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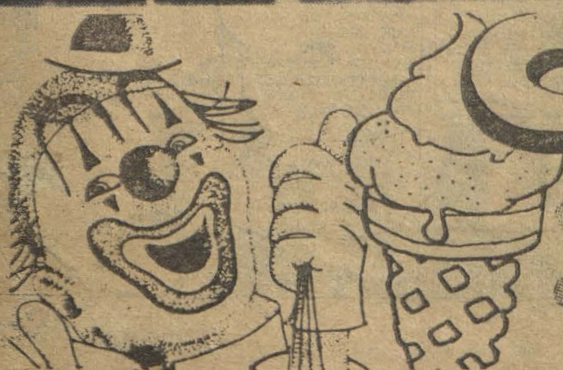
**BOB MARLEY:**  
The Ghetto Boy who  
became Reggae King

# MERRY-GO-ROUND

The Family Fun Magazine



Neville Garrick: Photo



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# Bob Marley: The ghetto boy who became Reggae King

By Balford Henry

ONE OF THE INTERESTING PLACES IN WILTON GARDENS (Rema) in the southern part of Trench Town, is a yard on Third Street where people will tell you many of Jamaica's top entertainers passed their first critical test.

It is really a big yard on Third Street; no grass, few trees, the look of a desert. There are half-naked children running around, idle young men aspiring to do all the things young people dream about, but getting nowhere. There is a stand pipe, a few houses and some young men boiling soap for sale on the black market.

"A right yah so Bob start sing you kno'," Barry, the lead singer of an up-and-coming new group, Earth Disciples, explained. They are following in Bob Marley's footsteps; already they have written several songs and recorded one: "Peace, Love and Harmony" on Bob's own Tuff Gong Records.

"Whole heap a singer used to come on yah and sing tune and man criticize them or rate them. All Alton Ellis, Delroy Wilson, Ken Boothe, Bob Marley," another youth was saying.

"But suppose I tell you something," another was explaining.

"You see when Bob them come out pon the corner and jus' start sing, man used to laugh and say a whey kind a fool, fool song dat oonu a go inna people studio go sing, and Bob them jus' go back go write more tune and sing."

A young man broke into the crowd; "Look ya mek me show you something. You see that man there cross the road. You know sey that them carry him go a Madden a ready afta him get a shat and pronounce him dead and put him inna ice box and all a sudden them 'ear him start kick and when them open the box is a live man."

That is Rema today; the place which although not Bob Marley's hometown, is the place where he began his long and tedious trek to the top of the entertainment ladder.

Rhoden Hall's, St. Ann was Rema's gain. To today, Rema remains one of the harshest expressions of urban poverty and deprivation. It is a mirror of the society's setbacks.

For some people in Rema there are times of "lean" and times of "fat" in view of the strong political connection of the area. Once the backbone of Bustamante's urban constituency, then the political home for people like the late D. C. Tavares and Wilton Hill, it is now a broken, urban slum after years of want and neglect.

"Hey, you see Trinity (policeman), a right yah so him born and grow and see how much time him get shat on yah," another young man was explaining. Just recently justice in Rema meant the killing of several youngmen who were trying to assert their authority over the community with the help of their guns.

It was out of those ashes that Marley soared, singing songs like "Trench Town Rock", "No Woman, No Cry", "Revolution" and even one of his songs which told of a walk through Rema from First Street to Seventh Street.

Years later Bob moved uptown (ghetto style) from Rema to Newland Town or what is now called "Concrete Jungle". He was a businessman. Then he was not dreadlocks although he grew his hair tall. He drove a brown

selling records.

I could never forget one of my experiences then with Bob's music. One of his close Rastafarian brethren, Brother David, had carried a box of his records including songs like "Thank You Lord" and "This Train" to sell to this man who lived on Lincoln Avenue. Brother David offered to sell the box of about ten records for fifty cents each, but the man insisted that the whole box of records did not value 50 cents.

This was probably the worst period of Bob's life after his initial successes with "Simmer Down", "I'm Still Waiting", "Dancing Shoes" etc. He was producing for himself because he felt the producers were ripping him off, but he could not handle the distribution and promotion well enough to sell the records.

ship with Lee Perry who at that time was selling the most local records in Europe with his top selling label, the "Upsetters". Also with Lee Perry at this time was Judy Mowatt.

Bob started off this time with a song entitled "Duppy Conqueror" and did tunes like "Keep on Moving", "Rock My Boat". In between, he also did an album for Leslie Kong of "Beverly's Records" which was named "Soul Shakedown Party," the title tune from which was a major local hit for him.

Bib did another album for Kong named "The Best of Bob Marley and the Wailers" and as Carlie Barrett his drummer used to joke at Beeston Street: "You don't see, right after Kong make album bout 'Best of the Wailers' him vank (died). You can make a album

records, an electric guitar, a pair of congo drums and \$30 cash. A total loss of \$960.

In September 1971, Allan 'Skill' Cole the popular Santos and Jamaica (and later Boys' Town) footballer became manager for the Wailers, as well as the Soulettes and the Pipers (Row Fisherman).

A most interesting point about Bob's revival at the turn of the decade was the type of songs he did.

## "DUPPY CONQUEROR"

His initial hit "Duppy Conqueror" started with the line; "Yes, me friend, me good friend/Me dey pon Street again." He went on to songs like "Man to Man", which had the line; "Man to man is so unjust/you don't know who to trust." Later he did songs like "Small Axe"; "If you're the big tree/I am the small axe/ready to cut you down".

It was when Bob teamed with Skill Cole (1971) whom he saw as someone more in tune with his philosophy of life, that they produced "Trench Town Rock".

Shortly after came the Wailers' first big break. This was around 1972 and the argument going around music circles was that some big "foreign producer" had given the Wailers thousands of dollars and they had rented Dynamic Sounds studios at Bell Road for weeks, something no other local entertainer had done before. It turned out that the "foreign producer" was Chris Blackwell, Jamaican himself and head of Island Records, who had worked with several other Jamaicans including Millie Small and Jimmy Cliff.

In early 1973, Dicky Jobson came to Jamaica to open the local office of Island at 56 Hope Road, the very spot where Bob's own Tuff Gong Records now exist. Jobson gave me a copy of a fantastic looking album named "Catch a Fire" featuring the Wailers. The album's cover jacket was shaped like a cigarette lighter.

## TWIST OF FATE

The album featured songs like "400 Years", "Concrete Jungle", "Rock It Babe" and "Slave Driver". It was one of the happiest moments in my life reviewing that album, because everytime I played it I remembered Bob telling us reporters at Beeston Street, that he was going to give us so much to write about we wouldn't have space in the papers to put it. By some twist of fate, it was I who got those records and the interviews.

Jobson explained to me how Chris Blackwell had signed up the group in 1972. The Wailers had brought in ASTON BARRETT, bassist for the Upsetters band and his brother CARLIE, to boost the band.

Jobson was saying in February 1973: "So far we have had incredibly good reaction in the U.S. There is no doubt that within the next year the Wailers will be big."

## A MAJOR SETBACK

The Wailers left Jamaica in March 1973, to start promoting their record. They suffered a major setback when Bunny Livingstone one of the

lead singers decided that the coldness of Britain was not for a Rastaman and decided he was coming back to Jamaica.

By 1974 the group had out a second album with Island but more problems were arising. Peter Tosh, decided he had had enough of Chris Blackwell. "Bwoy, a Chris Whitewell, I call him," Peter told me while explaining the situation at Tommy Cowan's office on Oxford Road.

