

Spring 5-19-2014

The Bob Marley Effect: More Than Just Words

Juleen S. Burke
juleen.burke@student.shu.edu

Follow this and additional works at: <http://scholarship.shu.edu/dissertations>

 Part of the [Music Commons](#)

Recommended Citation

Burke, Juleen S., "The Bob Marley Effect: More Than Just Words" (2014). *Seton Hall University Dissertations and Theses (ETDs)*. 1923.
<http://scholarship.shu.edu/dissertations/1923>

The Bob Marley Effect: More Than Just Words

By: Juleen S. Burke

**Thesis Advisors:
Monsignor Dennis Mahon, Ph. D.
Dr. Albert Widman**

**Submitted in partial fulfillment of the requirements for the
Masters of Arts in Strategic Communication
Seton Hall University
South Orange, NJ**

Abstract

This study explores the legacy of Robert Nesta Marley through a comparison of his influence in Jamaica and the United States. The recognition that Bob Marley received, both during his life and after his death, is comparatively different between the two countries. As iconic as Marley is, why is his message and legacy different in the United States and most of his recognition not received till after his death? The researcher explores how Marley's message was received in the two countries and whether his audience understood his philosophy and message in the same way. Results indicate that the communication of his thoughts were heard somewhat differently in Jamaica and the United States. Finally, this study presents recommendations for future research.

Dedication

This thesis is dedicated to

God, who is the head of my life.

My beautiful birthplace, Jamaica.

My supportive and loving family who have always been a huge source of encouragement;

Aunt Joy, Doreen, and Jennylyn,
Uncle Daniel, Ashley, Maxwell,
Natalie and my many other cousins,
The Plummers,

And my beloved cousin Tanisha Wilson-Brown
who is no longer with us but her spirit will live with me forever!
I miss you more than anyone will ever know.

And most of all,
to my amazing father Felix and mother Ileen
who make unbelievable sacrifices in order for me
to have everything I need in life and more.
You both brought me to America in search of
a better life and I don't know anyone who has worked harder
to earn everything that they have.
Although I can never repay you both, trust that I am working my
hardest so that one day I can give you both the world!

I Love You All,
Thank you!

Table of Contents

Title Page.....	1
Abstract.....	2
Dedication.....	3
List of Tables and Figures.....	5
Chapter One.....	6
Background.....	6
Impact.....	14
Statement of the Problem/Research Question.....	14
Purpose/Need for the Study.....	15
Objectives.....	15
Definition of Terms.....	15
Limitations.....	16
Chapter Two.....	17
Review of Literature.....	17
More Than Just Words.....	26
Awards and Honors.....	29
Chapter Three.....	31
Design of Study.....	31
Chapter Four.....	34
Chapter Five.....	49
Recommendation for Future Research.....	53
References.....	54
Appendix I.....	56
Appendix II.....	57
Appendix III.....	59
Appendix IV.....	61
Appendix V.....	62
Appendix VI.....	64
Appendix VII.....	65
Appendix VIII.....	67

List of Tables and Figures

Table 1: Awards and Honor.....	29
Figure 1.: Are you male or female?.....	34
Figure 2.: What is your age?.....	34
Figure 3.: Do you listen to Bob Marley’s music?.....	35
Figure 4.: How often do you listen to Bob Marley’s music?.....	36
Figure 5.: On a scale of 1 to 5, how closely do you pay attention to Bob Marley’s lyrics?.....	37
Figure 6.: What do you most associate Bob Marley with?.....	38
Figure 7.: Do you feel his music has influenced American culture?.....	39
Figure 8.: Do you still see Bob Marley’s influence today?.....	40

Chapter One

Background

Bob Marley was born Nesta Robert Marley (later Nesta and Marley were switched by a passport official) on February 6th, 1945 in Nine Mile, Saint Ann Parish, Jamaica. His father, Norval Sinclair Marley, a 60-year-old plantation overseer from England, married his mother, 18-year-old St. Ann native Cedella Booker, in 1945. Interracial marriage was looked down upon during these times and Norval's family did not approve of their marriage. Norval only saw Bob a handful of times because he was often away on trips but did provide to him financial support. Bob's upbringing was rough due to poverty and he was teased and become an outcast because of his mixed race.

But here was a brown child lost in the ghetto without the expected money and power of his class. He had to learn to defend himself. Caught in the crossfire of the resentment, he was constantly tested by both black and white.

(Goldman, 2006, 68)

I don't have prejudice against meself. My father was a white and my mother was black. Them call me half-caste or whatever. Me don't deh pon nobody's side. Me don't deh pon the black man's side nor the white man's side. Me deh pon God's side, the one who create me and cause me to come from black and white.

Bob Marley (Macdonald, 2012)

After his father's death in 1957, 12-year-old Bob and his mother moved from the mountainous country of St. Ann to the city of Trench Town, Kingston in search for a better life.

Although Bob and his mother left the poverty in Nine Mile, poverty was what they would again face in Trench Town, which happens to be so named because it was built over a sewage trench. Even with being a low-income community comprised of squatter-settlements, government yards developments that housed a minimum of four families, and having the poverty, despair and various unsavory activities that sustained some ghetto dwellers, Trench Town was also a culturally rich community where Bob Marley's abundant musical talents were nurtured. A lifelong source of inspiration, Bob immortalized Trench Town in his songs "No Woman No Cry" (1974), "Trench Town Rock" (1975) and "Trench Town", the latter released posthumously in 1983 ("The bob marley," 2013).

Bob Marley dropped out of school at the age of 14 and took up a trade as a welder but subsequently quit a couple of years later. At age 16, he met with singer Desmond Dekker whom he met while welding, who was auditioning for young singer, Jimmy Cliff, and wanted to record as well. Jimmy Cliff would then introduce Marley to producer Leslie Kong in 1962 and in that same year Marley would record his first single, "Judge Not", with Beverley's Records.

I noticed his use of words in songs. Judge Not was a revolutionary song defending his rights as a individual. It occurred to me, wow, this guy is a really good poet.

Jimmy Cliff (Macdonald, 2012)

Marley's solo record failed to sell and Producer Leslie Kong in turn wanted to change Bob's name, because he did not think it was commercial enough, to Adam Marley but he refused (Macdonald, 2012).

By 1963, Marley reunited with childhood friend Neville Livingston a.k.a. Bunny Wailer and then Joe Higgs introduced them to Peter Macintosh while receiving vocal lessons from Higgs. They bonded and originally called their group “Juveniles” but brothers in the ghetto said, “You come from a place where people were always bawling, you should be named the Wailers” and from their adopted the name (Macdonald, 2012).

The Wailers recorded their first single in 1964 for Studio One by producer Clement Sir Coxson Dodd “Simmer Down”, along with several other hits such as “Rude Boy”, “I’m Still Waiting”, and “One Love”, which helped metamorphosed the current Ska rhythm into Reggae.

In 1966, Marley married fellow Trench Town resident, Rita Anderson, and in that same year he moved to Delaware with his mother Cedella where he worked at a Chrysler plant on an assembly line and for DuPont as a lab assistant using the name Donald Marley.

Due to disagreements with Dodd over a lack of proper financial payment and lack of musical freedom, the Wailers left Studio One and formed their own label, Wail’N Soul’M, which later folded in 1968.

April 21-24, 1966, Emperor Haile Selassie I of Ethiopia, who is seen by Rastafarians as the reincarnation of Jesus Christ, visited Jamaica while Marley was in the United States. Thousands of Rastafarians gathered to witness and celebrate his grand arrival. Upon his return to Jamaica, Mortimer Planno, a spiritual leader, took Marley in and introduced him to the Rastafarian

movement and the deeper Marley got into his faith, the more it coincided with his music.

There was a certain amount of consciousness in I self, it was always a lonely world not finding people who might think like me, not to say that I think so different, but because of this conscious about God and the people who I come from...so after going on and going on and coming up the thing that was get more stronger, come to Kingston, meet some more people, them people is Rasta, you talk to them I find out that the same thing that I deal with is the same thing that the Rasta man talk about. So that is how I could identify myself as a Rasta by that changing.

Bob Marley (Noble, 1980)

“Haile Selassie was an Ethiopian Orthodox Christian and he explicitly denied his divine status as proclaimed in Jamaica. In a radio interview with Canada's CBC news in 1967, he said, "I have heard of that idea [that I am divine]. I also met certain Rastafarians. I told them clearly that I am a man, that I am mortal, and that I will be replaced by the oncoming generation, and that they should never make a mistake in assuming or pretending that a human being is emanated from a deity." This denial has not deterred Rastafarians from believing the emperor to be divine” (“Rastafari,” 2006).

The Wailers paired up with producer Lee “Scratch” Perry in 1970 adding brothers Carlton and Aston "Family Man" Barrett on drums and bass, releasing tracks such as "Duppy Conqueror", "400 Years" and "Soul Rebel" on their first album “Soul Rebel” in the UK. But after their relationship with Scratch failed due again to lack of payments, Marley earned a contract with American singer Johnny Nash’s label CBS Records, which also was a short stint. While

promoting and living in Bloomsbury, London, Marley landed a meeting with Island Records founder Chris Blackwell that in turn got The Wailers a £4,000 advance to record an album. Under Island Records, The Wailers' returned to Kingston and recorded their first album, "Catch a Fire", released worldwide in April 1973.

Upon the release of "Catch a Fire", the Wailers went on a Britain and US tour where they even opened for Bruce Springsteen in New York City and Sly and the Family Stone. The Wailers then recorded their second album "Burnin'", released in October 1973. With hits such as "Get Up Stand Up" and "I Shot The Sheriff", it was Eric Clapton's cover of "I Shot The Sheriff" in 1974 that gave Clapton his first number one hit and brought reggae and the music of Bob Marley to a wider audience. Despite their small success, the Wailers broke up as a group in 1974 as each member pursued a solo career.

With the departure of Peter Macintosh and Bunny Wailer, the band added American guitarist Al Anderson, Junior Marvin on rhythm guitar, Alvin "Seeco" Patterson playing percussion, and Tyrone Downie and Earl "Way" Lindo on keyboards. Another major addition to the band were the harmonies of the I-Three, Rita Marley, Judy Mowatt, and Marcia Griffiths to complete the new Wailers. Now under the name "Bob Marley and the Wailers, they released their third album under Island Records in 1974 titled "Natty Dread". With the success of "Natty Dread" Bob and the Wailers went on a European tour with two major shows at London's Lyceum Theater.

This gig was special for us. It was at the Lyceum, London. The show was sold out and we heard

there were two and a half thousand people inside, and the same amount outside trying to get in.

Aston "Family Man" Barrett (Goldman, 2006, 58)

The success of the “Natty Dread” tour along with the *Live at the Lyceum!* (1975) album of the concert, elevated Marley’s career into stardom and his demand in the United States followed.

Their next album “Rastaman Vibration” in 1976 was very much geared to America as well as reflecting a clearer understanding of Rastafari teachings to the mainstream audience that was now attentively listening to Bob ("The bob marley," 2013). Although 1976 was a great year for Bob Marley and the Wailers musically, it was a very violent time in Jamaica. With tensions between rival political parties, People's National Party (PNP) and the Jamaica Labor Party (JLP), gunman unleashed mass violence against one another.

