

LEGEND

the best of

BOB
MARLEY

and the WAILERS



"I love the development of our music.
How we've tried to develop, y'know? It grows.
That's why every day people come forward with new songs.
Music goes on forever" – Bob Marley



We remember the brilliant and evocative music Bob Marley gave the world; music that stretched back over nearly two decades and yet still remains timeless and universal. Bob Marley & The Wailers worked their way into the very fabric of our lives.

The superlatives, perhaps, come easy when speaking of Bob Marley & The Wailers and their music. Marley himself had been called 'the first Third World superstar', 'Rasta prophet', visionary, revolutionary artist. They were not, however, mere hyperbole. He was one of the most charismatic and challenging performers of our time.

Bob Marley's career, astonishingly, stretched back over 20 years. During that time Marley's growing style encompassed every aspect in the rise of Jamaican music, from ska through to contemporary reggae. That growth, of course, was well reflected in the maturity of the Wailers' music.

Bob's first recording attempts came at the beginning of the Sixties. His first two tunes, cut as a solo artist, meant nothing in commercial terms and it wasn't until 1964 – as a founder member of a group called the Wailing Wailers – that Bob first hit the Jamaican charts.

The record was *Simmer Down*, and over the next few years the Wailing Wailers – the nucleus of which was Bob, Peter McIntosh and Bunny Livingston – put out some 30 sides that properly established them as one of the hottest groups in Jamaica. McIntosh, of course, later shortened his surname to Tosh while Livingston is now called Bunny Wailer.

Despite their popularity the economics of keeping the group together proved too much and the two other members – Junior Braithwaite and Beverly Kelso – quit. At the same time Bob joined his mother in the United States. End of the Wailing Wailers, Chapter One.

Marley's stay in America was short-lived, however, and he returned to Jamaica to join up again with Peter and Bunny. By the end of the Sixties, with the legendary reggae producer Lee 'Scratch' Perry at the mixing desk, The Wailers were again back at the top in Jamaica. The combination of Wailers and Perry resulted in some of the finest music the band ever made. Such tracks as *Soul Rebel*, *Duppy Conqueror*, *400 Years* and *Small Axe* were not only classics, but they defined the future direction of reggae.

It's difficult, of course, to properly understand Bob Marley's music without considering Rastafari. His spiritual beliefs, by now, are too well known to necessitate further explanation. It must be stated, however, that Rastafari is at the very core of the Wailers' music.

In 1970 Aston "Familyman" Barrett and his brother Carlton (bass and drums, respectively) joined the Wailers. They came to the band unchallenged as Jamaica's HAAARDEST rhythm section; a reputation that was to remain undiminished during the following decade. Meanwhile, the band's own reputation was, at the start of the Seventies, an extraordinary one throughout the Caribbean. But internationally the band was still unknown.

That was to change however in 1972 when the Wailers signed to Island Records. It was a revolutionary move for an international record company and a reggae band. For the first time a reggae band had access to the best recording facilities and were treated in much the same way as, say, a rock group. Before the Wailers signed to Island it was considered that reggae sold only on singles and cheap compilation albums. The Wailers' first album *Catch A Fire* broke all the rules: it was beautifully packaged and heavily promoted. And it was the start of a long climb to international fame and recognition.

The *Catch A Fire* album was followed, a year later, by *Burnin'*, an LP that included some of the band's older songs, such as *Duppy Conqueror*, *Small Axe* and *Put It On*, together with tracks like *Get Up Stand Up* and *I Shot The Sheriff*. The latter, of course, was also recorded by Eric Clapton, whose version hit number one in the U.S. singles chart.

In 1974 Bob Marley & The Wailers released the extraordinary *Natty Dread* album and, in the summer of that year, toured Europe. Among the concerts were two shows at the Lyceum Ballroom in London which, even now, are remembered as highlights of the decade. The shows were recorded and the subsequent *Live!* album, together with the single *No Woman No Cry*, both made the charts. By that time Bunny and Peter had officially left the band to pursue their own solo careers.

Rastaman Vibration, the follow-up album in 1976, cracked the American charts. It was, for many, the clearest exposition yet of Marley's music and beliefs, including such tracks as *Crazy Baldhead*, *Johnny Was*, *Who The Cap Fit* and, perhaps most significantly of all, *War*, the lyrics of which were taken from a speech by Emperor Haile Selassie.

