

WAKE UP
JOHN LEGEND THE ROOTS

STEREO

G0100020047179



WAKE UP!

JOHN LEGEND THE ROOTS

This album was conceived in the heat of the summer of 2008 in the middle of a passionate election campaign - a campaign that represented change & hope and awakened a new generation of activists who had never been inspired before. We live in a time of seemingly unlimited possibility and groundbreaking, historic change, yet we're also in the midst of a deep recession and war. Poverty and disillusionment still afflict a large portion of humankind. This intense brew of possibility & persistent poverty, optimism & despair, activism & unrest, and global connectedness & intractable global conflicts is the reason WAKE UP! exists. I asked The Roots to join me in producing this album, because they're one of the best bands in the business. I've wanted to work with them since I went to college in Philly, and I knew that ?uestlove would understand the album I was trying to make and help me get there. It's a blend of soul, hip hop, funk, gospel, and reggae which draws inspiration from a previous era of socially-relevant music - the

soul songs of the 1960's and 70's. Nina Simone said, "it's the job of an artist to reflect the times" and we attempted to do just that. We wanted to make an album that spoke to the times in which we live... and this music feels so relevant right now. It's funky & frustrated, revolutionary & reflective, raw & righteous, spirited & spiritual. Oh yeah, and it's so very soulful. I'm very proud to present this exciting collaboration, WAKE UP!

-JOHN LEGEND

FREEDOM THEN, FREEDOM NOW!

Every generation searches for an anthem - an endless journey to find that intoxicating melody that will ignite the passions and the minds of millions. WAKE UP!, an album conceived on the eve of Barack Obama's historic presidential bid, is the prize of one such freedom quest. Moved by the millions of young people who were on the verge of finding their political voice during the 2008 election, John Legend & The Roots plunged into the past to create a musical manifesto that would reinvigorate this newfound political activism and optimism.

Starting with an extensive list of songs from different eras and genres, Legend & The Roots' Ahmir "Questlove" Thompson whittled it down to the socially-conscious soul music of the 1960s and 1970s. WAKE UP! is the result of digging in the crates of history - a deliberate time travel to an era which strangely mirrors our conflicts and potential

- to find that pure freedom-making sound of racial pride and radical protest. Mourning the Kennedys, Malcolm, and Martin, speaking out against the Vietnam War, and bemoaning the Newark and Watts riots, the songs that appear here, popular or obscure in their own time, ushered in the new genres of funk and soul and demanded that their generation wake up and change.

Some recent history: The eleven songs on this album are from sessions that took place between July 2008 and June 2010, beginning in The Studio, the steadfast Philly recording home of The Roots, and wrapped up in the befittingly-named Legacy Studios in New York City. John Legend sings lead on all the tracks, and Melanie Fiona appears on the title track of the album only. Other tracks feature emcees Common, CL Smooth, and, of course, The Roots' own Black Thought. The instrumental lineup consists of the Roots' Ahmir "Questlove" Thompson on drums, James Poyser on keyboards, organ, and piano, Kirk Douglas on guitar, and Owen Biddle on bass.

Coming up with an anthem that could inspire a generation who grew up on hip hop and pop (not soul), who came of age with MTV and YouTube (not vinyl), was no easy task. These bright-eyed citizens are "post-racial" and "post-feminist" children: those who have grown up after the legislated victories of the Civil Rights and Women's Rights movements. They now soldier the wars of "choice" in Iraq and Afghanistan, but are not shielded by a substantial

anti-war movement. They are the beneficiaries of an unprecedented cultural integration, yet remain victims of segregated school and criminal justice systems. They reside in the wealthiest nation, but are divided by inexplicable urban poverty and economic inequality. Strange times indeed.