When you have political violence, the youth fighting against the youth, for the politicians then I really feel sick. See I find none of them really do anything good for the people, it's divide and rule.

Bob Marley (Macdonald, 2012)

In order to ease tensions, Marley agreed to perform a free non-partisan concert, Smile Jamaica, to be held on December 5, 1976 in Kingston, but almost right after the announcement of this concert, the current PNP Prime Minister Michael Manley called for an election making it seem as if Marley was showing his support for the PNP.

No I never support no Michael Manley government, you know, never. Election? You know what I mean, whoever wins it's going to be the same problem.

Bob Marley (Macdonald, 2012)

As a team you was like, yo, you have to be on one side, you have to be on some side, you can't be in the middle, or you can get hurt.

Tony Welch -- PNP Enforcer (Macdonald, 2012)

On December 3, gunmen charged into Marley's home and opened fire on those inside. Marley was wounded by a bullet that was lodged in his upper arm, his manager Don Taylor was shot five times, and his wife Rite was grazed by a bullet to her scalp but everyone survived. Despite this assassination attempt, Marley and the Wailers proceeded with the Smile Jamaica concert two days later, which was a major success in spite of further threats to their lives.

All of these things came from politics, Bob deciding to do the concert for Manley when he had turned down doing a show for the JLP. At that time they had Bob Marley as an international star, and everyone wanted Bob on their side.

Michael Smith, of the group Knowledge (Goldman, 2006, 108)

Angered and feeling betrayed by his country, Marley fled with the Wailers to London where he recorded the albums "Exodus" (1977) and "Kaya" (1978). While Marley was exiled in London, Jamaica was still under violent turmoil as the youths seemingly hardened to daily gunfire and the apparently inexorable eradication of their generation (Goldman, 2006, 190). In

an attempt to convince Marley to return to Jamaica, rival gang members Claudius Massop, Tony Welch, and Earl Wadley flew to London to meet with Marley on February 3, 1978. Marley agreed to perform at the One Love Peace Concert to be held on April 22, 1978 in an effort to suppress the violence on political rivalries. “In the concert's most memorable scenario, Bob Marley summoned JLP leader Edward Seaga and Prime Minister Michael Manley onstage. As the Wailers pumped out the rhythm to "Jamming", Bob urged the politicians to shake hands; clasping his left hand over theirs, he raised their arms aloft and chanted "Jah Rastafari"” (“The bob marley," 2013).

1978 brought on his next album “Babylon By Bus” as well as tours in Europe, America, Japan, Australia, and New Zealand. His ninth album “Survival” (1979) which included the anthem, “Zimbabwe”, used in Rhodesia upon their liberation. Marley’s final album before his death “Uprising” (1980) sparked his final European and American tour with his final show on September 23, 1980 at the Stanley Theater in Pittsburgh, Pennsylvania.

In July of 1977, Marley sustained an injury to his toe during a football match, which led to the discovery of melanoma. Because of his religious convictions, Marley refused to have his toe amputated and he continued to perform. His cancer began to spread throughout his body and was unable to finish touring. Marley traveled to Germany seeking holistic treatment at the clinic of Dr. Josef Issels but as his dreads all fell out, his health continued to fail. In his last voyage to return to Jamaica, Marley lost his battle with cancer and died on May 11, 1981 in Miami.

Impact

As *Rolling Stone* ranked Bob Marley number 11 in its list of the “100 Greatest Artists of All Time”, Robert Nesta Marley continues to be an iconic figure in music today. Marley’s lyrics spoke of change, equality, revolution, injustice, and many other topics that spread to nations all over the world. This study will breakdown the lyrics of some of his most powerful songs and shine light on his message and vision for the world. But as iconic as Marley is, why is his message and legacy different in the United States and why is his message and legacy viewed differently in the United States and do modern youth still find value in his lyrics? As tributes to Bob Marley have been done, as recently in the United States as February’s annual Grammy Awards (“Bob marley grammys,” 2013), this study is needed to evaluate the interpretation of Marley and his message in the United States compared to that of his home country of Jamaica.

Statement of the Problem/Research Question

As Bob Marley’s music inspired revolutions around the world, his message and influence was much different in the United States than that of Jamaica. The recognition that Bob Marley received, both during his life and after his death, is comparatively different between the two countries. As iconic as Marley is, why is his message and legacy different in the United States and most of his recognition not received till after his death? What awards did he receive in America and Jamaica? What was his philosophy? How did his philosophy translate in Jamaica and America? What audience was he targeting? Where did his lyrics derive from? Did any change or inspiration spark from his music in Jamaica and America? Where is his legacy seen today?

Purpose/Need for the Study

The purpose/need for this study is to compare the difference in how countries interpreted Marley's music. There is a need to see if Marley's true influence is recognized in the way he intended as a force for civil, racial, gender, and religious equality

Objectives

This study will determine whether his message will truly ever be recognized through interviews of individuals on how they view his legacy today.

Definition of Terms

Rastafari, Rasta

Messianic religio-political movement beginning in the 1930s in Jamaica with a message of black pride, freedom from oppression, and the hope of return to the African homeland. This movement is named after Ras Tafari Makonnen who was crowned emperor of Ethiopia until 1974 and took on the name Haile Selassie I at his coronation. Rastafari's dislike the term "Rastafarianism" because they reject the "isms and schisms" that characterize oppressive and corrupt white society. The movement is referred to as "the Rastafari movement," "Rasta," or "Rastafari." The Rastafarian lifestyle usually includes ritual use of marijuana, avoidance of alcohol, the wearing of one's hair in dreadlocks, and vegetarianism. Rastafarians believe in the Judeo-Christian God, whom they call Jah. In general, Rastafarian beliefs are based in Judaism and Christianity, with an emphasis on Old Testament laws and prophecies and the Book of Revelation. Allegorical meaning is often sought in the Holy Piby. ("Rastafari," 2006).

Limitations

Marley's influence on America will be assessed through questionnaires of American-born individuals and his influence within Jamaica will be assessed through interviews of Jamaican-born individuals living in America. Not all of Bob Marley's discography will be examined. Jamaica does not have a system in place that tracks an artist's record sales and in America, Nielsen SoundScan did not begin its tabulations until 1991, after his death. A limited sample size will restrict the ability to generalize findings. The researcher's interest and bias may influence the lyrical interpretation of Marley's work.

Chapter Two

Review of the Literature

Throughout history, music has played an important role and has had a profound impact on society. For example, the Civil War caused American music to become even more complex, when soldiers from opposite areas of the country began mingling with one another in their army units, trading songs, techniques, and even instruments. This was also aided by the booming railroad industry and other developing technologies, which aided travel and communication. This cross-combination of music and the songs that resulted had the first features that could be considered unique to American music. These songs expressed various emotions that have told us much of what we know about the war today (Watrous, 2007). Similarly, Marley's music reflects a viewpoint that served to reflect a vision of his homeland and hopes for broader humanity.

Bob Marley's music could not have reached Jamaica at a more crucial time. "The 1970's and 1980's brought with it a great sense of uncertainty as political tensions between the two rival political parties often resulted in deaths and a growing sense of distrust for political parties and the game of 'politicks'. Marley's message of solace to the oppressed cannot negate the wider scope and impact of his messages that of both a deep sense of self-realization and self-actualization which was needed ("The influence of," 2005). This coincides with current "continued shifts in power Jamaica cause it to remain the most politically dynamic and culturally diversified in the Caribbean. States of emergency and political unrest are somehow signals of a struggling sovereignty's attempt to rectify disparities between race, class, and color and instead create a space where the motto can be exemplified. Reggae music therefore was used as a tool for change from the top echelons of the very ghettos that he tried to liberate with his cry of not

only mental liberation but also an intense support for the struggles of all Africans and blacks around the world. Marley should be seen as an example of how culture is used by the system to out their message. The people recognized the inequity of the system, as it afforded them to say directly in the politics of the time, they therefore used their music to send their message to both politicians as well as the downtrodden” (“Jamaican politics and,” 2005).

“The music, life and philosophy of the late great Robert Nesta Marley OM has to a great degree been shaped and influenced by the political climate of Jamaica. This political atmosphere has affected his writings tremendously and his writings in turn, affected the Jamaican politics of the day. Marley’s music grew out of both severe and constant economic impoverishment as well as political discontent with the government and its policies; and it is in this context that as well his music must be analyzed and understood” (“The influence of,” 2005).

Author David Moscowitz details Marley’s lyrics and his depiction of Jamaica’s economic struggles in songs such as “Trench Town Rock” and “Concrete Jungle”.

“The release of “Trench Town Rock” immediately caused a big demand for the Wailers both in the studio and for live appearances. Additionally, the social and cultural importance of the song made the Wailers into the voice of the ghetto, and they were never to return to songs of less substance. The song was about the deadly 1967 Kingston riot that was a harbinger of the troubled Jamaican political climate that would affect Bob’s entire life. Bob sought to move the Jamaican underclass out of its depravity through music. When he sang “one good thing about music, when it hits you feel no pain,” it was as an anesthetic to the ghetto” (Moscowitz, 2007, 26).

“The sentiment of this song [Concrete Jungle] was inspired by the Jamaican government’s urban development plan. The plan resulted in the demolition of vast tracts of the west Kingston ghetto, which were replaced by concrete-bunker-style housing projects, the concrete jungle. Most of the members of the Wailers lived in these housing projects during their formative years. Bob viewed the government intrusion as evidence of unwanted political control and references this in the words of the song. In short, the song described the plight of the Jamaican underclass living in the ghetto. The lyrics describe a place where the sun does not shine, a place whose suffering residents cannot escape. Images of darkness and despair prevail. However, each verse does contain at least one reference to gaining some sort of happiness” (Moscowitz, 2007, 31).

The articles *Jamaican politics and bob marley one love peace concert* and *Bob Marley* both agree on the message of Marley’s song titled “War” encouraging Jamaicans and Americans alike to challenge racial and political discrimination. ‘Until the philosophy which hold one race superior and another inferior is finally and totally discredited and abandoned; that until there are no longer first class and second class citizens of any nation; until the color of a man’s skin is of no more significance than the color of his eyes; that until the basic human rights are equally guaranteed to all, without regard to race; that until that day, the dream of lasting peace, world citizenship, the rule of international morality will remain but a fleeting illusion to be pursued but never attained’ (“Jamaican politics and,” 2005).

“In “War,” Marley brings the power back to his audience. He sings that only people can change the philosophy that dictates their lives and the difficulty to overestimate the impact this notion had on Marley’s American audience” (Amirkhas, DaSilva, Gregerson & Wong).

Marley's influence in Jamaica and on ex-patriot Jamaicans is undeniable, there are many if not all musicians to come out of Jamaica that cite Marley as an influence. (May, 2010)

Bob Marley's music not only brought light to the repressive culture and legal restrictions placed upon people of African decent in Jamaica, but was quite comparable to racial segregation experienced by African Americans both before and after the United States' Supreme Court declared racial segregation unconstitutional in *Brown v. Board of Education of Topeka* in 1954 (Amirkhas, DaSilva, Gregerson & Wong). But although his music called for a revolution against the oppressors, "Bob Marley's work provides a stark contrast to the Black Power movement of the 1960s and 1970s in the United States. Marley advocated freedom for all people and in "Redemption Song," Marley sang "Emancipate yourselves from mental slavery/ none but ourselves can free our minds." Marley called upon the individual to rid him or herself from the constraints prohibiting freedom, but Stokely Carmichael and many members of the Black Panther Party for Peace recognized white supremacy as the entity that denied freedom for people of color. Carmichael identified the white man as the oppressor, as the only obstacle on the path to freedom and both social and economic equality, while Marley preached that the individual chooses to be free and that freedom is a state of mind independent from external influences. The contrast between Marley's ideologies of freedom and the ideologies that some of his predecessors and many of his American contemporaries held was vast, but together they helped shaped the current political, economic, and cultural status of oppressed peoples" (Amirkhas, DaSilva, Gregerson & Wong).