The following year brought fresh achievements by the band. They released the *Exodus* album which properly established Marley's international superstar status. It remained in the British charts for 56 straight weeks, and the three singles from the album – *Exodus*, *Waiting In Vain* and *Jamming* – were all massive sellers (*Jamming*

was the band's first-ever Top 10 hit in Britain). They played a week of concerts at London's Rainbow Theatre – in fact, they were to be the Wailers' last London shows of the Seventies.

In 1978 the band capitalised on their charts success with the release of Kaya, an album which hit number four in the UK chart the week of release. That album saw Marley in a different mood; an album of love songs and, of course, homages to the power of ganja. The album also provided two charts singles, *Satisfy My Soul* and the beautiful *Is This Love*.

There were two more events in 1978, both of which were of extraordinary significance to Marley. In April that year he returned to Jamaica (he had left in 1976, following the shooting that had almost cost his life) to play the One Love Peace Concert in front of the Prime Minister Michael Manley and the then Leader of the Opposition Edward Seaga. And at the end of the year he visited Africa for the first time, going initially to Kenya and then on to Ethiopia, spiritual home of Rastafari. He was to return to Africa in 1980, this time at the official invitation of the Government of Zimbabwe to play at the country's Independence Ceremony. It was the greatest honour afforded the band, and one which underlined the Wailers' importance in the Third World.

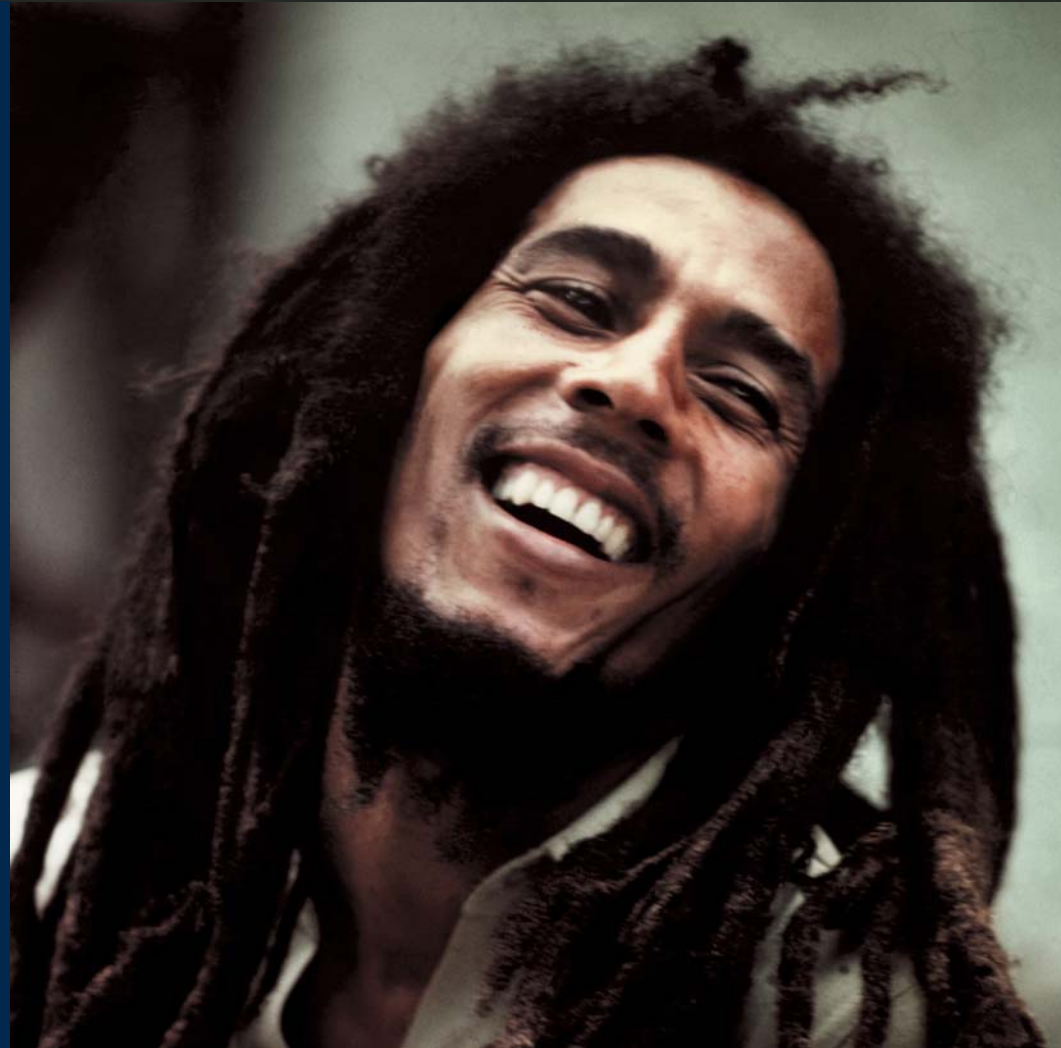
Bob Marley & The Wailers released the strident Survival album in 1979. A European tour came the following year: the band broke festival records throughout the continent, including a 100,000 capacity show in Milan. Bob Marley & The Wailers, quite simply, were the most important band on the road that year and the new Uprising album hit every chart in Europe. It was a period of maximum optimism and plans were already being made for an American tour, in company with Stevie Wonder, that winter.