According to Tosh when the albums had sold enough for them to collect they were told by Island that expenses such as promotions had to be taken out of their money and they had ended up owing the company some \$40,000.

## BOB'S TURNING POINT

The turning point in Bob Marley's life came in 1975. The Wailers had been signed up by Impresario Chester McCulloch, to appear with the Jackson Five on a major production planned for the National Stadium named "The Jackson Five Show", but it was obvious that while Bob was prepared to perform Bunny and Peter were not satisfied with the situation. There were rumours that the group would not be appearing.

Promoter McCulloch was worried. He insisted that I state categorically that the group would be on the show, after the Jackson Five had arrived in Jamaica on March seventh. I refused. McCulloch left the GLEANER office.

About mid-afternoon Bob Marley, himself and his wife Rita and some friends came to the office. Bob was trying to explain something but he was too uncertain to speak with any clarity: "Bwoy, I don't know what to do, you 'ear sah, because this tour important and I woulda really like do it."

At first I was lost trying to figure out what tour he was talking about, then slowly but surely it became quite clear: An after effect of Bob's appearance on the show it seemed he was to reach some agreement with Don Taylor, who later became his personal manager, and they were to tour the American West Coast. Obviously, Bob wanted to go because he was determined to make a name for himself internationally. But not so Peter and Bunny. They were wary of these new personalities and deals.

When Bob left the office, he was still uncertain whether he would be performing on the Jackson Five show the next evening or not. He kept mumbling something about the others not wanting to make progress and so on.

Later that evening Chester McCulloch returned with Rita Marley, Bob's wife and Judy Mowatt: "See a bring the man's wife to prove that he will be on the show," Chester said. I told him that was not enough evidence because I had spoken to Bob and he was not certain. Rita laughed and said: "Bwoy you really serious. Even when we say that Bob going to perform you don't accept that!"

The next night Bob, Peter and Bunny appeared on the Jackson Five Show. After the

(Continued on Page 7)



A 1972 PIC. OF MARLEY (centre) AND THE WAILERS... Bunny Livingstone (left) and Peter Tosh (right).

and biege Hillman and his home on Greenwich Park Road was a hive of activity.

## MARRIED

Bob's home was always filled with the sound of music. After he married Rita, a young school girl from the area who was a member of the Soulettes, he settled down to

Somewhere about here, Bob sort of disappeared and everyone learnt that he had gone to live with his mother in the United States, but he returned shortly after.

## NEW VIGOUR

Bob seemed to have returned with a renewed vigour. He went into a partner-

name best of a artist and the artist still alive." Kong had died some years before.

Bob started a record shop in Beeston Street in the late sixties, and the corner of Beeston Street and King Street immediately became a music centre. However, he suffered from constant burglaries. In April 1971, several men broke into the shop and stole

BIN MARLEY, BOB

# A minstrel who sang the scenes he lived and saw

(Continued from Page 6)

show Bob left with Don Taylor to finalise tour arrangements. When Peter and Bunny insisted they would not conform, he added Tyrone Downie on the organ, the I-Threes on vocals, American Al Anderson on lead guitar and Earl Chinna Smith on rhythm guitar.

## BIGGEST BREAK

Bob's biggest break came when Eric Clapton took his "I Shot the Sheriff" to the top of

the American charts in weeks. The day the news started circulating in Beeston Street, Bob was standing at the corner of King Street staring down to the Parade oblivious of the praise. His hands folded behind him.

Some people say Bob was never explosive, but from my experience he was one of the most explosive men when he lost his temper. One white American harmonica player who hitched himself to the

band rushed back home overnight after experiencing it on one occasion.

Apart from playing football with his friends he also enjoyed table tennis with his closest companion Attorney Diane Jobson. He also liked the sea and was always off to Greenwich Farm for fish and honey, roots and other italy stuff which Rastafarians admire.

Anyone who stayed with Bob for any length of time would realise that he rarely laughed but when he did he charmed the crowd. He has no special liking for journalists and was always afraid of what they would write about him.

Once I misquoted him and he cursed me off properly when I saw him next at Hope Road; "Hey, you see oonu journalist." He always had a sermon for me about selling out to Babylon: "Instead a you write bout Rasta and the upliftment a black people you prefer write 'bout what the whitemen want you to write. You a rasta you kno', but you don't kno' you'self."

## THEY STUCK TO HIM

Probably the people who played the most important roles in his life apart from his wife and the local singers and musicians who stuck to him through thick and thin like his percussionist "Seeco," were: Johnny Nash who first realised the potential of his music and started recording them; Eric Clapton who took "I Shot the Sheriff" to the top of the American charts in months and

started the questions; Chris Blackwell who had enough confidence in the group to lay out thousands of dollars so that they could freely rent studios and make their albums; and Don Taylor who put on the finishing touch by arranging the American tour which launched Marley.

A question that people probably ask is why he named his recording business Tuff Gong. Well, he has never explained, but my theory is based on facts which could easily prove it.

When Bob lived at Greenwich Park Road some of his neighbours with whom he played and entertained with

included people who eventually ended up on the wrong side of the law. They were known as the "Tough" gang and they were really tough Rastas. Bob obviously changed the name slightly to give it some respect and called his business "Tuff Gong."

People still talk about the Tough Gang that lived in Newland Town. Youngmen who like Bob were frustrated with the ghetto, but who unlike him had no special talent which could earn them a legal living. Some died by the gun others were hanged, some changed their life styles, some never committed any offence

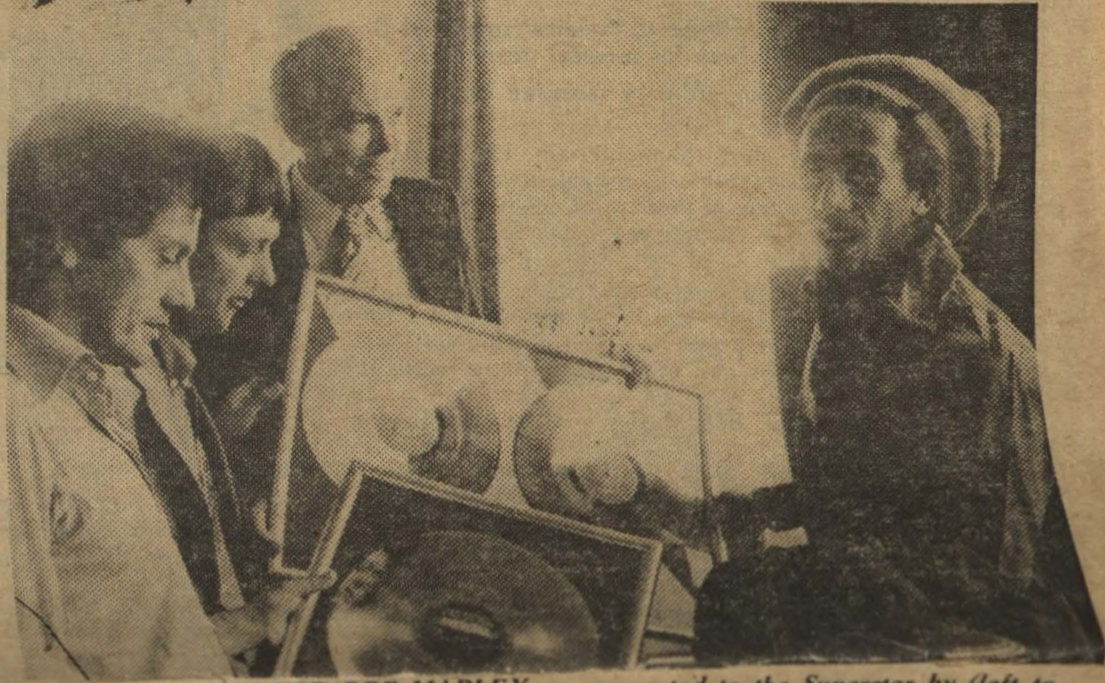
more serious than smoking marijuana.