Marley said that "the one thing [he] would like to see happen is that all men, black, white, shiny, anyone live together" (Marley, "War"). This ambition was the very same ambition that the Brown Berets, Students for a Democratic Society, the Student Nonviolent Coordinating

Committee (SNCC), the Southern Christian Leadership Conference (SCLC), Poor People's March, Cesar Chavez and others in the farm labor movement, the American Indian Movement, Young Puerto Rican Brothers, the Young Lords and many others held during the period of change that supports the idea that Bob Marley as an American Revolutionary (Amirkhas, DaSilva, Gregerson & Wong). Marley embodied the central belief that various organizations trying to eradicate economic and social stratification in the United States held and, as a result, he became incredibly popular. Bob Marley brought the movement of oppressed people together by uniting their efforts into one, digestible idea: that “. . . until the philosophy that calls that one race is superior and another is inferior are finally and permanently discredited and abundant well everywhere is war. This is your war. And until there are finally no more first or second class citizens of any nation there is war. Until the color of a man's skin is of no more significance to the color of his eyes there is war. . .” (Amirkhas, DaSilva, Gregerson & Wong)

“Rasta is involved in progress. In making understanding, make preaching traditional culture to the people”

Bob Marley (Bick, 1979)

Though Marley's religious views were not shared by most of his American audience, his politics were deeply rooted in American ideology and revolved around challenging authoritative figures, governments, and institutions. “I Shot the Sheriff” is a critique of judicial systems; depicts them as unjust and barbaric. Marley sings “If I am guilty/ I will pay” and demonstrates that the judicial systems, and essentially modern governments, are corrupt because both individuals and society are willing to pay for the faults of the government which was created to serve the individuals and society (Amirkhas, DaSilva, Gregerson & Wong).

“Bob wanted to help build a stronger bridge between black Americans and their fellow transplanted Africans in the Caribbean. Commented Garrick [Neville Garrick, the Wailers art director], “Black America being the most elusive market was something Bob worried and wondered about and tried to work on. Bob really wanted to break America. He thought, as an artist, that he might have the white market, but look at the oppressed black people in America, twelve percent of the American population, and ninety percent of its prison population. He had to mobilize those people and get them involved in the ‘Movement of Jah people.’ That is where Bob Marley felt his legitimacy lay. Make the connection, bring them all together under one roof, and then you have the great exodus” (Goldman, 2006, 270).

“I think what happened to him, that rejection, that is why he was able to reach the world and I think there are so many people out there that are hurting, so many people that have felt what I have been through and I have a message that can bring change and transformation”

Judy Mowatt (Singer, The I-Three) (Macdonald, 2012).

“He was able to do that, he was able to bring people together in that way. The saying half uptown half downtown, half black half white, it’s that marriage of everything, he just embodied it all in one person.”

Cindy Breakspeare (Macdonald, 2012)

Marley’s impact is still visible in our present day. “In 2004, *Rolling Stone* ranked Bob Marley number 11 in its list of the “100 Greatest Artists of All Time”. In the *Rolling Stone* article, Wyclef Jean states “. . . [Marley] brought the idea that through music, empowerment and words, you can really come up with world peace” (Jean 2004). ‘Redemption Song’ transcends time. ‘Emancipate yourselves from mental slavery/ none but ourselves can free our minds/Have

no fear for atomic energy/'Cause none of them can stop the time.' It will mean the same thing in the year 3014. Today, people struggle to find what's real. Everything has become so synthetic that a lot of people, all they want is to grasp onto hope. The reason people still throw on Bob Marley T-shirts is because his music is one of the few real things left to grasp onto" (Jean 2004) (Amirkhas, DaSilva, Gregerson & Wong). Bob Marley's official website also depicts his ongoing legacy as recent as Occupy Wall Street in 2011. "Occupy Wall St. styled protests spread around the world, challenging social and economic inequality, as well as corporate greed and its influence upon government policy. The uncompromising sentiments expressed on Bob's "Get Up Stand Up", lyrics that are repeatedly chanted at these demonstrations, seem to have directly inspired the protesters' dissenting stance: "Some people think a great God will come down from the sky, take away everything and make everybody feel high/but if you know what life is worth, you will look for yours on earth and now we see the light, we're gonna stand up for our rights!" ("The bob marley,"). As a testament to the staying power of this song [Get Up, Stand Up] and its unflinching popularity in the United States, in 2005, "Get Up, Stand Up" was played in the NASA control room as confirmation images proved that the Spirit launch had landed on Mars (Moscowitz, 2007).

Bob Marley possesses an uncanny similarity to President Barack Obama in both their backgrounds and in striving for unity. "Bob Marley would sing songs of black pride and suffering but also of world unity of people from all races classes and cultures. Marley was able to do what MLK, Ghandi and Obama were able to do to, rally educated people of European backgrounds around their cause. The same populist underdog voice of the people against the establishment transcended from Marley's songs to Obama's speeches. The millions of white Americans who grew up on Marley's music -- from the frat boys to the hippies to the millions of

Americans who've heard his songs on the radio and own his Legend CD -- became the a crucial part of Obama's "post-racial" America” (Gane-McCalla, 2009).

Bob Marley

I don't have prejudice against myself. My father was a white and my mother was black. Them call me half-caste or whatever. Me don't dip on nobody's side. Me don't dip on the black man's side nor the white man's side. Me dip on God's side, the one who create me and cause me to come from black and white

Barack Obama

I am the son of a black man from Kenya and a white woman from Kansas. I was raised with the help of a white grandfather who survived a Depression to serve in Patton's Army during World War II and a white grandmother who worked on a bomber assembly line at Fort Leavenworth while he was overseas. I've gone to some of the best schools in America and lived in one of the world's poorest nations. I am married to a black American who carries within her the blood of slaves and slaveowners -- an inheritance we pass on to our two precious daughters.

It's a story that hasn't made me the most conventional candidate. But it is a story that has seared into my genetic makeup the idea that this nation is more than the sum of its parts -- that out of many, we are truly one

(Gane-McCalla, 2009).

Despite all his worldwide success, Marley always remained a humble man and focused on his message. In many interviews Marley consistently displays this humble attitude insight of his bigger goal.

“I handle fame by not being famous”

Bob Marley (Noble, 1980)

“Possessions make you rich? I don't have that type of richness, my richness is life, forever”

Bob Marley (Bick, 1979)

“I know I am benefit to the people, you know, that’s the only consciousness I have in myself, that I can be beneficial to a people, you know, and mi no know anything else, mi only know that.

When asked by Noble “What do you think it is that has made Bob Marley such a big name?”

Marley replied, “I think, you know, maybe it’s just what Bob Marley stands for. The Truth. And the determination to stay alive and survive”

(Noble, 1980)

“Don’t get too busy that you can’t check out the truth”

Bob Marley (Noble, 1980)

“My life not important to me, ah di people life important, my life is only important if mi can help plenty people. If mi life is mi own security then mi nuh want it. My life is fi people that the way mi see it”

Bob Marley (Macdonald, 2012)

More Than Just Words

Exodus (1977)

“...Each song directly relates to our human condition and universal emotions, thus commenting on both Jamaica and the world”

(Goldman, 2006, 224)

“Natural Mystic”

This song “Natural Mystic” is a revised version of the original song recorded by Marley and Lee “Scratch” Perry in 1975 on a drum machine with a roots feel. The “Exodus” version had more swing, polished, and smooth. Moscovitz suggests, “*Exodus* began with the song “Natural Mystic,” which was powerful in its simplicity; Marley himself was sometimes referred to as the “natural mystic” (Moscovitz, 2007, 77).

It was the perfect beginning of a record, introducing Bob as a natural mystic poet, then going through a journey. That was the idea.

Chris Blackwell (Goldman, 2006, 212)

As author Goldman reflects, “If “Natural Mystic” serves as any sort of guide or portent to what lies ahead, its note of caution reminds us that, just as the track’s lyrical beauty camouflages the knowledge of pain, there are no guarantees in the seemingly smoothest of lives. Ultimately there is no protection from the perennial menace that surrounds us, as Bob has learned so dearly: “Many more will have to die, don’t ask me why.” The tone is elegiac but not mournful. Rather, it is a call to action, invoking ancient symbols to incite future revolutions” (Goldman, 2006, 213).

This song, as many of Marley’s songs, referenced the Bible with the book of Revelations

showing his everlasting faith. Wailer Junior Marvin recalls the lyrics, “When Bob sings, ‘This could be the first trumpet, might as well be the last,’ it’s like he’s saying, ‘This could be the last call for all of us.’ But he’s actually telling us we all have a chance” (Goldman, 2006, 214).

“Hope then, is woven into the tune. With the heady sense of optimism that paralleled the first days of Jamaican Independence, when anything seemed possible...” (Goldman, 2006, 214).

“The Heathen”

“The Heathen” is indeed another cry for Marley’s listeners to get up and stand up and fight against any form of oppression. Goldman writes, ““The Heathen” is a psychological preparation for not just battle but victory. A defiant war chant with the rhythm of a Zulu prebattle stomp echoes in the percussive elongation of the lyrics” (Goldman, 2006, 221). “...is like a psychic suit or armor, readying the listener to deflect life’s several sorts of body blows. The method of attack that Bob references as he urges his fallen fighters to rise and ready for battle...”

(Goldman, 2006, 222). Again Marley references the Bible with a quote from Galatians 6:7 with “As a man sow, shall he reap”, as well as a reflection on himself and his current state of exile.

Moscowitz supports Goldman’s claims by stating, “...dealt with themes of rising against oppression, unavoidable guilt, retribution for persecutors, and one of Bob’s favorite topic – that a man will reap the wickedness he sows. These messages were expertly couched in biblical quotations and language that invoked Marcus Garvey and Paul Bogle” (Moscowitz, 2007, 77).

“Exodus”

As both Goldman and Moscovitz agree, the song “Exodus” called for a ‘Movement’, which Aston Barrett recalls, “He used it approvingly, as if motion inevitably meant progress” (Goldman, 2006, 225). “...Exodus is a stirring call: not specifically to arms, but to a new way of living (Goldman, 2006, 231). “There followed a series of verse-and-chorus alternations that continued the comparison of Jamaican Rasta (such as Bob and the Wailers) and the Israelites in the Exodus section of the Bible. As Bob discussed leaving Babylon, he did so with the aid of specific lines from several chapters of Exodus. For example, the lyric “send us another Brother Moses gonna cross the Red Sea” replicates part of Exodus 23:31 (Moscovitz, 2007, 80).