At the end of the European tour Bob Marley & The Wailers went to America. Bob played two shows at Madison Square Garden but, immediately afterwards, he was taken seriously ill. Cancer was diagnosed.

Bob Marley fought the disease for eight months. The battle, however, proved too much. He died in a Miami Hospital on May 11, 1981.

A month before the end, Bob was awarded Jamaica's Order Of Merit, the nation's third highest honour, in recognition of his outstanding contribution to the country's culture.

On Thursday May 21, 1981, the Hon. Robert Nesta Marley O.M. was given an official funeral by the people of Jamaica. Following the funeral – attended by both the Prime Minister and the Leader of the Opposition – Bob's body was taken to his birthplace where it now rests in a mausoleum. Bob Marley was 36 years old. His legend lives on.



IS THIS LOVE (3.50)

(Bob Marley)

I wanna love you, and treat you right
I wanna love you, every day and every night
We'll be together, with a roof right over our heads
We'll share the shelter, of my single bed
We'll share the same room, JAH provide the bread

Is this love, is this love, is this love
Is this love that I am feeling (repeat)
I wanna know, wanna know, wanna know now
I got to know, got to know, got to know now

I'm willing and able
So I throw my cards on your table
I wanna love you and treat you right
I wanna love you, every day and every night
We'll be together, with a roof right over our heads
We'll share the shelter, of my single bed
We'll share the same room, JAH provide the bread

Is this love, is this love, is this love
Is this love that I am feeling (repeat)
Oh yes I know, yes I know, yes I know now (repeat)

I'm willing and able
So I throw my cards on your table
See I wanna love you, I wanna love and treat
You right, I wanna love you, every day and every night
We'll be together, with a roof right over our heads
We'll share the shelter, of my single bed
We'll share the same room, JAH provide the bread



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NO WOMAN NO CRY *live* (7.08)

(Vincent Ford)

No woman no cry
No woman no cry
No woman no cry
No woman no cry
Cause I remember when we used to sit
in a government yard in Trenchtown
Observing the hypocrites
Mingle with the good people we meet
Good friends we have,
Oh, good friends we have lost
along the way
In this great future,
you can't forget your past
So dry your tears, I say

No woman no cry
No woman no cry
Little darlin, don't shed no tears
No woman no cry
Said I remember when we used to sit
in the government yard in Trenchtown
And then Georgie would make the fire lights
Log wood burnin' thru the nights
Then we would cook cornmeal porridge
of which I'll share with you
My feet is my only carriage
and so I've got to push on thru,
Oh, while I'm gone,
Everything's gonna be alright
Everything's gonna be alright
No woman no cry
No woman no cry
I she little darlin'
don't shed no tears
No woman no cry.



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COULD YOU BE LOVED (3.57)
(Bob Marley)

Could you be loved and be loved
Could you be loved and be loved

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

Could you be loved and be loved
Could you be loved and be loved

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

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

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

Could you be loved and be loved
Could you be loved and be loved

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

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

Say something, say something, say something
Say something
Reggae, reggae
Say something
Rockers, rockers
Say something could you be loved

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THREE LITTLE BIRDS (3.00)
(Bob Marley)

Don't worry about a thing
'Cause ev'ry little thing gonna be alright
Singin', "Don't worry about a thing,
'Cause ev'ry little thing gonna be alright."