Bob lived there until the turn of the decade when housing needs led to the demolition of the houses and their replacement by what is now known as the "Concrete Jungle", which he sung about on his "Catch a Fire" album.

Whatever response Bob got from people who listened to his songs, he knew that there were songs which were special for some people because they knew exactly what, where and when it happened. Bob Marley the ghetto boy who became Reggae King, was a minstrel who sang the scenes he lived and saw.



RITA MARLEY AND CHILDREN.



GOLD ALBUMS FOR BOB MARLEY are presented to the Superstar by (left to right) Jean Paul Commin, Jean Pierre Willer and Marc Grandemange of Phonogram Records, during Marley's 1980 European tour.



AND WHEN HE PASSED AWAY THE PEOPLE who adored him, who sang his songs, turned out in their thousands at the National Arena, for a final glimpse of Superstar Bob Marley.

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57N MARLEY, BOB

# He was no ordinary musician or ordinary man

By Prime Minister  
Edward Seaga

**B**OB MARLEY, Jamaica's international reggae superstar, friend of the poor and the weak, who inspired the Jamaican youth to new heights in popular music, passed away in Miami on Monday, May 11, at the youthful age of 36.

Bob was on his way home to Jamaica from West Germany where he had been for medical treatment.

Bob Marley was no ordinary musician or ordinary man.

His music did more than entertain. He translated into music, in a remarkable, inimitable style, the aspirations, pain and feeling of millions of people throughout the world. He gave them great hopes for peace and love.

He was the unapologetic spokesman for a generation who languished for a better world and his admirers ranged from the poverty-stricken in Kingston, New York, London, Paris and other parts of the world to the affluent.

As an individual, Bob Marley was the embodiment of discipline and he personified hard work and determination to reach his goals. Without these attributes which he demonstrated so much he could not have reached the stars in the world of popular music.

\*

His talent would have been wasted if he had not

worked hard and developed it to perfection. His life was an outstanding example to ghetto youth.

His influence on children was profound. And he always showed his concern and love for them.

Bob was indeed a giant among musicians and men.



Reggae King Bob Marley saying his bit during a "Sunsplash" Press conference in June 1979. To his right is Jamus Grant of Reels and Reality Film Company of Chicago, USA.

He began his journey to stardom in the sixties, when the Wailers was formed. At that time the nation realised that it was fortunate in having 'traditional' singers in modern garb. These were difficult years, but with perseverance in pursuing his artistic goals he gained the heart of the nation.

When Jamaica became independent he was among those who provided a beacon of hope striving to overcome obstacles. How well do we remember songs like 'Simmer Down' and 'One Love' that provided a message while they entertained.

\*

In 1973 Bob Marley entered the international music scene with the album 'Catch A Fire'. This was a big step in the series of developments that have seen Marley, a self-taught artist, emerge as a singer, composer and musician of world renown.

The albums that followed were of a consistently high calibre: "Rastaman Vibration" and "Exodus" to name only two.

It was just recently that he was awarded the Order of Merit, the nation's third highest honour, for his international contributions to music.

Bob's death is not only Jamaica's loss but the world's loss. But we can take solace in the fact that he left with us a rich heritage of popular Jamaican music. He has passed on but his music and spirit live on.

On behalf of the Government and people of Jamaica I extend deep sympathy and condolence to his family, and particularly to his widow Mrs. Rita Marley and the children.

I should like to end this tribute by pointing out that Bob recently wrote a song called "I Know" which is soon to be released on record. Rita has asked me to share with you a verse from this song:

*"When the race is hard to run  
And you just can't stand the pace  
All I know is that Jah will be  
Waiting there. I know".*

## HON. ROBERT NESTA MARLEY, O.M.

**DISCIPLINE...  
PERSISTENCE...  
HARD WORK...  
EXCELLENCE...**

Qualities which catapulted Bob Marley to international prominence in the world of music. Qualities worthy of emulation for those intent on achieving success whatever their calling. The greatest tribute to Bob Marley, one of the most famous Jamaicans, is to apply discipline, hard work and persistence together with excellence in endeavour to ensure our "SURVIVAL" as a people and a nation. With his family, our nation and the world mourn his passing. Our consolation is that his great musical works live on.

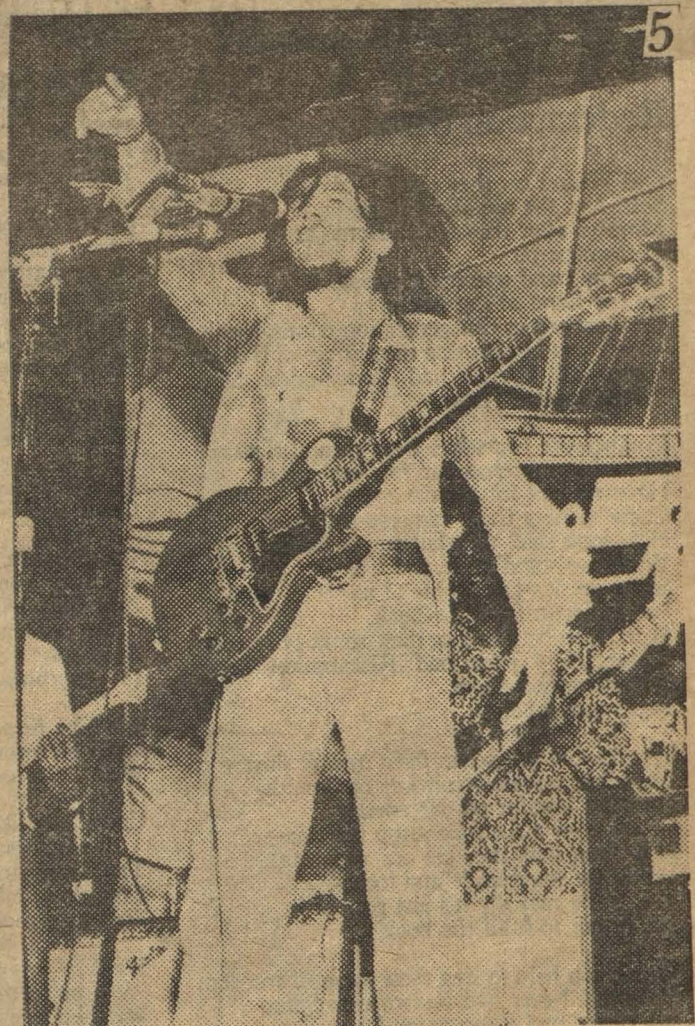
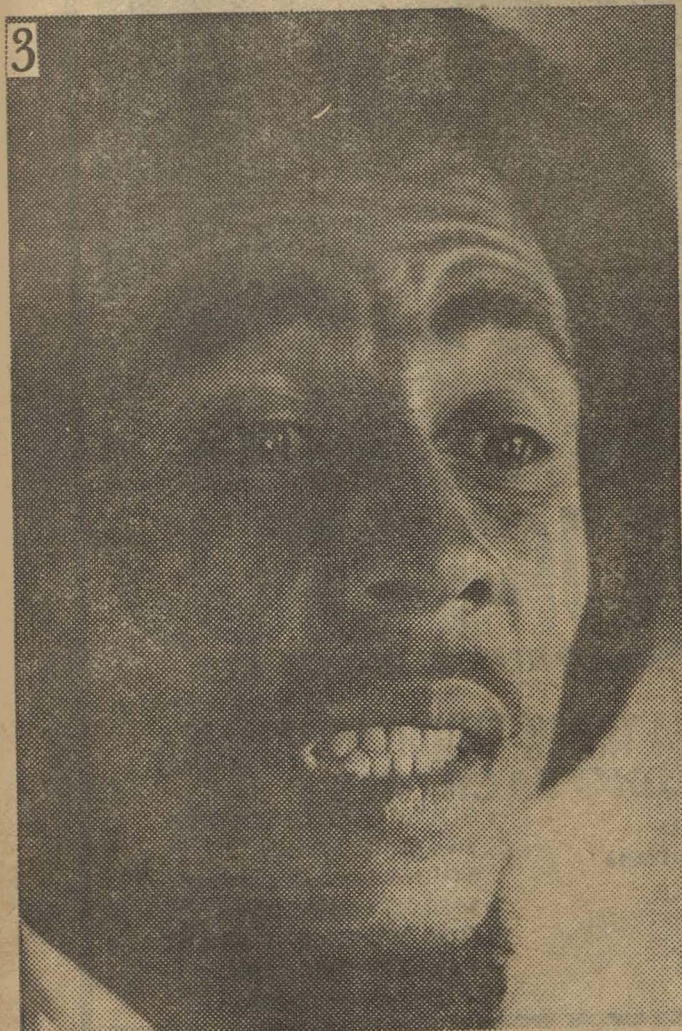
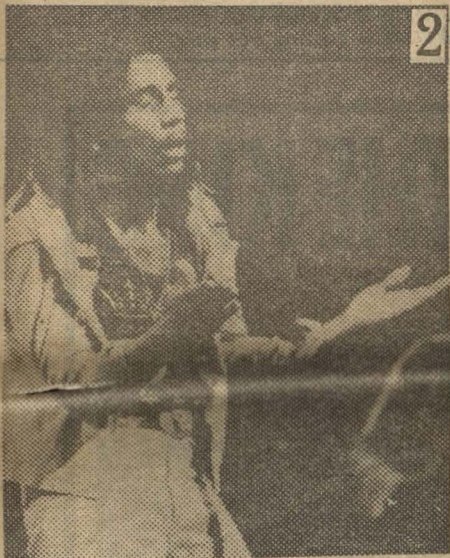
A message from Mutual Life.