“One Love/People Get Ready”

Over the years, “One Love” has evolved into more than just a song but as a phrase of global unity. Goldman emphasizes, “so this one song has grown into an industry: commercials for Jamaica; singalongs at the end of benefit rock concerts; a slogan on mugs, T-shirts, and red, green, and gold crochet hats with long knitted dreadlocks attached; a catchall greeting almost as globally known as *ciao*; and a general code for healin’ and feelin’ good” (Goldman, 2006, 243). “One Love/People Get Ready” mixed Bob Marley and Curtis Mayfield. Here Bob did a masterful job of combining the two songs’ lyrics and meaning. Mayfield wrote “there ain’t no room for the hopeless sinner, who would hurt all mankind just to has his own.” Bob took that line and converted it into a question to end his first verse. Bob’s second verse used the second half of Mayfield’s first. Here both lyrics started the same but diverged at the end (Moscovitz,

2007, 81). “Yet within the song’s gentle glow a dark fire burns, as Bob unflinchingly confronts evil, and apocalypse too. Injecting blazing revelations into the heart of one of the happiest songs ever composed, is part of the genius of Bob Marley (Goldman, 2006, 244).

Awards and Honors

Below in Table 1 is a comparison of Bob Marley’s Awards and Honors in the United States and Jamaica. When looking at his awards and honors in the United States, much of the recognition he received was just for his achievement in record sales. Of these 20 United States Awards and Honors, only seven were given before his death. Even though a majority of his Awards and Honors in Jamaica were also received after his death, Jamaica seems to have honored Marley in a deeper fashion. By honoring Marley with high awards such as the Order of Merit by the Jamaican Government and his home being a National Heritage site, he is considered a national hero in Jamaica.

Table 1.

United States Awards and Honors	Jamaican & International Awards and Honors
<i>Rolling Stone</i> Band of the Year. 1976.	Centenary Medal from the Council of The Institute of Jamaica, 1970 and 1979.
Was presented with a Citation from the Assembly of Wisconsin, May 25, 1978.	Awarded the Peace Medal of the Third World from the United Nations, June 1978.
Received Silver Star award for the album ‘Kaya.’ 1978.	German Record Award for ‘Natty Dread.’ 1979.
Received Gold award for the album ‘Kaya.’ 1978.	The Order of Merit (Jamaica’s third highest honor) by the Jamaican Government in 1981.
Was presented with a Certificate of Citizenship from the Mayor of Atlanta, December 1979.	Best International album for ‘Legend.’ 1984.
Gold award for the album ‘Babylon By Bus.’ 1979.	‘One Love,’ Anthem of the 20 th Century – BBC, 1999
Gold award for the album ‘Uprising.’ 1980.	The Bob Marley Museum declared a protected National Heritage site, May 31, 2001.

Certificate of Appreciation from Dade County, Florida, 1982.	Inaugurated in the United Kingdom Hall of Fame, November 2004.
Triple Platinum award for the album 'Legend.' 1984.	Named greatest Gig by UK, T.V. station, 2005.
Inducted into the Rock and Roll Hall of Fame, March 1994.	The home of Bob Marley, 34 Ridgemount Gardens, Camden, London, declared a Heritage site in 2006.
ASCAP award for being among the top Reggae Artists on the Music Charts, 1997.	
ASCAP award for 'Stir It Up'.	
<i>Time Magazine</i> Album of the Century for Exodus. 1999.	
Diamond Certificate for the album 'Legend.' 1999.	
A star on the Hollywood Walk of Fame, February 2001.	
Grammy Lifetime Achievement Award, February 2001.	
<i>Rolling Stone</i> ranked him No.11 on their list of the 100 Greatest Artists of All Time. 2004	
'Exodus' album inducted into the Grammy Hall of Fame, February 2006.	
'One Love' voted #1 by Conde Nast Travelers Readers, 2006.	
'Catch a Fire' inducted into the Grammy Hall of Fame. 2010.	

Chapter Three

Design of the Study

This study interviewed five 50 to 65 year old consenting individuals face to face from Marley's homeland of Jamaica with a series of questions about what they have learned or seen of Bob Marley while living in Jamaica, how they have witnessed Marley influence their culture, as well as how they view his legacy from the way he is remembered in Jamaica. As research was done on how Jamaica was impacted by Bob Marley's music, the researcher wanted to hear first hand how people feel about his lifestyle, music, and legacy, whether good or bad, that perhaps my research did not touch upon. Along with these questions, the researcher aimed to gain an understanding of how Jamaicans believe Marley is viewed in America and if his message reached America in the way he intended. Other questions asked in the interview are, what Jamaica like was during the 60s and 70s, how Jamaica and Jamaicans were viewed upon Bob Marley's popularity, and how he is remembered in Jamaica. These interviews were not recorded.

Also in this study, individuals who were raised in America will participate in an online 10 question questionnaire, both multiple choice and open ended, asking participants what they know of Bob Marley, what they believe his message was, what he is most recognized for, and how/if he had an influence on American culture. Criterion Sampling was used to seek individuals ages 18 and up, has never lived in Jamaica, and has any recollection of Bob Marley and/or his music. With one of the questionnaire questions, the researcher will analyze if there were any personal connections between Marley's message and their lives. Other questions asked in the questionnaire are, how often the participant listens to Bob Marley's music, how close does the participant pay attention to his lyrics, and does the participant still see his influence today. From

both my interviews and questionnaires, the researcher will make a side-by-side comparison of how Jamaicans and Americans received Marley and his message. As another technique, the researcher will read a few of Marley's lyrics from "Exodus", "War", "Concrete Jungle", "Get Up, Stand Up", and "Redemption Song" to those interviewed to determine how individuals listen to his lyrics.

Questionnaire Questions:

1. Are you a male or female?
2. What is your age?
3. Do you listen to Bob Marley's music?
4. How often do you listen to Bob Marley's music?
5. On a scale of 1 to 5, how closely do you pay attention to Bob Marley's lyrics?
6. What do you most associate Bob Marley with?
7. Do you feel his music has influenced American culture?
8. How do you think Bob Marley has influenced American culture?
9. Do you still see Bob Marley's influence today?
10. How do you personally connect with Bob Marley?

Interview Question:

1. What was Jamaica like in the late 60s and 70s?
2. What did you think when you first heard about Bob Marley?
3. Did his lifestyle play a factor into what you thought about Marley?
4. What did you think of the emergence of Reggae and its connection with Rastafari?

5. How was the emergence of Reggae affecting Jamaica?
6. What message was Bob Marley giving to Jamaicans?
7. Did you hear of any rumors about anyone wanting Bob Marley dead because of political affiliation?
8. What image do you think Bob Marley bestowed upon Jamaica internationally?
9. When you see an image of Bob Marley here in America, do you believe he was received well?
10. Do you feel his legacy was appreciated more while he was alive or after he died?
11. Do you feel Bob Marley reached the world the way he intended?
12. What do you think Bob Marley's legacy is in Jamaica? America?

Lyrics that participants will be asked to interpret:

1. Exodus (1977)
2. War (1976)
3. Concrete Jungle (1973)
4. Get Up, Stand Up (1973)
5. Redemption Song (1980)

Chapter Four

For the online questionnaire, the researcher was successful in having 54 individuals complete the questionnaire titled *The Bob Marley Effect*. The researcher wanted to use this questionnaire to gain an understanding on how Bob Marley is viewed in the American culture. Being born in the same country as Marley, the researcher learned of his influence on Jamaica but upon moving to America noticed a far different perspective of his legacy. Through this questionnaire the researcher aimed to find out just how well the American people recognize Marley's message.

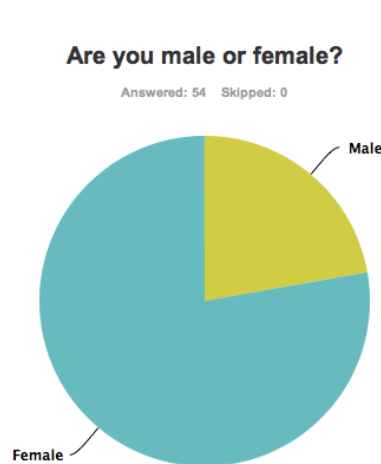


Figure 1.

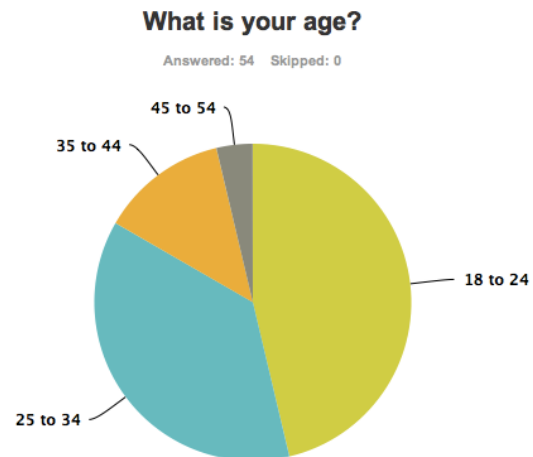


Figure 2.

The first two questions asked were, “Are you a male or female?” and “What is your age?” The researcher asked these general questions to gain an idea of who were the respondents. Many times one can find a pattern in their responses according to such factors as age and gender and see just how they differ. According to the question on gender, 77.78% (42) of the participants were *female* and 22.22% (12) were *male*, and the question on age, 46.30% (25) of the participants were between the age of 18-24, 37.04% (20) were between the age of 25-34,

12.96% (7) were between the ages of 35-44, 3.70% (2) were between the ages of 45-54, and 0 were between the ages of 55-64.

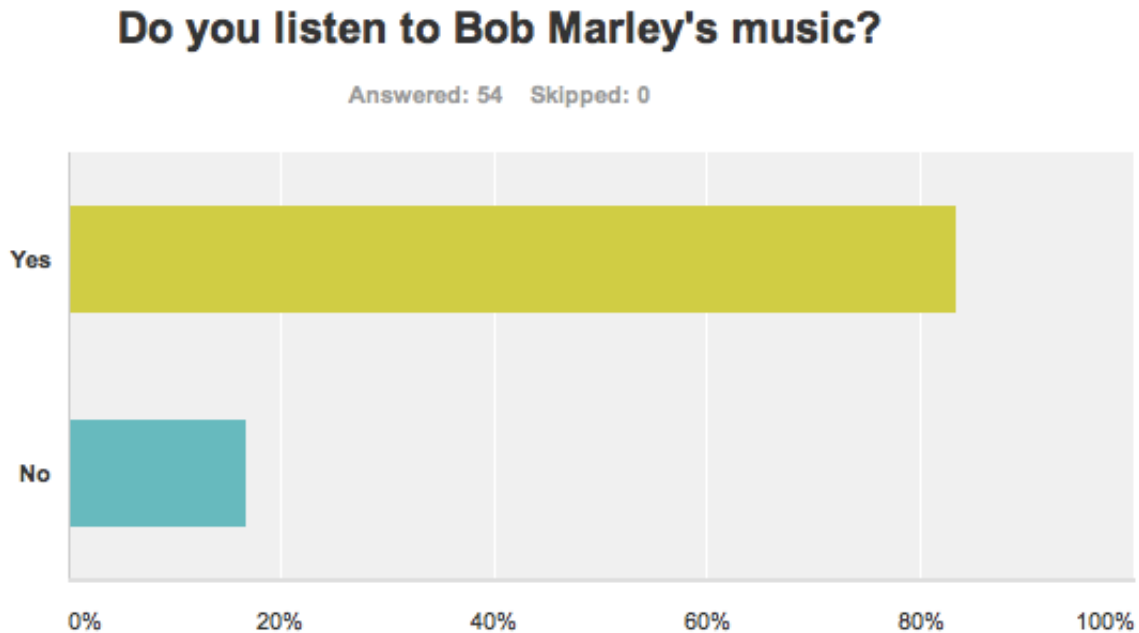


Figure 3.