Rise up this morning,
Smiled with the rising sun
Three little birds pitch by my doorstep
Singin' sweet songs of melodies pure and true
Sayin', "This is my message to you-u-u."
Singin'...
(Repeat)

"Don't worry about a thing,
'Cause ev'ry little thing gonna be alright."
(4 times)

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BUFFALO SOLDIER (4.18)
(Bob Marley / N.G. Williams)

Buffalo Soldier, Dreadlock Rasta
There was a Buffalo Soldier
In the heart of America
Stolen from Africa, brought to America
Fighting on arrival, fighting for survival

I mean it, when I analyse the stench
To me, it makes a lot of sense
How the dreadlock Rasta was the Buffalo Soldier
And he was taken from Africa, brought to America
Fighting on arrival, fighting for survival

Said he was a Buffalo Soldier, Dread-lock Rasta
Buffalo Soldier, in the heart of America

If you know your history
Then you would know where you coming from
Then you wouldn't have to ask me
Who the heck do I think I am

I'm just a Buffalo soldier
In the heart of America
Stolen from Africa, brought to America
Said he was fighting on arrival
Fighting for survival
Said he was a Buffalo Soldier
Win the war for America

Dreadie, woe yoe yoe, woe yoe yoe
Woe yoe yoe yo, ya ya woe yo, woe yoe yoe
(Repeat)
Buffalo Soldier, trodding through the land
Said he wanna ran, then you wanna hand
Trodding through the land, yea, yea

Said he was a Buffalo soldier
Win the war for America
Buffalo Soldier, Dreadlock Rasta
Fighting on arrival, fighting for survival
Driven from the mainland
To the heart of the Caribbean

Singing, woe yoe yoe, woe yoe yoe yoe
Woe yow yoe yo, yo yo woe yo yoe
(Repeat)

Trodding through San Juan
In the arms of America
Trodding through Jamaica, A Buffalo Soldier
Fighting on arrival, Fighting for survival
Buffalo Soldier, Dreadlock Rasta

Singing, woe yoe yoe, woe yoe yoe yoe
Woe yoe yoe yo, yo yo woe yo, woe yo yoe

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GET UP STAND UP (3.17)

(Bob Marley / Peter Tosh)

Chorus
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

Preacher man 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
half the story has never been told
so now you see the light
stand up for your rights

Repeat chorus

Most people think
great good will come from the skies
take away everything
and make everybody feel high
but if you know what life is worth
you would look for yours on earth
and now you've seen the light
You stand up for your rights

Chorus
Get up, stand up (Yeah Yeah)
Stand up for your rights (Oh)
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 right (Lord Lord)
Get up, stand up (People struggling on)
Don't give up the fight (Yeah)

We're sick and tired of your easing kissing game
to die and go to heaven in Jesus' name
we know and understand
almighty God is a living man
you can fool some people sometimes
but you can't fool all the people all the time
and now we've seen the light (What you gonna do)
we gonna stand up for our rights

Repeat Chorus and Fade

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STIR IT UP (5.30)

(Bob Marley)

Stir it up, little darling, stir it up, come on baby,
Come on and stir it up, little darling, stir it up.

It's been a long long time,
Since I've got you on my mind.
And now you are here,
I say it's so clear.
To see what we can do, baby,
Just me and you.

Come on and...
Stir it up, little darling, stir it up, come on baby,
Come on and stir it up, little darling, stir it up.

I'll push the wood, I'll blaze your fire,
Then I'll satisfy your heart's desire.
Said I'll stir it up, yeah, ev'ry minute, yeah,
All you got to do is keep it in, baby.

And...
Stir it up, little darling, stir it up,
Come on and stir it up, oh, little darling, stir it up.

Oh, will you quench me when I'm thirsty?
Come and cool me down when I'm hot?
Your recipe, darling, is so tasty,
And you sure can stir your pot.

So...
Stir it up, little darling, stir it up,
Come on and stir it up, oh, little darling, stir it up.