# THE MOODS OF BOB MARLEY

**THE GUT-FEELING OF BOB MARLEY** was usually mirrored on his face and the face expressed the "mood" he was in. The pictures below, spanning 1975 to 1981, are therefore momentary expressions of Bob' SOUL. They are:

1: Marley on stage and feeling his music. 2: A pleading Bob Marley during a 1975 show. In pic. No. 3 there can be no mistake about the point he was making during a conversation in July 1977. 4: In this pic Bob Marley is beaming with hope in New York in January this year shortly before he left for Germany to seek treatment for his illness. There can be no mistake about his confidence. Behind him are Allan "Skill" Cole (left) his constant companion during his illness, and Jamaican Howan "Lister" Lowe, President of Mango records in New York. 5: Bob performs to an enthusiastic audience in New York. 6: At work during the "Smile Jamaica" December 1976 concert at Heroes Park. 7: Making a point at a Press conference. In historical pic No. 8, Marley joins the hands of political leaders Michael Manley (left) and Edward Seaga (right) during a PEACE CONCERT at the National Stadium in 1978. As he sings his own right hand is outstretched solemnly.



# THE LYRICS OF BOB MARLEY

## Coming In From the Cold

In this life, In this life, In this life  
In this oh sweet life  
We're coming in from the cold  
we're coming in, coming in, coming in,  
Coming in from the cold.

It's you, It's you, It's you I'm talking to  
Well you, it's you, It's you  
It's you I'm talking to now  
Why do you look so sad and forsaken  
When one door is closed  
Don't you know another is open.

Would you let the system  
Make you kill your brotherman  
No dread no  
Would you make the system  
Get on top of your head again  
No dread no

Well the biggest man you ever  
Did see was just a baby.  
In this life, In this life  
In this oh sweet life  
We're coming in from the cold.  
We're coming in, coming in, coming in  
We're coming in from the cold  
It's life, It's life, It's life  
Coming in from the cold  
We're coming in, coming in, coming in  
Coming in from the cold.

It's you, it's you, it's you I'm talking to  
Well you, it's you, it's you  
It's you I'm talking to now  
Why do you look so sad and forsaken  
Don't you know  
When one door is closed  
Don't you know many more is open.  
Would you let the system  
No dread no

Would you let the system  
Get on top of your head  
No dread no  
Would you let the system  
Make you kill your brotherman  
No dread no  
The biggest man you ever  
Did see was once a baby

In this life, In this life, In this life  
In this oh sweet life  
We're coming in from the cold  
We're coming in, coming in, coming in  
Coming in from the cold  
We're coming in, coming in, coming in.

## Redemption Song

Old Pirates yes they rob I  
Sold I to the merchant ships  
Minutes after they took I from the  
Bottomless pit  
But my hand was made strong  
By the hand of the Almighty  
We forward in this generation triumphantly  
Won't you help to sing these songs of freedom  
Cause all I ever had Redemption Songs,  
Redemption Songs.

Emancipate yourselves from mental slavery  
None but ourselves can free our minds.  
Have no fear for atomic energy  
Cause none a them can stop the time  
How long shall they kill our prophets  
While we stand aside and look  
Some say it's just a part of it  
We've got to fulfil the book.  
Won't you help to sing these songs of freedom  
Cause all I ever had Redemption Songs,  
Redemption Songs.

Emancipate yourselves from mental slavery  
None but ourselves can free our minds  
Have no fear for atomic energy  
Cause none a them can stop the time  
How long shall they kill our prophets  
While we stand aside and look  
Yes, some may say it's just part of it  
We've got to fulfil the book.

Won't you help to sing these songs of freedom  
Cause all I ever had Redemption Songs  
All I ever had Redemption Songs  
These songs of freedom, songs of freedom.

## "COULD YOU BE LOVED"

Could you be loved and be loved  
Could you be loved and be loved  
Don't let them fool you  
Or even try to school you, Oh! No  
We've got a mind of our own  
So go to hell if what you're thinking is not  
right  
Love would never leave us alone  
In the darkness there must come out to light  
Could you be loved and be loved  
Could you be loved and be loved

The road of life is rocky  
And you may stumble too  
So while you point your fingers  
Someone else is judging you  
Love your brotherman

Could you be, Could you be, Could you be  
loved  
Could you be, Could you be loved.

Don't let them change you  
Or even rearrange you, Oh! No  
We've got a life to live  
They say only, only  
Only the fittest of the fittest shall survive  
Stay live  
Could you be loved and be loved  
Could you be loved and be loved

You ain't gonna miss your water  
Until you well runs dry  
No matter how you treat him  
The man will never be satisfied

Could you be, Could you be, could you be  
loved  
Could you be, could you be loved  
Could you be, could you be loved

Say something, say something, say something  
Say something Reggae, Reggae,  
Say something  
Rockers, Rockers  
Say something could you be loved.

## "FOREVER LOVING JAH"

We'll be forever loving Jah  
We'll be forever loving Jah  
Some they say see them walking up the street  
They say we are going wrong to all the people  
we meet  
But we won't worry, we won't shed no tears  
We found a way to cast away the fears  
Forever yeah!

