LETTA:

MAMA COME LET US GO
(MAMA AIFAMBENI)
(MAMA AIE-FAHM-BEH-NEE)

LETTA:

MAMA COME LET US GO
(MAMA AIFAMBENI)
(MAMA AIE-FAHM-BEH-NEE)

LETTA:

THE SUN HAS GONE DOWN
(RIPERIL I DYAMBO)
(REEP-AY-REE LEE DYA-
AHM-BO)

LETTA:

MAMA COME LET US GO
(MAMA AIFAMBENI)
(MAMA AIE-FAHM-BEH-NEE)
THE SUN HAS GONE DOWN
(RIPERIL I DYAMBO)
(REEP-AY-REE LEE DYA-
AHM-BO)

CAIPHUS:

WHEN, OH WHEN WILL WE
ARRIVE HOME
(HITA A HITA FIKA FINI A
KAYA)
(HEY-TA AH HEY-TA
FEE-KA REE-NEE AH KA-YA)

CHORUS:

THE SUN HAS GONE DOWN
(RIPERIL I DYAMBO)
(REEP-AY-REE LEE DYA-AHM-
BO-OH ...)

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AND CAIPHUS SEMENYA.
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BEHOLD, THE ONLY THING
GREATER THAN YOURSELF
(BIRTH)

NATIVE LANGUAGE: YORUBA
(NIGERIA)

LETTA:

WHAT GOD HAS CREATED,
NO MAN CAN DESTROY.
(ISHÉ OLUWA, KOLEBA JEO)
(ISH-AY OH-LOO-WAH,
KO-LAY-BAH JEH WOE)

(REPEAT)

SPOKEN:

“BEHOLD, THE ONLY THING
GREATER THAN YOURSELF!!!”

LETTA:

(CHANT) NATIVE LANGUAGE:
XHOSA (SOUTH AFRICA)

PAY ATTENTION,

ALL YU COWARDLY PEOPLE,
(LYMKANI “MAGWALA”
LOMTANA)

THIS CHILD WAS BORN TO BE
A LEOPARD!!!
(YI-NGWE YAMABALA!!!)

MUSIC: QUINCY JONES. LYRICS:
CAIPHUS SEMENYA.
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“OLUWA” (MANY RAINS AGO)
AFRICAN THEME FROM
“ROOTS”

NATIVE LANGUAGE: YORUBA
(NIGERIA)

THE WORK OF GOD
CANNOT BE DESTROYED!
(ISHÉ OLUWA, KOLEBA JEO)
(ISH-AY OH-LOO-WAH KO-
LAY-BAH JEH-WOE)

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AND QUINCY JONES.
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(US) LLC.) (ASCAP)

MANY RAINS AGO (OLUWA)
(AFRICAN THEME FROM
“ROOTS”)

ENGLISH VERSION

LETTA:
WEEPING, WILLOW TREE
TELL ME WHAT YOU KNOW —
RIVER, WERE YOU CRYING?
MANY RAINS AGO —

CHOIR:

KOLEBA JEO

LETTA:

SACRED, BAO-BOB TREE
LOST YOUR CHILDREN TO
THE SEA —
TAKEN FROM THE LAND
MANY RAINS AGO

CHOIR:

KOLEBA JEO

LETTA:

GOODBYE, MOTHERLAND

CHOIR:

KOLEBA JEO

LETTA W/CHOIR:

WOE, WOE, WOE ...

LETTA:

SING ME, THAT OLD SONG
FROM MANY RAINS AGO

LETTA:

GOODBYE, MY MOTHERLAND

CHOIR:

KOLEBA, JEO

LETTA:

KOLEBA, JEO

CHOIR:

KOLEBA, JEO

LETTA:

WHEN I DIE,
I’LL LIVE ON AND ON ...
FOR MANY RAINS TO COME

CHOIR:

KOLEBA DARUO, OLUWA,
OLUWA
(KO-LAY-BAH DAHD-ROO-OH,
OH-LOO-WAH, OH-LOO-WAH)
(CANNOT BE DESTROYED
EVER!
THE WORK OF OUR CREATOR
...
THE WORK OF OUR
CREATOR)

LETTA: (FINALE)

KOLEBA JEO
FOR MANY RAINS TO COME

...

WORDS AND MUSIC: QUINCY JONES
AND CAIPHUS SEMENYA.
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(US) LLC.) (ASCAP)

Reissue Produced by
Cary E. Mansfield, Bryon Davis
and Bill Pitzonka

Original Album Design:
Chuck Beeson

Art Direction: Roland Young

Roots Logo Typography Design:
Al Nagy

Back Cover Photography
by Bruce Talamon

Roots Television Production
David L. Wolper,
Executive Producer
Stan Margulies, Producer

Art Direction for
Varèse Sarabande Records:
Bill Pitzonka

Reissue Design by Rachel Gutek

Mastered by Chas Ferry
and Daren Chadwick

Assistant Mastering Engineer:
Cody Thompson

Research: Peter Hackman

Original Notes by Quincy Jones

Haley’s Comet by Jim Lochner

Thanks to Quincy Jones, Adam Fell,
Thomas Dupont, Nancie Stern,
Alyssa Smith, Gene Zacharewicz
and Paul Hall.