It is the potent mix of timeliness and timelessness that makes WAKE UP! such a powerful album. Beginning with ?uestlove's brilliant boom-bap drumming on Baby Huey and the Babysitters 1971 "Hard Times," the album opens with an urgency and despair. We are now living through the greatest economic calamity since the Great Depression. And yet our joblessness and homelessness seems even more desperate when Black Thought poignantly confesses, "I probably do whatever that would better my outcome / This city is like the Audubon ballroom waiting on Malcolm / Cause people wanna see my blood flow like fountains / I got nowhere to go and still feel like bouncing" over this oft-sampled Curtis Mayfield beat.

Delving into anti-war soul, Legend & The Roots continue with Eugene McDaniels' immortal "Compared To What," a Vietnam protest song made famous by pianist Les McCann and saxophonist Eddie Harris in 1969. Since McDaniels was blacklisted by record labels because of his criticism against Nixon, his message primarily survived in hip hop samples. Here, by summoning McDaniels' progressive spirit, Legend's sultry baritone and the blare of Chris Farr's sax cut through

the fog of war with stunning clarity - countering the boom of U.S. missiles in the Middle East with the steady backbeat of justice.

This quest for justice is captured by the centerpiece of the album, "Wake Up Everybody" - the classic Philly Soul tune recorded by Harold Melvin & The Blue Notes. The largesse of its social vision is wrapped in the soulfulness of Legend's and Melanie Fiona's vocals, the funky authority of Owen Biddle's bass, and Common's provocative rhyme. The song grows hotter and hotter with each turn, emerging as the natural anthem for the hip hop generation, now all grown up and ready to lead.

Admittedly, some of the songs on this album are so obscure that only a music archivist like ?uestlove could unearth them. On tracks like Ernie Hines' 1970 "Our Generation," now slyly featuring CL Smooth (who, with Pete Rock, originally sampled Hines on the hip hop classic "Straighten It Out") and "Hang On In There," recorded by Mike James Kirkland in 1972, we hear a pure, raw soul that's only recognizable in hip hop samples today. We also glean insight into the musical friendship that Legend & The Roots shared in these sessions. In their breaks and chords, phrasings, and tempos, we sense the playful camaraderie that was brewing in their jam sessions. We hear the collaborative and improvisational spirit of 1970s funk bands that provided the soundtrack for a more perfect American democracy.

There are few who can pull off Donny Hathaway, but a tender insistence lifts Legend's version of "Little Ghetto Boy," an irresistibly soulful elegy that marks the time stolen from America's incarcerated black and brown youth. Legend's breathtaking, multilayered vocals and Black Thought's incisive verse build to a transcendent climax: the triumphant chorus of people who are determined to be free.

One hears the playful, seductive emotions in the vocals on "Humanity (Love The Way It Should Be)" that should be an unintentional echo familiar to any John Legend fan. But this single, initially released by the Royal Rasses and Prince Lincoln Thompson in 1979, is not only a rare dub excursion for Legend & The Roots, but it provides the antidote to the social problems addressed throughout the album. On keyboards, James Poyser offers an aphrodisiac groove that gently reminds us of the power of love to change the world.

On "Wholy Holy," Legend is fully back in church and turns his sizzling vocals into contemplative gospel. By layering Marvin Gaye's vocal melody over Aretha Franklin's musical arrangement, the simplicity of this song is a sleight of hand, for Legend & The Roots are really performing a baptism that immerses us in the sanctity of the pulpit and drenches us in the purity of justice.

"The difference between the music then and now is that, back then, there was an understanding that

revolution and change needed to occur. There was absolutely no fear in taking the first step and being on the front line and informing people and inspiring and leading them. Now, people feel like they have a lot to lose." - ?uestlove

More than any song on the album, Bill Withers' 1973 ballad "I Can't Write Left Handed" demonstrates Legend & The Roots are willing to take some risks. Instead of the melancholic melody to mourn injured soldiers coming home from Vietnam, this version is absolutely defiant, unapologetically dirt-in-the-nails, and quintessentially hip hop. Thanks to guitarist Cap'n Kirk Douglas' electrifying solo, the song reaches such a feverish pitch that you know the holy ghost has come to give voice to our wounded and dead American soldiers - a twelve-minute revival trying to save the soul of an embattled nation.