Question number three asked, “Do you listen to Bob Marley’s music?” The results show that 83.33% (45) of the participants answered *Yes* while 16.67% (9) of the participants answered *No*. The researcher was pleasantly surprised to see that such a majority of the participants actually listened to Bob Marley’s music when half of the participants are between the young ages of 18-24. Bob Marley died in 1981 before anyone in the 18-24 age group was born but it is interesting to learn that his name still lives on.

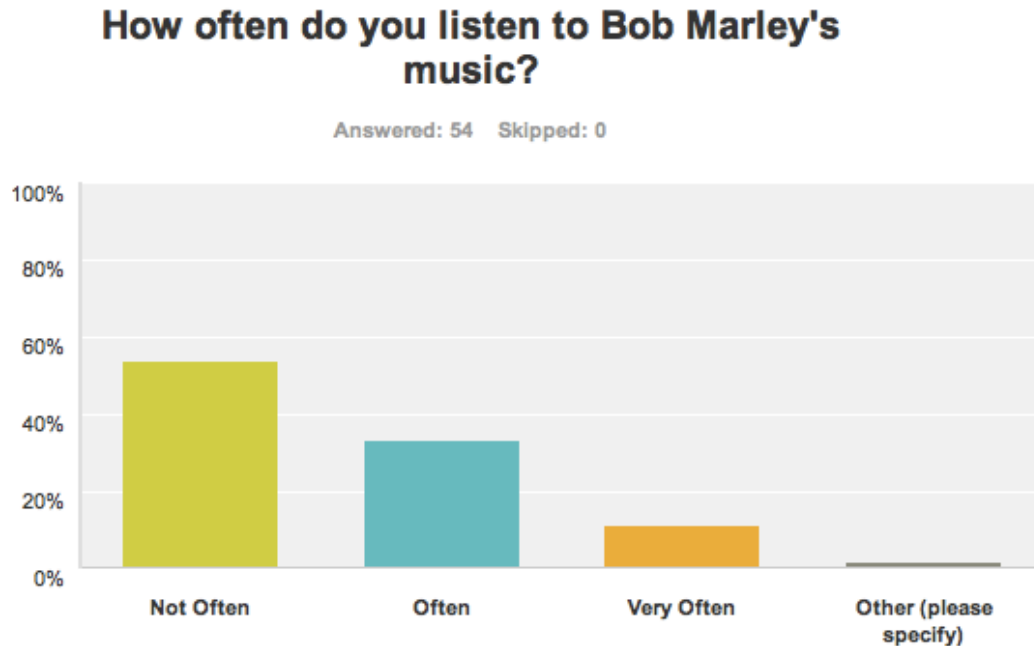


Figure 4.

In order to see just how regularly the respondents listen to Bob Marley, question four asked, “How often do you listen to Bob Marley’s music?” *Not Often* was answered by 53.70% (29) of the participants, *Often* was answered by 33.33% (18) of the participants, and *Very Often* was answered by 11.11% (6) of the participants. In addition, 1.85% (1) choose other and explained, “I haven’t”. The results of this question did confuse the researcher a bit after 83.33 % (45) of participants said they did listen to Bob Marley’s music yet 53.70% (29) answered they do not listen often. This intrigued the researcher to find out more on just how participants felt about his music.

On a scale of 1 to 5, how closely do you pay attention to Bob Marley's lyrics?

Answered: 54 Skipped: 0

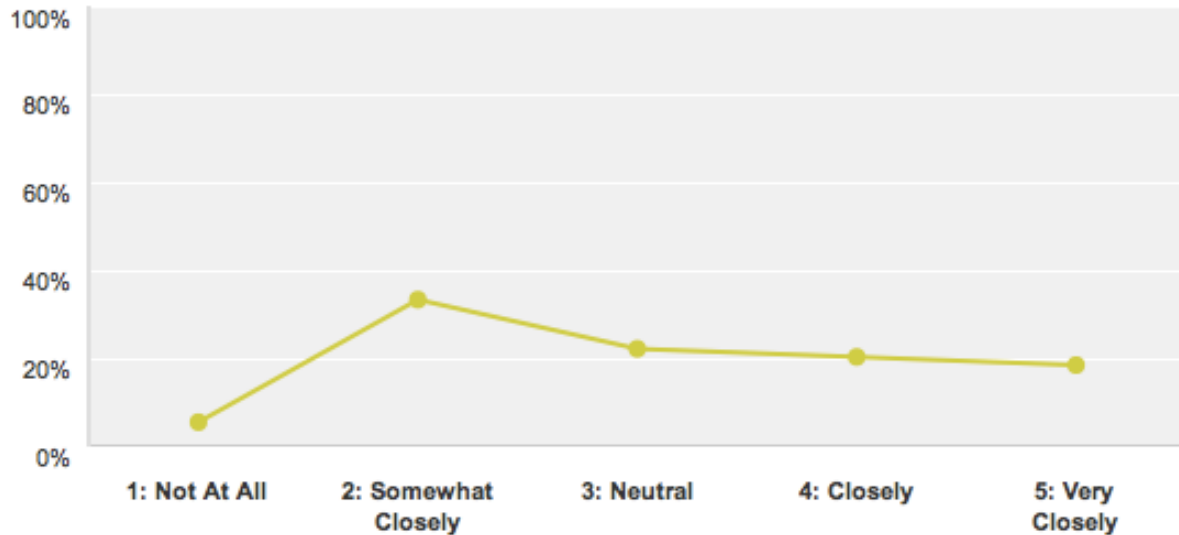


Figure 5.

Question five asked, “On a scale of one to five, how closely do you pay attention to Bob Marley’s lyrics?” Of all the participants, 5.56% (3) answered *Not At All*, 33.33% (18) answered *Somewhat Closely*, 22.22% (12) *Neutral*, 20.37% (11) answered *Closely*, and 18.52% (10) answered *Very Closely*. It was interesting that only one participant does not pay close attention to Bob Marley’s lyrics; since no artist can reach 100% of people yet their music touches those souls willing to pay attention.

What do you most associate Bob Marley with?

Answered: 54 Skipped: 0

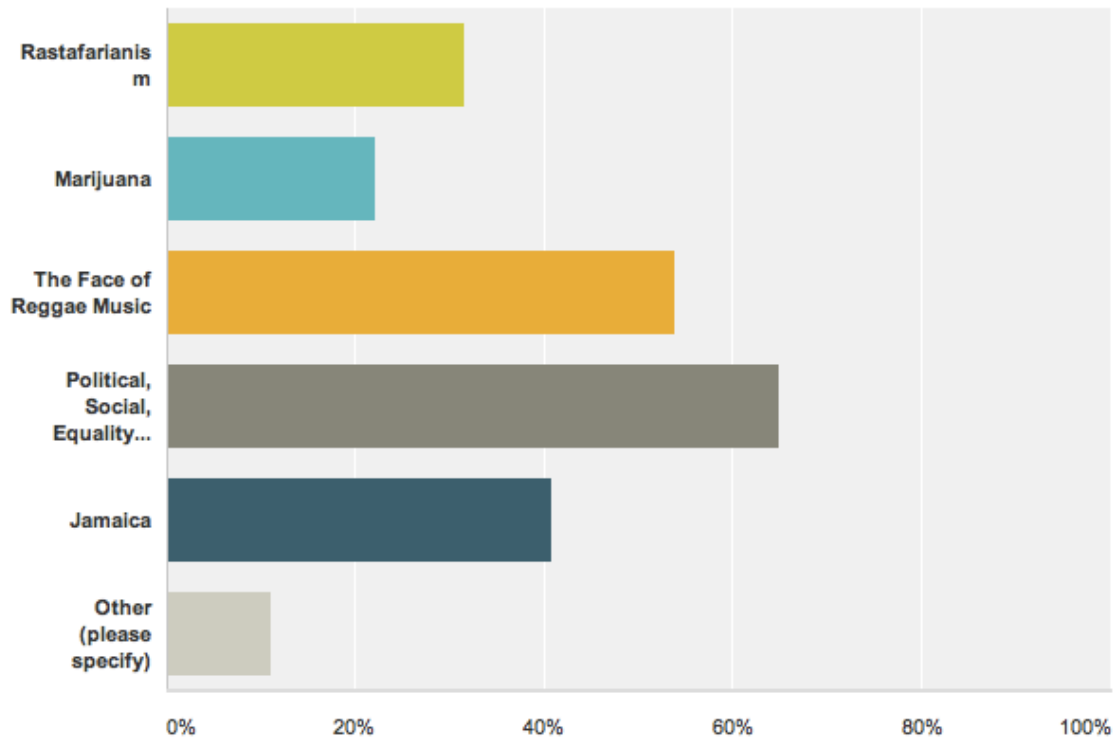


Figure 6.

To see what participant thought of when they hear Bob Marley's name, question six asked, "What do you most associate Bob Marley with?" A total of 31.48% (17) selected *Rastafarianism*, 22.22% (12) selected *Marijuana*, 53.70% (29) selected *The Face of Reggae Music*, 64.81% (35) selected *Political, Social, and Equality Activist*, and 40.74% (22) selected *Jamaica*. Six participants (11.11%) selected *Other* and wrote gave responses such as, "I haven't heard his music", "Peace", "conscious music", "Life in general", "unifier", and "Ghana West Africa".

Do you feel his music has influenced American culture?

Answered: 54 Skipped: 0

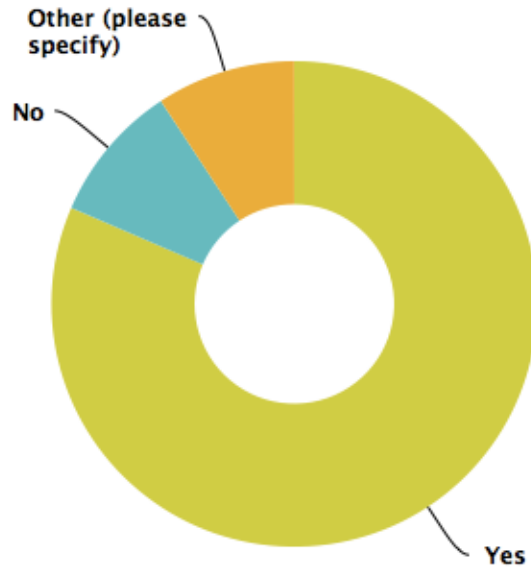


Figure 7.

Questions seven and eight really targeted the central thesis question to understand how American's view the legacy of Bob Marley. Question seven asked, "Do you feel his music has influenced American culture?" where 81.48% (44) participants answered *Yes*, 9.26% (5) *No*, and 9.56% (5) answered *Other* stating "maybe a select few based on the region of america" "Somewhat", "A little", "It has in England!", and "Not really". Question eight asked directly, "How do you think Bob Marley has influenced American culture?" Many respondents provided answers that were expected such as "Unfortunately at this point his legacy is more capitalistic and commercial than activist" and "Now all the "cool" people listen to Bob and smoke" but it was refreshing to see that many respondents also showed larger awareness stating that Bob Marley introduced America to Reggae music and "I believe the essence of Bob Marley is for humanity to be one. When we hear his familiar tunes play it strikes a deep chord in every heart

for peace and tranquility. His words synthesize with our minds & hearts and really get us thinking about how we can make his words come to pass.”