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EASY SKANKING (2.57)

(Bob Marley)

Easy skanking, skanking it easy
Easy skanking, skanking it slow (repeat)

Excuse me while I light my spliff
Good GOD I gotta take a lift
From reality I just can't drift
That's why I am staying with this riff

Take it easy, easy skanking (repeat)
Got to take it easy, easy skanking
You see we're taking it easy
We taking it slow, taking it easy
Got to take it slow, so take it easy
Easy skanking, easy skanking
Oh take it easy, easy skanking

Excuse me while I light my spliff
Oh GOD I gotta take a lift
From reality I just can't drift
That's why I am staying with this riff

Take it easy, taking it easy
Got to take it easy, taking it slow
Take it easy, taking it easy
Skanking take it easy, taking it slow

Tell you what herb for my wine
Honey for my strong drink
Herb for my wine, honey for my strong drink

I'll take it easy, taking it easy
Take it easy, skanking it slow
Take, it easy, taking it easy
Take it easy, skanking it slow



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ONE LOVE/PEOPLE GET READY (2.52)

(Bob Marley / Curtis Mayfield)

One love, one heart
Let's get together and feel all right
Hear the children crying (One love)
Hear the children crying (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."
Whoa, whoa, whoa, whoa

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?
Believe me

One love, one heart
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)
Alright, "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 Armageddon (One love)
So when the Man comes there will be no, no doom (One song)
Have pity on those whose chances grow thinner
There ain't no hiding place from the Father of Creation

Sayin', "One love, one heart
Let's get together and feel all right."
I'm pleading to mankind (One love)
Oh, Lord (One heart) Whoa.

"Give thanks and praise to the Lord and I will feel all right."
Let's get together and feel all right.
(Repeat)

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I SHOT THE SHERIFF (4.40)

(Bob Marley)

I shot the sheriff
But I didn't shoot no deputy, oh no
I shot the sheriff
But I didn't shoot no deputy, ooh, ooh, ooh

All around in my home town
They're trying to track me down
They say they want to bring me in guilty
For the killing of a deputy
For the life of a deputy

(But I say)
I shot the sheriff
But I swear it was in self-defense
I shot the sheriff
And they say it is a capital offence

Sheriff John Brown always hated me
For what, I do not know
Every time I plant a seed
He said kill it before it grow
He said kill them before they grow
(Read it in the news)
I shot the sheriff
But I swear it was in self-defense
(Where was the deputy?)
I shot the sheriff
(But I swear it was in self-defense)

Freedom came my way one day
And I started out of town, yeah
All of a sudden I saw sheriff John Brown
Aiming to shoot me down
So I shot – I shot him down and I say
If I am guilty I will pay

Repeat Chorus

Reflexes had got the better of me
And what is to be must be
Every day the bucket a go a well
One day the bottom a go drop out
One day the bottom a go drop out

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WAITING IN VAIN (4.16)

(Bob Marley)

I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
From the very first time I blessed my eyes on you, girl
My heart says, "Follow through."
But I know now that I'm way down on your line
But the waiting feel is fine
So don't treat me like a puppet on a string
'Cause I know how to do my thing
Don't talk to me as if you think I'm dumb
I wanna know when you're gonna come

See, I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
'Cause it's summer is here
I'm still waiting there
Winter is here and I'm still waiting there
Like I said,
It's been three years since I'm knocking on your door
And I still can knock some more
Ooh, girl, ooh, girl
Is it feasible, I wanna know now
For I to knock some more?

Ya see, in life I know there's lots of grief
But your love is my relief
Tears in my eyes burn
Tears in my eyes burn while I'm waiting
While I'm waiting for my turn.

See, I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
I don't wanna wait in vain for your love
Oh, I don't wanna, I don't wanna
I don't wanna, I don't wanna
No, I don't wanna, I don't wanna
I don't wanna, I don't wanna
I don't wanna wait in vain.

It's your love that I'm waiting on
It's my love that you're running from.
(Repeat)

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REDEMPTION SONG (3.48)

(Bob Marley)

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

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

Won't you help to sing, these songs of freedom
Cause all I ever had, redemption songs, redemption songs
Redemption songs

Emancipate your selves from mental slavery
None but ourselves can free our minds
Have no fear for atomic energy
Cause none a them can stop the time
How long shall they kill our prophets
While we stand aside and look
Yes some 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

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SATISFY MY SOUL (4.31)

(Bob Marley)

Oh! please don't you rock my boat
Cause I don't want my boat to be rocking
Don't rock my boat, (repeat)

I'm telling you that, oh, whooh-whooh
I like it, like this, I like it like this
And you should know, you should know by now
I like it, I like this, I like it like this
Yeah! you satisfy my soul, satisfy my soul
You satisfy my soul, satisfy my soul
Every little action, there is a reaction
Oh can't you see, what you have done for me
I am happy inside, all, all of the time

When we bend a new corner.
I feel like a sweep-stake winner
When I meet you around the corner
You make me feel like, a sweep-stake winner
Whoa child, can't you see, you must believe me
Oh darling, darling, I'm calling, calling
Can't you see, why won't you believe me
Oh darling, darling, I'm calling, calling