We'll be forever loving Jah  
We'll be forever  
We'll be forever loving Jah  
Forever yes and forever  
We'll be forever loving Jah, there'll be no end

So old man river don't cry for me  
I have got a running stream of love you see  
So no matter what stages, oh stages, stages  
Stages they put us thru we'll never be blue  
No matter what rages, oh rages, changes  
Rages they put us thru we'll never be blue  
We'll be forever yeah!

We'll be forever loving Jah  
We'll be forever  
We'll be forever loving Jah  
Forever and ever and forever  
Cause there is no end

Cause only a fool lean up on, lean upon  
His own misunderstanding  
And what has been hidden from the wise and  
the prudent.  
Been revealed to the babe and the suckling  
In everything, in every way I say

We'll be forever living Jah  
We'll be forever  
We'll be forever loving Jah

Cause just like a tree planted planted by the  
river of water  
That bringeth forth, fruits in due season  
Everything in life got its purpose  
Find its reason in every season, forever yeah!

We'll be forever loving Jah  
We'll be forever  
We'll be forever loving Jah  
On and on and on  
We'll be forever loving Jah!

## WORK

We Jah people can make it work  
Come together and make it work  
We can make it work  
We can make it work

Five days to go working for the next day  
Four days to go working for the next day  
Say we got three days to go working for the  
next day  
Two days to go working for the next day  
Say we got one day to go now working for the  
next day  
Every day is work, work, work work.

We can make it work  
We can make it work.

We Jah people can make it work  
Come together and make it work  
We can make it work  
We can make it work

Five days to go working for the next day  
Four days to go working for the next day  
Three days to go working for the next day  
Two days to go working for the next day  
Say we got one day to go now working for the  
next day

Every day is work, work  
I work in the mid-day sun, work  
I work till evening come, work  
If you ain't got nothing to do, work  
We get some work for you.

## Zion Train

Zion Train is coming our way  
Zion Train is coming our way  
Oh people get on board  
You better get on board  
Thank the Lord, Praise Fari  
I gotta catch this train  
Cause there is no other station  
Then you going in the same direction.

Which man can save his brother soul  
Oh man it's just self control  
Don't gain the world and lose your soul  
Wisdom is better silver and gold  
To the bridge

Oh where there is a will  
There always is a way  
Where there is a way  
Where there is a will there's always a way

Soul train is coming our way  
Zion train is coming our way.  
Two thousands years of history  
Could not be wiped away so easily  
Two thousand years of history, black history  
Could not be wiped so easily  
Oh children Zion train is coming our way  
Get on board now.  
Zion Train is coming our way  
You get a ticket so thank the Lord  
Zion train is, Zion train is, Zion train is, Zion  
train  
Soul train is coming our way  
Soul train is coming our way.

## SALUTE TO THE KING



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- STEREO MIX DOWN  
QUADROPHONIC MIX DOWN
- TANNOY SPEAKERS  
In Lockwood Cabinets.

BIN MARLEY BOB

# MARLEY'S FAME, INFLUENCE REACHED DEEP IN BLACK COMMUNITIES

**THE FAME AND INFLUENCE OF BOB MARLEY** have reached deep into black communities the world over, but like so many great men of today, his origins were very modest. Robert Nesta Marley was born on April 6, 1945, under the Sign of Aries. His mother Cedella Booker was of African origin but had lived in Jamaica from early infancy. She now lives in the United States.

Little is known of his father, Norvan Marley, except that he was at one time a Captain in the British Army, and that he returned to England while Cedella was pregnant and never returned to Jamaica.

Young Bob grew up on a farm in St. Ann. In the country he learned from very early to enjoy the simple joys of the land. Bob inherited his taste for music undoubtedly from his mother who used to compose and sing spiritual songs in the local Church.

At age 16 he made his first record "Judge Not" at Ken Khouri's Studio in Kingston. Unfortunately, this record had little success, although it is considered today as a collector's item. In the following year, Bob made another try at recording with a new version of Brook Benton's "One More Cup of Coffee". This record was produced by Leslie Kong and had more success than the first.

Marley had been presented to Leslie Kong by Jimmy Cliff, already highly-placed in the world of Jamaican music. But despite this, the record scarcely made any impression on the Hit Parade. Two years passed before Bob Marley returned to the studios, this time with a totally new style of music. At this time he was influenced by the Drifters, a Black American group of singers and musicians from whom he got the idea of forming his own group - the Wailing Wailers. This group comprised Junior Braithwaite, Peter "Tosh" McIntosh, Bunny Livingstone and Beverley Kelso.

Although they were all accomplished musi-

cians, they lacked the money to buy the necessary material. Also, on making their debut in the Studios with Clement Dodd as producer, the Wailing Wailers experienced the humiliation of having to call other musicians to accompany them.

Nevertheless, their first record, "Simmer Down", propelled them to the top of the Hit Parade and was the first of a series of 30 successes, among them, "Ten Commandments", "Love and Affection", "Put in On", and "Rude Boy". But their commercial success did not bring the financial security they sought. At the base of the Jamaican recording industry, corruption was rampant.

In 1968, the Wailers (they had by then dropped the first word) ended their contract with Clement Dodd, and separated temporarily. Marley took his mother to the United States and lived for several months in the town of Wilmington, Delaware. Marley soon felt, however that the U.S. had little to offer him, and faced with the threat of conscription to fight in the Vietnam War, he quickly returned to the sunny climate of the land of his birth.

Finding Bunny Livingstone and Peter Tosh again, Marley and his two companions undertook to establish their own record label called "Wailing Souls", persuaded that they would have no difficulty in re-establishing themselves on the Hit Parade.

However, for obscure reasons, the Jamaican radio did not accord more than a brief air time to the group. Then Bunny Livingstone had to leave the group. The Wailing Souls had only a brief life with bitter failures.

Towards the end of 1968, the American soul-singer, Johnny Nash arrived in Jamaica for a working-vacation. He was very interested in the reggae which he knew from records imported into the United States and he appreciated the music very much. Nash saw Marley on a local television show and hastened to engage him in his record studio. They recorded together an album which did not go very far. Their collaboration ended rapidly.

In 1969 Bob Marley re-formed "The Wailers" and recruited a new talented producer in Lee "Scratch" Perry and they created a new label "Upsetter". This period would become for the Wailers, and important artistic renewal. Among their productions figured such as "Duppy Conqueror", "Small Axe" and "Soul Revolution". Once again they were on the Hit Parade, but the lucrative British and American markets were dominated by "hippies" and Marley and his companions were unable to get a toe hold in the markets.

The following year, the Wailers enriched their group with the addition of a rhythmic section with Aston "Family Man" Barrett on bass and Carlton "Carlie" Barrett on drums. The Barrett brothers were counted among the best jazz players in Jamaica and there is no doubt that their contribution gave the group a new vitality and dimension.

In spite of their unfortunate experiences under the label "Wailing Souls" the group decided to become independent once again. They then created the label "Tuff Gong" destined to produce and edit all their future productions. They operated from the Soul Shack recording studio in the heart of Kingston.

Their music continued to improve with the passing of time. It was at this time that the group made the important alliance with Chris Blackwell, Director of the British branch of the firm, Island Records. In the '60s Blackwell had personally introduced numerous interpretations of reggae on the tight British market. In 1971 Island Records became a multinational venture and Blackwell was able to allocate a lot of time and money to widening the audience of Bob Marley and the Wailers.

In less than a year, the group was able to undertake a major tour of the United States and Great Britain, unleashing enthusiasm everywhere.