This sermon is picked up in the good-time-rolling "I Wish I Knew How It Would Feel To Be Free," written by Billy Taylor and canonized by Nina Simone. Despite the dogged stubbornness of racial and economic inequality in our times, the communion of Legend, his background vocalist Jessyca Wilson, and thumping tambourines creates the wakefulness that the entire album seeks. In this twice-told freedom song, our spirits can't help but be lifted by its undeniably hopeful sound.

"An artist's duty as far as I'm concerned is to reflect the times. I think that is true of painters, sculptors,

poets, and musicians - as far as I'm concerned, it is their choice. But I choose to reflect the times and situations in which I find myself. That to me is my duty." -Nina Simone

The only original song on this album, "Shine," is truly of the moment. It was written by Legend for Davis Guggenheim's film about the betrayal and brokenness of American public schools, *Waiting for "Superman"*. Poyser's keys and Legend's vocals do not simply reach new heights in this Stevie Wonder-inspired gospel, but this is the most rousing song to date to catapult America's "invisible" children into a better future.

Moving through time and genre, WAKE UP! is a discovery of musical imagination and a rediscovery of memory. It is a wonderful exchange of beats and shouts and ciphers and riffs among musicians who reach backward in order to move forward. It is the coming together of that wonderful tradition of black protest, passed down like a "magical baton," as Amiri Baraka would say, from one generation and picked up by the next. A triumph over troubled times, WAKE UP! is music that demands action. We owe ourselves and the next generation nothing less.

- SALAMISHAH TILLET,
SEPTEMBER 2010



WAKE UP!

JOHN LEGEND THE ROOTS

HARD TIMES

FEAT. BLACK THOUGHT

WRITTEN BY CURTIS MAYFIELD | PUBLISHED BY WARNER-TAMERLANE PUBLISHING CORP. (BMI) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | JOHN LEGEND'S VOCALS RECORDED BY ALEX VENGUER, CHRIS SOPER & NICK BANNS | BLACK THOUGHT'S VOCALS RECORDED BY CHRIS SOPER & NICK BANNS | ADDITIONAL ENGINEERING BY STEVEN MANDEL & JON SMELTZ, ASSISTED BY RYAN KELLY & DERIK LEE | BACKGROUND VOCALS: JESSYCA WILSON | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | ELECTRIC GUITAR: KIRK DOUGLAS | BASS: OWEN BIDDLE | TRUMPET: MATT CAPPY | SAXOPHONE & FLUTE: CHRIS FARR | STRINGS ARRANGED & CONDUCTED BY LARRY GOLD | VIOLINS: EMMA KUMMROW, IGOR SZWEC, OLGA KONOPELSKY, CHARLES PARKER, GREGORY TEPERMAN & MICHELLE BISHOP | VIOLAS: DAVIS BARNETT & RUTH FRAZIER | CELLO: JENNIE LORENZO

COMPARED TO WHAT

WRITTEN BY EUGENE MCDANIELS | PUBLISHED BY SPIRIT ONE MUSIC O/B/O LONPORT MUSIC, INC. (BMI) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY BOJAN DUGIC | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | BASS: OWEN BIDDLE | TRUMPET: MATT CAPPY | SAXOPHONE: CHRIS FARR | TROMBONE: JEFF BRADSHAW