When I meet you around the corner
Oh I said baby, never let me be a lover
And then you hold me tight, you make me feel alright
Yes when you hold me tight, you made me feel alright

Whoa honey can't you see, don't you believe me
Oh, darling, darling, I'm calling, calling
Can't you see, why won't you believe me
Oh darling, darling, I'm calling, calling

Satisfy my soul, satisfy my soul, satisfy my soul
That's all I want from you, that's all I'll take from you
Satisfy my soul, satisfy my soul

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EXODUS (7.40)
(Bob Marley)

Exodus, movement of Jah people, oh yeah
Open your eyes and let me tell you this

Men and people will fight ya down (Tell me why?)
When ya see Jah light Let me tell you,
if you're not wrong (Then why?)
Ev'rything is alright
So we gonna walk, alright, through the roads of creation
We're the generation (Tell me why)
Trod through great tribulation

Exodus, movement of Jah people
Exodus, movement of Jah people

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, we're going to our fatherland

Exodus, movement of Jah people
(Movement of Jah people)
Send us another Brother Moses gonna cross the Red Sea
(Movement of Jah people)
Send us another Brother Moses gonna cross the Red Sea

Exodus, movement of Jah people
Exodus, Exodus, Exodus, Exodus,
Exodus, Exodus, Exodus, Exodus
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, we're going to the fatherland

Exodus, movement of Jah people
Exodus, movement of Jah people
Movement of Jah people (4 times)
Move! Move! Move! Move! Move! Move!

Jah come to break down 'pression, rule equality
Wipe away transgression, set the captives free

Exodus, movement of Jah people
Exodus, movement of Jah people
Movement of Jah people (5 times)

Move! Move! Move! Move! Move! Move!
Movement of Jah people (5 times)

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JAMMING (3.31)
(Bob Marley)

Ooh, yeah; well, alright
We're jammin'
I wanna jam it with you
We're jammin', jammin'
And I hope you like jammin' too
Ain't no rules, ain't no vow
We can do it anyhow
I and I will see you through
'Cause every day we pay the price
We are the living sacrifice
Jammin' 'till the jam is through

We're jammin'
To think that jammin' was a thing of the past
We're jammin'
And I hope this jam is gonna last
No bullet can stop us now
We neither beg nor we won't bow
Neither can be bought nor sold
We all defend the right
Jah Jah children must unite
For life is worth much more than gold

We're jammin', jammin', jammin', jammin'
And we're jammin' in the name of the Lord
We're jammin', jammin', jammin', jammin'
We're jammin' right straight from yard
Singing Holy Mount Zion, Holy Mount Zion
Jah sitteth in Mount Zion and rules all creation
Yeah, we're jammin', Bop-chu-wa-wa-wa

We're jammin'
I wanna jam it with you
We're jammin', jammin', jammin', jammin'
And Jamdown hope you're jammin', too
Jah knows how much I 'ave tried
The truth I cannot hide
To keep you satisfied
True love that now exists
Is the love I can't resist
So jam by my side
We're jammin', jammin', jammin', jammin'
I wanna jam it with you
We're jammin', we're jammin', we're jammin', we're jammin'
We're jammin', we're jammin', we're jammin', we're jammin'
Hope you like jammin', too.
(Repeat)

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PUNKY REGGAE PARTY (6.52)

(Bob Marley / Lee Perry)

Punky punky punk
Said you're gonna punky punky punk

New wave, new phrase
New wave, new craze

Going to a party
And I hope you are hearty
So please don't be naughty
For it's a punky reggae party

New wave, new craze
New wave, new phrase

It takes a joyful sound
To make the world go round
Come with your heart and soul
Come and rock your bone

It's a punky reggae party
And it's tonight
It's a punky reggae party
And it's alright

What did you say?

Rejected by society
Treated with impunity
Protected by my dignity
I search for reality

New wave, new craze
New wave, new wave, new phrase

I'm saying...
The Wailers will be there
The Damned, The Jam, The Clash
Maytals will be there
Dr. Feelgood too

No boring old farts, no boring old farts, no boring old farts
Will be there!
No boring old farts, no boring old farts, no boring old farts
Will be there!