The first recording of the Wailers produced by Island Records was an album entitled "Catch-a-Fire". The important element of money allowed the group to profit from the

advantages of an ultra-modern recording studio, something which the Jamaican reggae circles lacked at the time. In "Catch-a-Fire", Marley used the latest "western" techniques without altering the authenticity and sensuality of the music. The album was well produced and today is counted among his best recordings.

It included songs like "Four Hundred Years", "Concrete Jungle" and "Slave Driver" and brought to Marley's music a cultural renewal, the basis of his future productions.

During this time Johnny Nash soared to the top of the Hit Parade with his version of "Stir it Up" which figured also in "Catch-a-Fire". The Wailers finally came out of the shadows with style. Then came what many consider as Bob Marley's major work, the magnificent "Natty Dread".

This record expressed the essence of Bob Marley's cultural and philosophical ideas; the music was extraordinary and the interpretation impressive. It was a veritable masterpiece.

Since 1975, Bob Marley has produced some of the greatest success including the albums: "Live", "Rastaman Vibration", the enormous success "Exodus" which stayed on the charts for six months; "Raya", "Babylon By Bus", "Survival" and "Uprising". In some of these they were backed by the golden voices of reggae queens, Rita Marley, Judy Mowatt and Marcia Griffiths who called themselves the I-Threes.

In the course of time Peter Tosh and Bunny Wailer left the Wailers to launch themselves on independent careers. They were replaced by guitarist Junior Mervin, pianist Tyrone Downie and percussionist "Seeko". The group continued to be dominated by Bob Marley to the time of his death.

His illness came not long after his highly successful tour of Great Britain, France, West Germany and the United States. But Bob died without realizing his dream of touring Africa, the continent which awaited him, and to which he looked for his social and spiritual identity and abode. Perhaps he has reached it at last.

- Desmond Allen

Memories live on...

In all the days to come services for your loved ones will be your comforting companion, for yours will be the assurance that nothing was left undone to make the final tribute one of undying thoughtfulness and beauty.

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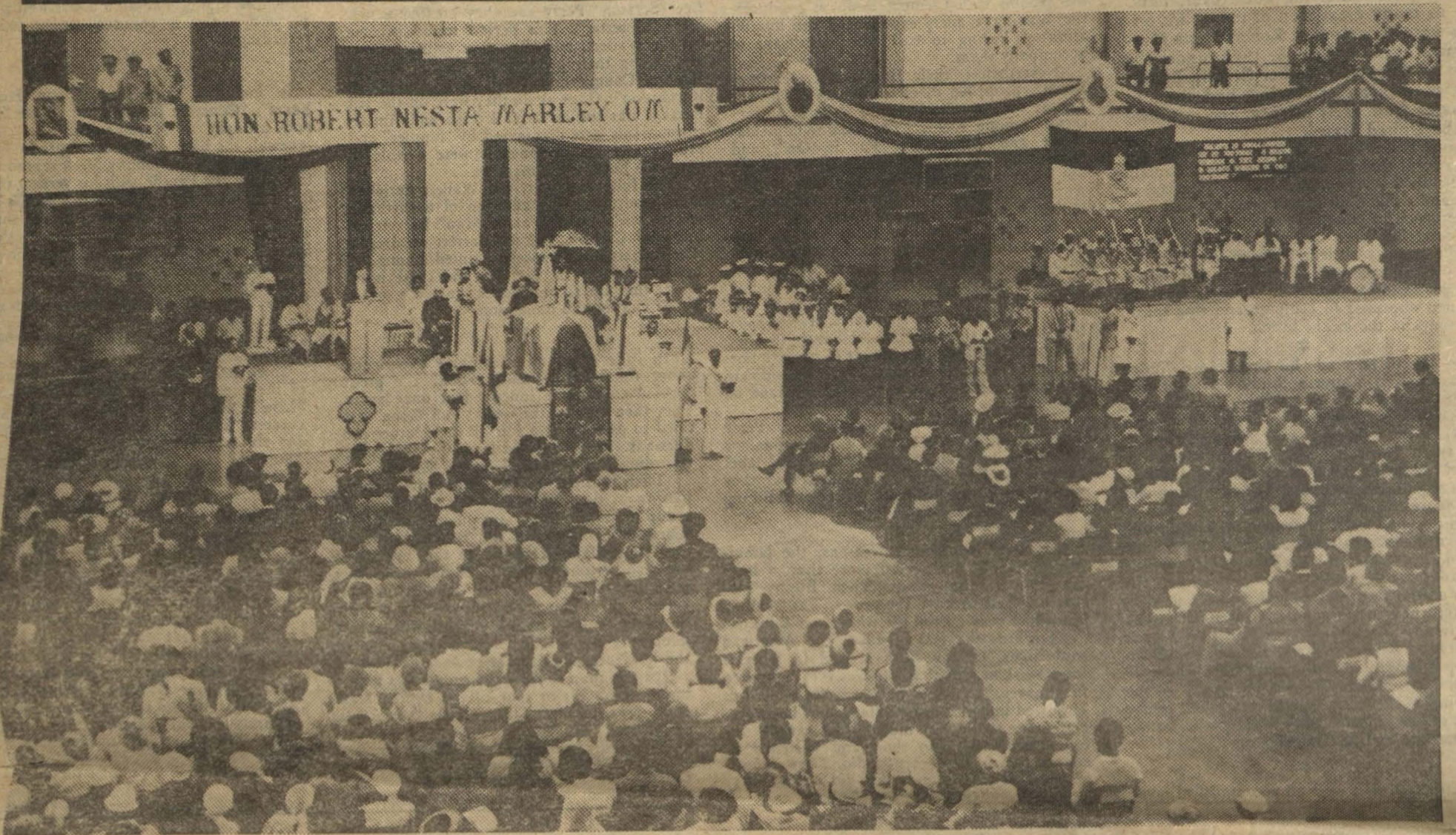
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BIBI MARLEY BIRD

# THE FUNERAL RITES



THE FLAG-DRAPED CASNET OF REGGAE KING BOB MARLEY, in its place at the National Arena during the performance of the last rites.



... AND NOW THEY BEAR HIM AWAY IN SOLEMN PROCESSION.

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# Bob Marley learned the message of survival

**EULOGY BY THE HON. EDWARD SEAGA  
PRIME MINISTER OF JAMAICA  
ON THE OCCASION OF THE OFFICIAL  
FUNERAL FOR THE HONOURABLE  
ROBERT NESTA MARLEY O.M.**

**A MAN MAY BE MEASURED BY HIS TALENTS  
WHILE HE LIVES AND BY HIS FRIENDS WHEN HE  
DIES.**

The multitude who have assembled today to pay final respects to the Hon. Robert Nesta Marley, O.M., is the most dramatic tribute that a people can give to a beloved and departed friend.

We have all known for some time that Bob was gravely ill. But few of us could contemplate his death.

It appears that he was almost too much with us to consider that there would come a time when he would say farewell.

His voice was an omnipresent cry in our electronic world; his sharp features, majestic locks, and prancing style, a vivid etching on the landscape of our minds.

Most people do not command recollection; Bob Marley was never seen, he was an experience which left an indelible, mystical imprint with each encounter.

Such a man cannot be erased from the mind, he is part of the collective consciousness of the nation.

If for no other reason, long after the final rites have been committed on his last remains, Bob Marley will still be a vital part of the consciousness of this nation.

And there is good reason that this could be so. His vibrations penetrated the mind with a central message that was universally understood.

His message was a protest against injustice, a comfort to the oppressed, a search for peace, and a cry for hope.