WAKE UP EVERYBODY

FEAT. COMMON & MELANIE FIONA

WRITTEN BY VICTOR CARSTARPHEN, GENE MCFAD-

DEN & JOHN WHITEHEAD | PUBLISHED BY WARNER-TAMERLANE PUBLISHING CORP. (BMI) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | JOHN LEGEND'S VOCALS RECORDED BY ALEX VENGUER | MELANIE FIONA'S VOCALS RECORDED BY MICHAEL ILBERT AT HANSA MIX ROOM, BERLIN, GERMANY | COMMON'S VOCALS RECORDED BY JOE PELUSO, ASSISTED BY DUSTIN CAPULONG, AT THE RECORD PLANT, LOS ANGELES, CA | RECORDED BY JON SMELTZ | ADDITIONAL RECORDING BY NICK BANNS & BOJAN DUGIC, ASSISTED BY DERIK LEE | LEAD VOCALS: JOHN LEGEND, MELANIE FIONA, & COMMON | BACKGROUND VOCALS: JESSYCA WILSON, ASHLEY SIMPSON, MATIA WASHINGTON, LENESHA RANDOLPH, LACEY JONES, DENISE POWELL, NATALIE CURTIS, TAMIKA SMITH, LINWOOD SMITH, JR. & TIMINEY FIGUEROA | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | BASS: OWEN BIDDLE | STRINGS ARRANGED & CONDUCTED BY LARRY GOLD | VIOLINS: EMMA KUMMROW, IGOR SZWEC, OLGA KONOPELSKY, CHARLES PARKER, GREGORY TEPERMAN & MICHELLE BISHOP | VIOLAS: DAVIS BARNETT & RUTH FRAZIER | CELLO: JENNIE LORENZO | MELANIE FIONA APPEARS COURTESY OF SRC / UNIVERSAL RECORDS

OUR GENERATION

(THE HOPE OF THE WORLD)

FEAT. CL SMOOTH

WRITTEN BY LEON MOORE | PUBLISHED BY IRVING MUSIC, INC. (BMI) | NEW LYRICS WRITTEN BY CL SMOOTH | JOHN LEGEND'S VOCALS RECORDED BY ALEX VENGUER | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | CL SMOOTH'S VOCAL RECORDED BY NICK BANNS | ADDITIONAL ENGINEERING BY JON SMELTZ | ADDITIONAL RECORDING BY CHRIS SOPER, ASSISTED

BY DERIK LEE | LEAD VOCAL: JOHN LEGEND | ADDITIONAL VOCALS: CL SMOOTH | BACKGROUND VOCALS: JESSYCA WILSON, ASHLEY SIMPSON & LACEY JONES | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | BASS: OWEN BIDDLE | TRUMPET: MATT CAPPY | SAXOPHONE: CHRIS FARR | TROMBONE: JEFF BRADSHAW

LITTLE GHETTO BOY (PRELUDE)

FEAT. MALIK YUSEF

LYRICS WRITTEN BY MALIK YUSEF | MUSIC BY AHMIR THOMPSON, JAMES POYSER, KIRK DOUGLAS & OWEN BIDDLE | PUBLISHED BY MALIK YUSEF JONES / JABRIEL IZ MYNE, INC. (ASCAP) / UNIVERSAL MUSIC PUBLISHING, RANDY WATSON (BMI) / UNIVERSAL MUSIC PUBLISHING | JAJAPO MUSIC INC. (ASCAP) / UNCLE BOOGSIE MUSIC (BMI) / BIDABLE MUSIC (ASCAP) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY GHIAN WRIGHT AT THE VILLAGE RECORDER LOS ANGELES, CA

LITTLE GHETTO BOY FEAT. BLACK THOUGHT

WRITTEN BY EARL DEROUEN & EDWARD U. HOWARD | PUBLISHED BY WB MUSIC CORP. O/B/O KUUMBA MUSIC (ASCAP) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY BOJAN DUGIC | ADDITIONAL ENGINEERING BY STEVEN MANDEL & JON SMELTZ, ASSISTED BY NICK BANNIS | LEAD VOCALS: JOHN LEGEND & BLACK THOUGHT | BACKGROUND VOCALS: JOHN LEGEND & JESSYCA WILSON | PIANO:

JOHN LEGEND | KEYBOARD: JAMES POYSER | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | ELECTRIC GUITAR: KIRK DOUGLAS | BASS: OWEN BIDDLE