Well it's a punky reggae party
And it's tonight
It's a punky reggae party
And it's alright

A tip from a gypsy
She said "Man you're getting tipsy"
Hiding from reality
In your world of hypocrisy
In your world of hypocrisy
In your world of hypocrisy
In your world of hypocrisy
In your world of hypocrisy

Good God!

A bubble, a bubble
Looking for no trouble
But if you trouble, trouble
We'll give it to you double

Let me tell you

It takes a joyful sound
To make the world go round
It takes a joyful sound
So come and rock your bone

'Cause it's a punky reggae party
And it's tonight
Well it's a punky reggae party
And it's alright

A tip from a gypsy
She said "Man you're getting tipsy"
Hiding from reality
In your world of hypocrisy
In your world of hypocrisy
Hiding from reality
In your world of hypocrisy
In your world of hypocrisy

A bubble, a bubble
We're looking for no trouble

New wave, new phrase
New wave, new craze



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THE WAILERS 1972 – 1981

BOB MARLEY
Lead Vocals, Rhythm and Acoustic Guitars, Percussion

PETER McINTOSH
Piano, Organ, Guitar, Vocals (left to follow Solo career in 1974)

BUNNY LIVINGSTON
Congas, Bongos, Vocals (left to follow Solo career in 1974)

JOE HIGGS
Percussion, Backing Vocals

ASTON "FAMILY MAN" BARRETT
Bass Guitar, Percussion

CARLTON (CARLIE) BARRETT
Drums and Percussion

AL ANDERSON
Lead Guitar

JULIAN (JUNIOR) MARVIN
Lead Guitar, Backing Vocals

TYRONE DOWNIE
Keyboards, Percussion, Backing Vocals

ALVIN "SEECO" PATTERSON
Percussion

RITA MARLEY, MARCIA GRIFFITHS, JUDY MOWATT, collectively known as the "I THREES"
Backing Vocals

EARL "WYA" LINDO
Keyboards, Percussion, Backing Vocals

EARL "CHINNA" SMITH
Lead and Rhythm Guitar, Percussion

DONALD KINSEY
Lead Guitar

BERNARD "TOUTER" HARVEY
Piano, Organ

MAIN PHOTOGRAPHY BY ADRIAN BOOT
MANY THANKS TO TIMOTHY WHITE

1. IS THIS LOVE 3.50

One of the most buoyant and unabashed love songs in the Marley repertoire, its playful pledge of passionate commitment disarming listeners when it appeared on the *Kaya* album.

PRODUCED BY BOB MARLEY & THE WAILERS

©1978 Island Records Inc.

2. NO WOMAN NO CRY *live* 7.08

The stunning live version from the London Lyceum concert (preserved on the *Live!* album). From the tumultuous reaction of the crowd at the slow-building gospel organ in the introduction, this is a heart-rending classic featuring one of Bob's most fervent vocals.

PRODUCED BY STEVE SMITH AND CHRIS BLACKWELL

©1979 Island Records Inc.

3. COULD YOU BE LOVED 3.57

The effervescent dancefloor ode to self-awareness that appeared on the *Uprising* album.

PRODUCED BY BOB MARLEY & THE WAILERS AND CHRIS BLACKWELL

©1980 Island Records Inc.

4. THREE LITTLE BIRDS 3.00

A luscious, bouncing chant to a brand new day, featuring bright, captivating vocal support from the I-Threes.

Originally featured on the *Exodus* album.

PRODUCED BY BOB MARLEY & THE WAILERS

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5. BUFFALO SOLDIER 4.18

The hit single from Marley's posthumous *Confrontation* album. A gritty ballad that tells the cruelly ironic story of black men being conscripted into the ranks of the Union Army to kill Indians.

PRODUCED BY BOB MARLEY & THE WAILERS AND ERROL BROWN

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6. GET UP STAND UP 3.17

This is the cutting call-to-arms that kicked off the *Burnin'* album. Seldom has the Rasta ethos been spelled out with greater sagacity, yet the theme transcends all religious and political boundaries.

PRODUCED BY CHRIS BLACKWELL AND THE WAILERS

©1973 Island Records Ltd.

7. STIR IT UP 5.30

From the *Catch A Fire* album, this is a masterpiece of intuitive seduction.

PRODUCED BY BOB MARLEY AND CHRIS BLACKWELL

©1973 Island Records Ltd.

8. EASY SKANKING 2.57

Christened by tinkling triangle accents, this beguiling vintage track from the *Kaya* album, which enjoyed an appreciative round of European radio and club play, is a slow-building benediction regarding the libidinous pleasures of unhurried romance as well the dancing and spills that can enhance such proceedings.