Do you still see Bob Marley's influence today?

Answered: 54 Skipped: 0

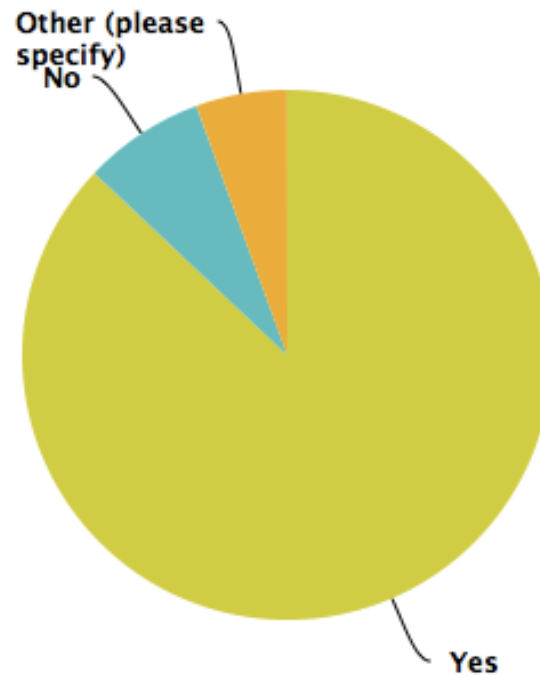


Figure 8.

Question nine asked, “Do you still see Bob Marley’s influence today?” According to my results 87.04% (47) of the respondents selected *Yes* while 7.41% (4) selected *No* and 5.56% (3) selected *Other* stating “After being exposed to B.M., I am certain that society has placed a greater expectation on reggae music”, “A little”, and “Not as much. It's still there, but a lot of mainstream music is much shallower these days.”

The final question of the questionnaire asked, “How do you personally connect with Bob Marley?” The researcher received a wide variety of answers ranging from not having a

connection with him, a common cultural relation, as well as just enjoying his music and the mood it puts them in. It was surprising to see the personal connection respondents felt from Bob Marley's message even from having a different cultural background as some respondents stated, "As a member of the African diaspora, he speaks about many of the challenges of defining one's place in the world." Marley had a great deal of concern for reaching black America and African Americans around the world. In a 1979 interview at UCLA and a 1980 interview with Gil Noble, Marley stated, "So I see black people in America as one of his majesty army where he said he has in the west, you might find one or two kinda, but you have a lot of them who are solid, waiting for the right time" (McNeil, 1979). When asked what his feelings were about the condition of black people in the United States, Marley replies, "I feel like black people should develop themselves, not to say it has any prejudice thing to it, its just that we are a people with our own history and culture we can educate ourselves" (Noble, 1980).

His songs will be hymns and anthems that people can use to build a new world. He had a vision like Martin Luther King and Coltrane of a world with no flags, no borders, no money.

Carlos Santana, legendary guitarist (Steckles, 2008, xv)

"He made his reggae music to uplift us, inform, entertain, inspire, and make change in the world. He's a musician, a poet and songwriter, a philosopher, a soldier, an activist and a leader."

Cedella Marley ("The bob marley,")

For the interviews, the researcher asked five people, born in Jamaica and alive during Marley's time, their views on his life and legacy. This provided the opportunity to hear first hand how people feel about his lifestyle, music, and legacy, whether good or bad. Having been present during Marley's era, these interviews aim to shine light on life in Jamaica before, during, and after his music career.

Participants were asked, "What was Jamaica like in the late 60s and 70s?" There was a general consensus that portions of Jamaica were happier, there were more jobs, farms, industries, and the economy was in good shape, the middle class and education were strong. On the other hand, all participants agreed that the two political parties, the People's National Party and the Jamaican Labour Party, were having much conflict between one another. One participant explained that one political party embraced democratic socialism, negotiations with Cuba and Grenada, while another was still backing British colonialism. It was interesting to hear that during that time where Martin Luther King Jr. and Malcolm X were prominent figures in the news, Jamaica took action to ban any Malcolm X books in an effort to prevent any uprisings. The county embraced Martin Luther King Jr. and his message while The University of The West Indies at Mona, the main college in Jamaica, embraced Malcolm X.

Participants were probed about their individual memory of Marley by asking "What did you think when you first heard about Bob Marley?" Participants stated that Marley was "prophetic but controversial", had "history mixed with psalms", "he was inspiring and he was going to do good for himself", and "the message drew me to Bob, he never gave into the norm." But as one participant also stated that he was not accepted in society initially and another thought of him as just "a rasta man, I didn't understand his importance until later."

As everyone generally agreed on there being a message in his music, the researcher used

my next question to see what influenced their opinion by asking, “Did his lifestyle play a factor into what you thought about Marley?” The common word that arose in everyone’s answer was “Yes.” One participant went on to explain “I didn’t like Rastafarians because the religion has no base, no truth in it, more like a cult than a religion” and another point of view stated “What I learned after awhile he was athletic. He was mixed up especially as a womanizer. He was angry he didn’t have a father why he was a womanizer. Never had much but found a way to share.” Despite his lifestyle, one participant felt “It told me that he was different, brought something new. I always went toward people who were not afraid to question things and it caused me to question a lot of things in life.”

The researcher asked “What did you think of the emergence of reggae and it’s connection with Rastafari?” Participants felt “It was a grassroots situation”, “it all started in church and songs all have some scriptures, but drifted to get money.” Other participants embraced it saying, “They used the music as a tool to launch their belief in Rastafarianism”, and “Love and the unfair system was what Reggae was about. It came out of purpose and cause. I didn’t have a problem with reggae but didn’t like Rasta even though they had just causes. Reggae was easy to connect with the Rasta movement.”

Participants were asked, “How was the emergence of Reggae affecting Jamaica?” Most participants agreed that there was a positive effect on Jamaica stating that “It put Jamaica on the map”, “it was a strong and fast movement. Everyone loved the reggae beat, it caught on very fast and touched a lot of people”, and “it created an economy Jamaica never had.” But there was some agreement among certain participants that “Jamaica doesn’t capitalize on it as much as they should. Other countries capitalize more” and that in conservative country as Jamaica “those who loved it went all out but Christians called it “rag song” and didn’t agree.”

Question six asked, “What message was Bob Marley giving to Jamaicans?” Common words used by participants answering this question was “unity”, “self-reliance”, “peace”, and “love”, one participant went on to say “He was singing about the inequality, trying to touch the poor people’s lives, especially those in the ghettos.” But with one participant stating Marley was “giving out scripture to Jamaicans”, another felt his message was “controversial because he was saying things like to bomb a church.”

In Gordon Bick’s interview with Marley in Jamaica, Bick saw the struggle Marley was speaking of and is quoted saying, “90% of Jamaicans are black, and 90% of Jamaicans are poor, and they are the same people” (Bick, 1979). This same year Marley also did another interview with Dylan Taite reaffirming the hardships of Jamaican politics by stating, “Me see myself as a revolutionary who doesn’t have any help and not taking any bribe from no one if it’s even single-handed with music. Rasta is the future” (Taite, 1979).

Being that politics were a hot topic during this time, the researcher asked “Did you hear of any rumors about anyone wanting Bob Marley dead because of political affiliation?” Depending on what part of Jamaica one lived in, the rumors varied between parishes. Most participants either did not hear anything at all or knew his life was threatened but didn’t hear anything personally, but one participant did in fact hear a rumor about was trying to assassinate Bob Marley. “Yes, absolutely! It was rumored America wanted him dead.”

Question eight asked, “What image do you think Bob Marley bestowed upon Jamaica internationally?” and all participants stated there is a positive image upon Jamaica. “Awareness”, “tourism”, and “culture” were common words used among participants. One participant went on to state “he took reggae around the world by storm so when people think reggae they think Jamaica” and another stated that Marley has “done more positively for Jamaica

than any other person. Brought Jamaica to another level and caused reggae to be influential internationally.”

Participants were asked “When you see an image of Bob Marley here in America, do you believe he was received well?” Some participants were unsure saying “I don’t know exactly but wherever he went there was a crowd” and “I have not seen an image but brings a positive image to Caribbean people.” The remaining participants agree he was received well stating “he’s world-renowned, America loved his music, I’m sure he is and “People didn’t understand him when he first came but now he’s well portrayed.”

Seeking to find his legacy among Jamaicans, the question posed was “Do you feel his legacy was appreciated more while he was alive or after he died?” Three participants said “After.” One participant stated “Both but hard to decipher, sold more music after he died” and one participant felt he was appreciated more while he was alive. One participant made an interesting statement that “Back then he was prophesying and now its coming into fruition. In one of my seminary classes they said Bob Marley is a prophet. One of his songs is in the hymnal of the Church of England (Episcopal).

Question eleven asked, “Do you feel Bob Marley reached the world the way he intended?” and all participants agreed that he did. Statements were made that “when he started he didn’t know he would reach this far”, “his message is being embraced now. His culture and message songs are coming to pass”, and “he launched out in a way that he touched so many people’s hearts but if he was alive he’d want to go much further.” One participant felt that of all the countries in the world, Marley touched Africa the most. He stated “Yes, especially going down into Africa. His family is there in Ghana and his wife is considered a queen.”

The last question presented to the interviewees was, “What do you think Bob Marley’s legacy is in Jamaica? America?” Most participants did not know what his legacy is in America with only one stating “As long as there are people who know him and appreciate his music, he’ll be relevant for a long time to come”, but as for his legacy in Jamaica participants stated his legacy lives “in his children, estate, music”, “great legacy in Jamaica but needs to safeguard it from foreign interest and they are not doing much of that”, and “you know when they build a statue its something.”

Along with these twelve questions, the researcher showed the lyrics to “Exodus”, “War”, “Concrete Jungle”, “Get Up, Stand Up”, and “Redemption Song” to identify how they interpreted Marley’s message.

Exodus (1977)

All participants found Marley to be speaking about a movement of people. Some participants stated this was a movement of black people from Africa to the Caribbean, while others felt the movement was from America or the Caribbean back to Africa. Two interesting points of view of participants were that Marley was speaking of “people from one part of the world moving to another to find a better life” and “the focus of African Americans embracing Africa more and the doctrine of Marcus Garvey. The west painted a image of Africa that isn’t real Africa.”

War (1976)

Participants agreed that Marley was again speaking about Africa. One participant positively recognized the song as a speech Haile Selassie made and Marley wanted us to embrace his teaching. Other participants went on to say “He was looking at Jamaica’s political rivalry but globally as well”, and even further saying Marley was “speaking on the persecution of black people in Africa, speaking out against discrimination and inequality across the world. The injustice people experience throughout the world and there wont be any peace until it’s resolved.