HANG ON IN THERE

WRITTEN BY MIKE JAMES KIRKLAND | PUBLISHED BY UBIQUITY RECORDS, INC. (ASCAP) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY BOJAN DUGIC | LEAD & BACKGROUND VOCALS: JOHN LEGEND | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | BASS: OWEN BIDDLE | STRINGS ARRANGED & CONDUCTED BY LARRY GOLD | VIOLINS: EMMA KUMMROW, IGOR SZWEC, OLGA KONOPELSKY, CHARLES PARKER, GREGORY TEPERMAN & MICHELLE BISHOP | VIOLAS: DAVIS BARNETT, RUTH FRAZIER | CELLO: JENNIE LORENZO

HUMANITY

(LOVE THE WAY IT SHOULD BE)

WRITTEN BY LINCOLN THOMPSON | PUBLISHED BY BUGHOUSE (ASCAP) O/B/O BASEMENT MUSIC LTD. (PRS) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC & JOHN LEGEND | RECORDED BY ALEX VENGUER | ADDITIONAL ENGINEERING BY STEVEN MANDEL, ASSISTED BY RYAN KELLY | LEAD VOCAL: JOHN LEGEND | BACKGROUND VOCALS: JESSYCA WILSON, ASHLEY SIMPSON & JOHN LEGEND | DRUMS: AHMIR THOMPSON | ELECTRIC GUITAR: KIRK DOUGLAS | BASS: OWEN BIDDLE | TRUMPET: MATT CAPPY | SAXOPHONE: CHRIS FARR



WHOLY HOLY

WRITTEN BY RENALDO BENSON, AL CLEVELAND, & MARVIN GAYE | PUBLISHED BY JOBETE MUSIC CO. INC. O/B/O FCG MUSIC (ASCAP) / MGIII MUSIC/EMI APRIL MUSIC, INC. (ASCAP) / NMG MUSIC/EMI APRIL MUSIC, INC. (ASCAP) / STONE AGATE MUSIC/EMI MUSIC PUBLISHING (BMI) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY ALEX VENGUER | ADDITIONAL ENGINEERING BY STEVEN MANDEL, ASSISTED BY RYAN KELLY & DERIK LEE | BACKGROUND VOCALS: JESSYCA WILSON, ASHLEY SIMPSON, MATIA WASHINGTON, LENESHA RANDOLPH, LACEY JONES, DENISE POWELL, NATALIE CURTIS, TAMIKA SMITH, LINWOOD SMITH, JR. & TIMINEY FIGUEROA | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | PIANO & ORGAN: JAMES POYSER | BASS: OWEN BIDDLE | SAXOPHONE & FLUTE: CHRIS FARR | STRINGS ARRANGED & CONDUCTED BY LARRY GOLD | VIOLINS: EMMA KUMMROW, IGOR SZWEC, OLGA KONOPELSKY, CHARLES PARKER, GREGORY TEPERMAN & MICHELLE BISHOP | VIOLAS: DAVIS BARNETT & RUTH FRAZIER | CELLO: JENNIE LORENZO

I CAN'T WRITE LEFT HANDED

WRITTEN BY BILL WITHERS & RAY JACKSON | PUBLISHED BY INTERIOR MUSIC CORP. ADMIN. BY SONGS OF UNIVERSAL, INC. (ASCAP) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY BOJAN DUGIC | ADDITIONAL ENGINEERING BY JON SMELTZ, ASSISTED BY NICK BANNS | LEAD & BACKGROUND VOCALS: JOHN LEGEND | DRUMS: AHMIR THOMPSON | ADDITIONAL GUITARS: RANDY BOWLAND | PIANO: JOHN LEGEND | ORGAN: JAMES POYSER | ELECTRIC GUITAR: KIRK DOUGLAS | BASS: OWEN BIDDLE | TRUMPET: MATT CAPPY | SAXOPHONE: CHRIS FARR