This was not a message confined to our little segment of creation, it was a universal message for all creation, searching with men for a way to make things work.

He said with supreme confidence — "We Jah people can make it work, come together and make it work."

That is why his audience was universal because he spoke to all Jah people.

New York, London, Paris, Brussels, Rome, Stockholm, Oslo, Lagos, Addis Ababa, Berlin, Port of Spain, Miami, Toronto, Tokyo, and his beloved Jamaica.

He sang there, he performed there, his message reached here and everywhere.

Today's funeral service is an international rite for a native son.

## from boyhood

He was born in a humble cottage nine miles from Alexandra in the parish of St. Ann. He lived in the western section of Kingston as a boy where he joined in the struggle of the ghetto.

Bob Marley learned the message of survival in his boyhood days in Kingston's west end. But it was his raw talent, unswerving discipline and sheer perseverance that transported him from another victim of the ghetto to the top ranking superstar of entertainment in the Third World.

He has left behind more than the message of his songs. He has bequeathed to us the message of his life; that with hard work and self discipline there is an open road to success.

In his career he was aided by many people, some of them fellow artistes.

He first came to public attention with the Wailers, an association which created one of their golden hits, "Simmer Down".

He went on to record many more hits with the group and even after they were separated, he was a prolific writer and tireless performer.

Of his many musical creations, it may be said that special places are reserved for four — "Trench Town Rock", the symbol of his life; "No Woman No Cry", his comforting hand of compassion; "One Love", his vision of peace and unity; and "Rastaman Vibrations", his deep mystical faith.

He was baptised by the Ethiopian Orthodox Church and christened Berhane Selassie, light of the Trinity. He was also a brother of the 12 Tribes of Israel and was named Joseph.

As he performed across the world he was accompanied by his wife Rita, Judy Mowatt and Marcia Griffiths — the famed "I Threes" as well as accompanying musicians. They played a wonderful supporting role in his life which sustained and guided him to greater heights in his musical career.

His success, of course, was Jamaica's success.

The earliest form of Jamaican rhythm to become internationally popular was the ska. In the early 1960's, it opened the door for Jamaican music to the international world. It did not succeed in gaining full acceptance. It was left to Bob Marley to do that with a new emerging infectious rhythm — the Reggae.

With his international message, his performing talent, his mystical vibrations, he was the right man, in the right place, at the right time, to interpret the Jamaican reggae to the musical world.

We share the grief of the loss of Bob Marley, the Third World Superstar, the Jamaican Reggae King, Humanist and brother whom we have lost in his prime, at 36 years old.

We share the grief with his family to whom he was a devoted son, father and husband. Nothing I can say can adequately console them.

But they may take comfort in the fact that in his country, his esteem is without detractor and he enjoyed in equal measure the respect, love and cherished adoration that cuts across all boundaries of creed, class and colour.

That in itself is a title of great distinction. Last month the Government conferred on Bob Marley one of the highest honours which the nation can bestow, the Order of Merit.

The Hon. Robert Nesta Marley, O.M. conveyed his thanks to me from his hospital bed when I first advised him of the Government's desire to honour him. He said to me, "Big man, if you can do it, do it".

We seek now to commemorate for posterity his memories and the treasury of his music for future generations.

The Government has therefore decided to create a place of rest for Jamaicans who have achieved the distinctive status of international celebrities and who have lived their lives in a fashion so to bring pride and fame to their country.

This place, to be called Jamaica Park, lies between the National Stadium and the Cultural Training Centre, opposite the National Arena.

It will be designed as a park with gardens, murals, statues and shrines to honour, the sons and daughters of Jamaica who have internationally honoured their country in the fields of culture, science or sports.

Bob Marley's statue will be the first to be placed there with his guitar in hand, overlooking the playfields where little boys play as he too liked to do and often did.

Marley's mission was to pursue humanity's search for justice and togetherness. In so doing he created messages and melodies and he superimposed these on the infectious reggae rhythm of Jamaica.

Jamaica was always a part of his international work. His work is now over and he returns to his home.

Visionary that he was, he foresaw this, as he hurriedly flew back to his homeland when he realised his work was over, death meeting him on the way. He immortalised these words in his own creation; "Fly away Home to Zion, Fly away home. One bright morning when my work is over, I'll fly away Home."

May his soul find contentment in the achievements of his life and rejoice in the embrace of Jah Rastafari.

## NEGUSA NAGAST PRODUCTIONS

PRESENTS

# THE LEGENDARY BIG YOUTH LOOK OUT!! FOR THE COMING ALBUM

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WIFE and CHILDREN

of the

Late Hon. Robert Nesta Marley  
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B/N MARLEY, BOB

# MOURNING A SUPERSTAR



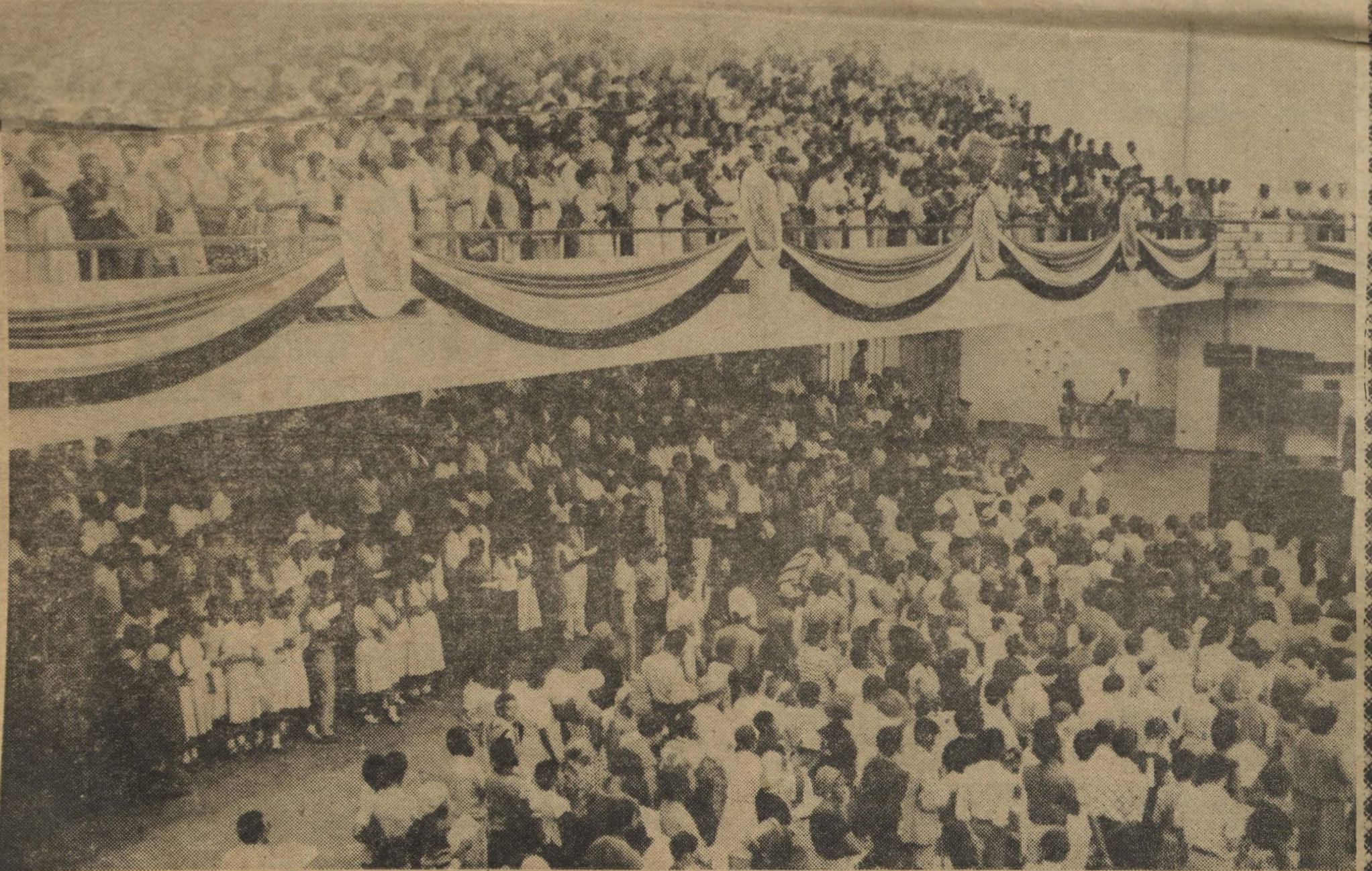
His Excellency, the Governor General, the Most Honourable Sir Florizel Glasspole, and the Most Honourable Lady Glasspole, arriving at the National Arena on Thursday, May 21, for Bob Marley's funeral. Behind them (centre) is Police Commissioner Bill Bowes. Sir Florizel read the First Lesson.