Concrete Jungle (1973)

The hard living in the ghettos of Jamaica is the consensus that all participants interpreted. One participant stated “He was speaking on his city/community life where it was tough for people to survive, they had to do illegal things to survive when there was no work. It was not like in the country where food is easier to come by, each day they had to figure out how to survive and eat. Another participant made a profound statement that “he’s talking about the development of Jamaica and 3rd world countries where the government built prison-like housing. Bob wanted trees and was forward thinking in the development of the ecosystem.”

Get Up, Stand Up (1973)

Get Up, Stand Up was a song that everyone believed was about standing up for one’s rights. The insights that participants provided were such that “It came out of the IMF who said that they wanted to benefit [Jamaica] but Bob was saying we don’t need to rely on them” and “If you have

a goal, get up and don't be lazy! Most people think God will come down and put things in their hands but we must make the effort. When you fight you'll see the light when you achieve.

Redemption Song (1980)

Participants identified one specific key point of this song; freedom. In terms of education, one participant felt this song sent a message about, “educating ourselves, reading about things for ourselves while at the same time not believing everything you read. In terms of racial freedom, another participant felt Marley was “referring to the slave trade from Africa from its beginning to where its taken us. We should not let it hold us back, in order to move forward. The idea of Marley being a prophet again came up as participants made statements such as “he could be talking as a prophet speaking on current nuclear bombs” and that Marley was “referring to the bible, atomic energy will not cause the world to end. We shouldn't fear it because there are certain things in the bible that have to be fulfilled.

In chapter 4, the results of interviews and a questionnaire were presented. Participants gave their in depth insight about the life, music, and meaning of Bob Marley according to their upbringing within the United States. In chapter 5, the researcher provides an analysis of these results and describes the relationship of the data results to the research questions of the study.

Chapter 5

Both the questionnaire and interviews presented participant's honest opinions of Marley and his legacy. This last chapter will provide insight into the results of the data that was collected. With both the varying opinions and common themes of respondents, there is evidence of just what impact he had in both America and Jamaica.

Bob Marley's legacy continues to stand the test of time long after his death. This is evident as 83.33% of questionnaire participants say they do listen to Marley's music yet 45 of 54 participants were born after Marley's death or too young to remember his time on this earth. The researcher does find some limitations to his influence in how often participants listen to Marley's music as 29 stated *Not Often*, but the research attributes this discrepancy to the wide variety of music available in the United States.

Marley's name is easily attributed to many different things depending on the person and how they interpret Marley's image. Within the questionnaire, the researcher received positive feedback that individuals in America view Marley as the face of reggae music, a symbol of peace, a unifier, Rastafarian, the face of Jamaica, and a political, social, and equality activist but he also carried a stigma along with him. As a large part of his Rastafarian beliefs, Marley was a big marijuana smoker. Upon moving to America, the researcher has seen a majority of Marley images promoted with marijuana. As shown in the questionnaire, 29 participants also associate Marley as a staple in marijuana promotion. The researcher believes that due to a lack of marketing control of Marley's image and a growth in marijuana use within the United States, Marley's image is tainted and used as the unofficial face of marijuana usage.

One aspect of Marley that many do not know first hand is that he had a wonderful personality. As his daughter Cedella Marley states in a recent interview, “He could be a comedian. He was very funny. He was always cracking jokes. And I think people get the competitive side of him, but even with his own children, he was not one to lose a race to make you feel good about yourself [laughs]. You’re going to win the race because you’re actually going to beat him. He wasn’t one of those parents who said, “Just let my child win and it’s going to help their self-esteem.” Even my younger siblings who didn’t have the chance to know dad that well, I think it’s something that’s born in them. If you want to be better, you’re going to have to work at it. It’s not just going to happen” (Clements, 2013).

Despite his seemingly tainted image, 81.48% of questionnaire participants do believe Marley’s music has influenced American culture and 87.04% believe his influence is still seen today. As noted in Chapter Two, “although his music called for a revolution against the oppressors, “Bob Marley’s work provides a stark contrast to the Black Power movement of the 1960s and 1970s in the United States. Marley advocated freedom for all people and in “Redemption Song,” Marley sang “Emancipate yourselves from mental slavery/ none but ourselves can free our minds.” The contrast between Marley’s ideologies of freedom and the ideologies that some of his predecessors and many of his American contemporaries held was vast, but together they helped shape the current political, economic, and cultural status of oppressed peoples” (Amirkhas, DaSilva, Gregerson & Wong).

The questionnaire sought to find out just how Americans personally connected with Bob Marley. As seen in Chapter Two, Marley had a particular concern with Black America; “Commented Garrick [Neville Garrick, the Wailers art director], “Black America being the most elusive market was something Bob worried and wondered about and tried to work on. Bob

really wanted to break America. He thought, as an artist, that he might have the white market, but look at the oppressed black people in America, twelve percent of the American population, and ninety percent of its prison population. He had to mobilize those people and get them involved in the ‘Movement of Jah people.’ That is where Bob Marley felt his legitimacy lay. Make the connection, bring them all together under one roof, and then you have the great exodus” (Goldman, 2006, 270). The researcher believes Bob Marley indeed reached Black America as he intended; “The love and pain and political messages, partnered with hope, continues to be a strong influence in my personal and political decisions.” “I am of Jamaican descent, my father and mother were born in England and spent most of their lives in Jamaica. My grandparents on both sides are Jamaican. I identify myself as a Jamaican American! I grew up listening to Bob Marley, my father taught me a lot about music through him. Everywhere I went it was as if I had one of his songs ingrained within me. Especially when I would go back to Jamaica every summer. In a way Bob helps me remember who I am! I bleed Jamaica!”

The researcher believes those of Caribbean descent in America appreciate his philosophy in his music but those who aren’t just appreciate his influence on the music world. With his peak success occurring in the late 70s, he took on a “hippie” image in America, which was popular at the time.

In the researcher’s interviews of Jamaican born individuals alive during Marley’s era, participants had a vivid memory of the state of Jamaica and Marley himself. When asked what Jamaica was like in the late 60s and 70s, many respondents paint a picture of happier times and a better Jamaican economy, which is a different perspective than that given by Macdonald in *Marley*. Respondents interviewed were from various areas in Jamaica and the researcher

believes the movie *Marley* centered its view on Jamaica in the capital of Kingston and that is the reason for this discrepancy.

When participants first heard about Marley and his lifestyle, he was commonly seen as controversial and not initially accepted. Marley and the emergence of reggae music was a fast paced movement that was not seen before in Jamaica. The researcher believes Jamaican's initial reluctance to reggae was due to its strong ties to Rastafari in a predominately Christian nation yet it brought a new, refreshing message to Jamaicans. As stated in Chapter two, "Reggae music therefore was used as a tool for change from the top echelons of the very ghettos that he tried to liberate with his cry of not only mental liberation but also an intense support for the struggles of all Africans and blacks around the world. Marley should be seen as an example of how culture is used by the system to out their message. The people recognized the inequity of the system, as it afforded them to say directly in the politics of the time, they therefore used their music to send their message to both politicians as well as the downtrodden" ("Jamaican politics and," 2005). Being that Marley was becoming such a revolutionary at the time, it is no surprise that rumors were heard by a participant to kill Marley as a tactic to prevent any retaliation.

The researcher found Jamaicans to be proud of the positive image Marley bestowed upon Jamaicans internationally. The researcher believes this image made Jamaicans internationally proud to identify themselves as Jamaican regardless of Jamaica's past. Although a respondent does believe he is well portrayed now, many respondents were unsure if he was received well in America and believe Marley reached other parts of the world in the way he intended much more than in America. The researcher believes this is again due to the lack of control in the marketing of Marley's image. Marley's daughter Cedella states, "Even today, I was looking at some artwork that came over for approval and it's, like, some thongs. Who thinks we're going to do

things? It's embarrassing to say some of the stuff we actually get because I can't believe people actually think some of this stuff is a really cool idea" (Clements, 2013). Participants want his legacy to really be safeguarded and protected by the Jamaica government but as long as there are those that still listen to Marley, his legacy will never die.

Recommendation for Future Research

For future research, the researcher recommends that there be research done on the direct marketing of Bob Marley. Who was in charge of his promotion while he was alive? Who has the rights to his name and/or image? What role does his family play in the promotion of his name/image? What was his marketing plan in America compared to Jamaica? What were their objectives in his marketing?

References

- Amirkhas, E., DaSilva, L., Gregerson, D., & Wong, S. (n.d.). *Bob marley*. Retrieved from <http://ams30.wikispaces.com/Bob+Marley>
- Bick, G. (Producer) (n.d.). *Reggae rebels* [Web]. Retrieved from <http://www.youtube.com/watch?v=h4OiCUkxGto>
- Bob marley grammys tribute: Rihanna, Bruno Mars, Sting honor singer*. (2013, February 10). Retrieved from http://www.huffingtonpost.com/2013/02/10/bob-marley-rihanna-sting-bruno-mars-grammys-_n_2659290.html
- Clements, E. (2013, August 27). *Cedella Marley, daughter of Bob Marley, talks music icon's legacy*. Retrieved from http://www.huffingtonpost.com/2013/08/27/bob-marley-daughter_n_3818875.html?ref=topbar
- Davis, S. (Performer) (1980). *Bob Marley Stephen Davis Interview Boston 1980 Parts 1-3* [Web]. Retrieved from <http://www.youtube.com/watch?v=jOqpue9OpXo>
- Dawes, K. (2002). *Bob Marley: Lyrical Genius*. London, England: Sanctuary.
- Gane-McCalla, C. (2009, February 06). *How Bob Marley's songs of freedom led to Barack Obama's message of hope*. Retrieved from http://www.huffingtonpost.com/casey-ganemccalla/how-bob-marleys-songs-of_b_164476.html
- Goldman, V. (2006). *The Book of Exodus*. New York: Three Rivers Press.
- Jamaican politics and Bob Marley One Love Peace Concert*. (2005). Retrieved from <http://www.rasta-man-vibration.com/one-love-peace-concert.html>
- McNeil, C. (Director) (1979). *Bob Marley Interview UCLA* [Web]. Retrieved from <http://www.youtube.com/watch?v=F1i2FHZ72CI>
- Macdonald, K. (Director) (2012). *Marley* [DVD].
- May, L. (2010, March 07). *Bob Marley – the international influence*. Retrieved from <http://www.edirisa.org/studioarchive/?p=1254>
- Moscowitz, D. (2007). *Words and Music of Bob Marley*. Praeger. Retrieved from http://ehis.ebscohost.com.ezproxy.shu.edu/eds/ebookviewer/ebook/nlebk_226284_AN?sid=3aae4846-2ff3-4216-8498-4cf2866cf091@sessionmgr112&vid=6&format=EB

- Nnanna, G. (2007, June 15). *Bob marley's message to africa has never been more relevant*. Retrieved from <http://www.mathaba.net/news/?x=555688>
- Noble, G. (Performer) (1980). *Like it is* [Web]. Retrieved from <http://www.youtube.com/watch?v=Qbvg48jB2RY>
- Rastafari*. (2006, August 11). Retrieved from <http://www.religionfacts.com/a-z-religion-index/rastafarianism.htm>
- Steckles, G. (2008). *Bob marley*. Oxford, United Kingdom: Signal Books Limited.
- Taite, D. (Performer) (1979). *Bob marley - new zealand interview 1979* [Web]. Retrieved from <http://www.youtube.com/watch?v=OsfYAJ3dQyY>
- The bob marley influence and legacy*. (n.d.). Retrieved from http://www.bobmarley.com/life_and_legacy_legacy.php
- The influence of jamaican politics on the music, life and philosophy of the late great robert nesta marley om*. (2005). Retrieved from <http://www.rasta-man-vibration.com/jamaican-politics.html>
- Watrous, L. (2007, April 19). *Music and its impact on american society*. Retrieved from <http://voices.yahoo.com/music-its-impact-american-society-293077.html>

Appendix I

Natural Mystic Lyrics

There's a natural mystic blowing through the air;
If you listen carefully now you will hear.
This could be the first trumpet, might as well be the last:
Many more will have to suffer,
Many more will have to die - don't ask me why.