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

WRITTEN BY BILLY TAYLOR & DICK DALLAS | PUBLISHED BY DUANE MUSIC, INC. (ASCAP) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY ALEX VENGUER, ASSISTED BY DERIK LEE | LEAD VOCALS: JOHN LEGEND & JESSYCA WILSON | BACKGROUND VOCALS: JESSYCA WILSON, ASHLEY SIMPSON, MATIA WASHINGTON, LENESHA RANDOLPH, LACEY JONES, DENISE POWELL, NATALIE CURTIS, TAMIKA SMITH, LINWOOD SMITH, JR. & TIMINEY FIGUEROA | DRUMS: AHMIR THOMPSON | PIANO: JOHN LEGEND | ORGAN: JAMES POYSER | ADDITIONAL GUITARS: RANDY BOWLAND | BASS: OWEN BIDDLE

SHINE

WRITTEN BY JOHN STEPHENS | PUBLISHED BY CHERRY RIVER MUSIC O/B/O JOHN LEGEND PUBLISHING (BMI) | PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED BY ALEX VENGUER | ADDITIONAL ENGINEERING BY JON SMELTZ, ASSISTED BY NICK BANNS | VOCALS: JOHN LEGEND | DRUMS: AHMIR THOMPSON | PIANO & KEYBOARDS: JAMES POYSER | ELECTRIC GUITAR: KIRK DOUGLAS | BASS: OWEN BIDDLE | TRUMPET & FLÜGELHORN: MATT CAPPY | SAXOPHONE & FLUTE: CHRIS FARR

VERSE 1

THEY WAIT TO PLEAD
THEIR CASE
UNKNOWN, CAST-ASIDE

I'D LOVE TO SEE THEIR FACE
CAN WE SPARE THE LIGHT?

OR ARE WE AFRAID
TO SEE THEM?
PRISONERS OF HISTORY

THESE BEAUTIFUL MINDS,
TRAPPED INSIDE
BRING THEM BACK TO LIFE

CHORUS

LET 'EM SHINE
LET 'EM SHINE ON
LET 'EM SHINE
LET 'EM SHINE ON

VERSE 2

IT'S SO DARK BUT I SEE SPARKS
IF WE DON'T SNUFF 'EM OUT
WE'VE GOTTA LET 'EM FLAME
LET 'EM SPEAK THEIR NAME

LET 'EM REACH UP TO THE
CLOUDS

THEY CAN'T EAT IF
WE DON'T FEED 'EM
THEY CAN'T READ IF
WE DON'T TEACH 'EM
THERE'S NO LIGHT, IF
WE JUST HIDE THEM
DON'T JUST LET 'EM DIE

REPEAT CHORUS

BRIDGE
STARS FLICKER IN
THE DISTANCE
LONELY OUT IN SPACE
THEY SING OUT, BUT
WE'RE NOT LISTENING
WE DON'T SEE THEIR FACE

WE CAN'T LET 'EM DIE
WE CAN'T MAKE 'EM HIDE
ALL THE LITTLE MIRACLES
THAT LIVE INSIDE
LET 'EM SHINE

VAMP CHORUS
LET 'EM SHINE
LET 'EM SHINE ON
LET 'EM LIVE
LET 'EM SHINE ON

LET 'EM BREATHE
LET 'EM SHINE ON
LET 'EM GROW
LET 'EM SHINE ON

LET 'EM LOVE
OHHHHHH
LET 'EM LOVE
OHHHHHH

OUTRO VERSE
HOLD 'EM CLOSE
LET 'EM KNOW
THEY'LL GET THROUGH
THE NIGHT

ORDINARY PEOPLE
CAN BE A HERO
DON'T PUT OUT THE LIGHT

REPEAT CHORUS

ALBUM PRODUCERS: AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND

"LITTLE GHETTO BOY (PRELUDE)" RECORDED BY GHIAN WRIGHT AT THE VILLAGE RECORDER, LOS ANGELES, CA | ALL SONGS RECORDED AT A HOUSE