Originally issued on
A&M Records 4626, 1977

it.” He was given a music budget of only \$105,000 for the entire series, but Jones knew *Roots* was “the only shot we would get at the legacy.” Jones’s friend, exiled South African musician Caiphus Semenya, found a beautiful traditional Nigerian folk song, “Oluwa” [track 5], which Jones adapted and later translated for use in the score. Jones also incorporated traditional West African and African diaspora drums and instruments from Cuba and Ghana, as well as percussive techniques like tongue clicking and mouth and finger snaps into the music. But studio executives wanted a more traditional score and Jones was replaced after the first episode with Gerald Fried, who composed the signature main title theme [track 2]. “They just dropped me, kicked me under the bus,” Jones says. “But I’m fine. The African part was the most important part as far as I was concerned.”

Jones was in Seattle spending the Christmas holiday with family and friends when he got a phone call from studio execs. “They called me and said, ‘Get your butt back here. We gotta put an album out because this is going on eight straight consecutive days.’” Jones, who had only seen and worked on the first episode before he was replaced, had to “hurry and get it ready, liner notes, translations,

and everything,” while watching the show on television like everyone else in the country. Jones conceived the two-act program of “music from and inspired by” the series in “a Malcolm Gladwell ‘blink,’ just total intuition.” The two parts — The Motherland (Africa), where the music began, and The Promised Land (America), where the music was maintained and invented — incorporated dialogue snippets from the show to create a half-hour tour of African music from its percussive roots in one land to its evolution as field hollers and spirituals in another.

Variety reported that distributors ordered more than 200,000 copies of the soundtrack following the end of the series, almost a six-fold increase over the initial order of 40,000 copies when the disk was announced. A&M Records also bought 10-second spots in 20 cities on the show’s last four nights to promote the album. *Billboard* called it a “lavishly beautiful and gripping LP [...] African singer Letta Mbulu, several virtuoso African drummers and Quincy’s usual galaxy of studio musician titans combine to create shimmering sound evocations of African tribal life and the Deep South plantation era. The awesome popularity of the TV show could make this one of the biggest soundtrack LPs in years.”

The success of the miniseries necessitated the 1979 sequel *Roots: The Next Generations*, which covered the last third of Haley’s book, and the 1988 TV movie *Roots: The Gift*. In addition, all three networks were looking for new projects with black actors that would hopefully repeat that success. Over the next couple of years, NBC’s Martin Luther King miniseries, ABC’s TV movie *The Lazarus Syndrome*, and CBS’s cop show *Paris* — which featured Paul Winfield, Louis Gossett Jr., and James Earl Jones in starring roles — tanked in the ratings. “[T]he presumption became that [...] the blackness was the reasons for the failure,” said *TV Guide*. “*Roots* had such a profound impact on people around the world,” said Beverly Todd, who played Fanta and had numerous guest roles on *St. Elsewhere*, *Cagney & Lacey*, *Falcon Crest*, and *Magnum P.I.* “But in terms of the work generated for black artists, it just faded away to become another media event.” “The hope was that *Roots* would open doors for black persons in television,” cast member Lawrence-Hilton Jacobs said in *TV Guide*. “But it didn’t happen that way.”

Haley also found himself a victim of his own success. Though he had used the last chapter of the book to detail the integration of

written records with his family’s oral tradition, the author came under fire for the veracity of his story. Numerous plagiarism suits were filed claiming Haley had lifted passages from several sources. The most damaging was Harold Courlander’s 1978 suit alleging Haley had copied approximately 80 passages from Courlander’s 1967 slave novel, *The African*. Though he had won the other claims, to save his reputation, and with *Roots: The Next Generations* getting ready to air, Haley settled with Courlander out of court for \$650,000. The many lawsuits unfortunately tarnished Haley’s literary legacy, but *Roots* remains a cultural touchstone for millions of Americans.

“It was an amazing experience,” Quincy Jones says of his time working on *Roots*. It holds “the highest place because it’s about the history of our legacy in America, which has been so damaged.” With the 40th anniversary of *Roots* finally debuting on Blu-ray and a new production of the story scheduled to air on The History Channel, Jones hopes the new exposure will “wake up these backward minds” as Americans once again confront their roots — the country’s embarrassing history of slavery.

As Jones says, “Let’s move on.”

—Jim Lochner

**Behold...
the only thing greater than yourself**



ALBUM CONCEIVED, PRODUCED AND CONDUCTED BY QUINCY JONES

FEATURED ARTISTS Quincy Jones Orchestra Letta Mbulu

Caiphus Semenya • Reverend James Cleveland conducting The Wattsline Choir
Lou Gossett • Bill Summers

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14. ROOTS MURAL THEME BRIDGE*
(PLANTATION LIFE)
15. OH LORD, COME BY HERE
16. FREE AT LAST?
(THE CIVIL WAR)
17. MANY RAINS AGO (OLUWA)
VOCAL SOLO BY LETTA MBULU
(AFRICAN THEME/ENGLISH VERSION)

ROOTS TELEVISION PRODUCTION / DAVID L. WOLPER, EXECUTIVE PRODUCER
STAN MARGULIES, PRODUCER

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