Prime Minister Edward Seaga's pursed lips and grim face express his feeling about Marley's death, as he arrived at the National Arena for Bob's funeral. The PM gave the Remembrance. Behind him are security officers.



Opposition Leader Michael Manley and Mrs. Manley in solemn mood as they arrive for the funeral service. Mr. Manley read the Second Lesson.



A SECTION OF THE VAST THRONG inside the National Arena on Thursday, May 21, taking part in the funeral service for the Superstar.

THE STRIFE IS O'ER ... THE BATTLE WON ...



Marley's mother Miss Cedella Booker (left) grieves ... one of his sons (centre) ponders ... Widow Rita hymns him home.

'Oh God!  
Can this  
be true?'  
Rita seems  
to be saying



... And now, her tears  
run free!

"WE AND THEM"

We no know how we and them  
A go work this out  
We no know how we and them  
A go work it out

But someone will have to pay,  
For the innocent blood  
That they shed every ever day, Oh children  
mark my word  
It's what the Bible say yeah! yeah!

We no know how we and them a go work this  
out  
We no know how we and them a go work it  
out  
But in the beginning Jah created everything,  
He gave man dominion over all things  
But now it's too late, you see men have lost  
their faith  
Eating up all the flesh from off the earth.

We no know how we and them a go work this  
out  
We no know how we and them a go work it  
out  
We no know how we and them a go work it  
out  
Them a flesh and bone  
We no know how we and them a go work it  
out

But we no have no friends in a high society  
We no have no friends, Oh mark my identity  
We no have no friends  
We no know how we and them a go work this  
out  
We no know how we and them a go work it  
out  
We no know how we and them a go work this  
out  
We know we and them a go work this out.

*"Marley's life and achievements have demonstrated that a country's greatest asset is its people — from whatever walk of life."*



**TUC**

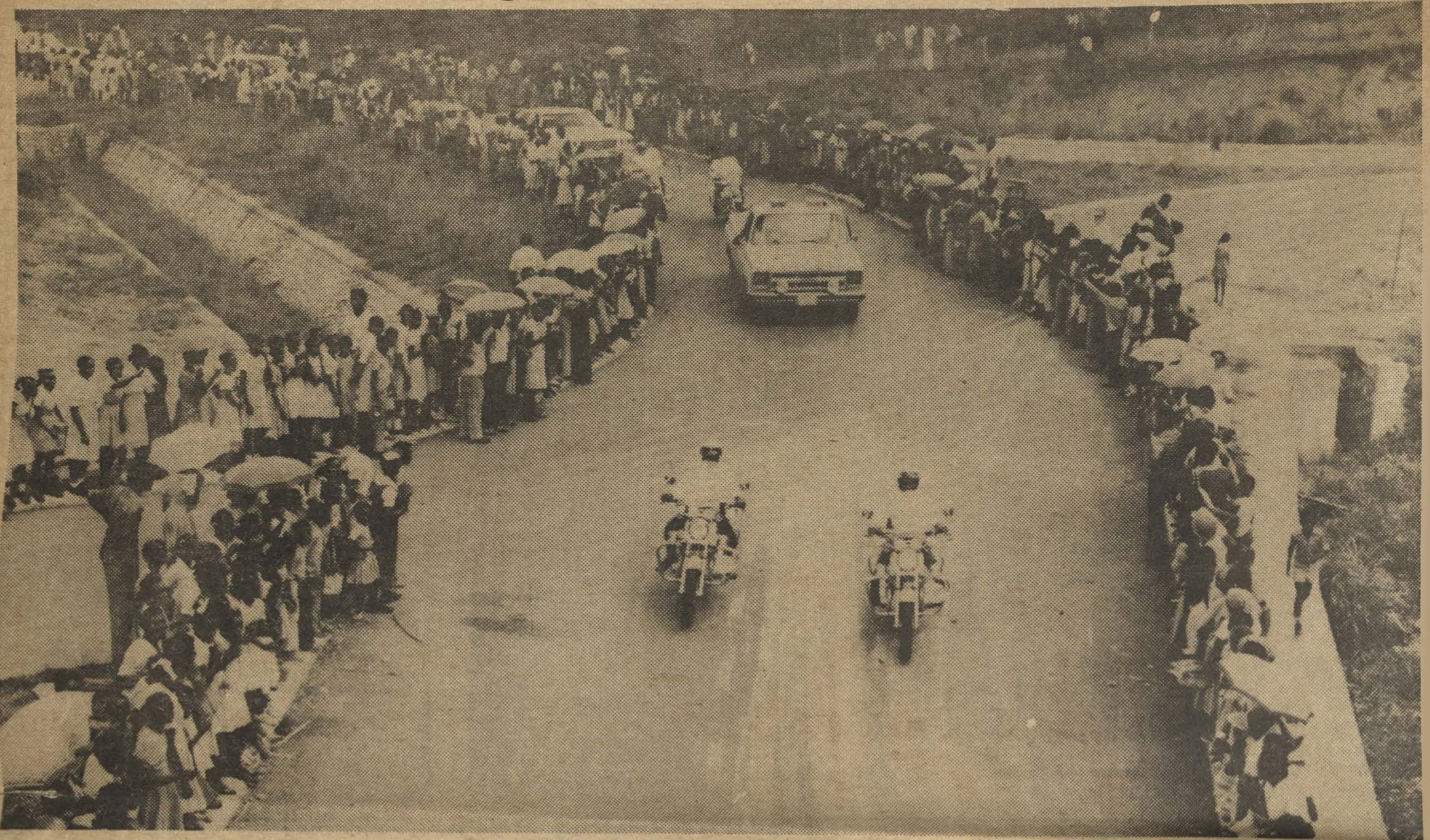
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**Tough United Confident**

Bob Marley, Bob

# ON THE WAY 'HOME'...



*POLICE OUTRIDERS escorting the mile-long procession taking the casket of Reggae King Bob Marley to its burial place at Nine Miles, St. Ann where he was born on February 6, 1945. Here at the Linstead round-about thousands of people watched the procession as their last tribute to "The King."*

## PEOPLE EXPRESSED THEIR LOVE



*RURAL SCHOOL CHILDREN AND TEACHERS took time off from classes to await the arrival of Marley's funeral procession at a point near Linstead, St. Catherine.*