CALLED QUEST & THE STUDIO, PHILADELPHIA, PA. & AT MSR STUDIOS, NEW YORK, NY | ALL SONGS MIXED BY JIMMY DOUGLASS, ASSISTED BY MAKI SUZUKI & DARREN MOORE, AT THE MAGIC BOX, MIAMI, FL. & MANHATTAN CENTER STUDIOS, NEW YORK, NY | ALL SONGS MASTERED BY DAVE KUTCH AT THE MASTERING PALACE HARLEM, NEW YORK, NY



BONUS TRACKS

SHINE

(WAITING FOR "SUPERMAN" VERSION)

PRODUCED BY JOHN LEGEND | VOCALS AND PIANO BY JOHN LEGEND | RECORDED BY ALEX VENIGUER AT MSR STUDIOS, NEW YORK, NY | MIXED BY TONY MASERATI FOR TWO CHORD MUSIC, INC. AT CANAAN ROAD STUDIOS, CANAAN, NY | MASTERED BY DAVE KUTCH AT THE MASTERING PALACE, NEW YORK, NY

WAKE UP EVERYBODY

(LIVE IN STUDIO PERFORMANCE)

PRODUCED BY AHMIR "QUESTLOVE" THOMPSON, JAMES POYSER FOR AXIS MUSIC GROUP & JOHN LEGEND | RECORDED AND MIXED BY STEVEN MANDEL AT MSR STUDIOS, NEW YORK, NY | MASTERED BY DAVE KUTCH AT THE MASTERING PALACE, NEW YORK, NY

VIDEO


IN THE STUDIO WITH JOHN LEGEND & THE ROOTS

RECORDED ON MAY 24, 2010 AT MSR RECORDING STUDIOS, NEW YORK, NY | DIRECTED BY NATALIE JOHNS | DIRECTOR OF PHOTOGRAPHY: GEORGE LYON | ASSOCIATE PRODUCER: MELISSA KOVNER | FILM PRODUCED BY DIG FOR FIRE

THE ROOTS:

?UESTLOVE: DRUMS & PERCUSSION | JAMES POYSER: ALL KEYBOARDS, ORGANS, SYNTH & XYLOPHONE | CAP'N KIRK DOUGLAS: GUITARS | OWEN BIDDLE: BASS | THE ROOTS APPEARS COURTESY OF DEF JAM RECORDS

A&R OPERATIONS: DAMIEN ALEXANDER & MEAGHAN LYONS | MARKETING: SCOTT GREER & NAIMA COCHRANE | MANAGEMENT: THE ARTISTS ORGANIZATION | ART DIRECTION & DESIGN: DAVE BETT, CHRIS FELDMANN & MICHELLE HOLME | ILLUSTRATION: POST TYPOGRAPHY | PHOTOGRAPHY: ANTHONY MANDLER

ARTWORK AND DESIGN © 2010 SONY MUSIC ENTERTAINMENT / © 2010 GETTING OUT OUR DREAMS AND SONY MUSIC ENTERTAINMENT / VIDEO CONTENT © 2010 GETTING OUT OUR DREAMS AND SONY MUSIC ENTERTAINMENT / MANUFACTURED AND DISTRIBUTED BY COLUMBIA RECORDS, A DIVISION OF SONY MUSIC ENTERTAINMENT / 550 MADISON AVENUE, NEW YORK, NY 10022-3211 / "COLUMBIA" AND  REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. / FOR NON-COMMERCIAL PRIVATE EXHIBITION IN HOMES ONLY. ANY PUBLIC PERFORMANCE, OTHER USE, OR COPYING IS STRICTLY PROHIBITED. ALL RIGHTS UNDER COPYRIGHT RESERVED. / G0100020047179

JOHNLEGEND.COM | COLUMBIARECORDS.COM