Things are not the way they used to be,
I won't tell no lie;
One and all have to face reality now.
'Though I've tried to find the answer to all the questions they ask.
'Though I know it's impossible to go livin' through the past -
Don't tell no lie.

There's a natural mystic blowing through the air -
Can't keep them down -
If you listen carefully now you will hear.

There's a natural mystic blowing through the air.

This could be the first trumpet, might as well be the last:
Many more will have to suffer,
Many more will have to die - don't ask me why.

There's a natural mystic blowing through the air -
I won't tell no lie;
If you listen carefully now you will hear:
There's a natural mystic blowing through the air.
Such a natural mystic blowing through the air;
There's a natural mystic blowing through the air;
Such a natural mystic blowing through the air;
Such a natural mystic blowing through the air;
Such a natural mystic blowing through the air.

Appendix II

The Heathen

De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!

Rise up fallen fighters;
Rise and take your stance again.
'Tis he who fight and run away
Live to fight another day.
With de heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!

As a man sow, shall he reap
And I know that talk is cheap.
But the hotter the battle
A the sweeter Jah victory.
With de heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!

[Guitar solo]

De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!

Rise up, fallen fighters:
Rise and take your stance again.
'Tis he who fight and run away
Live to fight another day.
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!

De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!
De heathen back dey 'pon de wall!
De heathen back, yeah, 'pon de wall!

Appendix III

Exodus Lyrics

Exodus: Movement of Jah people! Oh-oh-oh, yea-eah!

.....

Men and people will fight ya down (Tell me why!)

When ya see Jah light. (Ha-ha-ha-ha-ha-ha-ha!)

Let me tell you if you're not wrong; (Then, why?)

Everything is all right.

So we gonna walk - all right! - through de roads of creation:

We the generation (Tell me why!)

(Trod through great tribulation) trod through great tribulation.

Exodus, all right! Movement of Jah people!

Oh, yeah! O-oo, yeah! All right!

Exodus: Movement of Jah people! Oh, yeah!

Yeah-yeah-yeah, well!

Uh! Open your eyes and look within:

Are you satisfied (with the life you're living)? Uh!

We know where we're going, uh!

We know where we're from.

We're leaving Babylon,

We're going to our Father land.

2, 3, 4: Exodus: movement of Jah people! Oh, yeah!

(Movement of Jah people!) Send us another brother Moses!

(Movement of Jah people!) From across the Red Sea!

(Movement of Jah people!) Send us another brother Moses!

(Movement of Jah people!) From across the Red Sea!

Movement of Jah people!

[Instrumental break]

Exodus, all right! Oo-oo-oo! Oo-oo!

Movement of Jah people! Oh, yeah!

Exodus!

Exodus! All right!

Exodus! Now, now, now, now!

Exodus!

Exodus! Oh, yea-ea-ea-ea-ea-ea-eah!

Exodus!

Exodus! All right!

Exodus! Uh-uh-uh-uh!

Move! Move! Move! Move! Move! Move!

Open your eyes and look within:
Are you satisfied with the life you're living?
We know where we're going;
We know where we're from.
We're leaving Babylon, y'all!
We're going to our Father's land.

Exodus, all right! Movement of Jah people!
Exodus: movement of Jah people!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!

Move! Move! Move! Move! Move! Move! Move!

Jah come to break downpression,
Rule equality,
Wipe away transgression,
Set the captives free.

Exodus, all right, all right!
Movement of Jah people! Oh, yeah!
Exodus: movement of Jah people! Oh, now, now, now, now!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!

Move! Move! Move! Move! Move! Move! Uh-uh-uh-uh!
Move(ment of Jah people)!
Move(ment of Jah people)!
Move(ment of Jah people)!
Move(ment of Jah people)! Movement of Jah people!
Move(ment of Jah people)!
Move(ment of Jah people)!
Movement of Jah people!
Movement of Jah people!
Movement of Jah people!

Appendix IV

One Love/People Get Ready Lyrics

One Love! One Heart!
Let's get together and feel all right.
Hear the children cryin' (One Love!);
Hear the children cryin' (One Heart!),
Sayin': give thanks and praise to the Lord and I will feel all right;
Sayin': let's get together and feel all right. Wo wo-wo wo-wo!

Let them all pass all their dirty remarks (One Love!);
There is one question I'd really love to ask (One Heart!):
Is there a place for the hopeless sinner,
Who has hurt all mankind just to save his own beliefs?

One Love! What about the one heart? One Heart!
What about - ? Let's get together and feel all right
As it was in the beginning (One Love!);
So shall it be in the end (One Heart!),
All right!
Give thanks and praise to the Lord and I will feel all right;
Let's get together and feel all right.
One more thing!

Let's get together to fight this Holy Armagiddyon (One Love!),
So when the Man comes there will be no, no doom (One Song!).
Have pity on those whose chances grows t'inner;
There ain't no hiding place from the Father of Creation.

Sayin': One Love! What about the One Heart? (One Heart!)
What about the - ? Let's get together and feel all right.
I'm pleadin' to mankind! (One Love!);
Oh, Lord! (One Heart) Wo-ooh!

Give thanks and praise to the Lord and I will feel all right;
Let's get together and feel all right.
Give thanks and praise to the Lord and I will feel all right;
Let's get together and feel all right.

Appendix V

War Lyrics

Until the philosophy which hold one race superior
And another
Inferior
Is finally
And permanently
Discredited
And abandoned -
Everywhere is war -
Me say war.

That until there no longer
First class and second class citizens of any nation
Until the colour of a man's skin
Is of no more significance than the colour of his eyes -
Me say war.

That until the basic human rights
Are equally guaranteed to all,
Without regard to race -
Dis a war.

That until that day
The dream of lasting peace,
World citizenship
Rule of international morality
Will remain in but a fleeting illusion to be pursued,
But never attained -
Now everywhere is war - war.

And until the ignoble and unhappy regimes
that hold our brothers in Angola,
In Mozambique,
South Africa
Sub-human bondage
Have been toppled,
Utterly destroyed -
Well, everywhere is war -
Me say war.

War in the east,
War in the west,

War up north,
War down south -
War - war -
Rumours of war.
And until that day,
The African continent
Will not know peace,
We Africans will fight - we find it necessary -
And we know we shall win
As we are confident
In the victory

Of good over evil -
Good over evil, yeah!
Good over evil -
Good over evil, yeah!
Good over evil -
Good over evil, yeah! *[fadeout]*

Appendix VI

Concrete Jungle Lyrics

No sun will shine in my day today (no sun will shine)
The high yellow moon won't come out to play (that high yellow moon won't come out to play)
I said (darkness) darkness (has come and covered my light) has covered my light,
(And has changed)
And has changed (my day into night) my day into night, yeah.
Where is the love to be found? (ooh-ooh-ooh)
Won't someone tell me 'cause
Life (sweet life) must be (got to be) somewhere to be found (out there somewhere out there for
me)
Instead of concrete jungle (Jungle, jungle, jungle!),
I said where the living is hardest (concrete jungle!).
Concrete jungle (jungle, jungle, jungle)
Man, you got to do your best (concrete jungle!)
Wo-ooh

No chains around my feet
But I'm not free
I know I am bounded in captivity; oh now
(Never known) Never known (what happiness is) what happiness is;
(Never known) I've never known (what sweet caress is) what sweet caress is yeah
Still, I'll be always laughing like a clown; (ooh-ooh-ooh)
Oh someone help me 'cause I (sweet life) -
I've got to pick myself from off the ground (got to be, out there somewhere out there for me)
In this ya concrete jungle (Jungle, jungle, jungle!):
I said, what do you got for me (concrete jungle!) now?
Concrete jungle (jungle, jungle, jungle!), why won't you let me be (concrete jungle!) now?
Ohhh yeah

[Guitar solo]

I said that life (sweet life) must be (got to be) somewhere to be found (out there somewhere for
me)
Oh, instead: concrete jungle (jungle!) - collusion (concrete jungle!) -
Confusion (confusion). Eh!

Concrete jungle (jungle!): we've made it, We've got it.
In Concrete jungle (concrete jungle!), now. Eh!
Concrete jungle (jungle, jungle, jungle!).

What, what do you got for me (jungle, jungle!) now? *[fadeout]*

Appendix VII

Get Up, Stand Up Lyrics

Get up, stand up: stand up for your rights!
Get up, stand up: stand up for your rights!
Get up, stand up: stand up for your rights!
Get up, stand up: don't give up the fight!

Preacherman, don't tell me,
Heaven is under the earth.
I know you don't know
What life is really worth.
It's not all that glitters is gold;
'Alf the story has never been told:
So now you see the light, eh!
Stand up for your rights. Come on!

Get up, stand up: stand up for your rights!
Get up, stand up: don't give up the fight!
Get up, stand up: stand up for your rights!
Get up, stand up: don't give up the fight!

Most people think,
Great God will come from the skies,
Take away everything
And make everybody feel high.
But if you know what life is worth,
You will look for yours on earth:
And now you see the light,
You stand up for your rights. Jah!

Get up, stand up! (Jah, Jah!)
Stand up for your rights! (Oh-hoo!)
Get up, stand up! (Get up, stand up!)
Don't give up the fight! (Life is your right!)
Get up, stand up! (So we can't give up the fight!)
Stand up for your rights! (Lord, Lord!)
Get up, stand up! (Keep on struggling on!)
Don't give up the fight! (Yeah!)

We sick an' tired of-a your ism-skism game -
Dyin' 'n' goin' to heaven in-a Jesus' name, Lord.
We know when we understand:
Almighty God is a living man.

You can fool some people sometimes,
But you can't fool all the people all the time.
So now we see the light (What you gonna do?),
We gonna stand up for our rights! (Yeah, yeah, yeah!)

So you better:
Get up, stand up! (In the morning! Git it up!)
Stand up for your rights! (Stand up for our rights!)
Get up, stand up!
Don't give up the fight! (Don't give it up, don't give it up!)
Get up, stand up! (Get up, stand up!)
Stand up for your rights! (Get up, stand up!)
Get up, stand up! (...)
Don't give up the fight! (Get up, stand up!)
Get up, stand up! (...)
Stand up for your rights!
Get up, stand up!
Don't give up the fight! [*fadeout*]

Appendix VIII

Redemption Song Lyrics

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 'and of the Almighty.
We forward in this generation
Triumphantly.
Won't you help to sing
These songs of freedom? -
'Cause all I ever have:
Redemption songs;
Redemption songs.

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

Won't you help to sing
These songs of freedom? -
'Cause all I ever have:
Redemption songs;
Redemption songs;
Redemption songs.

[Guitar break]

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