PRODUCED BY BOB MARLEY & THE WAILERS

©1978 Island Records Inc.

9. ONE LOVE/PEOPLE GET READY 2.52

Even the title of this song, a simple case of brotherhood, has become a ubiquitous greeting around the world for men of good will. Clearly the boy from Nine Miles, St. Ann, Jamaica, has gotten through to the masses.

The closing track on the *Exodus* album.

PRODUCED BY BOB MARLEY & THE WAILERS

©1977 Island Records Inc.

10. I SHOT THE SHERIFF 4.40

Bob, Bunny Wailer and Peter Tosh never blended and complemented each other better than in this timeless testimony of innocence and defiance from the *Burnin'* album. 'If I am guilty I will pay!'. Small wonder this is one of the more famous reggae tracks extant.

The song, of course, provided Eric Clapton with a number one hit in America.

PRODUCED BY CHRIS BLACKWELL AND THE WAILERS

©1973 Island Records Ltd.

11. WAITING IN VAIN 4.16

Taken from the *Exodus* album, this is one of the most popular of all Wailers standards and a hit on both sides of the Atlantic.

A supremely confident vocal, the singer more in love with the wait than in wait for the love.

PRODUCED BY BOB MARLEY & THE WAILERS

©1977 Island Records Inc.

12. REDEMPTION SONG 3.48

Taken from the *Uprising* album. Like all great folk anthems of liberation, it's rich with the flinty energy of enduring against awesome and terrible odds.

PRODUCED BY BOB MARLEY & THE WAILERS AND CHRIS BLACKWELL

©1980 Island Records Inc.

13. SATISFY MY SOUL 4.31

The lovely horns recall the golden heyday of Jamaican ska legends the Skatalites. 'You make me feel like a sweepstakes winner!' shows an arrestingly unguarded side to the singer. From the the *Kaya* album.

PRODUCED BY BOB MARLEY & THE WAILERS

©1978 Island Records Inc.

14. EXODUS 7.40

A runaway success as a seven and twelve inch single, finding enormous favour in dance clubs in Britain and America as well as scoring breakthrough acceptance on the U.S. R&B charts.

PRODUCED BY BOB MARLEY & THE WAILERS

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15. JAMMING 3.31

The international hit from the *Exodus* album, a percolating rave-up that moved Stevie Wonder to pay tribute to the Tuff Gong with the delightful Master Blaster (Jammin') single.

PRODUCED BY BOB MARLEY & THE WAILERS

©1977 Island Records Inc.

16. PUNKY REGGAE PARTY 6.52

"New wave, new craze" exclaimed Bob on this effervescent 1977 co-production with Lee Perry, a fond tribute to the flourishing cultural intersection in the U.K. of reggae and punk rock.

PRODUCED BY LEE PERRY

©1977 Island Records Inc.

Reissue supervised by Bill Levenson with special thanks to The Marley Family and Chris Blackwell

Mastered from the original two track analog master tapes by Ted Jensen at Sterling Sound, New York, 2001.

Tape research by Jane Hitchin, David Lascelles and Zoe Roberts at Universal Tape Library, London.

Reissue Art Direction: Vartan

Reissue Design: t42design

Reissue Art Consultant: Neville Garrick

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Reissue Photo Coordination: Ryan Null

Reissue Production Coordination: Margaret Goldfarb

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1. **IS THIS LOVE** 3.50
2. **NO WOMAN NO CRY** *live* 7.08
3. **COULD YOU BE LOVED** 3.57
4. **THREE LITTLE BIRDS** 3.00
5. **BUFFALO SOLDIER** 4.18
6. **GET UP STAND UP** 3.17
7. **STIR IT UP** 5.30
8. **EASY SKANKING** 2.57 *bonus track*
9. **ONE LOVE/PEOPLE GET READY** 2.52
10. **I SHOT THE SHERIFF** 4.40
11. **WAITING IN VAIN** 4.16
12. **REDEMPTION SONG** 3.48
13. **SATISFY MY SOUL** 4.31
14. **EXODUS** 7.40
15. **JAMMING** 3.31
16. **PUNKY REGGAE PARTY** 6.52 *bonus track*

TUFF & GONG



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BOB MARLEY & THE WAILERS THE DEFINITIVE REMASTERS



